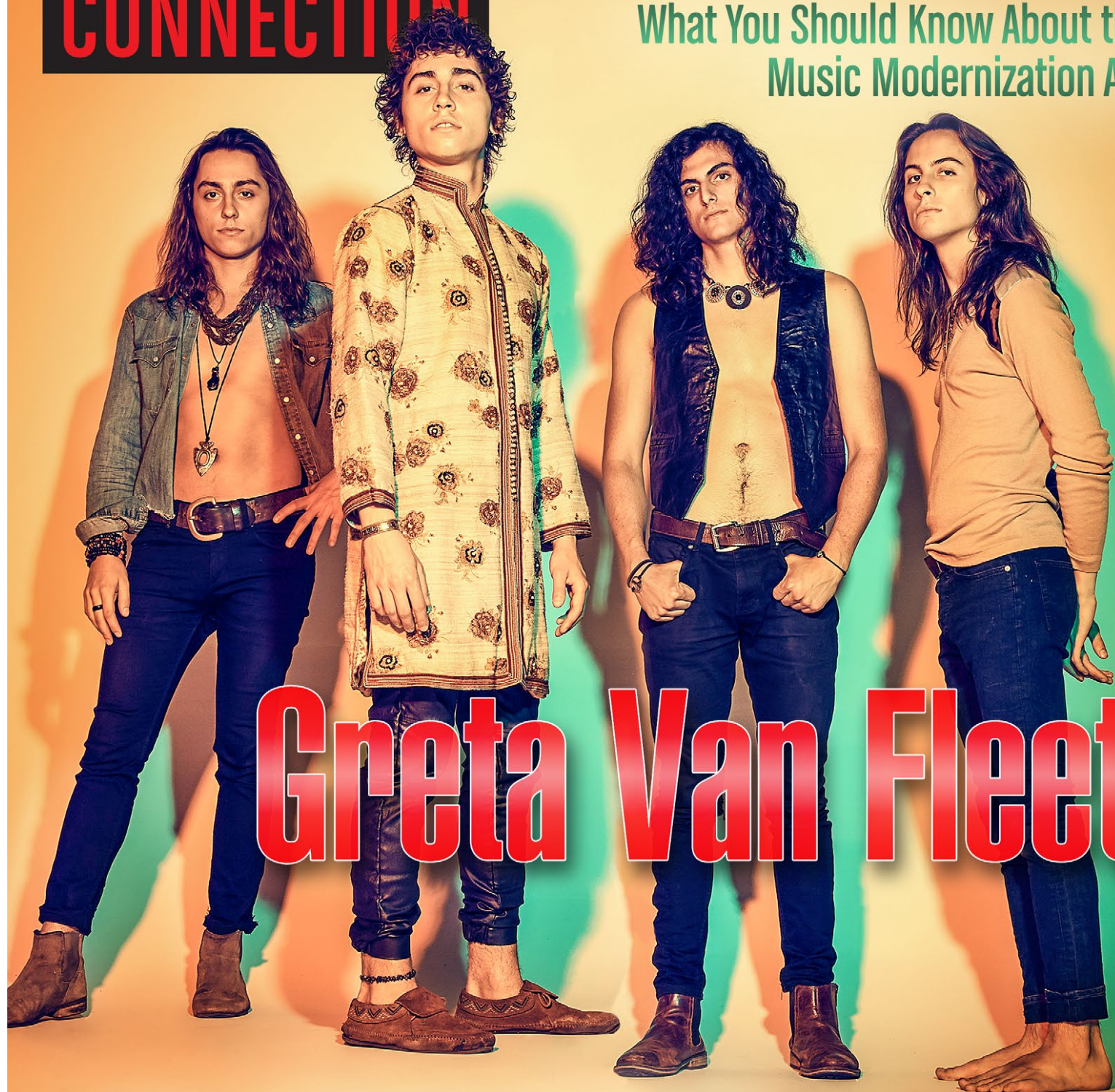


# MUSIC CONNECTION

## EXCLUSIVE LIST OF MUSIC PUBLISHERS!

What You Should Know About the  
Music Modernization Act



# Greta Van Fleet

### 5 Music Publishers Sound Off!

+ Tea • Lil Wayne • Songuard • The Morlocks  
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## Greta Van Fleet

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**By Eric Harabadian**

Photos: Travis Shinn



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**By Rob Putnam**

## 5 Music Publishers Sound Off

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# YAMAHA SYNTHESIZERS

[usa.yamaha.com](http://usa.yamaha.com)

**World's Largest Manufacturer:** In 1887 Yamaha started making musical instruments in Hamamatsu, Japan. From there Yamaha has grown into the world's largest manufacturer of musical instruments, including pianos, "silent pianos," drums, guitars, brass instruments, woodwinds, violins, violas, celli and vibraphones. Established in 1960 as Yamaha International Corporation, Yamaha Corporation of America (YCA) offers a full line of musical instruments and audio/visual products to the US market. Nate Tschetter, Product Marketing Manager for Yamaha Synthesizers, says, "The two foundational elements of our aesthetic are that we make great sounding instruments that allow musicians to sound unique and fully express themselves."

**MODX:** Yamaha's recently released MODX incorporates its flagship technology into a light-weight line of synthesizers that offers dynamic, expressive music-making at an affordable price. The successor to the popular Yamaha MOXF Line is available in three models—MODX6 (61 semi-weighted keys), MODX7 (76 semi-weighted keys) and MODX8 (88 weighted and graded keys)—to fit the needs of synth players, keyboardists and pianists. The power of the MODX offers musicians unlimited potential to create their own unique sound. The MODX sound engine draws on the same technology powering the flagship MONTAGE synth: AWM2



(Advanced Wave Memory 2) sample and synthesis engine plus a pure FM-X (Frequency Modulation) synthesizer modernized for dynamic synthesis and complex sound design.

**MONTAGE:** Released in 2016, the MONTAGE represents a new era in synthesizer technology by offering unprecedented ways for keyboard players to control and interact with sound. MONTAGE, available in 61-, 76- and 88-key configurations, features the Motion Control Synthesizer Engine, a powerful and intuitive way to interact with and control sound. The Motion Control Synthesizer Engine controls two iconic Sound Engines: Advanced Wave Memory 2 (AWM2) and FM-X.

**REFACE:** Yamaha's reface series offers great sound, built-in speakers, 37 keys with professional-grade HQ-Mini action (derived from the MOTIF XF) and battery-powered mobility for making music on the go. But more than mere travel companions, these versatile keyboards connect with external speakers, smartphones, tablets, MIDI devices and computers for use on stage and in the studio. With four distinct models (the YC organ, the CP electric piano, the CS virtual analog synthesizer and the DX FM synthesizer), the reface features a "one to one" control scheme, meaning the panel controls perfectly match the tone generator and musical inspiration.

Contact Yamaha, 714-522-9011

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## David A. Helfant

*Chairman of the Board*  
Guitar Center Music Foundation

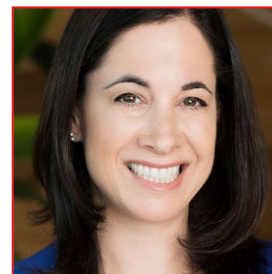
The **Guitar Center Music Foundation** has appointed industry veteran **David A. Helfant** as **Chairman of the Board for the Foundation**. Helfant's history in the entertainment industry and philanthropic experience will help him reach more individuals on behalf of the Guitar Center Music Foundation, to join their efforts to support even more music education programs across the country. As both legal counsel and an executive, His experience representing record producers, recording artists and record and publishing companies has enabled him to lead, direct and counsel a wide variety of corporations, artists and talent. For more, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Kelli Turner

*President & COO*  
SESAC

**Kelli Turner** has been named **President and Chief Operating Officer of SESAC Holdings**. In this elevated position, Turner will continue to report to Josephson and will oversee SESAC's day-to-day operations and continue to play a key role in setting the strategic direction as well as the overall corporate management of the company. The company's finance and corporate development functions will continue to report to Turner. Turner previously served as Executive Vice President of Operations, Corporate Development and Chief Financial Officer of SESAC. For more information on this appointment, contact [eemery@sesac.com](mailto:eemery@sesac.com).



## Chris Poole

*Director, A&R*  
BBR Music Group

**BBR Music Group** has appointed **Chris Poole** as **Director of A&R**. Poole joins BBR Music Group's A&R team from CTM/Writer's Ink, where he served as Creative Manager. He began his career as an artist manager with Paravel Management, which he co-founded in 2013. While at Paravel, their roster included artists Seth Ennis, KB, Branan Murphy, For All Seasons, Kid Politics, Alec Bailey and others. During his time at CTM/Writer's Ink, he worked in an artist development role with songwriters and artists including Scott Stevens, Faren Rachels, Jimi Bell, Trannie Stevens and others. For more information on this appointment contact [jay@bbrmusicgroup.com](mailto:jay@bbrmusicgroup.com).



## Marleny Dominguez-Reyes

*Senior Vice President of Marketing*  
Republic Records

**Republic Records** has promoted **Marleny Dominguez-Reyes** to **Senior Vice President of Marketing**. Dominguez-Reyes has proven instrumental to the success of The Weeknd and Post Malone. Additionally, she fostered the rise of multiplatinum act Aminé as well as a myriad of other projects throughout rap, hip-hop and R&B. Ms. Dominguez-Reyes began her career in 1999 at eOne Music. She worked her way up through the label's ranks to become Senior Director, Urban and finally Vice President, Urban over the course of 15 years. Along the way, she helped launch the careers of Jim Jones, DJ Khaled and more. Contact [joseph.carozza@umusic.com](mailto:joseph.carozza@umusic.com).



## Mark Chipello

*Vice President Of A&R and Artist Development*  
Position Music

**Position Music** has promoted **Mark Chipello** to the position of **Vice President of A&R and Artist Development**. Chipello joined Position Music in 2011 where he has continued to sign, develop and manage a cadre of artists including Welshly Arms, Tyrone Wells, Judah & the Lion, Royal Deluxe and others. In addition, Chipello oversees and guides Position Music's A&R staff and continues to garner both record and publishing deals for Position Music talent, with Welshly Arms being the most recent example of the company's forward thinking and synergistic approach to the music industry. For more information, contact [deborah@drpr.us](mailto:deborah@drpr.us).



## Wendy Griffiths

*EVP of Synth and Creative Marketing*  
Position Music

**Position Music** has promoted **Wendy Griffiths** to the position of **EVP of Synth & Creative Marketing**. Griffiths joined Position Music in 2016 as SVP of Creative Marketing. In her new position, Griffiths continues to work daily with Position Music's composers and A&R staff as well as colleagues at major and indie music publishing companies to create original and cover music for pitching opportunities. In addition to Griffiths' synchronization leadership role, she will begin to work with the roster of developing artists on the label side, building out branding and marketing opportunities. For more information, contact [deborah@drpr.us](mailto:deborah@drpr.us).



## Mike Locke

*VP of Creative Synchronization and Marketing*  
Atlas Music Publishing

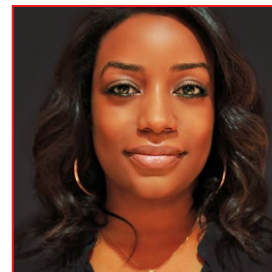
**Atlas Music Publishing** has appointed **Mike Locke** as **VP of Creative Synchronization and Marketing**. In this role, Locke will be based in Los Angeles and oversee all sync activity, as well as contribute to overall business development. Locke formerly led the sync licensing department at INgrooves, where he secured placements across all media including major campaigns for Google, Apple, Starbucks and Royal Caribbean. Previously, Locke co-founded Silver Side Productions, a music licensing and digital label company, where he signed labels and artists and enjoyed landing songs into ad campaigns and more. Contact [keren.poznansky@gmail.com](mailto:keren.poznansky@gmail.com).



## LaTrice Burnette

*Executive Vice President / General Manager*  
Island Records

**Island Records** has appointed **LaTrice Burnette** as **Executive Vice President and General Manager**. Burnette, who will be based in New York, will work across the label's artist roster and report directly to Darcus Beese, President of Island Records. Burnette joins the Island family after eight years at Epic Records, most recently as Senior Vice President of Marketing, where among her many achievements she was instrumental in the record-setting album release strategy that resulted in Future becoming the first artist in the 60 year history of the Billboard 200 to have two different back to back albums debut at No.1. For more, contact [lauren.schneider@umusic.com](mailto:lauren.schneider@umusic.com).





## ► UNIVERSAL AUDIO APOLLO TWIN MK II

The **Apollo Twin Mk II** is Universal Audio's latest and complete redesign of their popular desktop Thunderbolt audio interface. It has two mic/instrument inputs and six, analog outputs and expands its monitoring feature set with mute, dim, mono and alternate speaker switching functions. These "must-have" professional studio controls are augmented with monitor remote functionality and a built-in talkback microphone and button. Connecting an external analog-to-digital converter to the rear panel's optical TOS/LINK connector allows for up to eight additional input recording channels for microphone pre-amp outputs or line level sources from synths or FOH live sound signals.

The new Apollo Twin Mk II is available with your choice of three different SHARC DSP chip set configurations. There are the SOLO, DUO or the new QUAD (four SHARC chips) models. The A/D and D/A converter sections use the latest generation, 24-bit/192kHz technologies for increased dynamic range and ultra-low noise.

The Mk II features Unison™ microphone pre-amp technology that mimics the impedance and gain staging of analog gear and Realtime UAD Processing for using the UAD family of plug-ins in real-time.

The Apollo Twin Mk II comes with Universal Audio's Realtime Analog Classics UAD plug-in bundle and runs any of the UAD Powered plug-ins in host DAWs regardless of your audio software's buffer size and without taxing your computer's CPU.

Apollo Twin Mk II sells (MAP) for \$699 (SOLO), \$899 (DUO) and \$1,299 (QUAD).  
[uaudio.com/twin2](http://uaudio.com/twin2)



## ▼ EASTWEST SPACES II REVERB PLUG-IN

**SPACES II** is a vastly different convolution reverb plug-in as compared to the company's QL SPACES plug-in. Again produced by Doug Rogers and Nick Phoenix, **SPACES II** comes with all the reverb sounds of QL SPACES plus hundreds of new (impulses) reverbs recorded in churches, concert halls, opera houses, catacombs, train stations, recording studios and warehouses. There are now 1,020 reverbs recorded all over the world and all controlled by a brand new user interface that includes evocative images of each preset's space.

Besides the new GUI, significant upgrades from SPACES QL are: 372 instrument specific reverbs, generally lower CPU usage with a switchable extra low CPU setting and fixed latency. The default setting has zero latency and is part of a new convolution engine that has the ability to control the Decay time (RT60 effectively) for each preset.

I installed SPACES II version 2.02 in my 2018.7 Pro Tools HDX computer and got to work on mixing an improvisational jazz album. Being able to adjust the reverb's Decay time freely on the Decay page is a huge feature for any convolution reverb and it showed its value immediately on a grand piano track that "begged" for a properly sized space to exist in.

SPACES II produces fully dimensional and realistic sounding spaces with its own unique sonic depth of field and stereophonic panorama. There are at least two instances always resident and standard kit in my Pro Tools Pop music-mixing template! Big, big thumbs up for this one!

SPACES II is available for \$299.00; with lower cost upgrade options for QL SPACES users. It is also available as part of a ComposerCloud subscription.  
[soundsonline.com/spaces](http://soundsonline.com/spaces)



## ► YAMAHA MODX HYBRID SYNTHESIZER

Yamaha's **MOXF synth line** is replaced by the new MODX line that comes in three models: MODX6 with 61 semi-weighted keys, MODX7 with 76 semi-weighted keys and the MODX8 with 88 weighted and graded hammer action keys (pictured).

The MODX is a hybrid design with the Montage's AWM2 (Advanced Wave Memory 2) sample and synthesis with 128-note stereo polyphony and a 64 FM-X Synth. The MODX has the Montage's Seamless Sound Switching for changing between performances of up to four parts without any sound cutoff. The MODX has DSP power with up to 13 simultaneous dual insertion effects and three system/master effects.

The control panel includes four faders, Super Knob macro control and a touchscreen display; it comes with Steinberg's Cubase AI DAW software available as a free download for creating and producing music on the computer.

The retail pricing for the Yamaha MODX6 is \$1,649, the MODX7 at \$1,899 and MODX8 at \$2,399.

[4wrdr.it/MODX](http://4wrdr.it/MODX)





# Model 24



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## ► SOFTUBE FIX PHASER PLUG-IN

The sound of the Softube Fix Phaser takes me back to the sounds of the Countryman Associates Type 967 Phase Shifter, Maestro PS-1A Phase Shifter or the Eventide Instant Phaser. Phasing is an audio effect where audio is split into two signals and then running one of them through an all-pass filter and re-combining them to create a dynamic texture and sweeping motion. This basic effect is smoother and prettier than flanging and does not necessarily have the pitch-change quality associated with vibrato effects.

In a Pro Tools session, I used the Softube Phaser plug-in on an entirely finished stereo soundtrack mix. It generated a swirling rotating stereo soundscape perfect for the music's use with picture.

I liked using the Softube Fix Phaser for stereo-izing mono guitar tracks. I inserted a mono-to-stereo variant of the plug-in on a mono slide guitar track and started with a preset called Sweeten Stereo. I set the Wet signal at about 40% and then tempo-synchronized the effect using the DAW Sync button so the effect embeds or "dissolves" into the backing track while sweeping at a quarter-note rate. Just beautifully awesome!

So I'm glad to get the Softube Fix Phaser as I don't have any plug-in that does this effect just as I remember it. For use with VST, VST3, Audio Units and AAX Native hosts, the Softube Fix Phaser sells for \$99 as a download. [softube.com/index.php?id=fixphaser](http://softube.com/index.php?id=fixphaser)



## ◀ PEAVEY MAX BASS AMP SERIES

Peavey Electronics has their award-winning MAX® bass amplification series that has durable yet lightweight construction with an angled baffle to direct the sound up at the player's ears and not at their feet. OK: low frequencies are omni-directional but the transient or front and attack of the note is directional, meaning players can hear themselves clearly without having to tilt their amp back.

The Peavey MAX bass amps have a best-in-class power-to-weight ratio with the MAX 100 delivering 100-watts into a 10-inch woofer and the MAX 150 driving a 12-inch woofer with 150-watts. There is the MAX 250—a two-way system with a 15-inch woofer, a tweeter and 250-watts, and the MAX 208 with two 8-inch woofers and 150-watts. All good affordable choices! [peavey.com](http://peavey.com)

## ► AUDIONAMIX INSTANT DIALOGUE CLEANER

Instant Dialogue Cleaner is a plug-in that separates out dialog from street noise, wind noise, seaside wave noise, rain noise, AC rumble, airplane intrusions in real-time using a simple interface with just four intuitive controls. All extraneous noise is the bane of post-production mixers; pristine, clean dialog audio allows it to be easily intermixed with other dialog recorded in other locations and sometimes obviates the need of dialog replacement (ADR).

I tried out IDC (ver 1.01) in Pro Tools on a variety of audio sources. The Background knob controls the level of the background noise and is useful for matching disparate takes (done on different days) of similar street scene dialog recordings. The Speech slider independently adjusts the gain of the separated speech while the Strength control sets the overall amount of reduction; the tradeoff is that with greater noise reduction comes diminished dialog audio quality. The Background, Speech and Strength controls each have +/-24dB of range.

In most cases, I found the best sounding dialog still had some noise and highlights the "art and craft" of using Instant Dialogue Cleaner: deciding what is going to work and where. With all the controls automatable, it would be easy to tailor this tradeoff specifically for each moment. It also works the same as an AudioSuite processor—which I found very useful in my music mixing for cleaning up a Rap vocal track "flooded" with street noise.

Instant Dialogue Cleaner is a great tool to have in my plug-in folder for all sorts of cleanup problems I encounter in my music mixing work. IDC supports sample rates from 44.1kHz to 192kHz and 16 to 32-bit depths. It is currently available for the retail price of \$199.

[audionamix.com/products/instant-dialogue-cleaner](http://audionamix.com/products/instant-dialogue-cleaner)



**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](http://barryrudolph.com)



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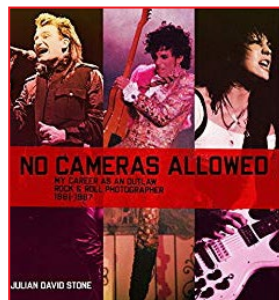
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By Julian David Stone  
(hardcover) \$49.99

Julian David Stone, entirely by sneaking his equipment into concerts, amassed an incredible archive of over 10,000 rock & roll photos. Starting by simply stashing a camera in his socks, then taping equipment all over his body, to finally customizing a jacket to hide equipment, he shot dozens of the '80s greatest acts: Prince, U2, The Police, David Bowie, R.E.M., the Ramones, Elvis Costello, The Talking Heads, the

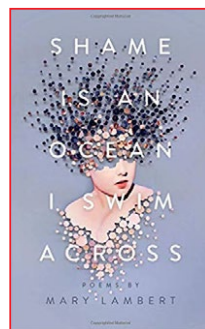


Grateful Dead, Joan Jett and many, many more. Contained are over 250 of his best photos, along with his tales of oversized roadies, aggressive security and more than a few drunken fans.

### Shame is an Ocean I Swim Across

By Mary Lambert  
(paperback) \$14.99

Known for her Grammy-nominated collaboration with Macklemore and Ryan Lewis, "Same Love," Lambert delivers a book of poetry that is by turns beautiful and brutally honest as she

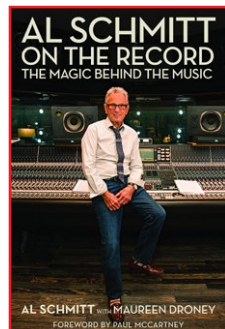


opens up about issues with sexual assault, mental illness and body acceptance. In *Shame is an Ocean I Swim Across*, Lambert declares victory against her demons and emerges as an important new voice in poetry, providing readers with strength and resilience even in the darkest of times.

### Al Schmitt On The Record

By Al Schmitt with Maureen Droney  
(hardcover) \$29.99

Part history, part how-to, legendary producer-engineer Al Schmitt, who's the recipient of countless awards since he started in the '50s, shares his experiences of working with many of music's best (Frank Sinatra, Sam Cooke,

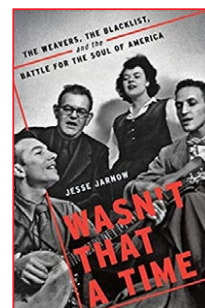


Jefferson Airplane, Bob Dylan, Jackson Browne, Diana Krall, Natalie Cole, Chick Corea, Paul McCartney, Dr. Dre, Usher and many more). This is a fascinating, fact-filled and informative read by a man who has been central to so many of music history's greatest sessions.

### Wasn't That a Time: The Weavers, the Blacklist and the Battle for the Soul of America

By Jesse Jarnow  
(hardcover) \$27.00

Exploring The Weavers' remarkable rise during the '50s and how their sing-alongs impacted the world, Jesse Jarnow dives into journals, letters, never-heard recordings and FBI files to illustrate



the band's creativity, complicated relationships and incredible pressures. New interviews with David Crosby and others connect The Weavers' influence to groups like The Byrds, The Grateful Dead and The Beach Boys as it chronicles the rise, fall and resurgence of one of the most influential bands in music history.

### The Gospel According to Luke

By Steve Lukather  
(hardcover) \$26.00

In *The Gospel According to Luke*, Lukather gives his personal shoot-from-the-hip perspective on the story of multiplatinum band Toto. He also lifts the lid on what really went on behind closed studio doors in order to highlight the

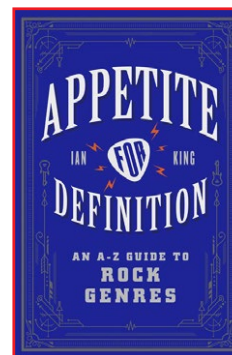


creative processes of some of the most legendary names in music, including Quincy Jones, Paul McCartney, Stevie Nicks, Elton John, Miles Davis, Joni Mitchell, Don Henley, Roger Waters and Aretha Franklin. Engaging, incisive and often hilarious, Lukather's book is an eye- and ear-opener.

### Appetite For Definition

By Ian King  
(hardcover) \$15.99

Part road map, part reference book and part cultural history, *Appetite For Definition: An A-Z Guide to Rock Genres* untangles the vast web of rock music into its many musical threads, illuminating their fascinating origins, human stories and interconnected histories. The result is



a rollicking, impressively researched and totally unique compendium. King provides specific "if-you-like-this" recommendations, detailing artists with crossover appeal and songs that bridge the genre gap for each entry, so readers can expand their collection and find new favorites.

My Fair Lady   Mad Men   LA to Vegas   Finding Nemo   School Daze  
The Incredibles 2   Ferdinand   Pirates of the Caribbean   The Godfather  
Argo   Coco   Jay and Silent Bob Strike Back   Lady Bird   Schindler's List  
The Hate U Give   The Amazing Spiderman   Wreck-It-Ralph   First Man  
Crazy Rich Asians   Jurassic Park   The Post   Modern Family   Zootopia  
The Best Man Holiday   Law and Order   All that Jazz   The Simpsons  
Star Trek: Into Darkness   Ready Player One   A Star is Born   4 Little Girls  
Miami Vice   Star Wars: The Last Jedi   9-1-1   No Country For Old Men  
Superfly   The Mummy   Pitch Perfect 3   The Grinch   Death Wish



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Good Will Hunting   Captain Phillips   Valor   Glee   House of Cards

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**A Word from John Harris:** Harris founded the school in 1989 after achieving success in a multitude of areas, including artist management, record company ownership, publishing and concert promotion. He helped take the first ever Canadian musical to Broadway (*Rockabye Hamlet*) and was the audio consultant for the 1987 visit of Pope John Paul II. “One of our major goals has always been to provide a broad-based skill set that will take students through the rest of their careers,” he says. “The industry has transformed 100% since we started, and in my view, the biggest change is the convergence of everything. It used to be everybody specialized in a single area. People needed to know a lot about one aspect of the business and not much about others. Today, everyone needs to know something about everything and a lot about something. What differentiates Harris Institute from other schools is that our students receive an advanced introduction to all aspects of the industry. All arts management students get info about the production process and all audio production students learn about arts management. They emerge with a broad-based knowledge set that will last a lifetime. Our focus is teaching people how to actually make a living in the music industry.”

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**Arts Management Program (AMP):** This is an accelerated 12-month diploma program featuring 60 courses that focus on the new music industry taught by award-winning active industry leaders. It covers concert promotion, record company management, international marketing, digital marketing, booking agencies, public relations and promotion. Among its major projects are setting up and operating an artist management company over an eight-month period, and the administration and operation of an indie label over that same time span.

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### ▲ New Music from Špō brō

Pop/rock/jazz band Špō brō—led by 18-year-old twins Milo and Julian Sposato, who sing, write and play horns—are currently recording new music at Planet India Music in Los Angeles with producer Frankie Blue. Their high energy performances are said to bring to mind Michael Jackson and Prince meets Miles Davis and Charlie Parker. The single “Love Your Lies” will be available on all streaming services soon. For more, visit [sposatobrothers.com](http://sposatobrothers.com).



### ▲ Sharp Meets Oates for Beauty in the Backseat

New York Times Best Seller author and power-pop specialist Ken Sharp was in co-producer Fernando Perdomo's Reseda Ranch Studios in Reseda, CA to work on his latest album *Beauty in the Backseat*. Sharp decidedly took a more soulful '70s turn which was perfectly complemented by the pure Philly background vocals (on “Philly Kind Of Night”) from none other than the City of Brotherly Love's John Oates.



### ▲ Animal Waves Goes Solo

Animal Waves, the lovechild of Robert Wayne Davis, an underground session player and former guitarist of Lauryn Hill, has released his debut album. The album was co-produced by Davis and Nathaniel Cox, engineered by Kenny Eisenagal and mastered by Howie Weinberg. For more, visit [animalwaves.com](http://animalwaves.com). Pictured (l-r): Robert Wayne Davis and Howie Weinberg.



### ▲ boygenius' EP Debut

boygenius, the band of Lucy Dacus, Julien Baker and Phoebe Bridgers, will release their self-titled EP debut on Nov. 9 via Matador Records. The album was recorded at Sound City Studios in Van Nuys, CA and engineered by Joseph Lorge. This trio comprises some of the most exciting young songwriters in independent rock, whose critically acclaimed albums were all released in the past year (*Historian*, *Turn Out The Lights* and *Stranger in the Alps*, respectively).

## Producer Playback

*“You never get what you're worth. You only get what you negotiate.”*

— Kevin “The Caveman” Shirley (Aerosmith, Mindi Abair and the Boneshakers), Nov. 2017







### ▲ Kansas-Based Act Anna St. Louis Collabs With King Tuff

Kansas City-bred songwriter Anna St. Louis made her debut last year with *First Songs*, a cassette of eight tracks released on Kevin Morby's label Mare Records. Now her debut album *If Only There Was a River*, produced by Morby and Kyle Thomas of King Tuff, is available on Woodsist/Mare Records. For more, visit [annastlouis.bandcamp.com](http://annastlouis.bandcamp.com). Pictured (l-r): St. Louis, Kyle Thomas and Oliver Hill.



### ▲ Goodbye June's Studio Secrets

Nashville rock band Goodbye June released *Secrets In The Sunset* on Oct. 26 via Cotton Valley Music. The album was recorded at Sound Stage Studios in Nashville, TN and was produced by Bobby Huff and Paul Moak. Pictured (l-r): Brandon Qualkenbush, rhythm guitar, backing vocals; Landon Milbourn, lead vocals; and Tyler Baker, lead guitar.



### ▲ Roselane Studios Opens in Santa Barbara

A pro recording team headed by renowned drummer Bucket Baker (pictured) has breathed new life into an historic Santa Barbara Recording facility previously owned by Jim Messina. The facility, Roselane Studios, has full tracking and mixing capabilities and features a Rupert Neve console. Roselane also features a film studio with a 4K multi-cam setup and a 2700 sq. ft soundstage. More info at [roselane.com](http://roselane.com).

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

**MUSIC  
CONNECTION**

## PRODUCER CROSSTALK

- ROB PUTNAM



The fuse of rap producer Jimmy Duval's career was lit when he joined his Oakland elementary school band. Later he snared a music scholarship to the University of Miami but dropped out, ultimately. Despite this seeming setback, his momentum began to build once collaboration commenced with Flo Rida's camp. He has since worked closely with Florida-based rappers Lil Pump, Smokepurpp and, perhaps most notably, recently-killed rising star XXXTentacion. Indeed, Duval co-wrote and co-produced his first hit "Look at Me," which has earned more than 100 million YouTube views since its May 2017 posting.

Along with friends Ski Mask, Lil Pump and others, Duval was integral to the development of the South Florida trap rap sound, which is typified by deeply distorted bass, intentionally clumsy mixing and fast tempos. "That was a career-defining moment," he recalls of the sound's genesis. "Most people are chasing someone else's tail, musically and sonically. At that time, with young, talented kids, there was so little scene. It felt like a time to create a whole new wave. We kept grinding, doing sessions and the [SoundCloud] numbers kept going up, which transferred to selling music. The rules got broken more and more. It was fun to watch and be a part of."

Every producer has unique, individual methods with which to draw the best from an artist. For Duval, mining authenticity is always key. "It's about letting the song happen naturally while making sure it represents that artist correctly," he asserts.

Beyond that, Duval's production philosophy is one that emphasizes versatility. "There's engineering, production and songwriting, which I consider the triangle," he explains. "The better you are at all three, the more control you'll have over how good a record comes out."

XXXTentacion was gunned down on June 18 in Florida. Like anyone scarred by tragedy, the event shook Duval deeply. But it also triggered the realization that the artist's legacy was too vital to die with him. "He was one of the most ground-breaking artists we've had as a generation," the producer observes. "He never wanted to do the same thing twice. He was always on to the next thing; pushing how music got made. As a producer, you work with so many people where it's not that way. Any of the amazing artists involved with him—it's in their hands to carry the torch and run with his message."

Duval has found that invitations to success's after-party are only received after countless hours of work. "Think of this like a sport," he suggests. "If you don't get many hours of practice, you'll fail. I say make a thousand songs and then release your best 20. That helps to hone your craft."

Duval is obliged to remain mute about many of his current and/or upcoming projects. But certainly a collaboration with Ski Mask is on the horizon as are records with prominent pop and rock artists. He works largely from his Miami studio, known informally as "The Stache House," after his label and publishing company. His future looks perhaps even brighter than his present and more great things can be expected.

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

- This business is about relationships—business relationships as well as with other producers and artists.
- Always look for ways to improve. Find your weaknesses. Many of mine have become strengths.
- Seize the moment. When you meet an amazing artist, don't be too patient. A song is like a butterfly: when it's in the air, you have to catch it. Once an artist goes home, they might change their mind.

Contact Luke Hincapié - Stache Records, luke@stacherecords.com





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## Michael Shanley

Vice President of IT and Business  
Development Music Reports

### Years with Company: 15

Address: 21122 Erwin St., Woodland Hills, CA 91367

Phone: 818-558-1400

Web: musicreports.com; songdex.com

Email: mshanley@musicreports.com

Clients: Apple, Soundcloud, Amazon, Microsoft, Tidal, Pandora, Netflix

### BACKGROUND

Since 1995, Music Reports has helped rights holders of all stripes navigate the tricky business of licensing and royalty accounting. A musician himself, Michael Shanley's passion for music led him to the famed administration service, where he's used his technological abilities to elevate the venerable company's digital profile.

### From Creative to Backend

I was always interested in music. In school, I was a music major and then moved over to computer science because it seemed more realistic. My dad is in international transportation, so I immediately started building systems for inventory management. After a while, my brother and I moved to LA to pursue music careers. I immediately wanted to get involved in the back-end technology of music.

I looked for a job at a publisher or label and found Music Reports. At that time, Music Reports had existed for about 15 years and they were providing services for television broadcasters and songwriters, securing direct deals between those parties. The initial idea to invoke the Section 115 license was invented here around the time I started and they needed to build systems. It really piqued my interest.

### The Goal

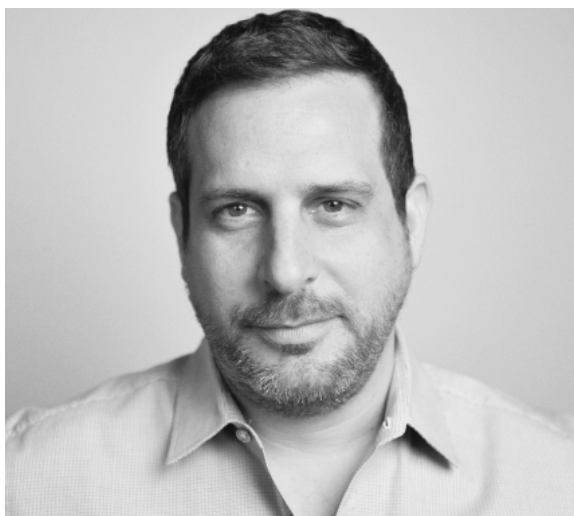
Music Reports is a neutral technology platform that services both users and owners of intellectual property rights. Our main goal is to supply technology into the intellectual property rights ecosystem to supply transparency throughout the process of distribution, royalty payments, fee settlements, licensing and all that stuff.

### Transparency

Our mandate is to create a transparent pipe from the usage of copyrights all the way through to the royalty payment. Each copyright owner can see their clear usage in a specific month on a specific media type, whether it be broadcast, digital streaming, downloading or live streaming. We create that facility to ensure everybody gets paid in a transparent way and can track each play that ties to their intellectual property.

### Songdex

Songdex is our internal database. Initially, Music Reports was formed to help television broadcasters license the music they used in their original local programming. Most of that music was going into the collective rights management organizations or performing rights societies. It was not a very transparent ecosystem, so we created a facility for the creators of that music to interact with television stations, license that music and then collect the royalties for use of that music on broadcasts



*"You wouldn't know a Picasso unless he signed it. It's the same concept here."*

directly so they wouldn't have to go to a collective management organization, wait for them to process that content, be subject to the administrative fees those folks charge and just get their royalties directly. Songdex.com has a lot of tools to help creators disseminate their metadata to make sure every user of music has their information and knows how to monetize their content and pay for it in the right way.

### Cuetrak

A sister database to Songdex is Cuetrak. Cuetrak is the largest database of cue sheets on the planet. Cue sheets are a list of musical cues used in audio/visual programming. Everybody who creates A/V programming is required to generate these things. It ensures that broadcasters and streamers always have up-to-date information about the ownership of the music they're using in their programming.

### Metadata

A good third of Music Reports is operation and resources dedicated to copyright research. These are musicologists who are researching music all day long, helping publishers understand their place in the publishing ecosystem, curate metadata and getting that into Songdex.

Songdex.com is a public view of that data—so it's song recordings tied to musical compositions, publisher ownership shares, international identifiers like IPI (Interested Parties Information) codes, international sound recording codes like ISRCs (International Standard Recording Codes)... Songdex.com is going to soon have additional functionality meant to help small creators curate their own metadata. It's going to help them understand what data they need to disseminate to make sure they get paid transparently and quickly.

### Many Versions = Many Payees

Most works are not created by one entity. And those [creators] may be represented by

different publishers, different performing rights societies, and that data related to the ownership of that information will come in pieces. If a work is split between five folks, five different data deliveries will take place. Music Reports will have to marry that data into one Songdex record and then of course tie it to all the versions of the sound recordings that embody that composition.

### Exponential Growth

The volume of the music business has grown astronomically in the last 20 years. More music is released on a quarterly basis than in all of the 20th century. Metadata is constantly flowing into Music Reports and we have the challenge of tying all that information together. That influx of data creates about 12 terabytes of data churn on a weekly basis.

### Independence and Other Products

Music Reports is a fairly unique animal from the perspective of our neutrality and place in the world. Even the Harry Fox Agency is owned by SESAC. Music Reports is truly a neutral technology platform that provides services to anyone who has a challenge in the intellectual property space.

We actually build and host systems for non-musical intellectual property rights as well. We're the backend for Cirque du Soleil, which of course uses a lot of music but they also market a lot of physical merchandise. We manage that intellectual property process.

### Future Music

We're constantly working with new media companies. We're working with the premier virtual reality provider, MelodyVR. We're working with live streaming companies like Flipagram and Musical.ly. As media expands and intellectual properties get used in different ways, Music Reports has the solutions for them. We're working with a lot of instructional applications as well. Music Reports is constantly scouring the marketplace for these emerging media types.

### Video Opportunities

What's exciting is that music is not just seeing its core monetization in actual sale or subscription but audio/visual broadcast. There's a big opportunity for creators on platforms like Netflix, Amazon Prime Video or Hulu. Apple has billion dollar budgets for creating new, original programming. They need music for all that programming.

### Sign Your Work

From the inception of creation, folks need to think about signing their work. You wouldn't know a Picasso unless he signed it. It's the same concept here. And to sign your work we need the relevant metadata. You need to secure that data and get it to the core places. Be mindful of the data as you're in the creative process.

### Loving Music

Everybody here loves music. That's a common thread amongst the whole company. We're about 130 folks right now and I would say 115 of us are musicians. There are about 20 internal bands. This is important to us not just academically but personally. We're not just pure technologists—we have a real stake in these outcomes.



## OPPS

**The Justin Wayne Show**, a popular weekly radio show, is seeking new artists and music to feature on its broadcast. The genres featured include rock, punk, acoustic, indie pop, R&B, and hip-hop, as well as something strange or unique. If you think you have the right sound, you can check out the scene at [thejustinwayneshow.com](http://thejustinwayneshow.com).

### Sire Records is seeking artists for label roster consideration.

Sire Records is an American record label owned by **Warner Music Group** and distributed through **Warner Bros. Records**. The label is seeking artists—both solo and groups—to add to its lineup. The current roster includes a variety of acts, Delta Rae, Kill It Kid, Cold Fronts and Residual Kid. Submissions should be made via [MusicXray.com](http://MusicXray.com).

**KBH Entertainment**, a Los Angeles based entertainment company, is seeking artists for bookings and management. The company is also involved with event production and project management, specializing in consulting services, multimedia production, and public relations. KBH has been an artist advocate, with over 20 years of experience, denouncing “pay-to-play” practices common in the industry. If interested, go to [kbhentertainment.com](http://kbhentertainment.com) for more information. You can also use [MusicClout.com](http://MusicClout.com) for special attention.

**For fresh Opportunities every week, sign up for MC's free Weekly Bulletin e-letter at [musicconnection.com](http://musicconnection.com).**

## LABELS•RELEASES SIGNINGS

Multiplatinum guitar legend **Ted Nugent** has announced a new full-length album *The Music Made Me Do It*, due to drop on **November 9** via **Round Hill Records**. The effort is Nugent's first studio album in four years. Accompanying the CD is a Bonus DVD, *Live At Freedom Hill*, an electrifying full-length concert captured at Freedom Hill Amphitheatre in Sterling Heights, MI. Of the new album, Nugent commented, “The music made me do it! That's not only the title track my new record, it's my battle cry for more than 60 years to pursue this incredible soundtrack to my happiness, craving for creative adventure, the ultimate guitar tone and overall quality of life!” For additional details about his new record and the latest news on this iconic rocker, go to [tednugent.com](http://tednugent.com).

**Portland's growing independent record label Infinite Companion** will release new material from the indie pop duo **Pure Bathing Culture** in 2019. The label and band will celebrate the news with a show in Portland on Nov. 2 at **Polaris Hall**. Pure Bathing Culture curated and commentated an exclusive playlist for Infinite Companion's monthly series, *Star Songs: An Astrology Mixtape*. Partnered with the music licensing agency, **Marmoset**, Infinite Companion incorporates its resources to invest in artists in ways both new and pragmatic. The unconventional model provides profitable opportunities to emerging artists, offering them work and reliable funding otherwise hard to find. Infinite



### ▲ FLORIDA GEORGIA LINE MAKE CHART HISTORY

Achieving an unprecedented run on the **Billboard Hot Country Songs** chart, **Florida Georgia Line** is the only country act to dominate for 100 cumulative weeks since the chart launched in 1958. The magazine's Trailblazer Award recipients have become global entertainers with milestones of this stature leading their revolutionary career. As their 3X Platinum-Certified collaboration “Meant to Be” with multi-platinum singer-songwriter **Bebe Rexha** makes history, since coming on the scene in 2012, FGL has triumphed with six total Hot Country chart-toppers including “Cruise,” “Stay,” “This Is How We Roll,” “Dirt” and “H.O.L.Y.” For more information, go to [floridageorgialine.com](http://floridageorgialine.com).

Companion's goal is to reduce the financial risks that music making requires and in turn, enhance creativity and build lasting careers. For further information about this innovative record company, you can go to [icrecords.com](http://icrecords.com).

## PROPS

The independent label **Appleseed Recordings** is celebrating its 21st Anniversary with an epic 57-song protest music compilation called *Roots and*

## DIY Spotlight

## The West Coast Feed

Backed with a powerful sound and meaningful lyrics, **The West Coast Feed (TWCF)** embody passion, hope and altruism through their music. Based out of Seattle, they honor the collective legacies of Memphis, Muscle Shoals and New Orleans. Eight members strong, their music swaggers with an electrifying soul-rock experience. The rhythm section's tight backbeat, the vibrant three-man horn section, tandem electric guitars and a soaring violin set the stage for charismatic front man, **Jesse Butterworth**.

All good... until Butterworth jumped off the drum riser and fractured his leg, possibly putting an end to their dream. Nevertheless, drawing from his distressing experience, he channeled his hopes, struggles and frustrations into lyrics.

“You Belong To Me”, the first single from their debut album, touches on the adoption of Butterworth's daughter from Ethiopia.

Due to the cause being so close to the band's heart, philanthropic support is a central theme to TWCF's mission as artists.

Partnering up with two non-profit organizations, **Charity Water** and **All God's Children**, the band use their platform to help those in need. Indeed, they recently donated \$30K to Charity Water, which provides drinking water to developing countries. They also donated proceeds from their CD release show to All God's Children, the agency that aided Butterworth's adoption process. The West Coast Feed continue to passionately advocate for charities while simultaneously pouring themselves into their music. The release of their self-titled album showcases their instrumental diversity and explores themes such as hope, despite obstacles, and reaching one's full potential.

To stay up to date visit [TheWestCoastFeed.com](http://TheWestCoastFeed.com).





**Branches.** It features never-before-heard music from the likes of **Bruce Springsteen, Tom Morello** and **Donovan**. Over the years, Appleseed's respect in the artist community has grown as they've continued to carry the torch for the folk protest tradition, on the front lines against Apartheid in South Africa, the Iraq War and marriage equality in the United States. The most recent compilation carries this legacy into current times, shining on issues surrounding gun violence, the opioid epidemic and much more. To check it out, go to [appleseedmusic.com](http://appleseedmusic.com).

## THE BIZ

**Make Royalties Great Again! President Donald Trump has taken the long-awaited step of signing the Music Modernization Act (MMA) into US law.** The news comes after the bill was unanimously voted through both the **US House of Representatives** and the **Senate**. The MMA reforms mechanical licensing through the creation of a **Mechanical Licensing Collective**, paid for by

digital companies, which will offer digital streaming services a blanket license in return for improved payments to songwriters and copyright owners. The bill also improves the rate standard by which songwriters' mechanical rates are considered and makes improvements to the **ASCAP** and **BMI Consent Decrees**. Additionally, the bill ensures pre-1972 legacy artists are paid for their work when played on satellite and digital radio and codifies the process through which producers and engineers are paid.

**The Recording Academy has invited 900 music creators to join as voting members in an effort to build a membership more reflective of the diverse creative community.** As part of the **Member Invitation Initiative**, invites were extended to a broad range of music creators, including vocalists, songwriters, instrumentalists, producers and engineers. All 900 invitees, who were pre-qualified to vote by the Recording Academy, are female and/or people of color and/or under 39.



### ▲ THE RACONTEURS OFFER VAULT PACKAGE

Third Man Records has announced the release of Vault Package #38, comprising the 10-year-anniversary reissue of The Raconteurs' *Consolers of the Lonely* and a 7" featuring two new songs, the first new music from the group in 10 years. The new songs come from sessions that will ultimately result in a new Raconteurs album in 2019. Pressed on unique copper foil metallic vinyl, this is the first time the double LP has been made available on colored vinyl. In addition, the Vault Package includes reimagined cover art, an embroidered "R" insignia patch and a set of four 2.5" brushed silver stickers featuring art from *Consolers of the Lonely*. For more, visit [thirdmanrecords.com](http://thirdmanrecords.com).

## The LEGAL Beat

BY GLENN LITWAK



On Oct. 11, 2018 the Orrin G. Hatch-Bob Goodlatte Music Modernization Act ("MMA") was signed into law. The MMA updates federal law having to do with copyright issues for music due to new technologies.

The MMA modernizes Section 115 of the US Copyright Act and is intended to bring it up to date to cover streaming services. It is actually a consolidation of three separate bills.

The background surrounding this new law is that digital streaming services, such as Spotify and Apple, had been sued for failing to pay royalties for streaming music. Part of the problem was that there was no central database to

determine who the songwriters and composers were that were entitled to be paid.

Many music industry groups that represent musicians, music producers, publishers and digital streaming services supported the bill.

The MMA contains the following provisions:

- One of the goals of the MMA is to simplify and streamline the process of music licensing. The MMA will establish a non-profit governing agency that will create

alties rates that will be used to pay composers and songwriters when used by music streaming services which utilize this database. These royalties would be paid to the agency as what is known as a "compulsory license," meaning it will not require the mechanical license holder's permission. The new agency will be responsible for distributing the royalties. However, streaming services will be permitted to negotiate different royalty rates directly with the mechanical license owners.

- It provides that recordings made prior to Feb. 15, 1972 will now be covered by US Copyright law. Previously, streaming services were not paying royalties for recordings made prior to this date. So now songwriters and artists will receive royalties on pre-1972 songs.

- Sound Exchange is a non-profit organization created by Congress to distribute royalties for sound recordings. The MMA specifies that Sound Exchange will also distribute a portion of these royalties to "a producer, mixer or sound engineer, who was part of the creative process that created [the] sound recording."

In sum, the MMA should make it easier for artists to get paid more from digital streaming services like Spotify and Apple.

## What You Should Know About The Music Modernization Act

*"The MMA should make it easier for artists to get paid more from digital streaming services like Spotify and Apple."*

a database for the owners of the mechanical licenses of sound recordings. Digital streaming services will pay to establish and maintain the database. The database will be established with the help of the major music publishers. Cost associated with creating and maintaining the data base will be paid by digital streaming services. In the past, it was often difficult for streaming services, such as Apple and Spotify, to determine the mechanical license holders. The new agency will set blanket roy-

- The MMA guarantees that songwriters are paid a portion of mechanical license royalties for both physical and digital reproduction of a composition at a rate established by contract.

- It will change court procedures regarding disagreements over royalty rates. The MMA also provides that there will be a clear legal way to receive unclaimed royalties, which have in the past been held by digital service providers.

**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@gmail.com](mailto:Litwak at gtlaw59@gmail.com) or visit [glennlitwak.com](http://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*

**T**hat'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!



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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:** August 2018

**Label:** Fearless Records

**Band Members:** Dallan Weekes, vocals, bass; Ryan Seaman, drums

**Type of Music:** Alt-Pop

**Management:** Rick Sales and Larissa Giampaoli - The RSE Group

**Booking:** Nick Storch and Jake Zimmerman - AGI (US), Steve Strange - X-Ray (International)

**Legal:** Andy Tavel

**Publicity:** HERFitz PR, herfitz@mac.com

**Web:** idkhow.com

**A&R:** Andy Serrao - Fearless Records

**B**assist, keyboardist, singer and songwriter Dallan Weekes has managed to fit a hell of a lot into his career to date. From 2009 until 2017, he was a key member of Panic! At the Disco, helping that band achieve an impressive level of success. That overlapped with his own project, indie rock band The Brobecks. And when his time in PIATD came to a natural conclusion, when he wanted to create something more “him,” he reached out to an old Bro.

“Ryan [Seaman] and I have known each other for over a decade,” Weekes says. “We used to be in The Brobecks together. That band kind of fizzled out, but we always stayed in casual contact with each other. When I started making songs for this new project [I Don’t Know How But They Found Me], I brought him in to play drums, and we got to hanging out again. The idea formed to present this thing as a band and start playing shows together. It just was very organic, and I guess it was born because it was fun being together again and making music together.”

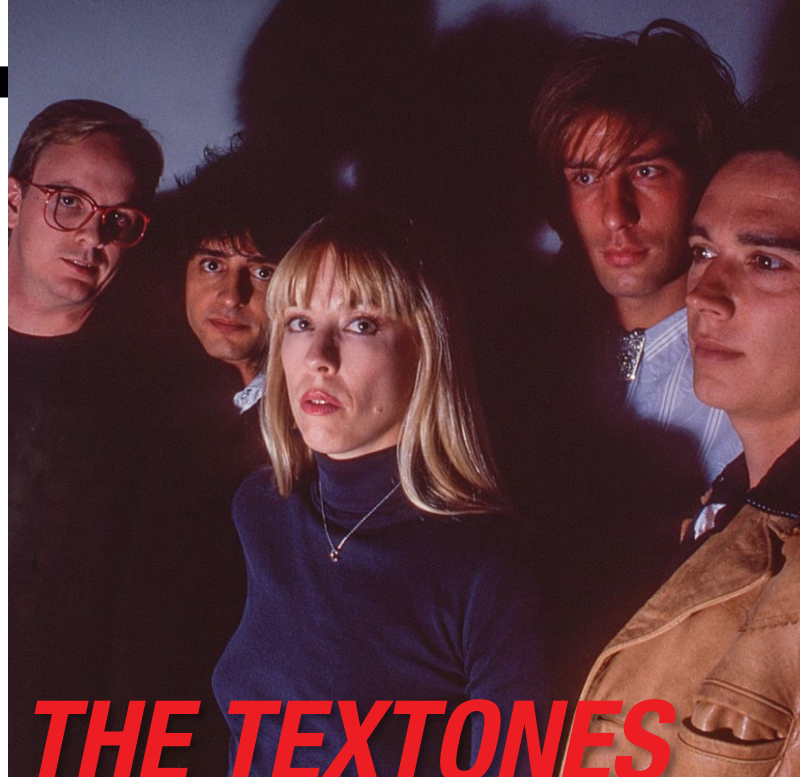
*“I’d rather make something that’s good than make something that’s popular.”*

Weekes describes the sound of this new project as “hipster nonsense,” with his tongue firmly in his cheek. Nudged to elaborate, he says that there’s a strong pop element in there, but with an element of weirdness that he endeavors to include in everything he does. That is really the only thing that connects his various bands, on a musical level.

IDK (as Weekes refers to it) has already inked a deal with beloved indie punk label Fearless, a company the frontman has not had any dealings with before but that, having spoken to a few different labels, made complete sense. “Part of the deal was that we would maintain 100 percent creative control over everything we’d do, and that was the most important thing to me,” he says. “I’d rather make something that’s good than make something that’s popular.”

Weekes says that the relationship with Fearless has been great so far, and the single “Choke” has been doing extremely well online (12 million combined Spotify and Youtube hits and counting). There’s an EP on the way, and a full album planned for next year.

Guys—you have been found. — **Brett Callwood**



**Date Signed:** Nov. 28, 2017

**Label:** Blue Élan Records

**Band Members:** Carla Olson, guitar, vocals; George Callins, guitar; Rick Hemmert, drums; Tom Jr. Morgan, keyboards, saxophone; Joe Read, bass

**Type of Music:** Americana

**Management:** Saul Davis

**Legal:** Saul Davis

**Publicity:** Melissa Dragich-Cordero - Blue Élan Records, mdragichcordero@blueelan.com, 310-344-1185

**Web:** thetextones.com

**A&R:** Saul Davis

**W**hen Saul Davis, manager of critically acclaimed guitarist Carla Olson, spotted an ad in Billboard for a Jack Tempchin record on a new label, his curiosity was piqued. Why would someone start a record label in today’s climate? That label, Blue Élan, remains unique in its artist-friendly approach, offering artists unprecedented levels of control and profit.

Meeting the label’s co-founder, Kirk Pasich, Davis mentioned Olson, whose band The Textones reached #76 on the Billboard 200 with their debut, *Midnight Mission*. “Oh, I’ve always been a fan,” Pasich responded.

“A few weeks later, we got together and chatted for a couple hours about what I was working on,” recounts Olson, noting Pasich’s interest in her both as an artist and a producer. Olson and her manager subsequently attended the label’s Christmas party, where she informally strummed with others on Élan’s roster.

*“Every artist should have the opportunity to own their own product.”*

Pasich began popping up at Olson’s acoustic gigs and inquiring about The Textones. As it happened, they’d been placing the finishing touches on a new album. The recording had been slow to complete, partially because of money—or a lack thereof. It made Pasich’s offer of help irresistible. “I’m 66,” Olson divulges candidly. “A woman at 66 doing rock & roll is not an easy thing to market, so if someone is interested in my music I’m there,” she continues, specifically highlighting the label’s elementary two-page contracts.

Although recording since 1978, Olson owns all her records. “I paid for them myself with the exception of *Midnight Mission*,” she declares. “Every artist should have the opportunity to own their own product.”

Another sliver of advice she offers young artists is to diversify your sound, maximizing appeal to listeners both young and old. “Find your audience,” she preaches. “Because the fans won’t let you down.”

— **Andy Kaufmann**





**Date Signed:** October 2017

**Label:** Triple Crown Records

**Band Members:** David Adamiak, Forrest Rice, Yvette Young

**Type of Music:** Math-Rock/Post-Rock

**Management:** Shawn Carrano - Headphone Management

**Booking:** John Lashnits / APA

**Legal:** Bryan Christner

**Publicity:** Monica Seide-Evenson - Speakeasy PR

**Web:** Facebook.com/CovetBand

**A&R:** Fred Feldman

It's the age-old struggle for an underground band trying to stay true to its DIY roots without going broke: How does it handle signing a deal with a record label? While the phrase "selling out" is virtually devoid of meaning now, musicians still must consider to what extent they want to relinquish control over managing themselves.

Take, for example, the path that San Francisco post-rock band Covet took in the lead-up to signing with Triple Crown Records. The so-called "adventure rock" band weighed what mattered most to them with what they were willing to let go.

"We wanted to be DIY for as long as possible, because we felt it was manageable and within our grasp," bassist David Adamiak says. "We were excited that Triple Crown reached out initially, but we weren't really fully intending on doing it until we saw the deal they offered."

"They weren't going to take any of our merch [profits] or our guarantees

***"Album sales are less of a thing these days, so we were willing to sacrifice that."***

from shows," he continued. "So we were like, 'Woo hoo! That's sick.' And album sales are less of a thing these days, with streaming music, so we were willing to sacrifice that."

While Covet had received offers from "a trickle" of other labels, Triple Crown stood out among the pack, according to Adamiak. Simply put, the band had admiration for the label's roster, which includes some of Covet's post-rock brethren.

"I'd be lying to you if I said that being on a label with a band like Caspian or From Indian Lakes didn't play into [our decision]," the bassist notes. "Those bands hold high esteem for us in the group, and we saw how well they've been doing since they've been on the label."

Covet landed the offer after their booking agent—who also handles Triple Crown bands—spread word to label honcho Fred Feldman, Adamiak says. A requisite phone call and lunch ensued, and Feldman allayed the band's concerns about their remaining DIY despite the signing.

Adamiak underscored that Covet, which is now touring through November with Polyphia, maintains its independence by regularly playing shows and creating their own merch. — **Kurt Orzech**



**Date Signed:** N/A

**Label:** Big Machine Records / John Varvatos Records

**Type of Music:** Rock

**Management:** Jesse Beer - The MGMT Company

**Booking:** Andrew Buck - APA

**Legal:** Doug Mark

**Publicity:** luke@bbgunpr.com, collin@bbgunpr.com

**Web:** BadflowerMusic.com

**A&R:** Julian Raymond

Southern California rock quartet Badflower first graced the pages of *Music Connection* in 2014 when they scored a deal with the indie label Hundred Handed. Fast-forward four years later and the band has now signed with Big Machine Label Group and John Varvatos Records.

In fact, Badflower is the first artist to sign to the label under the newly minted partnership between Big Machine Label Group president/CEO Scott Borchetta and fashion designer John Varvatos.

The band has had an interesting relationship with Varvatos. While the band was still with an indie label and relatively unknown, Varvatos

***"Don't worry about which label has the most money, just find the passionate people"***

featured a Badflower song in one of his fashion shows during New York Fashion Week.

"When we saw that happen we looked on up and discovered that he was starting his own record label," says frontman Josh Katz about Varvatos' other endeavors.

Eventually Badflower showcased for him, got along really well and signed a deal with John Varvatos / Republic Records. When Varvatos left Republic, to merge with Big Machine Label Group, it became a no-brainer to come along for the ride.

"It made sense. 'Let's go follow John' because he's been the champion for our band this whole time," Katz says.

The signing was entirely painless and has so far paid off for the band. The first single under the new label, "Ghost," has claimed the #1 spot on the Active Rock Radio Mediabase Chart. The band is currently supporting The Wrecks on a US tour while also headlining several shows and appearing at numerous music festivals. Then in 2019, they'll be joining Nothing More's The Truth Tour and will release an upcoming album.

When asked what helped the band the most during the signing, Katz emphasized finding the perfect team. "Find the most passionate staff," he says. "Don't worry about which label has the most money, which label has the most credibility, just find passionate people because those are the people who are going to propel your career forward." — **Jacqueline Naranjo**





### ▲ Garrett Goes AWAL

Kobalt's recording company AWAL has signed a worldwide deal with singer, songwriter and producer, Kevin Garrett. The AWAL recordings deal offers Garrett a full range of services, including global marketing, campaign coordination, synch licensing and global distribution. Garrett received a Grammy nomination for writing and producing the track "Pray You Catch Me" on Beyoncé's *Lemonade* album.



### ▲ ASCAP EXPO 2019

ASCAP announces that the 14th edition of its signature event, the ASCAP "I Create Music" EXPO, will return to the Loews Hollywood Hotel in Los Angeles on May 2 - 4, 2019. For a look at the experience, ASCAP is making video of 60+ hours of panels and performances from the 2018 conference, including countless "only at ASCAP EXPO" moments, available at [ascaop.com/2018expovideo](http://ascaop.com/2018expovideo). Follow ASCAP EXPO on Facebook or @ASCAPEXPO on Twitter and Instagram.



### ▲ Tweedy Extends BMG Deal

Jeff Tweedy has extended his global publishing administration deal with BMG. Tweedy first signed a global publishing deal with Bug Music in 2004. Bug Music was acquired in 2011, and the following year Tweedy expanded his deal with BMG to include his solo catalog, his work with alt-country band Uncle Tupelo and his other songwriting endeavors as well. Pictured (l-r): David Hirshland, BMG and Jeff Tweedy.

### Taxi Road Rally Revs Up

On Nov. 1-4 Taxi will host their "Taxi Road Rally" in Los Angeles. Highlights of this year's event include the presentation of the Lifetime Achievement Award to Steve Dorff, who has been honored with the NSAI Songwriter of the Year award, and has collected more than 40 BMI awards, 11 Billboard No.1 awards, three Grammy nominations, 15 Top Ten Hits, 9 No.1 Film Songs, six Emmy nominations, Billboard's No.1 Song Of The Year, a BMI Three Million Performance Award, and songs cut by legends like Barbra Streisand, Celine Dion, Whitney Houston, George Strait and many others.

Other events include classes, panels, pitch sessions, open mics, mentor lunches, one-to-one mentor sessions and much more. The event is only open to TAXI members, so this is a good time to join. TAXI members receive two free tickets to this essential event. Become a member at [Taxi.com](http://Taxi.com).

### Changes at the Top

Legendary publishing executive Martin Bandier will depart his post as Sony/ATV Music Publishing's chairman/CEO at the end of March 2019. Sony/ATV is the world's largest music publisher, gaining the title when it reached an agreement in May to acquire the 60% stake in EMI Music Publishing held by the Abu Dhabi sovereign wealth fund.

While no official announcements have been on who might succeed Bandier, insiders believe it will be Jon Platt, who Bandier worked with at EMI Music Publishing. Platt is stepping down as chairman/CEO of Warner/Chappell Music Publishing at the end of this year.

### California Copyright Conference Gets Strange

"Weird Rights" is the title of the California Copyright Conferences (CCC) event to be held on Nov. 13 at Sportsmen's Lodge, 12833 Ventura Blvd., Studio City. The panel will explore and explode common music-business myths in music rights and how these are crucial to songwriter and publishing income streams. The moderator will be Eric Polin, Sr. VP of Music Publishing at Universal Pictures. Panelists include Judith Finell, Judith Finell Music-Services Inc., and Eric Palmquist, President, Recognition Songs.

Check-in time is 6:15 p.m. From 6:30 p.m. - 7:30 p.m. is cocktail hour, and the dinner and panel discussion will be from 7:30 p.m. - 9:00 p.m. Visit [theccc.org](http://theccc.org) for specifics.

### BMI: Big Bucks

BMI has once again broken revenue records, generating \$1.199 billion for the fiscal year ending June 30. The company also distributed and administered a record \$1.118 billion in royalties to its songwriters, composers and publishers, an increase of \$95 million, or 9% higher than the previous year. These results mark the most public performance and highest royalty distribution of any music rights organization in the world.

The \$1.118 billion in total distributions includes domestic and international royalties, as well as royalties from direct deals that BMI administers on behalf of its publishers. Distributions from these direct deals totaled \$53 million, a \$17 million increase over the previous year, representing approximately 5% of BMI's total distribution.

The company's revenue growth

### ► Lambert to Headline BMI Songwriter Festival in Maui

Songwriter and artist Miranda Lambert will headline the 4th annual BMI Maui Songwriters Festival acoustic concert in the MACC's A&B Amphitheater and Yokouchi Pavilion on Saturday, Dec. 1. The concert will also feature special guests including Pistol Annies, Randy Houser, Luke Combs, Tom Johnston of the Doobie Brothers, Lukas Nelson, Ray Benson of Asleep at the Wheel, and Lily Meola. Visit [mauisongwritersfestival.com](http://mauisongwritersfestival.com) for info.





was driven by strong gains in the digital sector, as well as increases in general licensing and international revenues. BMI's digital revenue grew an impressive 32% to \$215 million. Digital now represents 24% of the company's total domestic revenue.

Total domestic revenue, which is comprised of digital media, traditional television and radio, cable and satellite, and general licensing, grew to a record \$880 million, up 5% over the prior year. Revenue from cable and satellite sources once again generated the largest portion of BMI's domestic revenue at 33%, while traditional television and radio revenue accounted for 25% of the overall domestic total. Notably, BMI's international revenue grew \$25 million to an impressive \$319 million, up 9% over the previous year.

### Chris Austin Songwriting Contest

The Chris Austin Songwriting Contest, presented by MerleFest, started accepting entries Oct. 1. Named after the one-time sidekick of Ricky Skaggs, the contest remembers Chris Austin, a renowned singer and instrumentalist. After losing his life in a tragic plane crash, individuals close to Austin created CASC to keep the memory and music of him alive.

An esteemed contest for aspiring songwriters, CASC is credited for helping up-and-coming Americana talent gain exposure. Aspiring musicians have the opportunity to have their songs heard by some of Nashville's most prominent music industry professionals, including Grammy-winning American musician Jim Lauderdale. Categories for contestants' work include bluegrass, general, gospel, and country.

The 2019 MerleFest will take

place April 25 - 28 at Wilkes Community College in Wilkesboro, NC. Celebrating the late musician Doc Watson and guitarist Eddy Merle Watson, the festival celebrates music of the past as well as today, including country, American, classic rock and folk.

The competition's finalists are invited to perform at a final showcase at MerleFest on Friday, April 26. First place winners receive \$600 in cash and performance slots during the festival.

Interested contestants can fill out an online application at [Merlefest.org](http://Merlefest.org), or mail entries to MerleFest/CASC, P.O. Box 120, Wilkesboro, NC, 28697.

### Passed! The Music Modernization Act

The Senate has unanimously passed the Music Modernization Act, a piece of legislation designed to update the way songwriting royalties work in today's stream-heavy world. Most importantly, though, the Senate also decided to change the bill's name to the Orrin G. Hatch Music Modernization Act, because the Utah politician is a songwriter.

The Music Modernization Act combines three pieces of music rights-related legislation, including one that makes it easier for rights holders to get paid when songs are streamed online, one that allows songwriters to collect royalties on pre-1972 recordings, and one that allows producers and engineers to be paid royalties when their songs are streamed.

President Trump signed the bill into law when it arrived on his desk.

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



### Americana Honors and Awards

The Americana Music Association held its annual Americana Honors and Awards ceremony, the centerpiece of the week-long AmericanaFest. Big winners at this year's ceremony include John Prine, Artist of the Year. Lifetime achievement award winners include K.D. Lang, who was honored with the Americana Trailblazer Award, and Rosanne Cash (pictured) who took home the "Spirit of Americana" Free Speech Award.



### San Diego Legacy Songwriters Series Presents Marty Panzer

On Sat., Nov. 10, at The Concert Hall, Temple Adat Shalom in Poway, CA, hit songwriter and lyricist Marty Panzer will perform "Through the Years: An Evening with Marty Panzer." A longtime collaborator with Barry Manilow, Panzer penned hits like "It's a Miracle" and "Even Now," plus co-writing "Through the Years" by Kenny Rogers. Info is at [SingerSongwriterEvents.com](http://SingerSongwriterEvents.com). Pictured (l-r): Marty Panzer rehearsing with piano accompanist Tracey J. Marino; singers Cantor Lori W. Frank, Matt Ignacio, Jim Boydston and Juliet Lyons. (Singer Shaine Ingamells is not pictured.)

### Lupita with Peermusic

Regional Mexican singer and songwriter Lupita Infante has been signed to an exclusive co-publishing agreement with Peermusic. Infante is the granddaughter of Pedro Infante, the legendary Mexican singer and actor known as "the King of Rancheras." Her father was the actor Pedro Infante Jr. Most recently, she performed at this year's Mariachi USA festival held at the Hollywood Bowl, and was also recently a finalist on *La Voz*, Mexico's edition of *The Voice*.



### AIMP Panel Digs Deep

Association of Independent Music Publishers (AIMP) hosted the "Unconventional Money: Royalty Sources You Might Not Think Of" panel in Beverly Hills, CA. Pictured (l-r): Larry Mills, Tresóna Multi-Media; Michael Eames, AIMP President and PEN Music Group; Landon Austin, Noisely; Mitch Rubin, Dubset Media, and Dae Bogan, Rights Department and TuneRegistry.





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## SONGWRITER PROFILE

— DAN KIMPEL

# Roscoe & Etta

*New Duo with Maia Sharp and Anna Schulze*

First off, the name: Roscoe & Etta are a pair of antique guitars played by singer-songwriters Maia Sharp and Anna Schulze and subsequently appropriated as noms de plume for their eponymous recording and joint performing project. They didn't use their own first names because, as Sharp suggests, "We didn't want to sound like two folk singers wearing dresses in a meadow."

After meeting at The Hotel Café in Hollywood, Sharp and Schulze set up a co-writing session. The first song they wrote together, "Play On" (also the first song on their self-titled collection) was instigated with Schulze's beat-box loop. With the song completed, the two stepped back to analyze what to do with it. Says Sharp, "Was it something we can pitch to another artist? Was it for either one of us as an artist? Is it for sync? Is it for Nashville? I hate that shit, but it has to be on your mind."

As Roscoe & Etta, the duo projects a powerful artistic aura through their impeccably crafted songs, intuitively paired harmonies and complementary production skills. On stage in North Hollywood, CA at the Federal Bar, for music supervisor and radio host Gary Calamar's Sunday Mimosa series, Roscoe & Etta filled the space with electric and acoustic guitars, matched and measured vocals, loops, and the rhythmic kick of a Porchboard Stomp Box to provide a low-end percussive pulse that anchors the sound.

This is an intriguing pairing on many levels, including a double-digit age difference between the pair. Maia Sharp has recorded a series of seven solo releases, written for platinum artists like The Dixie Chicks, Bonnie Raitt, Cher, Lisa Loeb and Trisha Yearwood and has produced projects with Edwin McCain and Art Garfunkel, with whom she collaborated as a featured artist. In addition, she tours extensively both as a headliner, and on bills with artists like Bonnie Raitt, Patty Griffin and Keb' Mo'.

Anna Schulze, originally from Minnesota, has released five solo projects, placed songs in the Oscar-winning documentary *Icarus* and the MTV series *Awkward*, and been featured in the digital magazine *This is Melo*. She learned her studio craft under the auspices of producers Glen Ballard and Justin Meldal-Johnsen. "I started in the studio world as a fly on the wall, and a runner at Sunset Sound," says Schulze.

As a student at USC, Schulze's mentor was legendary hitmaker Glen Ballard. And after learning new technology, she realized she could record at home. "What is there to keep me from embodying everything that I've learned for my projects or my friends projects?"

Sharp, a veteran producer who is an expert at live recording and comping, stresses that while the production is integral, "Songwriting is our first love. That's where Anna and I saw eye to eye." Sharp says that she can view the big picture early in the song. "And when it needs to pull out to the wide angle. I see the whole story." Schulze says that her strength as a writer depends on the situation. "Being able to fit what the room calls for. Sometimes I am the scrutinizer. I love visualizing the tracks and where they are going to go to inform the writing process."

In 2019, Sharp will be relocating to Nashville where she spends about one week a month now, and since Schulze visits for writing sessions, Roscoe & Etta will have multiple homes.

With the release of the album, the two have hit the road on an ambitious release tour, traveling from Maine to Tennessee and from North Carolina into the heartland of Wisconsin and Minnesota. While they have promotional and publicity support, on tour it's essentially the two of them burning down the highway. Schulze refers to their shows as "The exhale." Concludes Sharp, "Sharing the work is great, but I also realized that sharing the spotlight is fun too."

Meeting audience members, Anna Schulze says, is the most valuable reward. "You realize the connection. That's why we are first and foremost songwriters. You get this opportunity to make people feel something that they wouldn't otherwise give themselves permission to feel."

Visit [roscoeandetta.com](http://roscoeandetta.com). Contact Lellie Capwell at LPC Media, [Lellie@lpc-media.com](mailto:Lellie@lpc-media.com), 818-384-1180



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## DROPS

The Grateful Dead's first official career-spanning documentary, **Long Strange Trip: The Untold Story Of The Grateful Dead**, drops on DVD and Blu-ray Nov. 9. In addition, a new deluxe edition featuring unreleased bonus content will be available exclusively from Dead.net. Both versions arrive more than a year after the acclaimed four-hour documentary premiered at **Sundance**, followed by its exclusive release on Amazon Prime. Directed by award-winning documentary filmmaker **Amir Bar-Lev** with **Martin Scorsese** as executive producer, the film features never-before-seen performance footage and old interviews as well as new ones with surviving Dead members **Mickey Hart**, **Bill Kreutzmann**, **Phil Lesh** and **Bob Weir**. The film was nominated at last year's Grammy Awards for Best Music Film. Contact Jason. Elzy@Rhino.com for more information.



Solo artist and **Radiohead** frontman **Thom Yorke** took his first shot at a soundtrack by scoring the **Luca Guadagnino** remake of **Suspiria**, the 1977 Italian supernatural horror film by director **Dario Argento**. Yorke's soundtrack, which dropped Oct. 26, features the **London Contemporary Orchestra and Choir** as well as his own son, Noah, on drums. Visit [xlrecordings.com/buy/thomyorke-suspiria\(musicforthelucaguadagninofilm\)](http://xlrecordings.com/buy/thomyorke-suspiria(musicforthelucaguadagninofilm)) to order the soundtrack.

**The Music of Harry Potter and the Cursed Child**, an album of music from the internationally acclaimed stage production, was released Nov. 2 under producers **Sonia Friedman** and **Colin Callender**. Written, composed, performed and recorded by Grammy and Ivor Novello Award winner **Imogen Heap**, it is presented as four contemporary musical suites, each showcasing one of the play's theatrical acts. This format chronologically features the music heard in the stage production, further reworked to take listeners on a journey through the world of **Harry Potter and the Cursed Child**. For more information, contact [Jamie.Bertel@SonyMusic.com](mailto:Jamie.Bertel@SonyMusic.com).

**Jon Batiste** (*The Late Show with Stephen Colbert*) has written music and lyrics for a new musical set to be performed on Broadway. The production, directed by Tony Award win-



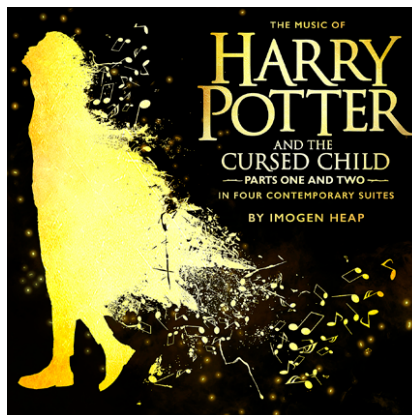
ner **John Doyle**, is based on the life and art of **Jean-Michel Basquiat**. The development team is working with the Basquiat Estate and have secured the rights to the artist's work and personal archives. Contact Kiwan Anderson at [Kiwan@TheChamberGroup.com](mailto:Kiwan@TheChamberGroup.com).

"Dyin' Tonight," an original song performed by **Robby Takac** of **Goo Goo Dolls** fame for the upcoming horror film **Johnny Gruesome**, has been released by **Fun-house Productions** and is available for purchase on major music platforms ahead of the film's Oct. 16 VOD release. Takac co-wrote the song with Armand John Petri and Joe Rozler, and recorded it at his **GCR Studios** in Buffalo, NY. Check out [youtu.be/azlh\\_X0amw8](http://youtu.be/azlh_X0amw8).

**Eagle Vision** has released **Evanescence, Synthesis Live** on DVD+CD, Blu-Ray+CD and Digital formats. Recorded late last autumn during the band's Synthesis tour, the concert was captured in 4K by director **P.R. Brown** & producer **Craig Ziogas/CTGS Productions**. The songs span Evanescence's 20-year history to now, reinvented with full orchestra over a deep electronic landscape. *Synthesis* is a soulful and sweepingly grandiose event to witness live. Seated at the piano, **Amy Lee** opens the set with a single note that builds into the instrumental "Overture," seamlessly leading into the crashing wave that is "Never Go Back." "Bring Me To Life," the anthem that brought most people to discover Evanescence

in the first place, reaches a new level of power and emotion with a pounding, electric heartbeat and soaring orchestral accompaniment, while songs like "My Immortal," "Lithium" and "Lost In Paradise" feel like heartbreaking scenes from a beautiful, timeless film. Contact [carol@kayosproductions.com](mailto:carol@kayosproductions.com).

The original Broadway cast recording of **Head Over Heels**, a musical comedy featuring the iconic songs of **The Go-Go's**, dropped in digital formats on Oct. 12 with physical formats due out Nov. 9. The 20-track cast album also features a bonus from The Go-Go's themselves—a new recording of their popular song, "This Town." Produced by **Scott Sigman**, the song was recorded exclusively for the Broadway collection by Go-Go's **Charlotte Caffey**, **Belinda Carlisle**, **Gina Schock**, **Kathy Valentine** and **Jane Wiedlin**. *Head Over Heels* premiered this summer. For more, contact [Jamie.Bertel@SonyMusic.com](mailto:Jamie.Bertel@SonyMusic.com).



Environmentalist, musician, **Survivorman** creator and filmmaker **Les Stroud** has just launched a November tour in promotion of his fifth full-length album **Bittern Lake**, which dropped last June. The album is a call to protect the environment through original songs and classic covers by **J.J. Cale**, **Joni Mitchell** and more. It was produced by **Mike Clink** (**Guns 'N Roses**, **Beth Hart**, **Metallica**). Contact [Carla.Parisi@KidLogicMedia@gmail.com](mailto:Carla.Parisi@KidLogicMedia@gmail.com).



## OPPS

**L.A.-based digital music company Create Music Group** is seeking an editorial and broadcast intern. The company provides artists and labels with distribution, rights management and other services. The preferred candidate has professional experience on-camera, editing skills and writing, blogging and vlogging experience. The intern will be responsible for keeping up with pop culture news and applying that knowledge to content creation, working with the team to create and appear in short digital pieces, and be involved with all aspects of the production process. There is a reimbursement stipend for each full month worked. To apply, send a resumé, a few sentences on why you're the best candidate for the job, and a brief selfie-style video explaining your feelings on Justin Bieber and Hailey Baldwin's engagement. Visit [createmusicgroup.com/contact/](http://createmusicgroup.com/contact/) to apply.

**The Berlin International Film Scoring Competition** is now accepting scoring submissions from emerging composers of all ages and nationalities. Early bird registration began Oct. 15 and runs through Nov. 15, with the final deadline to register on Dec. 15. The submission deadline for the score will be Jan. 15, 2019. This competition gives emerging composers the chance to showcase their work, have the opportunity to record their music with a live ensemble and participate in workshops. Visit [bifsc.org](http://bifsc.org) for the complete set of rules, registration guidelines and this year's film that participants will be scoring.

**Want More Opps Daily?**  
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## PROPS

Award-winning recording artist and foster youth advocate **Jimmy Wayne** will make his acting debut in Lifetime's new film, **Every Other Holiday**, which premieres worldwide on Nov. 23, and marks his first time onscreen for more than a cameo appearance. The film, directed by **Blair Hayes**, tells the story of separated parents who each spend every other holiday with their young daughters, who want to spend this Christmas with both parents at the family farmhouse. Wayne is considering additional film roles, while also planning for a film based on his three-time **New York Times** bestselling memoir, **Walk To Beautiful**, about finding his way out of homelessness as an abandoned youth. Email [jackie@marushkamedia.com](mailto:jackie@marushkamedia.com) for more details.

Composer, singer-songwriter, pianist and vocalist known for her work in film, TV and live

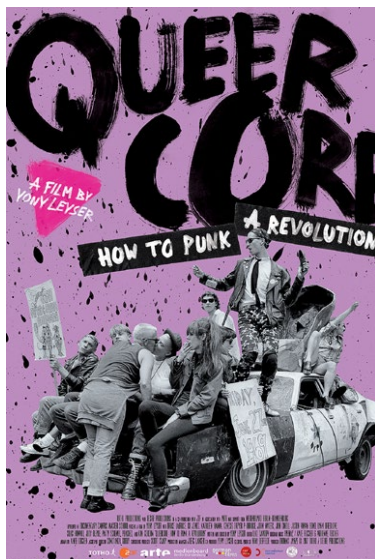
theater, **Kathryn Bostic** was named **Berklee's 2018-19 Film Scoring Artist in Residence**. Bostic is the first female African American film composer to join the **Academy of Motion Picture Arts and Sciences**. She is also a member of the **Academy of Television Arts and Sciences** and Vice President of the **Alliance For Women Film**



KATHRYN BOSTIC

**Composers**. Bostic has composed for films and television shows including **Dear White People**, **American Masters - August Wilson: The Ground on Which I Stand**, **Middle of Nowhere** and **Surviving Compton: Dre, Suge & Michel'le**, and has written music for several August Wilson plays. The Berklee residence program supports practicing and aspiring film composers and diversifies the talent entering the industry. Bostic's residency took place in early October, and for the first time, the residency engaged with high school students in **Berklee City Music**, a program that provides contemporary music education, mentoring and scholarship opportunities to youth from underserved communities. For details, contact Margot Edwards at [Medwards@Berklee.edu](mailto:Medwards@Berklee.edu).

**Queercore: How To Punk A Revolution**, a Yony Leyser-directed film that documents the mid-1980s advent and rise of pop artists who used queer identity to push back against gay assimilation and homophobic punk culture, hit theaters this fall and has already accrued a collection of awards and accolades. Featuring a wide range of interviews from **John Waters** to **Kim Gordon**, the film was named Best Queer Documentary at the **Melinka Festival** in Serbia, Best Documentary (Audience Award) at Germany's **Homochrom Film Festival** and received the Audience Award at **Soundwatch**. In addition to conversations on homophobia, gender, feminism, AIDS, sex and art, the film features clips from films, zines and concerts. Contact Josh@FanaticPromotion.com for further information.



Composer **Ramin Djawadi** recently received an Emmy Award for his work on the television series **Game of Thrones**. After composing for all seven seasons of the hit HBO series, Djawadi's score for the penultimate season finale episode "The Dragon and the Wolf" earned the Emmy win in the Outstanding Music Composition For A Series Original Dramatic Score category. Djawadi received another Emmy nomination in the same category this year for his music on **Westworld**. Contact Peter Quinn at [Peter@BBGunPress.com](mailto:Peter@BBGunPress.com) for details.

**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](mailto:j.marie.pace@gmail.com).

## Out Take



## Test Shot Starfish

(Kyle Schember and Ryan Stuit)  
Dance/Electronic Musicians

**Web:** [TestShotStarfish.com](http://TestShotStarfish.com)  
**Most Recent:** Music for Space  
**Contact:** [Me@ErikaTooker.com](mailto:Me@ErikaTooker.com)

Kyle Schember and Ryan Stuit, an electronic music duo known as Test Shot Starfish, first met on a film set in the late '90s, both working on the crew for **Forever Fabulous** (initially billed as Tiara Tango), which ultimately led to musical collaboration. Since then, they've worked on music for several unique projects: they scored and handled sound design for Coachella's official documentary, have had their music featured on the Netflix docuseries **We Speak Dance**, and last month they released sophomore album **Music For Space**.

"The latest album explores the journey of where the aerospace industry started to today, the trials and tribulations of the people moving the ball forward," Schember says. "There are exciting companies doing exciting things that sometimes the general public doesn't even know. This is to bring awareness to that."

It's fitting that SpaceX, a company that designs, manufactures and launches advanced rockets and spacecraft technology, licenses all of its music for its webcasts from Test Shot Starfish, who bill their music as "the thinking man's techno."

"To me, it's important to have ambient background music, soundtracks for when you're designing things, creating things," Stuit elaborates. "We want to make music for engineers and artists and scientists that can be inspirational."

It makes sense, then, that Test Shot Starfish seeks other ways, apart from traditional album releases, to get their music out there. Schember says their music placements and collaborations are a result of some strategic socializing as well as research into the world of music licensing.

"What a lot of artists miss is that it's not enough to hope your music gets placed. You need to talk to people and attend events," Schember says. "For example, I just went to the Guild of Music Supervisors Conference in L.A. You have to understand that world and dive into how you can be of service, how you can best support someone's vision and work fast on your feet."



## ► Cal Jam Returns for Second Year

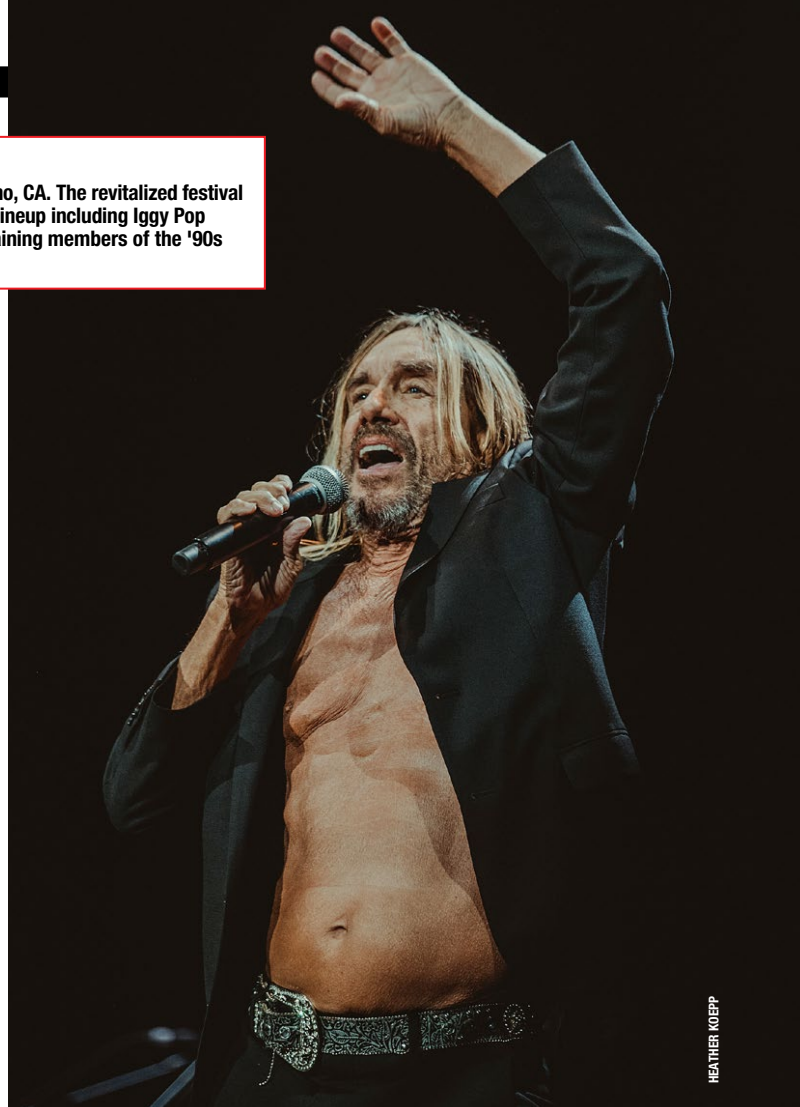
The 2nd annual Cal Jam fest took over the Glen Helen Amphitheater in San Bernardino, CA. The revitalized festival hosted by Dave Grohl and the Foo Fighters came back with an equally impressive lineup including Iggy Pop (pictured), Garbage, Greta Van Fleet, Tenacious D and a surprise reunion of the remaining members of the '90s rock grunge group Nirvana fronted by the one and only Joan Jett.



COURTESY OF THE MUSEUM OF POP CULTURE (SEATTLE, WA)

## ▲ Cornell Statue Unveiled at MoPOP

The Museum of Pop Culture (MoPOP) in Seattle, WA celebrated late Grammy Award-winning singer-songwriter Chris Cornell with the public unveiling of a commemorative statue. The life-size bronze statue was commissioned and donated by the late musician's wife, Vicky Cornell, and sculpted by artist Nick Marra. Pictured (l-r): Matt Cameron, Ben Shepherd, Kim Thayil, Toni Cornell, Lily Cornell and Christopher Cornell.



HEATHER KOEPP

## ◀ Smith at Saks Fifth Avenue

Saks Fifth Avenue in New York hosted a performance and book signing with author-singer-songwriter Patti Smith as part of Saks' Fearless Woman speaker series. Smith's hour-long performance included songs, personal stories and readings from her newest book, *Devotion*, exploring the nature of creative invention.



## ▲ The Economy Of Steaming Music Conference Draws Global Music Leaders

The American Federation Of Musicians and the International Federation of Musicians recently held the Economy of Streaming Media Conference at Center Staging Studios in Burbank, CA. The historic conference brought together music industry leaders from around the globe representing major and indie labels, unions and guilds, collective management organizations, digital service providers, composers and other notable industry leaders to discuss the rapidly evolving economy of streaming media. The main focus of the conference was leveling the playing field for all music creators. It's estimated that paid music subscribers worldwide will rise from 149 million in 2017 to 200 million by the end of this year. Pictured (l-r): Ricky Minor, Music Director & Composer; John Acosta, AFM Local 47 President; Ray Hair, AFM President; and Michael Huppe, Sound Exchange CEO.



## Tidbits From Our Tattered Past



### 2000—Loud Reed—#9

In our cover story on Lou Reed, the rock legend spoke about his new album, *Ecstasy*, and where his artistic headspace was at while conceiving it. "I would love to have a hit single," Reed said, "but we're not doing anything to go have one. We wouldn't know how." The issue also profiles the Blue Man Group and Atlantic Records A&R rep Andy Karp.



### 2004—Brandy—#18

Our feature interview with Brandy demonstrated that every performer has his or her own way of approaching a new piece of material. "I'd rather have a raw track," Brandy told us, "so I can give my all, and the producer can then add his own flavor." The issue also profiled composer Aaron Zigman (*The Notebook*) and producer Ed Buller (*Pulp*, *Ben Lee*, *Psychodelic Furs*).

### ▲ BMI's "Know Them Now" Showcase at S.O.B.'s in NYC

BMI presented its Know Them Now showcase at the legendary venue S.O.B.'s in New York City. The event featured some of BMI's most promising songwriters and producers who are breaking through New York's music scene including Kas (pictured), Rockstar Payso, LouGotCash and more.



### ◀ Coleman Comes H-OM-E to the Hotel

Quincy Coleman's inaugural H-OM-E consciousness music event at Hotel Cafe featured (l-r): Andrew Keegan, Co-Founder of Full Circle Venice; Michael Mollura, Quincy Coleman, Kimberly Haynes, Joey Lugassy and Vito Gregoli.

### ► ASCAP's "She is the Music" Celebrates

ASCAP kicked off its "She Is the Music" song camp with a party at hit producer and music executive Ron Fair's Faircraft Studio in Nashville. Celebrating their sisterhood within the music industry, camp participants in attendance included the Grammy-winning, Oscar-nominated Mary J. Blige, engineer Maria Elisa Ayerbe and more. Pictured (l-r): Mary J. Blige and ASCAP CEO Elizabeth Matthews.







# Greta Van Fleet

## Rocking the Peaceful Army

BY ERIC HARABADIAN

PHOTOS BY TRAVIS SHINN



**A**lthough still in their late teens and early twenties, brothers Jake Kiszka (guitar); Josh Kiszka (lead vocals); Sam Kiszka (bass and keyboards) and longtime friend Danny Wagner (drums) have become the seasoned torchbearers of a new era of melodic and creative hard rock. Hailing from the small town of Frankenmuth, MI, Greta Van Fleet has been earnestly making a mark on the global cultural scene since early 2017. In that time they have performed sold-out concerts in North America and Europe, received accolades from diverse entertainment legends such as Elton John and Tom Hanks, amassed millions of YouTube and Spotify plays, released two #1 charting EPs (*Black Smoke Rising* and *From the Fires*) and have at long last dropped their debut full-length album *Anthem of the Peaceful Army*.

For this Q&A, *Music Connection* sits down with Sam and Jake Kiszka to discuss their amazing career trajectory, their new album, and all that keeps the Greta Van Fleet machinery in motion.

**Music Connection:** What is the significance of the title of your new album *Anthem of the Peaceful Army*?

**Sam Kiszka:** I think the peaceful army is anyone. It's a conscious decision at the forefront for people who speak freedom and can see past people's political views. I think right now is a time in history where we need this more than ever.

**MC:** What can you tell me specifically about the new album itself?

**Jake Kiszka:** I think we've come a long way since our last EP, *From the Fires*, about a year and a half ago. All our consistent traveling and touring has informed the album artistically and musically. I think our objective was to create something beyond what we did on our first two EPs. Another ambition of ours was to create dimension throughout the album as well.

We can do something very acoustic and intimate and then follow that with something very aggressive and electrified. Some of it was premeditated and some of it was just as the recording process happened.

**Sam:** I think we really stretch out on *Anthem of the Peaceful Army*. We kind of touch on all the ends of the musical spectrum that we're capable of. We wanted to keep it as simple and live sounding as we could in the studio. It's a bit of a statement, I suppose, in this modern musical climate. People sit down and get out their calculators and say, "Well, I think this one is gonna be a hit!" We're tired of that and I think everybody's tired of that. It's a movement, and I think a lot of our contemporaries are on this trail as well. There are people today that are releasing very authentic music that touches the soul. It's an exciting time for music right now. It's a cultural explosion!

**MC:** And you had a strong production team behind you on the new record, as well.

**Jake:** Yeah, we're working with two highly skilled translators, Al Sutton and Marlon Young. We've worked with them for, like, three years now. They've mentored us into being better musicians in the studio. Herschel Boone has also worked in production on this new record.

**MC:** You guys started doing gigs when you were 13 and 14 years old. Tell me about the level of commitment beginning so young?

**Jake:** We've been pretty dedicated to our craft from the start. A lot of our early sacrifices were not being able to hang out with our friends on weekends because we'd be playing at a bar somewhere. In that sense you kind of grow up faster than most, I'm assuming. But if it's something you're passionate about, then it's something you would be doing anyways. We saw things most 13- and 14-year-olds wouldn't normally see. We used to play a lot of biker shows throughout Michigan at these backwoods camps. We'd do, like, a three-hour set, playing until midnight, while they're shooting guns in the air and doing drugs and stuff. We saw somebody pull a knife on someone at a bar one night.

**MC:** Being that you were so young I'm assuming your parents were pretty hands-on with the gigs and traveling?

**Jake:** Absolutely, for the most part. We had a manager, Michael Barbee, who was working

**Jake:** The only thing that's really ever consistent on the road is the time we're scheduled to show up for soundcheck prior to a show that day. You never know what's gonna happen. We've had buses break down in the middle of nowhere. We were on our way to a festival that was three or four hours north of Los Angeles. We broke down about an hour outside of LA. We spent the night on the bus and then decided to rent an SUV and drove nearly five hours because we didn't wanna cancel the show. We made it 20 minutes before we were set to go on stage. So, we never know what will befall us on any given day. It's very interesting.

**MC:** On average how do you prepare for a show before and after?

**Sam:** You learn what you want to do before a show. How can you get into the zone? What after-show food is your fancy? All these things, like how do you pack your suitcase and stage wardrobe cases? But life has gotten so easy. It's an amazing thing and we're having a shitload of fun!

**MC:** Well, that's good! But can you expand on what you've learned about show prep?

**Sam:** I think the most difficult thing is what you do before a show. It can put you in the right spot or put you in the absolute wrong spot to go onstage. It's a very different experience and I don't think it's an innately human thing to go onstage and be watched by thousands of people. So putting yourself in the right mindset to do so is very, very important. We try to engage musically without thinking about what we're about to do. We'll take a little time to warm up on our instrument, have a couple consumables, perhaps, and, ultimately, us four playing acoustically together.

**MC:** Do you have much time to write and be creative on the road?

**Jake:** Yeah. A lot of people say it's difficult to write on the road, but we have our acoustic guitars on the bus with us so we're constantly playing.

**MC:** How does being, essentially, a family band work between you and your siblings?

**Sam:** Well, especially in the beginning, we had a lot of disagreements. I think that's part of being a family and being artists. We were practicing in the garage and we'd get pretty violent with each other. We took the music very seriously and wanted everything to be perfect. But things are much more civil now. We've found ways to compromise and try to understand where each other is coming from musically. Of course, myself, Josh and Jake knew each other since birth and Danny I've known since first grade. We've always been together. I think it adds something three-dimensional to the music. We've been playing together so long and have grown pretty much from nothing. I think it adds an extra depth of communication within our instruments.

**MC:** What is the biggest misconception the public has about Greta Van Fleet?

**Sam:** That we're a classic rock band. Not only is that not correct, it's fundamentally false. In order to be a classic rock band you have to have a sustained career. We're a new band that

"We're a new band that has elements, I suppose, that are affiliated with classic rock. But by no means are we a classic rock band."  
— SAM KISZKA

with us then, too. He was pretty protective of us, from some of the bad stuff that could go down at some of these gigs. We were mainly doing shows to get gas money so we could get to the next gig and where we needed to be.

**Sam:** There have been a few trials and tribulations along the way. But this has been the most fun and crazy life I think I could ever live. I look back and think we worked very, very hard but it didn't seem like it.

**MC:** Well, it certainly seems like you guys had a very old-school attitude in terms of hard work and perseverance.

**Sam:** Yes, but we didn't realize that touring could be so easy. When things started getting more serious we upgraded to a van. That thing was a rolling deathtrap! Luckily, we were only in there for three or four months. We quickly upgraded to a bus in the fall of last year. Life now is very easy. It's more complex, but easier.

**MC:** Along those lines, let's talk about where you are at now. Describe a typical day on tour?



"I think it's the artist's job to make the public aware of certain truths.  
Your music is a mirror and a reflection of what's going on." — JAKE KISZKA

has elements, I suppose, that are affiliated with classic rock. But by no means are we a classic rock band. If the music sustains for, what I hope, would be 50 years, then it would be classic. But right now we play rock and roll that is present, modern and addresses a lot of things that are going on today.

**MC:** I'm sure there have been many, but what are some of the highlights Greta Van Fleet has experienced so far?

**Jake:** Playing with Elton John at his Oscars party certainly was a highlight! There was a show we did in Quebec City with the Foo Fighters. There were probably 50,000 people at this thing. And you could look really far back and it was just a sea of people. While we were playing, there was this downpour of rain that was hitting the roof of the stage, combined with this mist that was rising like smoke. And the crowd got so loud that it roared above the volume of the music. It was just an incredible feeling.

**MC:** What are some of your daily challenges?

**Jake:** There are not too many challenges. We've been fortunate to pick the management

we wanna be with and the people that work with us. As I may have referenced before, maybe just traveling from one place to another can be a challenge at times.

**MC:** Does your band have input in regards to choosing opening acts or shared bills?

**Sam:** Yes, it's nice to have rock & roll bands open for us. It kind of gives the audience a double take of rock & roll spirit. For example, having Dorothy out with us is almost nostalgic for some people and gives the younger people something relatively new and special. We also like to throw things in that you wouldn't really expect, like working with Cloves. You can't really put a label on it. It's an attitude. And, in my opinion, that's rock & roll. Because I think rock & roll exists as an attitude and not a musical style. We like to broaden the spectrum and give the audience a wider perspective on the modern musical climate.

**MC:** You are signed to Lava Records. What has your relationship been like with them?

**Sam:** It's been everything we expected and more than we could ever ask for. There are very few bands today that have the freedom musi-

cally and artistically that we have. The reason we really love Jason Flom (Lava Records CEO) is because he is a rock & roll spirit and we really relate with him. Not only with his humanitarian movements and mindset, but he really is hands-off in the studio. I think this is so important. A lot of times labels function as anti-music. They dumb everything down and pollute music. Jason and Lava nurture what we do.

**MC:** I know you've heard this reference quite a bit, but what about the comparisons the press and public have made about GVF sounding so similar to Led Zeppelin? How do you respond to that?

**Sam:** I think in the last year, especially with our new tracks coming out, that comparison has kinda grown old with people. It's been a really high compliment being compared to Led Zeppelin. They are one of the greatest bands of all time. I could understand why people were saying that when the only song they were hearing was "Highway Tune." I think the whole Led Zeppelin thing started to be negated when we released our second EP, *From the Fires*. That featured two covers, "Meet on the Ledge" by Fairport Convention and Sam Cooke's "A



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# QUICK FACTS



- The band garnered its moniker from a prominent resident in their hometown of Frankenmuth, MI, named Greta Van Fleet. They dropped the “n” to connect more easily with the public.
- Greta Van Fleet’s band logo uses the same font as the TV sci-fi series *Stranger Things*. Apparently the font has been used in other popular space travel adventure and horror film features as well.
- Greta Van Fleet is managed by Aaron Frank at ABI Management, located in Nashville, TN.
- Greta Van Fleet’s booking rep is Alex Bramwell at WME Entertainment.
- In August 2018 GVF released a single, “When the Curtain Falls,” off their debut full-length album *Anthem of the Peaceful Army*. The song took a mere three weeks to explode into the Top 10 at Rock Radio. The song has accumulated more than 10 million streams and one million views of the song’s companion video.
- Apple Music has a new program for supporting developing artists, called “Up Next.” Apple chose GVF to be their debut artists for this program.
- Some of GVF’s favorite contemporary artists are The Black Keys, Cloves, Mumford & Sons, Kings of Leon, First Aid Kit and Lewis Del Mar.

Change is Gonna Come.” I think we wanted to show our grass roots and where we musically came from. I think people take us more seriously now, which is a real blessing.

**MC:** What is your process for selecting songs that make it on a record?

**Sam:** The process is called chaos (laughs)! It’s called everybody speak your mind at once and speak freely without holding anything back. As an artist, when you’re making material there’s absolutely nothing organized about it. Your brain goes in different directions, and in the end it makes sense. But at the moment, it’s very difficult to hold onto all these things that you’re trying to incorporate and put into a performance.

And when we got into the studio we thought we were gonna use all the songs we recorded or wrote in the past five years. We got in the studio and started playing them and they were too simple. We were kind of disappointed, and I think a lot of songs were spawned in that instant. This was back in February and we wrote and recorded them in the same couple of days. We took parts of old songs and made them into what Greta Van Fleet is right now.

**MC:** Finally, Jake, you had mentioned in a previous conversation about Greta Van Fleet having a strong message of peace, love and unity behind the band’s music and persona. How does this message go along with the current climate in the US and abroad?

**Jake:** I think the construct of those three elements personified in the music are ones that have always been important in how we treat one another. And we certainly are not the only artists who share these beliefs. The people that interact at our shows and like our music seem to treat each other with kindness and respect. And that’s very important to us. I think it’s the artist’s job to make the public aware of certain truths. Your music is a mirror and a reflection of what’s going on. And a lot of stuff that’s going on currently in society is influential on our music. And there are a lot of these ideas on the new album as well.

Contact Heidi Ellen Robinson-Fitzgerald  
at [herfitzpr.net](mailto:herfitzpr.net)

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# 5 Music Publishers Sound Off: 2018



By Rob Putnam





"It's exciting to find a writer who might not have had a lot of activity [in their career], find real talent in them and then create projects and outlets that enable them to do music full time."

## Tyler Bacon

**Company:** Position Music  
**Clientele:** Welshly Arms, Fantastic Negrito, Natasha Blume  
**Contact:** positionmusic.com

Before he launched Position Music nearly 20 years ago, Tyler Bacon worked in A&R, notably for a Nashville label started by Japanese electronics company Pioneer. While there, he discovered who and what music supervisors were. The label folded in 1999 on the same day that PolyGram and Universal merged. He decided then to ask friends who ran various indie labels if he could rep their catalog for film and TV licensing. That gave him a roster reach of a few hundred artists and Position Music was born.

### What makes Position Music distinctive?

We serve many clients and get to know TV music supervisors, production companies and editors. As we grew, we started a production music catalog and we have production and independent music publishing arms. A few years in, I learned about trailer companies and the movie trailer market. So we became intentional about that and evolved into one of the best companies in the world to provide music for movie trailers, which is a very specific niche, from an A&R perspective. So we have three areas: indie publishing, trailer music, production music.

### What do you do to make publishing better for the songwriters that you sign?

We become actively involved in the lives of many of our writers and it has changed their career and career paths. We have writers that make their living based on their work with us. It's exciting to find a writer who might not have had a lot of activity [in their career], find real talent in them and then create projects and outlets that enable them to do music full time. It's one of the most gratifying things that we do.

### Can you share a story about how an unsigned songwriter came to your attention?

We're finishing a deal with a band called Fantastic Negrito signed to Cooking Vinyl in the UK. Xavier [Dphrepaulezz] is the main guy; he's essentially the band. I discovered him in the early two-thousands. I was a white boy with dreadlocks and I'd go to this salon in LA called Oh! My Nappy Hair. I was in one day and this great R&B song came on. I asked who it was and they told me that some guy had come in and dropped off his CD. I could tell from it that he was independent. I reached out and now 15 years later, I'm signing him to a new project.

### How do the songwriters you sign respond to the changes in the music biz?

Great writers and producers who evolve and stay current, are aware of what's going on and are excited to do something new. Other writers might be true to themselves, do what they do and try not to take trends into consideration. Both could be positive or negative. Someone who chases trends might never be true to themselves or really are great at doing everything. Most writers aren't. True artists evolve and, ideally, set trends. You have to follow your heart.

### How do changes in the music industry—such as artists assuming more independence and posting their songs online—affect publishers?

You want an infrastructure that encourages output and opportunities because most artists aren't great from day one. They need to create, put music out, get feedback and evolve. It's fantastic that we live in a world where that's so easy now. Indie artists with the right infrastructure can go viral.

### How has streaming and decreasing album sales affected writers' incomes?

From our perspective, that's not a huge issue because we're so focused on sync. We generate a lot of revenue in that space. Our primary source of income is not record sales so we haven't felt that decline so much. We're now in a world where income is increasing; we're no longer in a decreasing market. As a publisher, we've evolved into a label, which we now emphasize more and more.

### Who among your writers are making a name for themselves?

We have a band called Welshly Arms that we signed two months after they formed. It's nearly a perfect case scenario. It started as a publishing deal on one EP and we put all of these pieces together in the development of a writer and an artist and then we got them a large tour. We did a single called "Legendary" that started to take off, labels from Europe began to call and we signed a deal with Universal for all of Europe.

### Do you accept unsolicited material?

Yes. Who knows how quickly it gets heard, but we have five A&R guys. Most of our activity comes through someone we know—referrals from managers and so forth. But there's any number of artists we've signed completely from unsolicited submissions.

### In terms of audio quality, how good do you expect submissions to sound?

We aim to be the best in the world. We're a relatively small indie company—20 people—that has major-label expectations. We spend a lot of time looking for music as well as developing writers and artists. We're really particular. •

## Casey Robison

**Company:** Big Deal Music Publishing  
**Clientele:** My Morning Jacket, Birds of Tokyo, Fiddler  
**Contact:** bigdealmusic.com

Big Deal emerged from the ashes of Chrysalis Music after it was sold to BMG Rights Management in 2010. At the time, Casey Robison worked at BMI, but previously had been employed by Chrysalis where, coincidentally, Kenny MacPherson, Jamie Cerreta and Dave Ayers—three of the five Big Deal founders—also worked. Robison was tapped to join the company a few months after it was launched. The aim was to be both diverse and proactive. Big Deal now maintains offices in Los Angeles, New York, Nashville and London.

### What makes Big Deal distinctive?

The diversity of our roster. We don't like to put our artists into a box or consign them to a specific lane. We range from left-of-center career artists to pop songwriters who create



"I encourage every songwriter to be in touch with their PRO. Find someone there that's a fan and can advocate for you. ... I can't overemphasize how helpful they can be in the process of introducing new writers and music to publishers."

some of the biggest mainstream hits. They can all inhabit the same roster and have shared interests. We want to sign likeminded artists and bands that may be doing different things, genre-wise, but are passionate about music. Teddy Geiger is a good example. She signed to a major label when she was a teenager, but has moved into a new part of her career.

### What do you do to make publishing better for the songwriters that you sign?

Our model and aim is to be a full-service, proactive partner to our artists. We're not go-



ing to sign everybody. It's about finding artists and bands to which we can be a good partner. We're looking to be in business with artists, bands and writers whose vision we think we understand.

### Can you share a story about how an unsigned songwriter came to your attention?

At BMI I worked with an artist by the name of Joe Spargur who was a guitar player in an indie band called A, B and the Sea. I went to San Francisco for some BMI business and met him briefly at his manager's studio. After we'd started Big Deal, a friend asked if I remembered Joe. He told me that he'd come to LA and was writing pop songs. I reconnected with him—he was just starting to get his feet wet writing for outside artists. We signed him and, over the past five years, he's written songs for Pitbull, Jason Derulo and [country artist] Thomas Rhett.

### How do the songwriters you sign respond to the changes in music?

All of the songwriters I work with are, first and foremost, fans of music. Our community of writers are so attuned to the stylistic changes in music. They often learn about the newest artists and bands and it affects what they create and what their focus is.

### How do changes in the music industry—such as artists assuming more independence and posting their songs online—affect publishers?

Publishers have to be aware of changes in the marketplace, whether we like them or not. We have to know how to grow and change and how to be good partners to our songwriters. Ultimately these things affect how revenue is generated.

### How has streaming and decreasing album sales affected writers' incomes?

It's made songwriting more competitive and the margins are slimmer. It used to be that songwriters wrote for a huge, established artist. It mattered less if you had a single versus an album cut.

### Who among your writers are making a big name for themselves?

Teddy Geiger has had an extraordinary couple of years, in terms of Shawn Mendes' writing and sound. She's one of his main collaborators. Julian Bunetta has written a lot for Maroon 5 and Dan Wilson just had the new Halsey single.

### Do you accept unsolicited material?

We don't. What I do accept are references and music from lawyers and the PROs [performing rights organizations]. I can't overemphasize how helpful they can be in the process of introducing new writers and music to publishers. They really advocate for the writers. I encourage every songwriter to be in touch with their PRO. Find someone there that's a fan and can advocate for you.

### In terms of audio quality, how good do you expect submissions to sound?

If the song is great, I and most other people can hear through the bedroom-quality level. Everything always starts with the song. From there, there's a lot of leeway. I always tell

writers to focus on writing a great song. It also depends on what the purpose of the recording is. If it's for a demo and meant for radio, it has to be very good. •

## Josh Abraham and Scott Cutler

**Company:** Pulse Music Group  
**Clientele:** Ty Dolla \$ign, Sam Sparro, Starrah  
**Contact:** [pulserecordings.com](http://pulserecordings.com)

**Scott Cutler and Josh Abraham both have a background in music: Cutler was a songwriter and Abraham produced records. They bumped into each other regularly and, eight years ago, the wisdom of combining their skills and connections dawned upon them. They signed four writers initially, notably then-rising writer Bonnie McKee on her path to write or co-write songs for Katy Perry and Britney Spears. Their natural talent for personal introductions proved to be key in their success. Pulse now employs 30 people.**



"We do everything we can from conception to suggesting co-writers. We can get artists featured with other singers as well. Sometimes finding the right collaborator brings out the best from an artist."

### What makes Pulse Music Group distinctive?

Josh and I are studio guys. We operate from our perspective of what it's like to be songwriters. I know when a collaboration is good and when it's bad. Josh knows how to get a band that doesn't have the right songs find them quickly. We've done our 10,000 hours.

### What do you do to make publishing better for the songwriters that you sign?

Our responsibility is to the song. We do everything we can from conception to suggesting co-writers. We can get artists featured with other singers as well. Sometimes finding the right collaborator brings out the best from an artist. Sync is huge, as is A&R—brand, iTunes ads, trailers, TV shows. That's a constant conversation in our office.

### Can you share a story about how an unsigned songwriter came to your attention?

When we only had two or three clients, Bonnie McKee was in a relationship with one of them. I heard [her sing] a ballad, which isn't really what she's known for. I remember thinking "This girl is incredible. She wrote this song by herself. I can't imagine anyone being this good." Finding someone like that is the greatest feeling.

### How do the songwriters you sign respond to the changes in music?

I know how we respond: we try to stay loose on our feet and be able to make adjustments. Being a writer is like being a painter. It's never complete and you're never fully satisfied for very long. Since songs are small, you constantly have to do another. They're like letters in the sand. The second you're done, you have to do it again.

### How do changes in the music industry—such as artists assuming more independence and posting their songs online—affect publishers?

There's a lot of music out there that's not easy to monetize. It's our job to decide who's signed. We have to be intelligent about it and understand the difference between something that can generate revenue and things that are more part of the SoundCloud service. Sometimes you take someone that's putting out music for free and help them segue into something that has financial relevance.

### How has streaming and decreasing album sales affected writers' incomes?

There was a moment a few years ago where people weren't buying music. Then the streaming and subscription models took off. On the streaming side, it's been more lucrative on the label side. There are a series of things that are turning the boat around a bit. The Copyright Royalty Board gave us better rates, so we now get a 40% increase in publishing rights. There are one or two more hurdles before bargaining power returns to the writers.

### Who among your writers are making a big name for themselves?

Starrah is an incredible story of success. She has the number one song in the country this week and she's also had it many [other] times. We also recently signed Ty Dolla \$ign—who recently had a number one with Post Malone—and Mitch The Kid, after looking at several folks that were in his lane.

### Do you accept unsolicited material?

We're not supposed to but often do. Most artists come to us through our A&R staff. We also have scouts. Lawyers and managers send us stuff as well.

### In terms of audio quality, how good do you expect submissions to sound?

We like it to be as good as possible but we can hear past any quality [issues]. If the song's there, it'll stand out. Many of the submissions we get sound like they're ready to go straight to the DSP [digital service provider]. People labor a lot harder on their demos than they did in the '90s or 2000's. •



# Richard Stumpf

**Company:** Atlas Music Publishing

**Clientele:** Van Halen, MariiBeatz, Saint PHNX, Brandi Carlile

**Contact:** atlasmusicgroup.com

Richard Stumpf established Atlas Music Publishing in 2013 after he witnessed broad consolidation in the music industry, driven primarily by BMG. He always felt that independent publishers were the true engine of the business. Because of BMG's aggressive acquisitions, he saw that a void had been created. Through his professional network, he secured funding and strategic partners, notably through overseas partners that wanted access to the American market. He found that marquee names such as Van Halen and Brian Howes craved a publisher that was more hands-on, which fed his success. He remains focused on developing future stars.

## What makes Atlas distinctive?

Service. This is still a business about relationships and getting promotion behind songs and writers. You can't sit on autopilot. Even with Van Halen, which is a catalog that so many people know. When we first took it over, we ran 50% higher than the previous administrator when it came to things like synchronization.



"We want to write songs that will stay around for generations. They can't be too bubblegummy. You can't survive on dessert. You have to have some steaks."

That's a function of being proactive. The first license we did for them was "Eruption" for the movie *Minions*. We got clip rights for the band, and within two months it earned more than 50 million social media views. That busted open the door.

## What do you do to make publishing better for the songwriters that you sign?

Collaborations challenge artists. Part of what we do is team up some of our writers and point them into places that we think will be beneficial to them. We also ensure that once songs are

out there, they're collected on properly. All of the tools are in place so that their music is protected. We make sure we have a transparent system so that our writers see exactly what's going on. A lot of publishers don't do that enough.

## Can you share a story about how an unsigned songwriter came to your attention?

There's an artist named Stevie Jukes who has a band called Saint PHNX. They got their song "King" onto Spotify's New Music Friday, which I listen to religiously. I fell in love with it and reached out to them via their Facebook page. Three months later we had them in a worldwide publishing deal. We did a fantastic promotion for "King" via Snapchat. It went viral and got them the number 21 worldwide position on SoundHound: 60,000,000 filter uses in two days.

## How do the songwriters you sign respond to the changes in music?

The younger kids grew up with [technology] so the idea of collaboration with the possibility of never meeting the other writer is normal to them because they send files back and forth. To some of our older writers, it's alien. We try to get our seasoned writers more comfortable with the modern approach to collaboration. We want to write songs that will stay around for generations. They can't be too bubblegummy. You can't survive on dessert. You have to have some steaks.

## How do changes in the music industry—such as artists assuming more independence and posting songs online—affect publishers?

It's great for publishers because the biggest plus of streaming is that now writer credits are being front faced and you can build a world around a writer. It gives them an exposure level that they couldn't have before.

## How has streaming and decreasing album sales affected writers' incomes?

The biggest con is that when you lived in the album world, you had six or seven songs ride along on the album sale and publishers would earn mechanical royalties. The world of album cuts is gone, essentially. Kids stream one song at a time, so they'll only stream the most popular ones. There's more pressure for our writers to be part of singles. The positive side is that, historically, a mechanical royalty was a one and done. You bought my record, I had a song on that record for which I was paid 9.1 cents and that was the extent of our transaction. In the streaming world, we're paid every time you listen. Of course we only get a micropenny, but we now earn more money because we make perpetual royalties. When you combine that with the MMA [Music Modernization Act], it'll create one clearinghouse that pays monthly.

## Who among your writers are making a big name for themselves?

Toby Gad is one of our top writers. He gets hits consistently. Brian Howes is more in the rock lane, but he's written several hits. Alex Vargas is from the UK and he's done well. MariiBeatz is someone we signed recently who's doing great in the hip-hop world. The goal is to create the evergreens of the future and help manage current evergreens.

## Do you accept unsolicited material?

We don't, in part because it takes so long to go through them. It's also a legality thing. We have our trusted sources and do a lot with the PROs. Baby writers tend to affiliate with BMI or ASCAP. They have plenty of showcases. My advice to all writers is to collaborate. Get into songwriting circles. Your name will start to bubble up if you're good and people will find you.

## In terms of audio quality, how good do you expect submissions to sound?

What I tell most artists is that if they're going to do a produced-up version, it has to be stellar. I'd rather get something a little more bare-bones so that we can hear where it could go. A lot of the songs we get are just vocals with guitar or piano so we can get a sense for the hook. 🎧

# Some Key Publishing Terms

**Composition:** Generally, a song.

**Copyright:** The rights an artist has to a composition. This includes the right to reproduce a song.

**Mechanical license:** An agreement that grants artists the right to record a song. It does not, however, also grant sync rights. Mechanical rights are compulsory; they must be granted. Sync rights are not.

**Mechanical royalties:** A royalty paid to an artist when a copy of his or her song is made.

**PRO:** A performing rights organization.

**Publishing:** Essentially, the accounting and administration functions for a song. Issuing licenses, collecting royalties and so forth typically fall to music publishers.

**Sound recording:** A particular recording of a song as distinct from the song in general. A cover version of Led Zep-pelin's "Stairway to Heaven," for example, is a sound recording. The original Zeppelin version is the composition.

**Statutory rate:** An amount of money specified by law as to how much an artist must be paid for an individual song. The current statutory mechanical royalty rate for a song is 9.10 cents per copy for songs that are five minutes or less.

**Synchronization license** (or "sync license"): An agreement that grants the right to match music with visuals such as movie trailers.



# Songuard.com: a New Way to Protect Your Songs

Industry veteran Barry DeVorzon launched his career as a songwriter and later segued into publishing... “Only because I didn’t know any better,” he jokes. In 1960 he founded Valiant Records, which scored several hits. One of the label’s standout successes was the ‘60s sunshine pop band The Association. After a deal was inked, the band released “Windy,” which soared to #1 and remains a representation of youth, freedom and innocence. DeVorzon then branched into composition for film and television. Among his credits are the “Theme from S.W.A.T.” and the score of cult classic movie *The Warriors*. He’s won six Emmys, notably in 1978 for Best Instrumental Arrangement for “Nadia’s Theme (*The Young and the Restless*).”

Cut to the present. DeVorzon now runs MasterWriter, a company that aids songwriters,

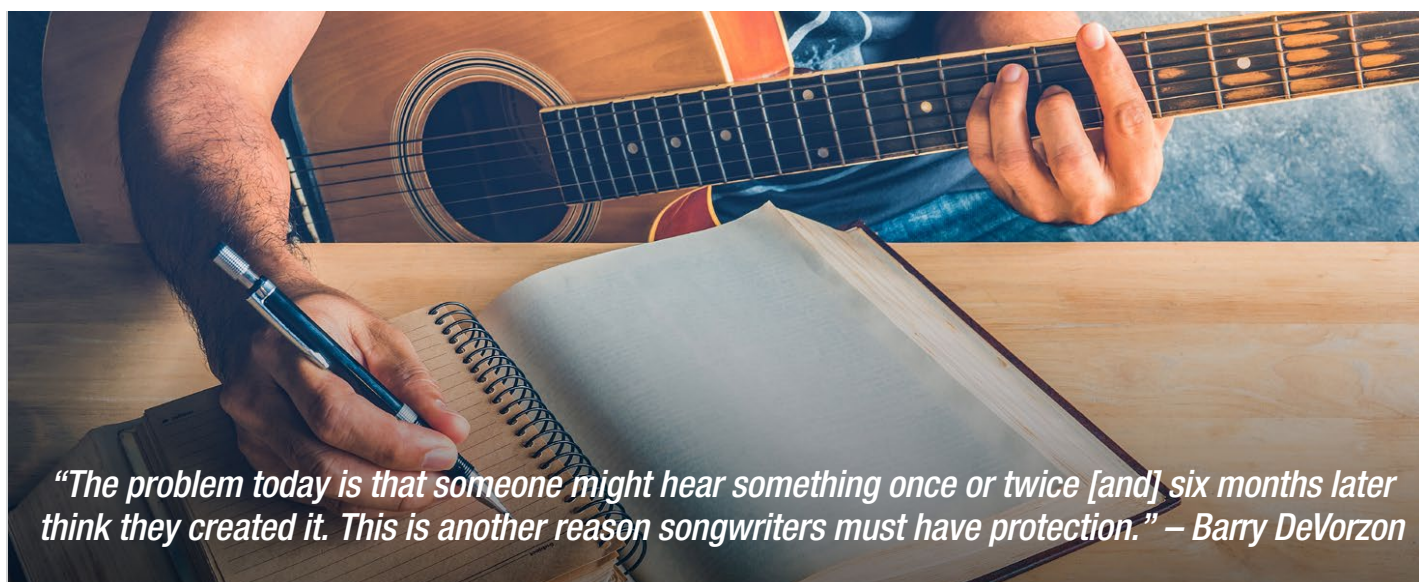
expanded to include screenwriters, novelists and other such artists. “It’s a great tool for all of them, but it’s still a niche,” DeVorzon admits. “I’m not sure I’m the guy to do it, but I think its destiny is education. It should be on the desktop of every business professional because it’s an amazing tool if you want to communicate or write anything. It gives you that choice of words presented in an easy way that makes it unique. A lot of the information in MasterWriter you can probably find [online] but we have it all in one place.”

Once MasterWriter was firmly established, the Songuard web-based service was introduced. Its purpose is to make it easier for artists to protect their lyrics, melodies and songs in general. “It addresses a real problem that songwriters face,” DeVorzon explains. “There’s what I like to call a ‘clear and present danger’ for

protect your song. That’s for one writer, two or five.”

As many artists know, a copyright exists as soon as a song is written. “The moment you create something, you have a copyright,” DeVorzon notes. “The only reason you register it is to prove the date of creation. They don’t look at the content or defend it. It’s merely to establish a date of creation. That’s what Songuard does. It’s easy, inexpensive and you can put your head on the pillow at night with peace of mind because you know your song is protected. The problem today is that someone might hear something once or twice [and] six months later think they created it. This is another reason songwriters must have protection.”

Copyrights are vital, of course, in the defense of intellectual property. While



*“The problem today is that someone might hear something once or twice [and] six months later think they created it. This is another reason songwriters must have protection.” — Barry DeVorzon*

both in the creation of lyrics and in the protection of their work. MasterWriter’s latest web-based product, Songuard, enables users to upload lyrics or audio files to its servers so that they’re protected from infringement. This comes in at less than a tenth of what it costs to copyright a song formally. In what ways, then, is this better than simply registering songs with the United States Copyright Office? There are two: it’s quick and inexpensive. How inexpensive? At present, it costs \$35 to copyright a song formally. Songuard’s service costs \$3.95 per song. Sweeter still, there’s no charge to sign up.

MasterWriter was launched in 2003. Initially, it offered an application that helped artists pen lyrics that employed more powerful or evocative words. “As it turns out, it’s a great tool for songwriters,” DeVorzon observes. “And I am putting something back into a profession that’s been very good to me by creating a program that’s an essential collection of tools for songwriters. They need all the help they can get. This is a business where ‘good’ is rarely good enough so you better create the exceptional. We help songwriters do that.”

Conceived originally as a tool solely for songwriters, MasterWriter’s userbase has

them. It’s never been more important to protect yourself. When I was a young songwriter, the business was very different. You took your song to a publisher. There was a contract between you and them and the publisher had the responsibility of getting it placed. In the process, they’d copyright it. That contract and copyright is what protected the song. Today, publishers—for the most part—administer major catalogs or the publishing companies of artists and producers. Except for Nashville, that wonderful relationship between songwriters and publishers is all but gone. It’s now up to the songwriters to get their songs out there.

“Songs get posted on the Internet and millions of people then have access to those lyrics and melodies,” he continues. “On top of that, artists send their work to producers, artists, labels and publishers. It goes everywhere with the hope that it gets noticed and somebody does something with it. I’ll bet that most of those songs aren’t protected. To copyright a song online—the least expensive way—costs \$35 for one song with one writer, and this year it’s going up. That’s why I created Songuard. It offers a third-party registration. When you register with us, it costs \$3.95 to

they come at a cost, they also offer legal safeguards beyond what Songuard provides.

“The difference between Songuard and a copyright is that a copyright gives you certain statutory advantages like damages and injunctive relief if an infringement lawsuit is filed,” DeVorzon explains. “You want that and we certainly advise songwriters to copyright their songs. But while you’re writing and collecting those songs, you can protect them for \$3.95. We don’t require a subscription or a membership. You can open an account for free and use it as you see fit. It’s simple to use.”

Once a user submits a song, they’ll receive a date and timestamp as well as an encrypted digital signature. They will then be sent an email that confirms their song’s registration. The file(s) will be stored permanently on Songuard’s secure servers that employ an encrypted hash. It’s clearly a far less expensive alternative to a formal copyright. That’s good news for songwriters who need to save money when, where and however they can.

Contact [masterwriter.com](http://masterwriter.com), 866-848-8484, [info@masterwriter.com](mailto:info@masterwriter.com)



# DO WE HAVE ROYALTIES FOR YOU?



## More than \$200 Million Distributed to Musicians & Vocalists since 2014

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Their Performance On Songs Played On Satellite Radio, Subscription Services,  
Webcasts, Other Digital Formats And Certain Music Performed On Film & Television

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## Tea

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Producer: Tea

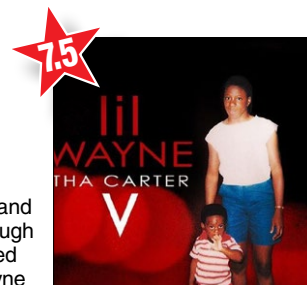
In the French wine/tea making market, the term "Grand Cru" refers to a great, superior, well-aged wine—a perfect metaphor for the way this blend of eight easy-grooving, sensually flowing vocals and three instrumentals by French guitarist Franck Balloffet and SoCal bred keyboardist-percussionist Phil Bunch caresses our musical palettes. The deep African vibe of their earlier releases have given way to a blissful new vocal sensibility, courtesy of Sabrina Williams and Ines Murer. Adding cool, old school sensibilities is legendary keyboardist Brian Auger, who contributes his trademark Hammond B-3 and Fender Rhodes to many of the tracks. — **Jonathan Widran**



## Lil Wayne

*The Carter V*  
Young Money/Republic/Universal  
Producer: Various

Lil Wayne has finally delivered the much delayed release to fans awaiting the fifth and final installment of *The Carter* series. Though his lyrics stay sharper than a double-edged sword and production is reasonable, Wayne again proves he's one of the greatest rappers of all time. Songs like "Don't Cry," "Let It Fly," "Can't Be Broken" and "Mona Lisa" allow the album to shine, while boring tracks like "Dark Side of the Moon" and "What About Me" remain fillers for enthusiasts to skip over. Overall, *The Carter V* is solid, and if it were condensed to at least half as many tracks, it would be much more memorable. — **Adam Seyum**



## Reverend Horton Heat

*Whole New Life*  
Victory Records  
Producer: Jim Heath

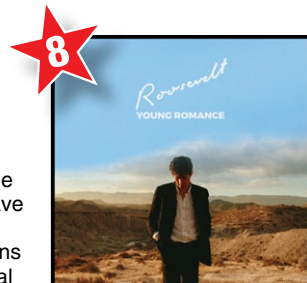
The ever-touring guitar-slingin' hero known as The Reverend Horton Heat sings about getting married on his title track, but matrimony hasn't dulled his masterful touch on putting together some great American-style rock & roll. "Ride Before The Fall" is a driving burner of an instrumental, and "Tchoupitoulas Street" is a joyful ode to New Orleans. And his take on the classic "Viva Las Vegas" shows how the song was practically made for him to cover. The Rev shoots and scores again. — **David Arnson**



## Roosevelt

*Young Romance*  
Greco Roman/City Slang  
Producer: Marius Lauber

Roosevelt's third studio album release encompasses his signature brand of indie electronic music, dance pop and chill wave melodies. But unlike his first two studio album releases, *Young Romance* contains a large amount of deeply emotional lyrical content and a plethora of alternative rock components. The album's most nostalgic love songs are "Lucia" and "Better Days," tracks that demonstrate perfectly the depth of Roosevelt's romanticism. — **Miguel Costa**



## Brockhampton

*Iridescence*  
RCA/Question Everything  
Producer: Romil Hemnani

*Iridescence* marks the first time that Brockhampton has deviated from their *Saturation Trilogy*. The band's latest alternative hip-hop album combines elements of shock rap and trip-hop with a level of social awareness, sensitivity and vulnerability that is rare in mainstream rap music today. That notion is evident when the group's openly gay leader, Kevin Abstract, sings about his lover on the alternative R&B track "Something About Him." The best song from Brockhampton's new LP is a composition called "Weight," an introspective trip-hop musical about their personal demons. — **Miguel Costa**



## Tokyo Police Club

*TPC*  
Dine Alone Records  
Producer: Rob Schnapp

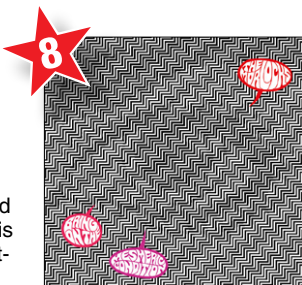
Exhausted by their unfulfilled quest for stardom, trash pop Canadian quartet Tokyo Police Club elected to call it quits. But before doing so, bassist/vocalist Dave Monks caajoed the others to go out with a bang, giving themselves permission to pen radio-hostile tracks like "Pigs," an unrepentant diatribe against label executives, "Outtatime," with its extended ambient outro, and one of the disc's best, "Ready To Win," an F-bomb laden paean to the necessity of repeated failure as a prerequisite to success. TPC strengthens the notion that music is best made unfiltered. — **Andy Kaufmann**



## The Morlocks

*Bring On The Mesmeric Condition*  
Hound Gawd Records  
Producer: The Morlocks and Alaska Winter

The Morlocks have been in and out of circulation for several decades, and have now come roaring back with their patented grimy version of '60s garage rock. There is a definite hard-rock edge to their songwriting here, and one can also hear traces of classic rockers such as The Seeds and The Flamin' Groovies in their savage fangs-out attack. Vocalist-founder Leighton Koizumi keeps things interesting by varying his approach on different songs—one snarling, one a snotty drawl, the next an exaggerated baritone. The guitar work here is also uniformly excellent. Bonus nugget—the last song is a 13th Floor Elevators cover! — **David Arnson**



## Randy Waldman

*Superheroes*  
BFM Jazz  
Producer: Randy Waldman

Look! On the bandstand! It's a piano! It's a saxophone! It's a trumpet! It's *Superheroes*, a bold and daring, wall-scaling, day saving, faster than George Benson's blazing guitar, a Chick Corea synth run or Vinnie Colaiuta drum solo all-star jam session celebrating humanity's obsession with godlike beings who have become multi-billion dollar comic book, film and TV icons. Capturing our jazz-clectic fantasies, this imaginatively arranged, freewheeling set is the brainchild of Grammy-winning pianist-arranger Randy Waldman, who creates a Quincy Jones-size all-star session (Randy Brecker, Wynton Marsalis, Take 6, etc.) to execute his vision. — **Jonathan Widran**



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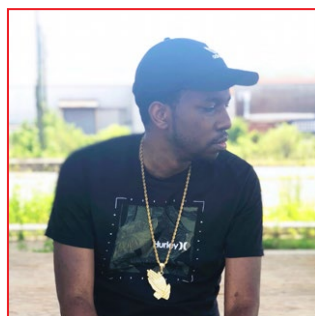
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## PoetiK

**Contact:** antohnisneed@yahoo.com  
**Web:** Spotify.com  
**Seeking:** Label, Promotion  
**Style:** Rap/Hip-Hop

Georgia native Antohni Sneed is PoetiK, and though his lyric messages are familiar, his flow is delivered in a way that is altogether real and genuine. Above all, he shows a gift for memorable hooks. "Who Am I To Call" is set to a seductive beat, giving a solid foundation for the artist's flow about hardship and struggle ("I been through it all"—and we don't doubt him.) He reveals a vulnerability and a credible singing voice in "Miss You" ("I don't wanna wake up lonely..."). Too bad the song's trippy, busy production overwhelms his vocal track. Possibly his best is "Hungry," another catchy song with a definite undertow of pathos. If PoetiK can resolve some of his production issues, he'll be good to go.

Production .....	7
Lyrics .....	8
Music .....	8
Vocals .....	7
Musicianship .....	7

SCORE: 7.4



## Tautologic

**Contact:** david@powderfinger.com  
**Web:** tautologic.com  
**Seeking:** Gigs, Film/TV, Playlists  
**Style:** Progressive Pop, Rock

Led by multi-hyphenate Ethan Taylor Sellers, Tautologic generates a whirlwind of progressive pop-rock that melds lush orchestral instrumentation with funky guitars. It's a challenging, uneasy marriage that, topped off by Sellers' brainy, articulate vocals, is not to every listener's taste. The lengthy "Loud Shoes" is an expansive jazz-prog composition graced by a warp-speed guitar solo but little hook-value. We like "Not If But When" which is supported by a funky, slinky spine, classic guitar riffs, an appealing violin excursion and a chorus that makes it all cohere. The enchanting music-box lullaby quality of "The Admiral" and its timely lyric message lead us to suggest Tautologic pursue theater possibilities.

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

SCORE: 7.6



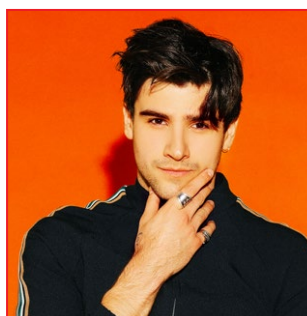
## Beauty in Chaos

**Contact:** info@beautyinchaosmusic.com  
**Web:** beautyinchaosmusic.com  
**Seeking:** Film/TV Placement, Distribution  
**Style:** Alternative/darkwave

Guitarist Michael Ciravolo spearheads this project featuring notables like Cheap Trick's Robin Zander. On the film/TV-worthy "Drifting Away," Zander delivers a deeper vocal than we're used to from him on a song that rides a solid hook with tasty guitar tone. Next, Evi Vine contributes lead vocals to the moody, downcast "I Will Follow You," but her alluring voice is overwhelmed by a mix that clouds her message. With more work this song could be something gorgeous. "Storm" might be Ciravolo's best—potentially. Its hook is memorable, singer Ashton Nite's dark, sexy Bauhaus overtones are perfect, but the arrangement comes up short in the pre-chorus moments when it needs to really gather up the drama.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	8
Musicianship .....	8

SCORE: 7.6



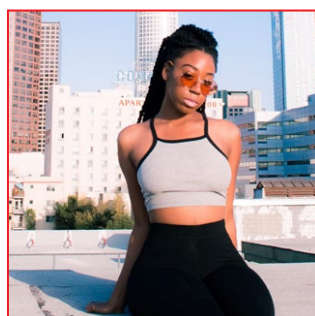
## Matt LeGrand

**Contact:** beatrice@empktp.com  
**Web:** mattlegrandmusic.com  
**Seeking:** Reviews  
**Style:** Pop/Electro

Chicago artist Matt LeGrand is working at a high level with slick, catchy, dance-inducing pop songs that are radio-ready. "12 AM" is all about hooking up at midnight and LeGrand invests his appealing vocals with plenty of sensual anticipation without overdoing it. "All Good" is just as sexy, though perhaps the heavier production makes the chorus a bit too dense, but the verses are wisely presented with a spare, uncluttered style. The artist shows he's more than a one-trick pony with his fun cover of Stevie Wonder's "What Christmas Means to Me," showing off this young, likeable singer in a retro-jazz-pop show-biz entertainer incarnation. LeGrand might do well to pursue publishing opportunities.

Production .....	9
Lyrics .....	8
Music .....	8
Vocals .....	9
Musicianship .....	8

SCORE: 8.4



## Kayla Starr

**Contact:** kaylastarrmusic@gmail.com  
**Web:** ikaylastarr.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Electro Grunge Pop, Rock, Trip-Hop

An experienced pro backup singer for mainstream artists, Kayla Starr really steps up and takes command on her dense, trippy, often challenging, but ultimately unique recordings. "Deepest Sea" and "Truth" are dark, multi-layered and alternately chaotic and jarring, but Starr's voice sounds great. "I Say You Will" really stands out for some us due to its artful juxtaposition of heavy, mournful tones and bright, scintillating keyboards. Though none of the tracks are particularly catchy/memorable, there are passages that could definitely complement a moody/horror movie. It's alluring stuff and we admire Starr for swinging out there and not playing it safe. We urge her to take even more chances with her voice.

Production .....	8
Lyrics .....	8
Music .....	8
Vocals .....	8
Musicianship .....	8

SCORE: 8.0



## Matty T Wall

**Contact:** info@mattytwall.com  
**Web:** mattytwall.com  
**Seeking:** Label, Booking  
**Style:** Blues Rock

It doesn't take long for the listener to realize that this trio can flat-out play hi-energy rock & roll with a rootsy flavor. Wall's guitar is dazzling on "Slideride," a brisk instrumental where he delights in showing us all the wacky sounds he can get from his slide guitar. On "Sidewinder," Wall's tenor voice is not immediately distinctive but we grew to like it as the song and its familiar chord progression unfolded. Wall and company slow things down and shift into pop-rock mode for "Something Beautiful," showing a more contemporary dimension. We especially like the song's female backup singers who bring a palpable amount of soul to the party. These recordings make it clear that Matty T Wall can rock the house.

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

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.





## Art and Music

**Contact:** klbinternationalpublishing@gmail.com  
**Web:** artandmusic.bandcamp.com  
**Seeking:** Label, Film/TV Placement  
**Style:** Alternative

A project from artist Kasey Jones, Art and Music has an alternative vision that is executed to a fault. We're stoked right away by the catchy, lo-fi, and brief (2 min.) tune "Oh My Oh My." Despite its raw, cymbal-crazy sound mix, its got a fun, youthful drive capped off with a perfect vocal tone for alt-rock material. The potential we heard in that song really whet our appetite to hear more. Alas, the next couple songs—both drowsy, low-energy outings—were unfortunately a buzzkill. "Never There" is a slow, spare, simple song that finds a rut and stays in it. Same can be said pretty much for "Memory Day" and its slow, sleepy, stoner beat capped by Jones' AutoTune-glazed emo vocal. Keep working.

Production .....	7
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	7

SCORE: 7.0



## Gary Stockdale

**Contact:** garystockdale@gmail.com  
**Web:** garystockdale.com  
**Seeking:** Booking, Film/TV, Publicity  
**Style:** Pop, Singer-Songwriter, Comedy

Emmy-nominated composer Gary Stockdale exudes a warm, folk-flavored sincerity on songs like "Keep Letting Go," about coping with life's everyday craziness. Though not powerful, his voice conveys a melodic sincerity that, when combined with his arranging skills, enables a song to build to a satisfying finale. Stockdale enlists a chamber group for "Eugenia," a sweet, humanistic song about accepting old age gracefully. Stockdale shifts gears to an energetic pop-rock mode for "You Don't Know," delivering a soaring all-over-the-neck guitar solo. A born storyteller and wizened voice of reason, Stockdale will appeal especially to older listeners who will respond to his knowing, inspiring messages.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	8
Musicianship .....	8

SCORE: 7.6



## Jeff Morris

**Contact:** jeff@morrismusic.org  
**Web:** ravellorerecords.com/catalog/rr7998  
**Seeking:** Booking, Film/TV, Playlists  
**Style:** Jazz, Electronic, Experimental

Anyone who's looking for a change of auditory pace might like Jeff Morris, whose jarring, atonal "musique concrete" compositions deploy a barrage of abrasive effects (ripping zippers, electrical fizz, tape whirrs, assorted electro-flatulence) to create a veritable sonic minefield through which jazz pianist Karl Berger and percussionist Joe Hertenstein—must maneuver, peppering these non-melodic, seemingly freeform pieces with short spurts of traditional musicianship. Ultimately, this music is perhaps more satisfying (and fun) to perform than to listen to, but we admit that "Rondo" could be effective in a horror film soundtrack. Intriguing or tiresome? That's for you decide.

Production .....	8
Lyrics .....	X
Music .....	7
Vocals .....	X
Musicianship .....	7

SCORE: 7.3



## Obeah

**Contact:** whit@thehawksnestmusic.com  
**Web:** obeahmusic.com  
**Seeking:** Touring, Label, TV/Film, Collabs  
**Style:** Rap/Hip-Hop

Songs by Atlanta's Obeah are a mixed bag. For all the positives we hear in the song "True"—its catchy beat, unusual sounds—we're also distracted that the music track is mixed too high for Obeah's flow to dominate. We like the sound textures (bells, wood blocks) and his whispery vocals on "Life Is But A Dream," but are again distracted that his voice has to do battle with bass tones that are continually overmodulated. Best is "All That I Need," featuring a female who brings an old-school flavor and a unique wavery effect that sounds weirdly cool. Above all, the song's distinctively beefy organ tone is a winner. We urge Obeah to get with a producer-engineer who can make it all come together.

Production .....	7
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	7

SCORE: 7.0



## Miles Maxwell

**Contact:** miles.maxwell@gmail.com  
**Web:** milesmaxwell.com  
**Seeking:** Booking  
**Style:** Americana, Roots Rock

This foursome stands out due to their songs' wryly humorous and sometimes awkward lyrics. "She Says (Whiskey Down at 4 AM)" is a case in point. Accompanied by a downhome Americana track, the singer tells of an odd, stilted barroom conversation with a prospective hookup. "Something New" is memorable for its clever, unlikely lyrics (when's the last time you heard 'Wordpress' in a country tune?). "Terrible Song" had us intrigued right away and turned out to be a song of regret ("I was a fool to let you go."). Overall, we like that Miles Maxwell are adept players with a wry sense of humor who are not into the same ol' same ol' country sincerity. Still, there's need for more development here.

Production .....	7
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	8

SCORE: 7.2



## Mark Kingswood

**Contact:** beatrice@empktp.com  
**Web:** markkingswood.com  
**Seeking:** Reviews  
**Style:** Orchestral Pop / AC

British artist Mark Kingswood follows a classic retro crooner path a la Michael Buble' on these original songs, employing maximum orchestral power in support of his likeable vocal stylings. (Do we detect a liberal use of Autotune?) Kingswood's dramatic tale of woe, "Strong," and the Disneyesque ballad "Shine On" are typical of his work—decent hooks undermined by earnest, inspirational lyrics that are simplistic and lacking a poetic touch. "Time Away," however, is much better and will appeal to the adult listener. It's a fun, jaunty song about missing one's lover, and it takes full advantage of the orchestra. There's a quality to these songs that suggests they'd work best in a theatrical context.

Production .....	8
Lyrics .....	7
Music .....	7
Vocals .....	7
Musicianship .....	8

SCORE: 7.4

## The Echo Los Angeles, CA

**Contact:** kianahjay@gmail.com

**Web:** soundcloud.com/twolipsmusic

**Players:** TwoLips, vocals; Hiram Camp, guitar; Ihui Cherise Wu, keys; Harry Foster, bass; Arty Johnson, drums

**Material:** TwoLips is more than just the stage moniker of Kianah Jay. It's a narrative that blends her musical influences with the painful effects of growing up as a bi-racial child on a Native American Indian reservation in New Mexico. Today, TwoLips is a bold solo artist who is known throughout the Los Angeles indie rock scene for her extravagant stage presence and her unique sense of fashion. The debut EP (*Yellow Gold*) encompasses the emotional scars of her upbringing with elements of alternative R&B, jazz, avant-pop, indie pop, art-pop and indie rock. One of the best tracks from this EP is "Bus Money," a sophisti-pop song with jazz-fusion arrangements.

**Musicianship:** Prior to embarking upon her career as a solo artist in Los Angeles, TwoLips sang lead in an emo band called Consider This Silence and an electronica band called BoxcarStrainsun. Although short lived, these experiences undoubtedly contributed to the diversity of her current sound and the making of songs like "Filthy Hands," an experimental R&B composition that features elements of trip hop and conscious rap.

TwoLips co-wrote her debut solo EP with producer Josh Reinhardt. Together, these two musicians created a genre-bending collection of songs that range from alternative rock music to socially conscious soul. In that regard, the



musicality of TwoLips draws a comparison to solo artists like Santigold and JMSN, while vocally her tone comparable to Erykah Badu.

**Performance:** TwoLips performed a six-song set on the third day of Echo Parking Rising. The songstress opened her 30-minute show with a track called "Peeping Tom," a sophisti-pop song arranged similarly to "Sweetest Tabo" by Sade.

TwoLips engaged the capacity crowd at The Echo with her charisma, dancing cheerfully in front of her multi-cultural backup band with the energy of a youthful Gwen Stefani. The highlight

of this concert was the artist's performance of "Tight Dope Bad," a reggae-pop song with heavy dub and rocksteady components.

**Summary:** Kianah Jay describes herself as a "Black Sheep." But ironically enough, it is her individuality and distinctive brand of alternative R&B that has helped her create a niche for herself, right in the middle of Echo Park's thriving indie-rock scene. If she ever decides to elaborate upon the pain of her childhood and adolescence by writing a couple of emotional ballads, her cult following just might become a movement. — **Miguel Costa**

## Church of Fun Los Angeles, CA

**Contact:** hawaiiantshirtband@gmail.com

**Web:** facebook.com/hawaiiantshirt

**Players:** Ana Ayon, vocals, guitar; Shelina Louise, keyboard, keytar; Mike Morales, bass; Tara Edwards, drums

**Material:** In true punk rock fashion, Hawaiian T-Shirt is a high-quality band that is relatively unknown to the outside world. But within the confines of Echo Park in Los Angeles, they are known as one of the most popular live acts in the neighborhood's vibrant indie-rock scene. Music from Hawaiian T-Shirt is reminiscent of the classic album by the Yeah Yeah Yeahs called *Fever to Tell* (released in 2003). Together, Ana Ayon, Tara Edwards, Shelina Louise and Mike Morales have written songs about chaotic romance, sarcastic odes to feminism and in-your-face tales of impoverished living. The four-piece band released their debut album, *This Shit Does Not Concern You*, in June. This LP is a gritty blend of art-punk, garage-punk, post punk, gothic rock and indie rock.

**Musicianship:** The band is made of up four members who are all very essential to their live presentation and recordings. Lead singer and guitarist Ana Ayon sings in a versatile manner that is comparable to Siouxsie Sioux from Siouxsie and the Banshees. Shelina Louise elegantly alternates from a keyboard to a keytar. Mike Morales's completes this cohesive unit with his ability to play post-punk and gothic-rock bass tabs exceptionally well.



**Performance:** Hawaiian T-Shirt performed seven songs at an undisclosed location that locals refer to as the "Church of Fun." With a fluorescent upside-down cross looming in the dark backdrop, Tara Edwards pounded the drums with such skill and enthusiasm that it set an energetic tone for the entire evening. The art-punk song "Sandpaper" highlighted her percussion technique along with Ayon's ability to chant, scream and sing in ascending scales. Later, the feminist dance-punk song "Chantelle" showcased Shelina Louise's dynamic ability to

maneuver two separate keyboards and Morales' charismatic stage presence with a bass guitar.

**Summary:** Hawaiian T-Shirt know how to present a credible blend of art-punk, garage-punk, post punk, gothic rock and indie rock, with nods to goth gods like Peter Murphy/Bauhaus and Siouxsie. As the show reached its dynamic conclusion, Morales jumped off the stage and began to dance with audience members—a perfect ending for the band and their loyal supporters. — **Miguel Costa**





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Black Eyed Peas  
Chainsmokers  
Aerosmith  
Pearl Jam  
Garbage  
Red Hot Chili Peppers



**Dipiazza's** Long Beach, CA

**Contact:** band@neverwonder.com

**Web:** neverwonder.com

**Players:** Fabienne Grisel, vocals, acoustic guitar; Jay Wise, guitar; Andres Ramos, drums; Vincent Ramos, bass

**Material:** It's an odd name, Neverwonder, and yet it's oddly appropriate because you never have to wonder what this Los Angeles-based band is about. The brainchild of the two brothers who make up the rhythm section, guitarist Wise and Swiss vocalist Grisel are fairly recent additions but it feels like they've been in the group for years. From the moment the band strikes the opening notes and beats to the opening song, it's clear that this is a talented and tight hard rock/metal unit. Songs such as "Spell" (which Grisel tells us is the first song this foursome wrote together) and the glam fun of "Movin' On" have a driving rock vibe that, combined with Grisel's powerful vocals, offer a sound that sits somewhere in the middle of Heart, Fleetwood Mac and Doro.

**Musicianship:** No complaints here. The fact that the rhythm section is composed of siblings translates to a solid spine for the other two to work off of. Wise has proven to be a thrilling addition—his buzzsaw intro to the aforementioned "Movin' On" recalls the decadent and delicious Sunset Strip of the '80s while, elsewhere, he proves to be more than adequate at the art of the riff. And then there's



Grisel, who has a classically trained voice, with a Stevie Nicks/Pat Benatar thing going on. Not only that, but on the power ballad "Fortress," she proves to be an excellent acoustic guitarist, adding a whole other dimension to the sound.

**Performance:** While Andres Ramos puts every bit of his energy into his drumming, and his brother and Wise pull out some impressive rock guitar poses and facial expressions, the performance aspect of this show is really all about Grisel, who starts the night in a Stevie Nicks-esque dress (to hammer home the influence). Whether she's pacing the stage

and staring down everyone in attendance while belting out the tunes, or strumming the acoustic guitar, she's a charismatic and gifted frontwoman.

**Summary:** Dipiazza's in Long Beach is a fun place to watch a show. The pizza restaurant-turned rock bar is always lively, the crowd baying for quality rock & roll. If Neverwonder are to progress to headlining venues bigger than this, they'll likely need some songs that are more memorable. But for now, they're building a fanbase, they're having a blast, and they're getting better all the time. — **Brett Callwood**



**Sonia** Cambridge, MA

**Contact:** jojomayernerve@gmail.com

**Web:** jojomayer.com

**Players:** Jojo Mayer, drums; John Davis, bass; Jacob Bergson, keyboards; Aaron Nevezie, sound and processing

**Material:** To say Swiss-born Jojo Mayer was born to play the drums isn't just hyperbole—his mother proclaims he was kicking to

the rhythm while still in utero. After hitting the skins at age two, he started touring at 18, backing masters like Nina Simone and Dizzy Gillespie. After later logging stints with Intergalactic Maiden Ballet and Screaming Headless Torsos, he formed Nerve in '97 and they've been freaking audiences ever since. A drum 'n bass by way of jazz trio, their instrumental tapestry spirits listeners upon a trans-dimensional journey they're unlikely to forget.

**Musicianship:** What else can be stated regarding someone who Modern Drummer magazine named one of the instrument's 50 greatest? Mayer's inventive licks, combined with his speed and delectable feel, bend minds. Bassist John Davis lays down a bed of soul-hugging fuzz that acts as the ideal backdrop to Mayer's virtuoso skinsmanship. Layering this are Jacob Bergson's keyboards and Aaron Nevezie's prismatic gamma rays, suffusing their dub fusion motif with a welcome dash of electronica exotica.

**Performance:** Musical purists, Nerve allow their sound to speak for itself, jamming for 50 minutes before offering player introductions and a brief soliloquy regarding the nature of their creative process, then plainly rounding out the rest of their hour and a half set. A lone, albeit classy, logo adorns Mayer's kit. This lack of extraneous elements could be perceived as a weakness, but in the case of Nerve it underscores the seriousness of their artistic intentions.

**Summary:** Nerve is about shattering musical boundaries, unapologetically traipsing through a multitude of interconnected genres—jungle, glitch, dub step, rock and jazz—to formulate something altogether fresh. The end product is pure exhilaration. The sole downside is that they seemingly eschew any focus upon commercial viability. This isn't to say they haven't already achieved notoriety, having appeared on the cover of Drum! as well as Mayer's overall recognition as a notable influencer. What's absent is the wider acknowledgement and financial desserts Mayer and his cohorts unquestionably deserve.

— **Andy Kaufmann**





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Chelsea Locklear | Big Greg & LaTruth

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**HOLLYWOOD MUSIC IN MEDIA AWARDS  
MAIN EVENT**

November 14, 2018

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**The Mint** Los Angeles, CA

**Contact:** Mariami, mariamisound@gmail.com

**Web:** mariamisound.com

**Players:** Mariami, guitar, vocals

**Material:** Mariami explores a world of conceptual ideas throughout her music. The formerly New York, now LA-based artist played a six-song set, with a range of differently themed tracks. Her vocals and lyrics together form a sound of honest vulnerability, especially in "Electrify My Heart." Her music, mainly

original songs, also featured a cover from a lullaby central to her home country of Georgia. This made for a unique and unconventional approach as to how musicians typically cover music. Her music is dense, deep with rich and authentic lyrics that form beautiful images, like that of a storyteller. This is prevalent in "I Survived A War," with its cheerful tone despite the song's context.

**Musicianship:** Mariami uses a TC Helicon Voicelive 3 Extreme Looper Pedal with custom presets to help mold her acoustic guitar

playing into a distinctly retro sound. This pedal establishes a packed backing sound, but does not quite achieve the feeling of a full band. "I just moved here, so I don't have a band yet," Mariami disclosed to the audience. Having a full band could make all the difference in her sound, as some tracks seemed to be repetitious of one another because of similar sounds the pedal produced. Despite being alone, Mariami is innovative in her sound and delivered each song with flair, sometimes throwing in variations of intricate jazz chords, and other times pausing after strums to emphasize parts of her lyrics.

**Performance:** On a low stage with eclectic lighting ranging from magentas to greens, Mariami performed vibrantly alone. Her personality developed through her music and even outside of it, in-between songs. With backstories of her life, she shared personal anecdotes from her Eastern European home in Georgia. Mariami successfully connected concert-goers to her sound with these informative bits and displayed how personal and real her music is.

**Summary:** Mariami offers a sincere and soulful sound that is central to her Georgia roots. Her sense of nostalgia gathers her music into a perfect package of resonant and vivacious imagery. If she continues to search her soul, expand her vocal range, and even add a backing band to her impassioned performance, Mariami's future will be bright.

— Whitney Levine

**The Mint** Los Angeles, CA

**Contact:** americangothicrock@gmail.com

**Web:** americangothicrock.com

**Players:** Bevin, lead vocals; Todd Herfindal, vocals, lead guitar; Dylan Ris, guitar; Matt Starr, drums; Brian Duke Song, bass

**Material:** Bevin can definitely advertise some powerful, emotional songs. Notable standouts in the set were "Fade Me To Black," "Nowhere To Build a Fire," and "In The Name Of," which offered poignant lyrics, strong melodies, and overall memorability. The remainder of the songs each had their strengths and weaknesses, none of which so glaring as to be notable. However, the songs could start to become a little tedious by the end of the set, due to similar arrangements and unfiltered song structures. Varying the dynamics of the arrangements will make a huge difference in the overall quality of the material.

**Musicianship:** Bevin arrives in an unassuming package, which makes her strong voice even more delightful. Her tone, control and pitch are top notch, offering strength and versatility to each song. In addition, Bevin's band played a high-quality show with enthusiasm to spare. They are clearly excellent players, and had a great level of energy on stage.

At times, the drum sound overwhelmed more subtle qualities of the show, leaving me craving some of the soft vocal harmonies or juicy bass parts, but that may be in part due to the size of the venue.



**Performance:** Bevin herself is a captivating performer. Dressed like a rockstar, with a voice to match, but not at all lacking in charm and professionalism, the only place that Bevin falls short is in physicality. Despite a rather stationary performance, she expertly grabbed our attention. In fact, the crowd ate her up, cheering and dancing with her in a way that made the venue seem much more energized.

Bevin also managed to make her powerful political statements refreshing and nonjudgmental. The elements came together

in a seamless performance that might only be enhanced by more movement from her band.

**Summary:** Bevin is an impressive rock band that stands out among the many aspiring bands in Los Angeles. The songs are strong, and will get even stronger with more intriguing lyrics and more streamlined structures. Bevin's vocals are lovely, bright and powerful, with unparalleled tone and control. Spending time on this band will pay off; they are headed for greatness. — Carah Wes



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[www.LaSoundPanels.com](http://www.LaSoundPanels.com)



*The major and indie publishers in this MC directory promote, exploit and collect payments for their songwriters' music. All info is updated for 2018 with info supplied by the listees. Please respect those who do not accept unsolicited material.*

**3 RING CIRCUS MUSIC**  
Nashville, TN  
**Web:** 3ringcircusmusic.net  
**Contact:** Darrell Franklin, General Manager

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

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

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

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

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

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

**BEST BUILT SONGS**  
1317 16th Ave. S.  
Nashville, TN 37212  
615-385-4466  
**Email:** larry@bestbuiltsongs.com  
**Web:** bestbuiltsongs.com  
**Contact:** Larry Sheridan  
**How to Submit:** no unsolicited material

**BIG DEAL MUSIC GROUP**  
Big Deal Media  
15503 Ventura Blvd., Ste. #300  
Encino, CA 91436  
818-922-0807  
**Email:** info@bigdealmusicgroup.com  
**Web:** bigdealmusicgroup.com  
**How to Submit:** no unsolicited material

**BIG FISH MUSIC (BMI)**  
**CALIFORNIA SUN MUSIC (ASCAP)**  
12720 Burbank Blvd., Unit 124  
Valley Village, CA 91607-1421  
818-508-9777  
**Email:** cllsag21@yahoo.com  
**Web:** facebook.com/bigfishmusicbuilding  
**Contact:** Chuck Tennin, Lora Sprague  
**All Styles:** physical therapy music, country, pop, ballads, up-tempo, adult contemporary, gospel, Film/TV, orchestral, classical, instrumentals, rock, new age, jazz, blues, alternative  
**Notes:** Visit nimbittmusic.com/bigfishmusic to check out the kind of music you are looking for.

**BLUEWATER MUSIC SERVICES CORP.**  
705 2nd Ave., S.  
Nashville, TN 37210  
615-327-0808  
**Email:** randy@bluwatermusic.com  
**Web:** bluwatermusic.com

**Contact:** Randy Patton, Mgr., Licensing & Admin.  
**Published:** see web  
**How to Submit:** no unsolicited material

**BOOSEY & HAWKES, INC.**  
229 W. 28th St., 11th Fl.  
New York, NY 10001  
212-358-5300  
**Web:** boosey.com  
**How to Submit:** no unsolicited material

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

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

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

**BMG CHRYSALIS**  
BMG Chrysalis US  
One Park Avenue  
New York, NY 10016  
212-561-3000  
**Email:** Info.us@bmg.com  
**Web:** bmg.com/us  
**Styles:** all styles  
**Published:** T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Calexico, Thievery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger  
**How to Submit:** no unsolicited material

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

29 Music Sq. E.  
Nashville, TN 37203  
615-329-3999  
**Email:** info.us@bmgchrysalis.com

**BUZZART ENTERPRISES, INC.**  
Santa Monica, CA  
424-216-6105  
**Email:** info@buzzartinc.com  
**Web:** buzzartinc.com  
**Contact:** Arthur Berggren  
**Styles:** Rock  
**How to Submit:** no unsolicited material

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

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

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

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

**CONCORD MUSIC PUBLISHING**  
100 N. Crescent Dr., Ste. 323  
Beverly Hills, CA 90210  
310-385-4455  
**Web:** concord.com/music-publishing  
**How to Submit:** no unsolicited material

**Additional location:**

5870 W. Jefferson Blvd, Studio E  
Los Angeles, CA 90016  
310-730-6655

Other locations in Nashville, New York, Cleveland, London, Berlin

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

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

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

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

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

**DEFEND MUSIC, INC.**  
1667 N Main Street  
Los Angeles, CA 90012  
323-305-7315

**Email:** info@defendmusic.com  
**Web:** defendmusic.com  
**Styles:** all styles  
**Published:** songs recorded by Sharon Jones & the Dap Kings, Kaskade, Robert Glasper Experiment, Eli Paperboy Reed

**DELICIOUS VINYL**  
6607 W. Sunset Blvd.  
Los Angeles, CA 90028  
323-464-7467  
**Email:** contact@deliciousvinyl.com  
**Web:** deliciousvinyl.com  
**Styles:** hip-hop, reggae, rock

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

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

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

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

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

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

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

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

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



## EMI MUSIC PUBLISHING

(see Sony/ATV)

## ESPY MUSIC GROUP/ BOB-A-LEW MUSIC

P.O. Box 869  
Cedar Creek, TX 78612  
512-308-1593 Fax 512 308-0920  
**Email:** info@espymusic.com  
**Web:** espymusic.com  
**Contact:** Ronda Espy, Kim Espy  
**Styles:** pop, country, blues, alternative  
**How to Submit:** no unsolicited material

## FIRST ACCESS ENTERTAINMENT

Los Angeles, CA 90048  
**Email:** LA@firstaccessent.com  
**Web:** firstaccessent.com  
**Styles:** Pop, R'n'B, Dance, Hip-Hop, EDM, Soul, Reggae, Blues, Rock  
**Clients:** Rita Ora, Zayn, The Invisible Men, Winnie Harlow, Nicola Roberts, Travis Mills, Kara Marni, JHart, Algee Smith, Soleima, Conor Maynard, Team Salut, India Gants, Kwamie Liv, Elle Goulding, Thank You X, Naations, Bebe Rexha, Madison Beer, Leon Else, Leon Babe  
\*No unsolicited Material

### Additional locations:

New York office  
**Email:** ny@firstaccessent.com

London office  
**Email:** london@firstaccessent.com

## FIRSTCOM MUSIC

2110 Colorado Ave., Ste. 110  
Santa Monica, CA 90404  
800-778-1574, (local) 310-865-4477  
**Email:** info@firstcom.com  
**Web:** firstcom.com  
**How to Submit:** Call before submitting material

### Additional location:

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

## FOUR JAYS MUSIC

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

## FOX MUSIC PUBLISHING

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

## FRETBOARD PUBLISHING

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

## FR8 TRAIN MUSIC PUBLISHING

7265 Santa Monica Blvd.  
West Hollywood, CA 90046  
323851-9868  
**Email:** Info@Fr8TrainMusic.com

## FUNZALO PUBLISHING

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

## GAMBLE-HUFF MUSIC

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

## GENE AUTRY MUSIC GROUP, THE

(Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)  
4383 Colfax Ave.  
Studio City, CA 91604

818-752-7770

**Web:** geneautry.com  
**Published:** Vintage music catalog

## WORDS WEST LLC

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

## GOODNIGHT KISS MUSIC/SCENE

**STEALER MUSIC**  
10153 1/2 Riverside Dr., Ste. 239  
Toluca Lake, CA 91602  
808-331-0707  
**Email:** janet@goodnightkiss.com  
**Web:** goodnightkiss.com  
**Contact:** Janet Fisher  
**Styles:** all styles, especially master-quality hip tracks for film/TV  
**Published:** '80s songs currently in film, ads and shows  
**How to Submit:** online newsletter updates requests monthly; subscribe at our website

## GUITAR SOLO PUBLICATIONS (GSP)

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

## HACATE ENTERTAINMENT GROUP

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

### Additional location:

**Headquarters**  
Oslo:  
PB 848, Sentrum  
N-0104 OSLO  
Norway  
+47-2242-0112

## HAL LEONARD CORP.

P.O. Box 13819  
Milwaukee, WI 53213  
414-774-3630  
**Web:** halleonard.com  
**How to Submit:** no unsolicited material

## HARLAN HOWARD SONGS, INC.

1902 Wedgewood Ave.  
Nashville, TN 37212  
615-321-9098  
**Email:** yarledge@harlanhoward.com  
**Web:** harlanhoward.com  
**How to Submit:** no unsolicited material

## HARMONIOUS MUSIC

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

## HARMONY ARTISTS

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

## HEARYOU GLOBAL PUBLISHING

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

## HORIPRO ENTERTAINMENT

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

### Additional location:

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

## INTERNATIONAL MUSIC COMPANY

35 W 45th Street, 2nd Floor  
New York, NY 10036  
212-391-4200  
**Email:** info@internationalmusicco.com  
**Web:** internationalmusicco.com  
**Contact:** Marco Berrocal  
**Styles:** publishes classical sheet music  
**How to Submit:** no unsolicited material

## J.W. PEPPER & SON, INC

19 Sheree Blvd.  
Exton, PA 19341  
610-648-0500, 800-345-6296  
**Email:** satisfaction@jwpepper.com  
**Web:** jwpepper.com/sheet-music/welcome.jsp  
**Styles:** concert band, marching band, orchestra, choral, piano  
**How to Submit:** no unsolicited material

## JAMBO PRODUCTIONS/RHYTHM ADDICTION/SURROUND SOUND SONGS

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

## KEATON MUSIC VENTURES

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

## LAKE TRANSFER MUSIC

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

## LANDSOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS (LWBH) ASCAP/BMI

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

## LEIBER & STOLLER PUBLISHING

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

## LOVECAT MUSIC

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

## MAGNA CARTA RECORDS

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

## MAKIN' MUSIC

3002 Blakemore Ave.

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

## MAYFLOWER MUSIC

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

## MEMORY LAND MUSIC GROUP

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

## MILES COPELAND GROUP

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

## MIRACLE WORX MUSIC PUBLISHING

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

## MORAINE MUSIC

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

## MORGAN MUSIC GROUP

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

## MOUNTAIN APPLE COMPANY, THE

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

## MPL MUSIC PUBLISHING

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

## MUSCLE SHOALS RECORDS / FAME MUSIC GROUP

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

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

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

## MUSIC SALES CORPORATION

180 Madison Ave.  
New York, NY 10016  
212-254-2100  
**Email:** miles.feinberg@musicsales.com



**Web:** musicsalesfilmtv.com  
**Styles:** all styles  
**How to Submit:** accepts unsolicited material via mail

**Additional location:**

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

**NEW HEIGHTS ENTERTAINMENT**

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

**NEW WEST MUSIC**

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

**NORTH STAR MEDIA**

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

**Additional location:**

40900 Woodward Ave., Ste. 350  
 Bloomfield Hills, MI 48304  
 866-642-1991, 818-766-2100

**OH BOY RECORDS**

P.O. Box 15022  
 Nashville, TN 37215  
 615-742-1250  
**Email:** info@ohboy.com  
**Web:** ohboy.com  
**Published:** see web  
**How to Submit:** no unsolicited material

**OLE**

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

**Additional locations:**

**Nashville**  
 462 Humphreys Street  
 Nashville, TN 37203  
 1-615-327-2605 Fax 1-615-327-2643

**Los Angeles**

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

**ONLY NEW AGE MUSC (BMI) / LUCID DREAMS (ASCAP)**

8033 Sunset Blvd., Ste. 472  
 Los Angeles, CA 90046  
 323-851-3355  
**Email:** info@newagemusic.com, suzanne@suzannedoucet.com  
**Web:** newagemusic.com  
**Contact:** Suzanne Doucet  
**Styles:** new age  
**How to Submit:** no unsolicited material

**THE ORCHARD**

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

**PEERMUSIC**

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

**Additional locations:**

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

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

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

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

**PEN MUSIC GROUP, INC.**

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

**PPL MUSIC PUBLISHING GROUP, THE**

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

**PRIMARY WAVE MUSIC PUBLISHING**

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

**Additional location:**

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

**PRISM ESCAPE MUSIC**

Penny Ln. Bldg.  
 215 E. 24th St., Ste. 221  
 New York, NY 10010  
 212-686-0902  
**Email:** prismescape@gagorder.com  
**Web:** gagorder.com  
**Contact:** George A. Gesner  
**Styles:** rock, pop, R&B, world, semi-classical, new age, alt. country, folk

**QUINCY JONES MUSIC PUBLISHING**

6671 Sunset Blvd., Ste. 1574A  
 Los Angeles, CA 90028  
**Email:** info@quincyjones.com  
**Web:** facebook.com/QuincyJones,  
 quincyjones.com  
**Styles:** pop, jazz, funk, R&B  
**How to Submit:** no unsolicited material

**RAINEYVILLE MUSIC**

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

**REAL CURES MUSIC**

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

**REAL LIFE MUSIC PUBLISHING**

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

**REALSONGS**

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

**ROBBINS ENTERTAINMENT**

35 Worth St., 4th Fl.  
 New York, NY 10013  
 212-675-4321  
**Email:** info@robbinsent.com  
**Web:** robbinsent.com  
**Styles:** Dance

**How to Submit:** accepts unsolicited material, see "demos" section on web for full details

**ROGERS & HAMMERSTEIN**

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

**RONDOR MUSIC INT'L, INC.**

See Universal Music Publishing Group  
 2440 Sepu8veda Blvd., #119  
 Los Angeles, CA 90064  
 310-235-4700  
**Email:** rondorla@umusic.com  
**Web:** umusicpub.com  
**Styles:** all styles  
**Published:** the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Will Jennings, Garbage, Jurassic 5, Shep Crawford and Steven Van Bandit  
**How to Submit:** no unsolicited material

**ROUND HILL MUSIC**

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

**Additional locations:**

650 Fifth Avenue  
 Suite 1420  
 New York, NY 10019  
 212-380-0080

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

**ROYALTY NETWORK, INC., THE**

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

**Additional location:**

12650 Riverside Dr. #203  
 North Hollywood, CA 91607  
 818-862-0775

**RUMBLEFISH**

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

**RYMATICA ENTERTAINMENT**

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

**SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.**

254 W. 31st St., 15th Fl.  
 New York, NY 10001  
 212-461-6940, 212-461-6941  
**Email:** ny@schott-music.com  
**Web:** schott-music.com/about/worldwide/new\_york  
**Contact:** Norman Ryan  
**Styles:** classical, pop  
**How to Submit:** No unsolicited material

**SECOND FLOOR MUSIC**

130 W. 28th St., 2nd Fl.  
 New York, NY 10001  
 800-637-2852  
**Web:** secondfloormusic.com,  
 jazzleadsheets.com  
**Styles:** Jazz  
**How to Submit:** call or email first

**SEXTILLION MUSIC**

318 Kingsland Road  
 London E8 4DE  
 United Kingdom  
**Email:** info@sextillionmusic.com  
**Web:** sextillionmusic.com  
**Contact:** Alexei Cernetchi  
**Styles:** All Styles  
**Published:** Matthew Finch, Freudz Couch,

The Boston Shakers, Long John  
**How to Submit:** Links and contact information to info@sextillionmusic.com

**SHAPIRO, BERNSTEIN & CO.**

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

**SHELLY BAY MUSIC**

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

**SILVER BLUE MUSIC / OCEANS BLUE MUSIC**

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

**SIMPLY GRAND MUSIC, INC**

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

**Additional location:**

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

**SONG GARDEN MUSIC GROUP**

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

**SONGS FOR THE PLANET**

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

**KOBALT MUSIC**

2 Gansevoort St., 6th Floor  
 New York, NY 10014  
 212-247-6204  
**Email:** info@kobaltmusic.com  
**Web:** Kobaltmusic.com

**SONY/ATV MUSIC PUBLISHING**

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

**Additional locations:**

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

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

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



#### SOUND IMAGE MUSIC

15462 Cabrito Rd.  
Van Nuys, CA 91405  
805-231-5728  
**Email:** sound\_image@msn.com  
**Web:** soundimage.us  
**Styles:** all styles  
**How to Submit:** no unsolicited material

#### SOUND OASIS PRODUCTIONS, LLC

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

#### SPIRIT MUSIC GROUP

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

#### Additional location:

1906 Acklen Avenue  
Nashville, TN 37212  
615-321-2700

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

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

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

#### SPRULL HOUSE MUSIC, INC.

P.O. Box 92832  
Pasadena, CA 91109-2751  
626-797-2429  
**Email:** sprullhouse@aol.com  
**Web:** sprullhousemusic.com  
**Contact:** Stephanie Sprull  
**How to Submit:** no unsolicited material

#### STAGE 3 MUSIC

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

#### STEF ANGEL MUSIC GROUP

Beverly Hills, CA  
310-388-5880  
**Email:** musicsubmission@stefangelmusic.com  
**Web:** stefangelmusic.com

#### SUPREME ENTERPRISES INTL. CORP. / FUERTE SUERTE MUSIC

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

#### SYMBIOTIC MUSIC PUBLISHING

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

#### TEN TEN MUSIC GROUP

P.O. Box 158483  
Nashville, TN 37215  
615-255-9555  
**Email:** info@tntenmusic.com  
**Web:** tntenmusic.com  
**Styles:** Country  
**How to Submit:** no unsolicited material

#### TRANSITION MUSIC CORP.

P.O. Box 2586  
Toluca Lake, CA 91610  
323-860-7074 Fax 323-860-7986  
**Email:** submissions@transitionmusic.com  
**Web:** transitionmusic.com  
**Contact:** New Submissions Dept.

**Published:** 1000's of titles  
**How to Submit:** unsolicited material accepted. Online only. See website.

#### 21ST CENTURY STUDIO

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

#### UNIVERSAL MUSIC PUBLISHING GROUP (UMPG)

2100 Colorado Ave.  
Santa Monica, CA 90404  
310-235-4852  
**Web:** umusicpub.com  
**Published:** 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, the Clash, Coldplay, Elvis Costello, the Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, J-Pain, U2, Keith Urban and the catalogs of Henry Mancini and Leonard Bernstein, more.  
**How to Submit:** no unsolicited material

#### Additional locations:

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

#### URBAND & LAZAR MUSIC PUBLISHING

323-230-6592  
**Email:** help@urbandalazar.com  
**Web:** urbandalazar.com  
**Contact:** Jonathan Lazar  
**Styles:** indie rock, alt., s/s, dub, pop  
**How to Submit:** We do not accept unsolicited material

#### VINEYARD MUSIC

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

#### WARNER / CHAPPELL PRODUCTION MUSIC

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

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

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

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

#### WINETHIRTY MUSIC PUBLISHING

A new division of Evolution Promotion  
7 Arlene Ave.  
Wilmington, MA 01887  
978-658-3357  
**Email:** info@evolutionpromotion.com  
**Web:** evolutionpromotion.com  
**Contact:** Karen Lee, President;  
Karen Doran, GM  
**Styles:** concentrates on music placements in Film/TV, commercials, video games, web  
**Published:** boutique publisher representing the works of a choice few independent artists and composers including: Asaf Avidan, Miles of Wire, Rogue State, Dolom Zero, Aquarius Minded  
**How to Submit:** see website for submission instructions

#### Additional location:

3039 Hillcrest Dr.  
Los Angeles, CA 90016

#### WIXEN MUSIC PUBLISHING INC.

24025 Park Sorrento, Ste. 130  
Calabasas, CA 91302  
818-591-7355 Fax 818-591-7178  
**Email:** licensing@wixenmusic.com  
**Web:** wixenmusic.com  
**Contact:** Randall Wixen  
**How to Submit:** call for more info

#### WORD MUSIC PUBLISHING

25 Music Square  
Nashville, TN 37203  
615-687-6780  
**Web:** wordmusic.com  
**Styles:** CCM  
**How to Submit:** no unsolicited material, Christian arm of Warner Brothers

### ORGANIZATIONS

#### AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund

4705 Laurel Canyon Blvd.  
Valley Village, CA 91607  
818-255-7980 Fax 818-255-7985  
**Email:** info@afmsagafratfund.org  
**Web:** afmsagafratfund.org

#### ASCAP (AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS)

7920 Sunset Blvd., S., 3rd Fl.  
Los Angeles, CA 90046  
323-883-1000  
**Email:** info@ascap.com  
**Web:** ascap.com  
**Styles:** all styles

#### Additional locations:

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# For Art Or Money?

I believe the success I've had as a composer is a direct result of me composing for money instead of art. Let me explain. Some years ago I got the opportunity to compose production music for a large music library. But instead of sending them a sampling of the bluesy acoustic music I had been writing, I asked them to send me the top 10 most-used tracks in their library from the last 12 months. Then I spent a week transcribing all of them.

There were amazing similarities between all the songs. Each one was heavy rock with big attention-grabbing intros and outros. They all had a first verse and chorus section with limited instrumentation and no melody, followed by a similar verse and chorus with more instrumentation and melodies, and almost all of them had a cut time bridge section. I did some research and learned why these songs (Most of them were done by different composers) were used more than the rest. These songs were selected primarily because it made the editor's (who selects which music is cut into a TV show) life easier.

Each one of these songs had sections that could be moved around and looped. They had sparse sections so they could be in the background and big attention grabbing sections for when there is no dialogue.

Bottom line is... I didn't compose a thing until I knew exactly who my audience was. In this case it was an audience of one person... The editor.

experience you had with a similar project? What was so great about it? What is the best way to communicate with you? Phone? Email? Text?

4. Put yourself in the decision maker's shoes. Imagine what would be important to you if you had their job. What kind of actions would earn your trust. What would someone do or say that would make you want to brag to your friends or colleagues about the awesome experience you had. Basically, be the person you would want to hire.

5. Make a personal connection. Try to meet your buyer/decision maker face to face. The best connections happen when you meet someone face to face, smile, shake their hand and look them in the eye. Go out of your way to make this happen with your buyer/audience if you can. It makes a world of difference. Smile when you are on the phone with the decision maker... People want to work with positive people and they can hear your smile. Connect with them on social media, LinkedIn, Facebook, etc. If you have a monthly newsletter, include them to your email list.

6. Deliver above and beyond. Obviously, you want to deliver a great experience, but here are some suggestions on how to stand out:



*"Money is the natural consequence of delivering value.  
Focus on delivering great value and the money will follow."*

I didn't submit music that was important to me. I found out what was important to my audience and created something specifically for them. This resulted in my 34 tracks being played millions of times.

We musicians face this issue all the time: Do I create art and hope there is an audience for it or do I find an audience and create for them?

In my experience there is more monetary success when creating for a specific audience. I think this concept can be applied to many different aspects in the music business.

Here are a few steps I recommend.

1. Define who your audience is... Who is hiring you? Are you a producer being hired by bands or labels? Are you a private music teacher being hired by parents to teach a child? Are you a gigging musician being hired by nightclubs or promoters?

2. Define who the decision maker is. If you are a producer, you need to learn who in the band or label is calling the shots... Who are you really working for? If you are a private music teacher teaching children it's most likely the mother who is making the decisions. If you are a gigging musician you should find out who the primary booking agent is.

3. Find out what is important to the decision maker. Ask questions like: What's the most important part of this project to you? Do you have any specific goals or deadlines I should know about? What was the best

• Confirm the expectations of the job with your client prior to showing up, and give them the opportunity to communicate back to you so you can be sure to deliver a great experience.

• Show up early. A simple way of proving you are a professional and value your clients is to be very prompt.

• Follow up after the job has been completed and thank the client. This could be a simple email or phone call.

• Find out what their mailing address is and send them a gift. It could be a simple handwritten card or a bottle of their favorite alcohol. High-class touches like this will put you at the front of the line the next time there is the opportunity to work together.

Clearly you will need to adjust these suggestions to your specific situation. The point I'm making here is to find out how to make your audience happy and confident before you spend the time, energy and money creating something for an audience who might not exist. And once you have defined an audience, work very hard to make their life better. Money is the natural consequence of delivering value. Focus on delivering great value and the money will follow.

**TIM GUILLE** is an entrepreneur in the music industry. His compositions have been used in hundreds of television shows and networks ranging from NFL to *Pawn Stars*. He owns All Play Music ([allplaymusic.com](http://allplaymusic.com)) a successful private lesson company in Los Angeles and is the Co-Founder of Music Money Formula ([musicmoneyformula.com](http://musicmoneyformula.com)) where he provides business coaching and support for music educators around the world.



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