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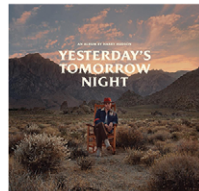
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- The Greatest Showman Soundtrack:** Grammy Winner, iTunes #1 in 77 Countries
- Katy Perry - Cozy Little Christmas:** Amazon Music #1
- Liam Gallagher - As You Were:** Billboard #1, record vinyl sales in the UK
- Dr. John - Locked Down:** Grammy Winner - Best Blues Album
- Shania Twain - Now:** Billboard #1
- Royal Blood - How Did We Get So Dark?** Billboard #1
- Ghost - Circe:** Grammy Winner - Best Metal Performance
- Chet Faker - Built On Glass:** Aria Award Winner
- Cage The Elephant - Tell Me I'm Pretty:** Grammy Winner - Best Rock Album
- The Black Keys - El Camino:** Grammy Winner - Best Rock Album
- Arctic Monkeys - AM:** #1 UK, Certified Platinum US, UK
- The Black Keys - Brothers:** Grammy Winner - Best Alternative Album





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Bastille

Music Connection's exclusive interview with the band's frontman Dan Smith yields plenty of insights for all artists. Smith talks about songwriting, collaboration, pre-production for Bastille's recording sessions, the band's new private studio, and the kind of artists he wants on his record label, Best Laid Plans.

By Jacqueline Naranjo



44 Start Your Music Career on the Right Financial Foot

by Joshua Martin & Reggie Gooden

Film/TV Composing: Strategies for Getting Hired

Written by a working composer, this article is loaded with expert insights and advice for composers looking to get in the game or take their career to the next level.

By Adonis Aletras



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56 Directory of Film/TV Music Supervisors & Post-Production

Compiled By Denise Coso



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- Five-time Grammy® award winner & Ocean Way Audio founder Allen Sides

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ED LITTMAN MASTERING

edlittmanmastering.com

The First Instinct: Involved in creating, recording and processing music for more than 35 years, Ed Littman brings impeccable ears, state of the art gear and an unparalleled commitment to customer service to his 20 years as principal owner of New Jersey-based Ed Littman Mastering. One of the keys to his success serving clients in a multitude of genres (indie rock, jazz, world music, et al) all over the world is having keen musical instincts from his years as a trained working musician—and using those to make quick determinations on how a track should sound.

“I never rush through a track,” he says, “but I usually make my decisions based on that first instinct. If my instinct is different from those of the clients, and they request a revision, communication is the key, we can discuss it further and revise it.” Considering his years of experience and working out of one of the best sounding mastering rooms around, his rates are substantially more competitive than the more well-known mastering shops.

The Mastering Musician: Littman has played guitar with hundreds of musicians since moving to NYC in 1994 and launched his mastering business in a small room in Greenwich Village in 1999. He moved to a more spacious environment attached to his home in North Haledon, NJ in 2004. “Many musicians who develop careers behind the boards choose the mixing and producing route, and some love working with 100 tracks,” he says. “After years of recording and mixing, I found that working with finished mixes brought another set of challenges that felt more natural for me to adapt to, so I sold off my recording studio & set up a mastering studio. What better job is getting paid to listen to music and that moment when a client tells me the tracks I mastered ‘sounds freakin’ great, thank you.’”

The Basic Experience: Today the mastering engineer has much more room for a creative role in the final sound of a master. Littman feels that his responsibility is to make sure that the client’s mix will translate well to all playback systems and to create a finished sound. Unless discussed



with the client, his goal is never to change the final mix, but enhance it if needed. The effects of mastering differ from mix to mix—it can be a huge improvement that is instantly obvious, or there may be subtle enhancements that standardize the mix over different speaker systems.

Emastering: While he has many local clientele and allows clients to sit in on sessions, a majority of Littman’s work is via emastering. The client is always in the loop. The client has the luxury to review the mastering work on playback systems that they are familiar with prior to any approval. For final delivery (at no extra charge), he will supply Individual WAV, MP3’s & DDP file set (digital master) along with a small DDP player program that allows the client to listen, burn disks and read the CD text and other meta data embedded.

Contact Ed Littman Mastering, 201-824-7860

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Michael Fallon

Vice President of Arena Operations
Madison Square Garden Company

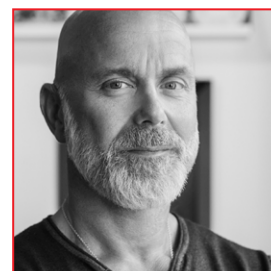
The Madison Square Garden Company (MSG) announced that **Michael Fallon** has been named **Vice President of Arena Operations** of the Forum in Inglewood, CA. Effective immediately, Mr. Fallon will be responsible for overseeing the operations of the historic venue and will supervise the Forum's box office, food and beverage, security, event production and building operations teams. Fallon previously served as Director, Finance MSG Live and Venue Operations for the Forum. Prior to joining MSG, Fallon was the Operations Manager for Microsoft Licensing, US Payroll Manager at Microsoft Corp and Director of Finance at AEG. To learn more, contact msolters@solters.com.



Per Sundin

CEO
Pop House Sweden

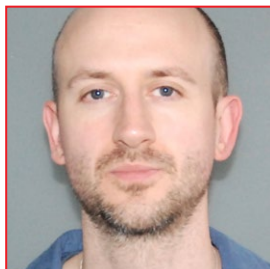
Per Sundin has been appointed **CEO** of **Pop House Sweden**, which includes ABBA the Museum, Pop House Hotel and Hasselbacken. Together with the main owners and the International Hospitality Executive, Flavio Bucciarelli, Per Sundin will continue to work to realize the vision of becoming a unique entertainment venue on Djurgården in Stockholm, in addition to investing in new business opportunities and projects in the entertainment industry. Sundin has been active in the music industry since the CD made its breakthrough, and gained further experience when Napster changed consumer behavior worldwide. For more information, contact stephanie@zap-pr.com.



Martyn Richmond

Director, Sync
Nettwerk Music Group

Nettwerk Music Group has added **Martyn Richmond** to their team as **Director, Sync** in Nettwerk's UK office. Prior to joining Nettwerk, Richmond worked at [PIAS] on the sync and brand partnerships team, where his successes included campaigns for Apple, Ford and IKEA. Nettwerk Music Group was founded in 1984 initially specializing in electronic music genres such as alternative dance and industrial. They have since moved to manage pop and rock groups including Coldplay, Sarah McLachlan and Dido. If you would like to learn more, contact romeo@nettwerk.com.



Amy Hendon

Creative Director
Liv Write Play

Amy Hendon has been named **Creative Director** of **Liv Write Play** publishing company. She recently signed Matt Nolen and Tony McVane (T. McV) to the current roster, which includes Skip Black and Olivia Lane. Previously, Hendon has held positions at Virgin Records, BBR Music Group, HoriPro, Destin Songs and Wide Open Music. To learn more about Hendon and Liv Write Play, contact rstuve@pfamedia.net.



Jenna Harris

Senior Associate
Ritholz Levy Fields

Entertainment law firm **Ritholz Levy Fields** has expanded its offices in Nashville, and has hired **Senior Associate Jenna Harris**. Harris brings a broad-based litigation practice to the firm's Nashville office, with a primary focus on intellectual property and commercial litigation and experience in complex disputes relating to entertainment, copyright, trademark and trade secrets. Harris also assists clients with business-minded counseling and transactional matters in the music, media, entertainment, fashion, technology, e-commerce and consumer products industries. For more information, contact asha.goodman@sacksco.com.



Michael Sticka

President
GRAMMY Museum

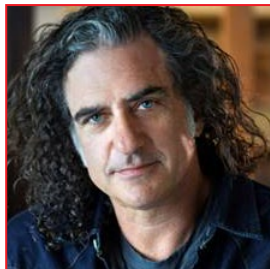
Michael Sticka has been promoted to **President** of the **GRAMMY Museum** with a contract that extends through 2022. As President, Sticka will continue to lead the Museum's growth and sustainability strategy as an independent nonprofit arts organization and oversee all aspects of Museum operations including curatorial, development, marketing, grants and awards, public and education programs, and more. Sticka successfully designed and oversaw a strategic planning process to evaluate and strategize for the future of the GRAMMY Foundation and GRAMMY Museum as a combined entity. If you would like more information, contact jlywen-dill@grammymuseum.org.



Jon Sidel

A&R Director
Position Music

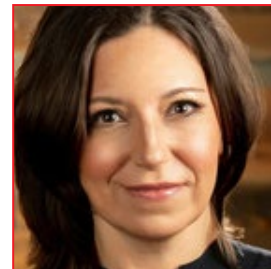
Position Music announced that **Jon Sidel** joined the company as **A&R Director**. In this capacity, Sidel will help expand the roster for the independent publishing and record label, bringing his distinctive taste and knack for style and trends. Sidel will continue his independent work running his own management company, Sidel Services, where he continues to specialize in "solutions for artists." Since joining Position, Sidel has signed Guards, Night Beats (on Heavenly Records through PIAS UK), Mystic Braves, and most recently Modern Chemistry. Sidel is a self-described "rock & roll jack of all trades." He is an experienced music publisher, digital rights and artist manager and podcaster. To learn more about Sidel, contact deborah@drpr.us.



Sally Williams

President of Nashville Music & Business Strategy
Live Nation

Live Nation has hired **Sally Williams** as **President of Nashville Music & Business Strategy**. Beginning Sept. 2019 and reporting to President of US Concerts, Bob Roux, Williams will play an integral part of Live Nation's continued growth in Music City. In this role, Williams will drive Live Nation's overall business and entertainment strategy in the market, including venue and client development. She will lead the company's overall efforts in the programming and marketing of Live Nation's concert activity in the greater Nashville market and collaborate with Nashville-based artists to develop and execute their vision on a world-wide basis. For more information, contact kaitlynhenrich@livenation.com.



► **YAMAHA FG RED LABEL SERIES ACOUSTIC GUITARS**

The original FG Red Label acoustic guitar, launched in 1966 under the Nippon Gakki brand (pre-Yamaha name), was the company's very first steel-string guitar. Essentially identical-looking, the new FG Red Label series retains the classic tone of those instruments, but adds a new pickup system and uses a proprietary wood aging process.

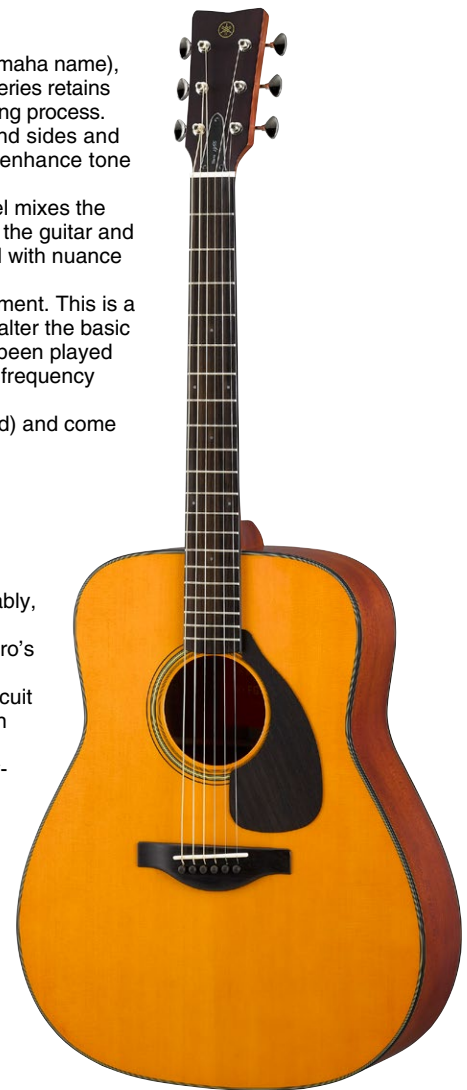
All models in the FG Red Label line are crafted with solid Sitka spruce tops, mahogany back and sides and ebony fingerboards. The top is reinforced with scalloped bracing and a specialized latticework to enhance tone and projection.

You can buy the FG equipped with Yamaha's Atmosfeel™ pickup and preamp system. Atmosfeel mixes the sound of three different sensors: a piezoelectric pickup at the bridge, an internal microphone inside the guitar and a sheet sensor to detect the vibrations from the top. This system produces multi-dimensional sound with nuance and depth.

The FG Red Label's top is treated with the company's proprietary Acoustic Resonance Enhancement. This is a patented chemical-free process that uses precise control of temperature, humidity and pressure to alter the basic structure of the wood transforming it into the same material as would be found on a guitar that has been played for many years. There is increased resonance, longer bass sustain and greater midrange and high-frequency responsiveness.

Yamaha FG Red Label guitars range in price from \$1,275 to \$2,320 MSRP for the FG5x (pictured) and come with hard shell cases.

yamaha.io/YAMAHAFGREDLABEL



▼ **SUPRO KEELEY GUITAR AMP**

Supro and Keeley Electronics collaborate for the 25-watt, all-tube Supro 1970RK Keeley guitar amp. Notably, this guitar amp is specifically designed to interface to your stomp pedal board in a couple of ways.

The pre-amp and 2-band EQ sections will handle any pedal in front of the amp while still maintaining Supro's signature midrange girth and touch dynamics. You can also use the front panel send/return effects loop to inject delay and/or reverb stomp boxes directly into the amplifier's all-tube signal chain. A master volume circuit allows you to control speaker loudness but maintain the huge gain from the 12AX7 tube preamp.

The Supro Keeley amp features a Bruce Zinky-designed cathode-biased Class-A power amp section loaded with two premium Tung-Sol 6V6GT tubes to achieve the instantly recognizable Supro sound. The open-back Supro 1970RK amp has a custom-made, 10-inch CR10 speaker with good bass response and smooth high end.

The Supro Keeley amplifier is hand-assembled and tested by musicians in Port Jefferson, NY, USA and measures 19 7/32 X 9 7/16 x 14-inches. It sells for \$879 MSRP.

robertkeeley.com/product/supro-keeley-custom-amplifier



► **ANTARES AUTO-TUNE EFX+**

Auto-Tune EFX+ combines Auto-Tune with the Auto-EFX Multi-Effects Rack that has the unusual Auto-Motion effect. Auto-Motion is a pitch-shifting modulator for generating alternate, re-voiced melodic performances always locked to the song's key/scale made possible by Antares' Auto-Key plug-in (sold separately) that detects and sends scale and key information to all Auto-Tune plug-ins.

The Multi-Effects rack has a container that'll hold up to four effect modules in a Patch. When you click on one of the modules, the X-Y joystick/pad offers control over that particular effect's two most important parameters.

The six effects modules are: Vocode, Pitch and Throat, Duet—a doubling effect, a high pass Filter, Tube Amp and Mutate, a crazy-sounding Ring Modulator. These effects are awesome and are worth experimenting on both vocal tracks and certain monophonic musical instruments—bass, single note guitar parts and melodies.

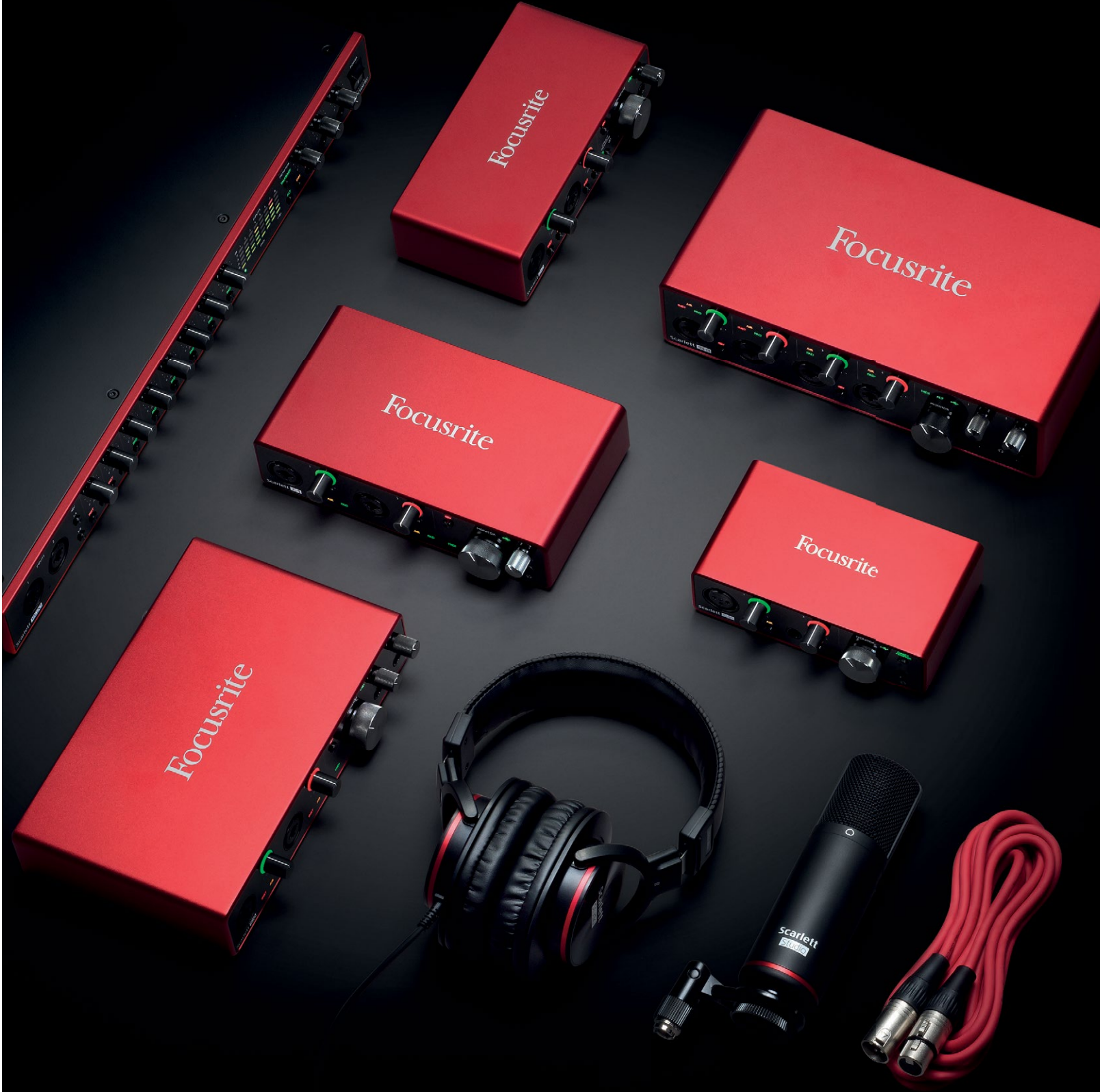
I started with a patch called Carlos Vox. It uses the Tube Amp, the Filter and Vocode. I slowed Auto-Tune's Retune Speed down to 400 and let Auto-Key send the G major scale/key from the piano track to Auto-Tune EFX+. I then inserted it on a bass guitar track where I automated Wet/Dry and carrier pitch shift using the joystick to create cool-sounding pitch slides.

Auto-Motion imposes a pattern of pitches to generate new melodies on any vocal. These note changes will sync to the song's tempo and there are note pattern presets such as trill, octaves down, ostinato, half steps, chromatic intervals, arpeggios and many more. Note sequences are depicted in two measure long windows and there are many controls to program triggering, retriggering and note transitioning.

Auto-Motion begs to be used for creating the coolest and unique electronica/EDM vocal effects ever! I love it! Antares Auto-Tune EFX+ sells for \$199 download. I think this takes the "auto-tune" effect to a much higher, musically creative level.

antarestech.com/product/auto-tune-efx-plus





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► WARM AUDIO WA-251 TUBE CONDENSER MICROPHONE

Warm Audio's WA-251 is a vacuum tube, large diaphragm multi-pattern condenser microphone based on the vintage classic '251 European studio microphone. Inside there is a CK12-style capsule with a 6-micron thick Mylar™ diaphragm, a JJ Slovak 12AY7/6072 tube and a CineMag output transformer.

Unlike the original 251, the pattern switch is located on the included power supply not on the mic's body. With the Warm 251's power supply within reach, you can change the pickup pattern between cardioid, omnidirectional and figure-of-8 while auditioning your singer.

An included 5-meter, 7-pin XLR GAC-7 Gotham cable connects the power supply to the microphone; it has ample length for in-control room vocals or out on the floor in the recording room.

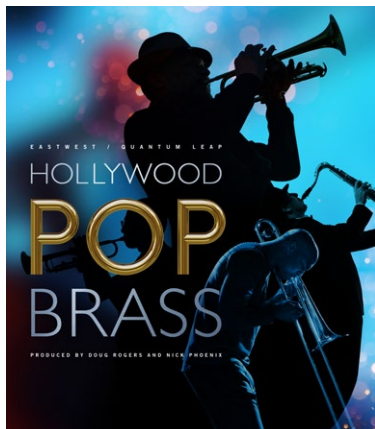
My first test was an acoustic guitar and vocal recording. I used Warm Audio's 84 for the guitar and the 251 for the vocal. I set the 251 to omnidirectional and had the singer close in—about four to six-inches away. I used 40dB of gain from a Sunset Sound S1P mic pre-amp, no EQ and a Pete's Place Blast Filter. The sound was rich, present and dynamic with virtually no noise.

At another studio, I used an AEA RPQ mic pre-amp starting with about 28dB of gain and found the 251 had about the same output as other multi-thousand dollar vintage microphones in that studio's collection. I tried and compared all sorts of different speaking and singing volumes and the WA-251 held up well under scrutiny!

I found that Warm's 251 is excellent for soft to medium loud singers who may tend toward shrillness at the top of their range. It has an overall mellow tone and takes post-processing well. I liked the nice kit—the individual wood box for the mic, basket shock mount, all cables and power supply. But there is no carrying case for the entire kit.

I didn't care for the shock mount as it proved to be fiddly to use. Nonetheless, apart from those two gripes (and you can certainly buy those items in the aftermarket), I have to recommend the WA-251 for budget-minded recordists who want the sound of a large diaphragm, tube powered vocal microphone. The WA-251 sells for \$799MSRP.

warmaudio.com/wa-251



◀ EASTWEST HOLLYWOOD POP BRASS

EastWest Hollywood Pop Brass is an essential and detailed collection of punchy, 4-piece brass ensembles (2 trumpets, trombone and saxophone)—the desired line up for tight articulation and great sounding brass studio recordings. Also included is a collection of 5-piece ensembles with an additional baritone, tenor, or alto sax as needed for additional phrases, motifs, "punches" and licks.

Produced by Doug Rogers and Nick Phoenix, the top players in LA were recorded in both Studios 1 and 2 at EastWest's Hollywood studio complex by Grammy award winning engineer Moogie Canazio.

The Play 6 engine (AAX version 6.1.2) that powers all the EW Play libraries opens with the Player displaying all the loadable libraries selectable from the Browser window.

Just like my experiences recording brass ensembles 'back in the day,' Play 6 has the Mixer window that allowed me to carefully mix, blend and add reverb to the trumpets, bone and sax in just the right ways.

For a Rock song I used three articulations: Sustain (crescendo and diminuendo), Short (stabs, marcato and staccato) and Effects (falls and rips of various lengths). It is fun to use Mod Combo that combines multiple articulations and uses your controller's Mod Wheel to switch between them. Licks has complete riffs at 120 BPM while Phrases includes riffs at different tempos.

I alternated playing between HP8 CresFast, CrestLng, and CrestMed variants in the Sustain folder and, by double tracking, I could not have asked for a more dramatic and huge, pad-like brass behind the track. From the Short folder I added realistic sounding punches using HP8 Marc, Stabs, and Stac.

This is all so much fun and I've only barely scratched the surface. All possibilities are here from deep and detailed orchestrations to instant brass sweetening, EastWest HOLLYWOOD POP BRASS is available for purchase for \$399 and is a free addition for all subscribers of EastWest's Composer Cloud.

soundsonline.com/composercloud

► FURCH GUITARS LIMITED 2019 GSC-LC ACOUSTIC

The Furch Limited 2019 GSc-LC is an acoustic guitar featuring all-wood construction using the best tone woods. The GSc-LC body is a cutaway based on Furch's Grand Nylon series with the internal bracing adapted for steel strings. The soundboard is made from premium quality Alpine spruce while the back and sides are made from Central American cocobolo to lend a balanced, mid-range sound and glowing overall look!

The body, fingerboard and headstock binding are made from koa and the soundboard has padauk purfling and a rosette featuring a solid koa ring. The fingerboard and headstock overlay feature ziricote with mother-of-pearl inlay that reflects the light towards the color red. The guitar is beautifully finished in an ultrathin layer of UV cured high-gloss enamel.

The Furch Limited 2019 GSc-LC is fitted with gold Gotoh 510 machines with polished ebony buttons and easy-to-tune 1:21 gear ratios. Only made in a limited quantity of 80 guitars, the Furch Limited 2019 GSc-LC guitar comes with a heavy-duty Hiscox hard shell case and sells for \$4,399 MSRP.

furchguitars.com



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



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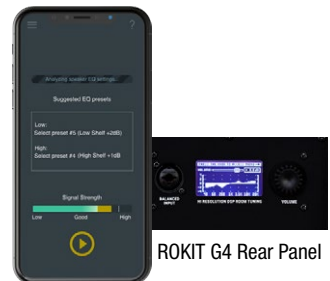
From an App that aids with DSP-driven room correction, to matching drivers made with Kevlar®, we stopped at nothing to make sure ROKIT G4s give you everything you need to deliver the best final productions possible—in any genre.

Matching drivers made with Kevlar® ensure sonic integrity and accuracy across all frequencies

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KRK Audio Tools App assists in acclimating your monitors to your environment

DSP-Driven onboard EQ with visual LCD



ROKIT G4 Rear Panel



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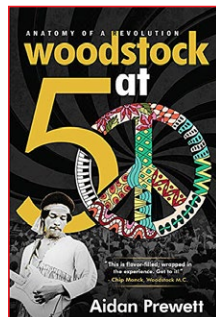
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BOOK STORE

Woodstock at 50

By Aidan Prewett
(paperback) \$18.95

Subtitled "Anatomy of a Revolution," Prewett's book is the thinking man's look back at the legendary Woodstock festival, making it much more than about the music. It's about the event's wider meaning, its impact on world culture and how it engendered a sense of belonging for an entire generation. Q&A interviews



with Michael Shrieve, Joe McDonald, D.A. Pennebaker, Dick Cavett and assorted academics not only yield engrossing recollections and insights about the event, but also delve into the connection between music and politics and how music can act as a powerful tool for revolution.

Going Platinum: KISS, Donna Summer, and how Neil Bogart Built Casablanca Records

By Brett Emilio and Josh Levine
(paperback) \$18.95

This new bio on Neil Bogart chronicles his rise from the projects of Brooklyn to the hills of Los Angeles where he became a music mogul. The book charts his path from Buddah Records, where he became "King of Bubblegum Pop," and then on to founding Casablanca Records

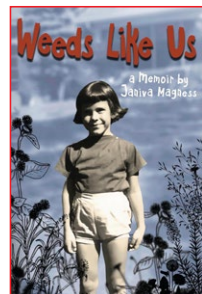


where he signed some of the biggest acts of the '70s, such as KISS, Donna Summer, the Village People, and Parliament-Funkadelic. Bogart's is a story of redemption, of making it big and ultimately, of a dream come true before succumbing, in part, to the excesses of his triumphs.

Weeds Like Us

By Janiva Magness
(paperback) \$19.99

In her new memoir, roots music artist Magness reveals the obstacles she's had to face: how she lost both parents to suicide as a child and was placed in a dozen foster homes, how her childhood also traversed violence, bullying, incest, addiction and alcoholism, rape and clinical depression. Encouraged by her final foster mother and moved by a galvanizing performance by legendary bluesman Otis Rush, Magness found stability and salvation—and, ultimately, triumph—in music.



Play Like Metallica: The Ultimate Guitar Lesson

By Joe Charupakorn
(paperback) \$24.99

This comprehensive book and audio teaching method provides detailed analysis of Metallica's gear, tone, techniques, styles, songs, licks, riffs and more, from the band's early thrash days to their current status. This book features music spanning Metallica's entire career, including five

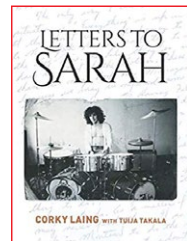


full songs: "Enter Sandman," "Master of Puppets," "Mojo n' Flame," "One," "Seek & Destroy," plus excerpts from these signature guitar tunes: "...And Justice for All," "Battery," "For Whom the Bell Tolls," "Fuel," "Ride the Lightning," "Sad but True," "The Unforgiven," "Welcome Home (Sanitarium)" and more.

Letters To Sarah

By Corky Laing with Tuija Takala
(paperback) \$14.99

Corky Laing—drummer in the legendary bands Mountain and West, Bruce & Laing—delivers an honest autobiography with a twist: Laing shares excerpts from dozens of letters he wrote to his mother, Sarah, between the years 1963 and

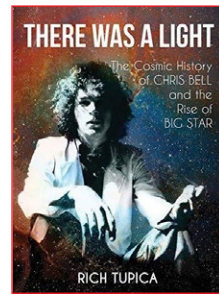


1997. While Laing was on the road, the letters were a way to keep in touch with his mom and also to make sense of his wild life as a musician who played and/or wrote songs with Leslie West, Jack Bruce, Keith Moon, Levon Helm, Eric Clapton and many more.

There Was A Light: The Cosmic History of Chris Bell and the Rise of Big Star

By Rich Tupica
(paperback) \$37.99

An oral history, the book contains new and archival interviews with those closest to Chris Bell and the Big Star circle including members Chris Bell, Alex Chilton, Andy Hummel and Jody Stephens. The book reveals the production of the beloved band's masterful debut in 1972, to recounting Bell's second act as a struggling solo musician, to the group's falling out due to toxic personality conflicts and turmoil. It also delves into the processes for the second and third albums.



Tupica even discusses the following decades after its 1975 breakup when the obscure group had managed to inspire some of rock's most important bands, including: R.E.M., the Replacements, Yo La Tengo, Teenage Fanclub, Beck and Wilco.



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BANDZOOGLE
bandzoogle.com

Empowering Musicians Since 2003: Over 15 years after its launch, Bandzoogle continues to fulfill its founding mission to be the most effective and wide-ranging platform for musicians and bands to build their websites and EPKs, and manage direct-to-fan sales. Currently powering over 37,000 websites, the all-in-one platform features powerful design components, commission-free options to sell music, merch and tickets, as well as built-in crowdfunding and subscription features; mailing list tools; detailed fan data; integrations with social networks and more.

Bandzoogle also integrates with music platforms like Bandcamp, SoundCloud and the event calendar platform Bandsintown. To date, Bandzoogle's members have sold over \$36M in music, merch and tickets, all commission-free. There are three monthly pricing plans: Lite (\$8.29/mo., billed annually), Standard (\$12.46/mo., billed annually) and Pro (\$16.63/mo. billed annually or \$19.95 per month), which all include premium hosting and a custom .com web address.

Humble Beginnings: In 1999, Bandzoogle's founder Chris Vinson built a site for his alt-rock band Rubberman. Grassroots promotion, plus the online community that the website created, helped the band get a record deal. Between tours, he worked at Aquarius Records building websites for multi-platinum artists. To save time, he built a "control panel" to enable managers and artists to update and adjust content themselves. Realizing this could help indie bands and musicians build and update sites, Vinson launched Bandzoogle in 2003.



Brand New Subscriptions Feature: Bandzoogle's new Subscriptions feature allows artists to offer online fan clubs on their sites, creating stronger fan communities along with additional income streams. Available to all three tiers of Bandzoogle accounts and 100% commission-free, musicians can determine the monthly cost, invite their fans and then create subscriber-only pages that they can customize with blog feeds, music players, videos, photos, a store, or any of Bandzoogle's extensive library of features.

A Word from the CEO: In 2007, Ottawa native Stacey Bedford began working at Bandzoogle as a support technician. As she became more involved in the company, Bedford played key roles in leading the company's growth. Named company Chairman and CEO in 2018, Bedford—a guitarist—leads a team of 25, who are mostly musicians themselves. All of Bandzoogle's staff work remotely with no central office, a testament to her technological and organizational skills as well as her commitment to work-life balance.

"Our goal at Bandzoogle is to develop relevant tools for our members that build direct-to-fan relationships, and ultimately help them generate income," she says. "Providing these tools allows them to focus more on their art and less on the business side. We help them take the guesswork out of that. We pride ourselves on a family-like environment that provides exceptional, quick-response customer service. It's fulfilling to work with artists who are so passionate about what they do."

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▲ Kendra Amalie Uses Her Intuition for New Album

Experimental producer/songwriter Kendra Amalie is set to release her new album, *Intuition*, on Sept. 6. The album was recorded in her home in Milwaukee, WI. Amalie recorded the drums, bass, guitars and synth by herself. The album was mixed and mastered by Brian J. Sulpizio in Chicago. Pictured: Kendra Amalie mobile recording Taralie Peterson's cello parts in Madison, WI.



▲ Toadies Tap Steve Albini to Record Eighth Studio Album

The Toadies and Steve Albini are scheduled to hit the studio in Chicago in early 2020 to record The Toadies' eighth album. Previously, Albini has worked with The Pixies on their album *Surfer Rosa* and with PJ Harvey on her album, *Rid of Me*. Bassist Doni Blair referred to Albini as a "bucket list producer" and guitarist Clark Vogeler described Albini's skill as "honest" since Albini tends to work without much use of Pro Tools or autotune. This year, The Toadies will celebrate the 25th anniversary of their debut album *Rubberneck* by playing four shows in Texas. For more information on the band, visit thetoadies.com.



▲ Michael Salvo Schools Us in Music

Englishtown, a rural city in New Jersey, has gotten a new kind of school. Michael Salvo, IT engineer and educator, has started a comprehensive music instruction program with an emphasis on public performance and professional recording. The school is housed in a two story structure with six rooms equipped with Sommer Cable, large isolation booths and a full acoustic treatment including panels and diffusers. For more information, visit stosp.net.



▲ Anne Bisson is the Key to Our Hearts

Canadian jazz vocalist and pianist Anne Bisson is slated to release her sixth album, *Keys to My Heart*. The album was recorded in Los Angeles, CA at United Recording. Bisson worked with engineer Michael C. Ross, assistant engineer Wesley M. Seidman and mastering/lacquer cutting professional Bernie Grundman. Bisson collaborated with co-writer Pierre Lenoir on nine songs on the album which includes lyrics in both English and French. The album will be released in the US in September. For additional information, visit annebisson.com.

Producer Playback

"Pre-production is huge. Getting to the artist's core and starting with knowing what that is, that's why we're creating music."

– Eric Lilavois (My Chemical Romance, Atlas Genius)





◀ **Goo Goo Dolls Create a Miracle on 12th Studio Album**

September will see the release of Goo Goo Doll's twelfth album, *Miracle Pill*. The album is scheduled to release on Sept. 13 via Warner Records. The band worked with producer Derek Fuhrmann and engineer Chris Szczech and recorded the album in Capitol Studios LA in Hollywood, CA. Pictured (l-r): Robby Takac and Johnny Rzeznik.



▲ **Futureheads Power Through With Comeback Album**

UK indie post-punk band, The Futureheads, will release their first full-band record in nine years on Aug. 30. The album, *Powers*, will be distributed by Nul Records via The Orchard. The band's last album, *Rants*, was released in 2012. They then went on hiatus following lead vocalist Barry Hyde's struggle with his mental health. After a chance encounter in 2017, the band decided to forge ahead with a new start and new material thus creating *Powers*. The album was produced by the band and recorded in First Avenue Studios in Newcastle, England. Pictured: Ross Millard, Barry Hyde, David Craig and Dave Hyde.



▲ **Pretend Collective Donates Album Proceeds In Honor of Suicide Prevention**

Pretend Collective is scheduled to release his album on Sept. 13 via The Giving Groove, a Philly-based charitable label that donates half of all album proceeds to a charity of the artist's choosing. Pretend Collective has chosen to donate his proceeds to Nuci's Space in Athens, GA. Nuci's Space is a charity/performance space that provides education and treatment of mental illness within the music community. Pretend Collective is the brainchild of musician/actor Mike Reilly. Reilly recorded the album at Sine Studios in Philadelphia.

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Originally from Birmingham, England, artist, producer and DJ Mr Hudson (Benjamin Hudson McIldowie) got his first legit taste of the music business the night he and some friends played a local club. There were few online resources at the time and the path to a music career was murky at best.

So when Darryl Watts, an A&R rep with Universal Music Publishing, left his business card for him at the gig, suddenly the path went from murky to manifest. “It was enough of a green light for me to give it a shot,” Hudson recalls. “When I called [Watts] the following Monday, he told me, ‘You’ve got it, you’re not ready but let’s keep in touch.’” Hudson has worked with many artists including Kanye West and Duran Duran. He guested on West’s 2008 album *808s & Heartbreak* and signed to West’s label, Good Music.

In April, he inked a deal with One RPM, a rights management, distribution and label services company. “Jason Jordan contacted my manager, explained that he was working with One RPM and wanted to talk to me about releasing some new music,” Hudson recalls. “I’d already had a relationship with him from working with my publishing company so the love and trust were already there. It’s great to have someone come along and say that they believe in you, will invest in marketing and take away all of the headaches. They’re more streamlined than a label because they’re not pressing up CDs and vinyl.”

Hudson’s *When The Machine Stops* dropped on June 21. He wrote, produced and completed it entirely on his laptop and assumed mix duties for the first time. “Mixing something you’ve produced is a challenge because you don’t have fresh ears on it and you’re attached to certain performances or parts. You might not have as much objectivity as someone that’s not as close to it. But I gave it a shot, had people listen to the preliminary mixes and they seemed happy with them. I almost have a bigger sense of achievement doing the mix than the actual writing and production.

“I was kind of terrified to do it,” he continues. “But then I had a chat with producer Greg Wells and he told me how he mixed *Life In Cartoon Motion*. He took it to [producer and mix engineer] Spike Stent who said that he was doing a good job and to just keep going. He also reassured him that a good mastering engineer would fix any mistakes; they’ll catch you if you fall.”

Hudson says, “I don’t want speakers to be too flattering. I don’t want it to sound great in the studio and then play it on the kitchen stereo and it doesn’t have that vibe anymore. My mix test was my rental Hyundai [car stereo].”

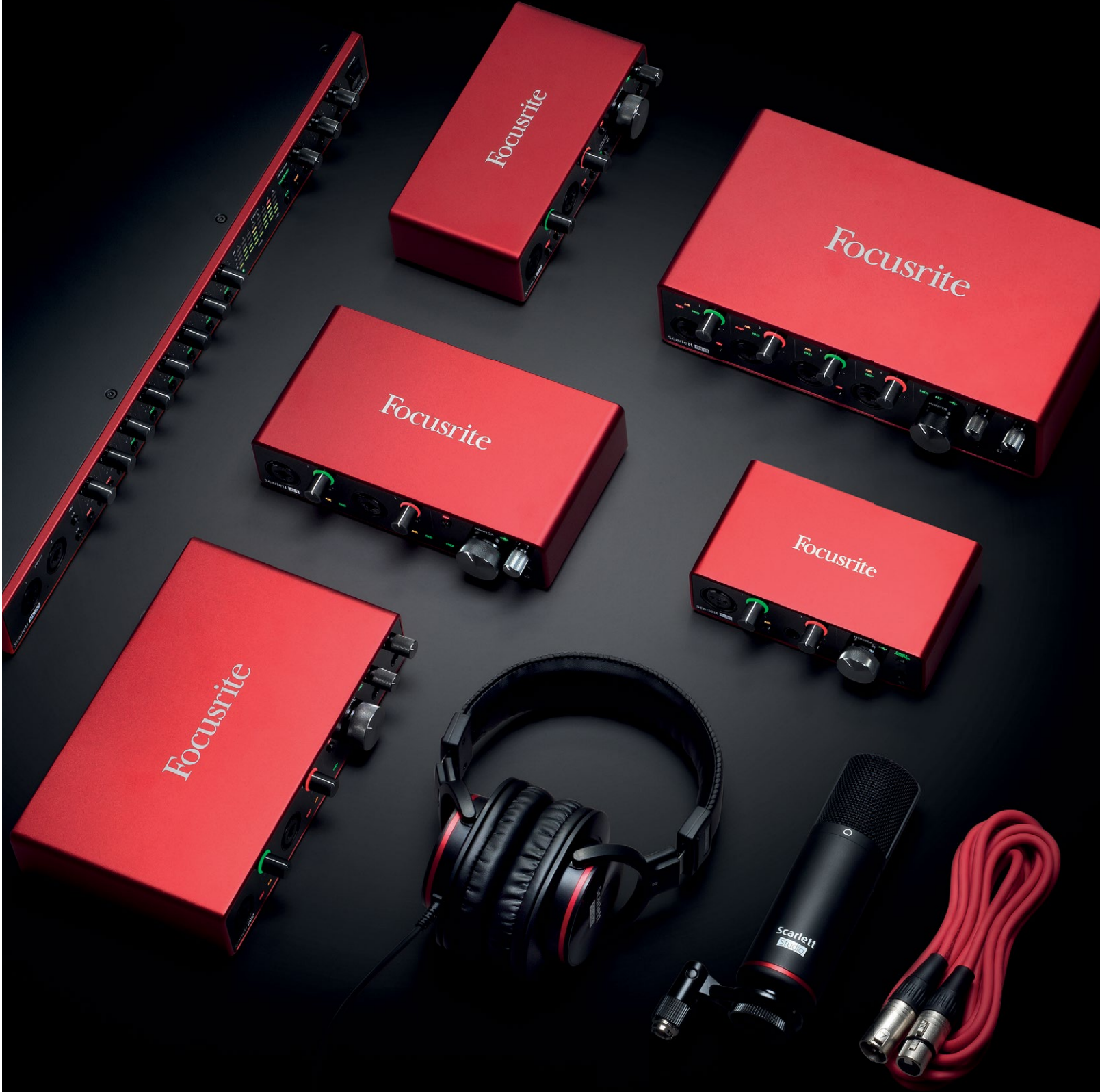
Recently Hudson released his single “Chicago,” with Vic Mensa. He is currently working with John Legend on his latest record. His song, “Supernova,” with Kanye West has amassed over seven million YouTube views.

Contact mrhudson.com or marniedunstan@gmail.com;
 Instagram: @mrhudson

THE 3 MOST IMPORTANT

... lessons he’s learned as a writer and producer are:

- Be prolific. Aim for quantity and the quality will come. Don’t obsess over one song for three months. Try one idea a day, finish it and play it for people. Don’t have only one gatekeeper because then you’ll start to write for that person. Have several.
- This business is all about networking. Meet people and see how you can help them. Can you connect a great writer with a great producer?
- Keep learning. Mike Garson, David Bowie’s piano player, said to me that teachers make the best students [and] a master is always a student. Also, Dylan was known to say, ‘Don’t arrive; don’t [ever] think that you’ve made it.’



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BACKGROUND

Launching in 2005, the American Association of Independent Music (A2IM) represents indie labels from all genres and advocates for their interests. Additionally, membership offers an array of ancillary benefits including educational opportunities and awards ceremonies. Heading the trade organization is Richard James Burgess, whose previous accomplishments include producing, managing and releasing a Top Ten hit as an artist.

A Response to Digital

Music entered the digital era in 1999 when Napster started. It wasn't voluntary; it just sort of happened. A2IM was sort of a response to that. This was a new time in the industry and we needed an organization that represents independent labels to help us traverse the new environment. This was a completely new set of parameters we had to deal with. Previously, it was just physical goods and relatively uncomplicated. Suddenly with digital, there was a whole new set of problems and A2IM was incredibly useful in helping us figure out how we could get past those problems. It was a way of coming together and coming up with solutions. That's effectively what we still do, just at a different level.

Indie Week

Indie Week started in 2009. This is our 10th anniversary. That was probably the thing that really fired me up about belonging to A2IM. It's an opportunity to meet other labels and hear panels on topics that are relevant to every label. You get to meet with associate members like Spotify, Apple, Amazon, YouTube, Pandora, all these different entities that use our music in one capacity or another. It's an amazing opportunity.

We do panels on all kinds of things: vinyl, wellness, streaming manipulation.

It's also about networking, so we program tons of opportunities to meet other people. There are little gaps during the day and happy hours and things like that. And then we do the Libera Awards on the final night and there's a red carpet and cocktails and hors d'oeuvres. Then we have the performances and dinner and another three hours of schmooze at the end of that. Our members really like that.

Why Another Award Show?

At many awards shows, you see the same artists each year. Other awards shows are great, but you don't see a lot of independent artists on those stages. It's kind of like what Sundance did for independent films. Suddenly,



"If you're serious about releasing recorded music, A2IM is a good organization to join because we have the expertise and people who can help you."

independent films had their own space and identity. That's what the Libera Awards is about.

Classifieds for Everybody

[Our classified ad page is] our most popular page on the website. We don't limit it to independent jobs. If somebody's out of work and has an opportunity to get a job at a major label, we're fine with that. We want to make sure everybody can find the work they need.

Joining

Right now, [the requirement for joining] is that you're an independent label, meaning you have a more-than-50% ownership share in your catalog, titles and copyrights. That's if you want to be a label member. If you want to be an associate member, you just have to provide a service to labels, artists and so on.

The current minimum charge is \$1,000/year. You can pay that on a monthly basis and for about \$83 a month. And then it goes up. It's a percentage of revenue, so we have some labels paying a lot more than that.

Everyone Together

The independent sector is so spread out that it's very hard to get all of the independents in one place. That's what A2IM offers—an opportunity to reach all of the independents in one easy connection. We have a newsletter that goes out every Wednesday; if somebody wants to speak to our members, they can speak through the newsletter. They can speak to them at Indie Week. We can communicate with our members immediately if there's something urgent. We'd like to do more programs around the country.

Right now, we tend to do New York, LA and Nashville, but labels and artists are popping up everywhere. We'd like to supply the knowledge to give everybody the best shot at success.

Exclusivity

Our events are exclusive to members, for the most part. We do a couple different things that are non-exclusive, but mostly our eye-level events like Indie Week and A2IM SynchUp are membership only. We do that for a couple reasons. One is that it allows us to produce higher-level programming. We don't do a lot of basic-level programming. We do stuff for people who kind of know what they're doing in the industry but need a more cutting-edge educational set of materials. They want to understand exactly what's going on right now with a particular issue.

Education & Advocacy

The educational side is hugely important to many of our members. A lot of our members say that what we do in terms of advocacy is really important to them because nobody else is out there fighting for independents. There are always encroachments on our copyrights and our ability to make a living, so that's something we're very dedicated to watching out for.

The Streaming Factor

We've grown something like 10% in market share since A2IM started and I foresee a lot more growth. Clearly, streaming has changed the equation, because physical goods used to be challenging for independents. If you got it wrong, you wound up getting stuck with a lot of product you couldn't sell. And if the record started selling really fast you couldn't keep up. That's not a problem with digital.

And we're now able to reach other markets that we previously could not. Brazil, for example, is now becoming a very important market. That's where the educational side comes in, because you really have to understand how to do that. It's not as simple as just uploading yourself and watching the money roll in.

Fundamentals of Growing Your Base

The business has not changed much in the time I've been in it. And I've been in it since I was 14, which is a very long time. You still have to get engagement. You still have to build a fan base by any means. It could be through social media. It could be through playing live gigs. You could get on a hot playlist. The fundamentals haven't changed but the specifics are completely different. You just have to understand the tools and how best to use them.

It goes back to the idea of an engaged fan base. If you have four fans, the idea that you're suddenly going to jump onto the top playlist on Spotify is a bit of a fiction. You could also buy a lottery ticket and win \$300 million, but buying a lottery ticket is not a business plan.

Getting the Support You Need

Joining organizations that can help you is a good thing. If you're serious about releasing recorded music, A2IM is a good organization to join because we have the expertise and people who can help you. I really believe in A2IM. I've been a member pretty much from the beginning and I'm still here. But join organizations that can help you learn the best practices at the moment because they're changing all the time.

OPPS

Bentley Records is conducting A&R research to identify and sign ReverbNation artists to its artist roster. The label's recording deals provide artists with a \$5,000 marketing and promo budget. Notable Bentley Records artists include young rap icon **Ayoo KD**, international R&B sensation **Luca Dayz**, Michael Jackson's guitarist **Tommy O**, Billboard-charting rapper **BigTyme**, British rapper & Netherlands trap producer for **Empire** TV series **Bate Nate H, Khloe & Lamar, Adidas**, and **KFC etc Turrekk**. For additional details, go to reverbnation.com/opportunities.

The WMSR Redhawk Radio music directors are looking for artists who could receive airplay on its station. WMSR additionally offers opportunities for interviews and reviews from its team of music writers, as well as live performance bookings for the station's yearly events. WMSR promotes and celebrates a variety of genres, everything from indie folk to underground rap. For more information, you can visit redhawkradio.com.

The Ark of Music LLC is searching for artists and bands to review, feature, and publish on its website. Selected artists will receive a free published review of their latest single, containing at least 150 words, cover art, artist picture, and links to their website and social media pages. Selected artists' reviews will also earn a spot in The Ark of Music's bi-monthly Music-Discovery E-Newsletter. To learn more, log on to theartofmusic.com.

CloudKid is on the lookout for artists to sign and promote through its record label and YouTube channel. CloudKid has an audience of 3.4 million followers and has a great internal team that would help put together a long-term marketing and branding plan for the selected artist. CloudKid is particularly interested in artists with a good brand vision. The label is also partnered with **Universal Music** for distribution. To check it out, go to facenook.com/cloudkid.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

LABELS•RELEASES SIGNINGS

Neil Young with Crazy Horse have completed a brand new studio album titled **COLORADO** which is set for release on Oct. 25 via **Reprise Records**. This is the first new music since 2012's critically acclaimed **PSYCHEDELIC PILL**. **COLORADO** was recorded mostly live in the studio in the Rocky Mountains of Colorado and produced by Young and **John Hanlon** with additional mixing at **Shangri-La Studios** in Malibu. Mastering by **Chris Bellman** at **Bernie Grundman Mastering**, Hollywood. As with every Young release, the resultant audio fidelity is nothing short of astonishing and sounds as if one is present on the studio floor with the band during the recording. For more information, go to neilyoung.com, neilyoungarchives.com.



▲ INTERCONTINENTAL MUSIC AWARDS

InterContinental Music Awards is an award founded by InterContinental Concerts organization, best known for its multicultural music events and productions. Shahed Mohseni Zonoozi brought his years of experience of leading large-scale concerts involving 45 nationalities to forward this idea of a music award without borders, a music award that unites all continents, a music award dedicated to all artists. A list of this year's winners can be found at the website below. **InterContinental Music Awards plans to accept new submissions for 2020 beginning Sept. 1, 2019.** You can go to the website at intercontinentalmusicawards.com for more information.

DIY Spotlight

Amy Guess

Amy Guess is a fierce musical powerhouse. With her unrelenting charm and unapologetic attitude, Guess demands attention as soon as you press play. Born in Canada to a family of musicians, expressing herself through music has always been a safe haven and allowed her to have the courage to explore multiple artistic directions. Now calling Las Vegas her home, Amy Guess is likely to be your latest obsession.

With a natural talent for crafting shimmering, lavishly textured songs, her music is bold, brave, and brilliantly personal, balancing alternative-pop with profound human moments.

Her latest single, "Lay Low," is about the multifaceted emotions that come with stepping away from a situation for the sake of taking care of one's own mental health. Guess, through the use of cutting electric guitars, industrial style drums and an emotive edgy rock vocal lead, stresses the importance of "stepping away from the wrong relationships to have more time for the right ones." The track was brought to life with help from producer/co-writer, Scott Chesak (Weezer, Panic at the Disco) and co-producer JT Daly.

Amy Guess is part of a new breed of artist who is determined to push genre boundaries to carve her own unique path into today's musical landscape. To learn more about Guess, visit her website, AmyGuess.com.



ASHLEY OSBORNE

PROPS

NARIP (National Association of Recording Industry Professionals) member **Kurt Bordeaux** is now signed and officially represented by synch agent **Vince Quintero** following a NARIP’s Pitch Session. Congratulations! This brings the number of NARIP members signed to synch rep and/or music publishing deals via NARIP Sessions to 18. To learn more about this opportunity, you can go to narip.com.

THE BIZ

A federal jury’s ruling that **Katy Perry** and her song team stole six notes from a Christian rapper’s track—a musical pattern that strikes some as so common and monotonous that a metronome could have produced it—comes as another plague on the music industry and may rain riches down on the holy hip-hopper. Plaintiff **Marcus Gray aka Flame** claims Perry swiped the sequence of six even quarter notes from his track “Joyful Noise,” released in 2009, for her

2013 mega-hit “Dark Horse,” which has had 2.6 billion views on YouTube and is sure to spike again after the ruling.

The Senate Judiciary Committee voted to move the **Copyright Alternative in Small-Claims Enforcement (CASE) Act** out of committee, bringing the legislation aimed at streamlining copyright disputes one step closer to becoming law. The bill can now go to the floor to be voted on by the full Senate. The CASE Act, if ultimately passed, would create a copyright small claims court, allowing for arbitration, within the Copyright Office.

Creators could elect to use the system and either represent themselves or seek the help of law students on a pro bono basis. Damages would be capped at \$15,000 for each work infringed, and \$30,000 in total. The system would be staffed by three full-time “Copyright Claims Officers” to be appointed by the Librarian of Congress.



▲ THE GATHERING

The fourth annual **Gathering On The Whiskey Trail** was held in Louisville, KY. Over 70 radio programmers, music supervisors and journalists gathered together in beautiful Louisville, KY for 3 days of amazing live music, networking, and one super competitive softball game. Alternative acts like **Bishop Briggs, Cherry Glazerr, Starcrawler, Bad Suns, The Glorious Sons, The Regrettes, Weathers, Frank Carter & The Rattlesnakes, Upsahl, The Wrecks, Posey** and more all showcased their latest music at places around Louisville such as the iconic **Churchill Downs, The Muhammad Ali Museum, Jephtha Creed, The Brown Hotel** and **The Mercury Ballroom**. For more information on how to attend next year visit thegatheringmusic.com.

The LEGAL Beat

BY GLENN LITWAK



KATY PERRY LOSES COPYRIGHT INFRINGEMENT CASE

damages was decided. This sometimes happens in litigation since if there is no liability, there is no need to determine damages.

One of the primary defenses was that “Joyful Noise” was a somewhat obscure song and defendants had never even heard it before they were sued by the plaintiffs. Both Perry and Dr. Luke testified that was, in fact, the case. Plaintiffs contended that “Joyful Noise” appeared on an album that had been nominated for a Grammy award for best rock

was damaged by the “anti-Christian witchcraft, paganism, black magic and Illuminati imagery evoked by ‘Dark Horse,’ especially in the music video version.”

Perry’s attorneys argued that the slight similarity between “Dark Horse” and basic musical patterns of “Joyful Noise” were not entitled to protection under copyright law.

Finally, defendants argued that in the beginning of her career, Perry was a Christian pop artist and her parents were pastors.

In these types of cases the parties hire a musicologist who may be, for instance, a music professor at a prestigious university.

Many in the music industry are concerned about this verdict as well as the 2015 verdict in the “Blurred Lines” case where Robin Thicke and Pharrell Williams were held liable for copying Marvin Gaye’s “Got to Give it Up.” They worry this verdict may encourage others to file copyright infringement cases where the alleged song infringed by the defendant has little in common with the plaintiff’s song. One problem in these types of copyright cases is that most juries are not well-versed in music theory or the intricacies of copyright law, making these claims very unpredictable.

“Most juries are not well-versed in music theory or the intricacies of copyright law.”

or rap gospel album, and therefore defendants could easily have heard it before.

Another failed defense was that “Joyful Noise” was itself a “derivative work” under copyright law and, consequently, plaintiffs could not have a legitimate copyright infringement claim to the beat.

Plaintiff Grey also made a somewhat unusual argument that his reputation as a Christian artist

Therefore, she was likely to have heard “Joyful Noise.”

Of course, defendants have the right to appeal the verdict.

Most copyright infringement cases settle without a trial. When there is a trial it is often a battle of experts. Both plaintiffs and defendants had expert witnesses in the Perry case that came to opposite conclusions regarding whether there was copyright infringement.

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@gtllaw59@gmail.com or visit glennlitwak.com.

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



Why I Don't Need TAXI Anymore

Randon Purcell, TAXI Member

My name is Randon Purcell, and I'm so busy composing for *several* film and TV music publishers that I don't have time to submit to any new opportunities. I know that sounds ridiculous, but it's absolutely true!

How did I get so busy?

In a word... TAXI.

Ironically, the very company that showed me the ropes, taught me how to satisfy my clients' needs, and brought me 100 new opportunities a month, is *now* the company I no longer need.

My wife and I live in Utah, we have three awesome sons, and my full-time day gig is creating software and doing web development. I make music part-time, and take advantage of every opportunity I can find to create more. The more music I make, the more placements in TV shows and films I seem to get!

How TAXI changed my life...

I was finishing up a solo album

5 years ago, and joined TAXI to market my music. There really wasn't a demand for the style of music I was making, but I noticed a huge market for instrumental music. No lyrics to write, no vocals to record, and easier mixes. I started composing for TV and film, and bam, my life was forever changed!

I got a call from a publisher about a cinematic Dubstep track of mine they got from TAXI. That really showed me that I could actually *do* this!

Need some motivation?

Prior to TAXI, I wrote 10-12 pieces of music per year, in a *good* year. Once I became a TAXI member, I started creating 70-120 pieces of music per year. And that's in my "spare" time!

When people want to *pay* you for your music, it's amazing how much more motivated and productive you become. You'll also get faster and better with each track you write and record.

How to get started

Don't wait until you've got a big catalog before you join. That's actually the wrong approach. Instead, create what the industry executives *ask* you for, once you become a TAXI member! Don't expect miracles at first, take the advice of TAXI's A&R staff, and go to the Road Rally — TAXI's free convention for members and their guests!

Why I'm still a TAXI member

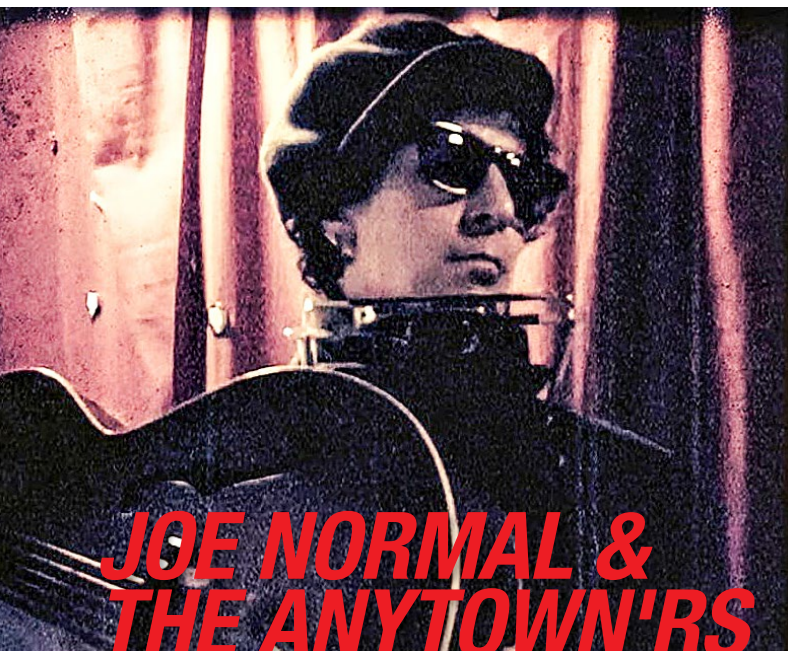
TAXI's convention is the best of its kind, and I remain an active member to take advantage of all that education, resources, and unparalleled networking. There's one more reason I'm still a member. TAXI helped me launch my music career. Maybe you should let them help you, too!



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JOE NORMAL & THE ANYTOWN'RS

Dates Signed: January 2019 (Big Stir Records); December 2018 (Rankoutsider Records)

Labels: Big Stir Records - single "Don't Hurt Me" b/w "Anytown"
Rankoutsider Records - EP *Entering Anytown USA*

Band Members: Joe Normal, Tony Babylon, Tony Snow

Type of Music: Rock & Roll, Singer-Songwriter

Management: Howle Hubberman - 323-422-2971, 626-826-0618

Booking: joenormalusa@gmail.com or Lamron Productions, 626-826-0618

Legal: N/A

Publicity: Nichole or Kiki @ RockinRollersUSA@gmail.com

Web: JoeNormalUSA.com

A&R: Pat - contact@rankoutsiderrecords.com; Rex - BigStirRecords.com/contact

Joe Normal was about to leave music altogether when a concert by Bruce Springsteen reminded him why he loved performing and reignited his passion. His momentum shifted when he let go of the expectations (chasing the label deal, wanting to get heard on the radio) and focused on the honesty and realness of the music itself.

That commitment to authentic music-making and a genuine connection with the audience is ultimately what helped Joe Normal and the Anytown'rs get signed for their 2018 EP, *Entering Anytown USA*. Mutual friends introduced the Anytown'rs to the head of Rankoutsider Records and a friendship grew from there. Rankoutsider is particularly committed to indie pop and helped the Anytown'rs attract press in the US, France, the United Kingdom and Australia. As Rankoutsider founder Pat Todd puts it, "This band have great songs. They're great on stage. They're real

"Remember why you started and stay true to that reason."

and Joe has his own point of view, while still being linked to tradition."

The 2019 signing of the band's single, "Don't Hurt Me," came after a show when Big Stir Records approached them. Big Stir works primarily with singer-songwriter, guitar-based rock and pop artists. The key to working with them is to show up fully and have them see you. "Maybe more than any other artist we work with, Joe is completely true to the music he makes," says Big Stir founder Christina Bulbenko. "He really lives the songs and you can feel it."

Normal's advice to fellow artists? "Remember why you started and stay true to that reason—get out on the scene, make friends and figure out who you want to associate with, do your own thing, telling your own story and it will find an audience. Never forget that band chemistry, along with the songs and presentation themselves, do make a difference." — **Andrea Beenham**



THE JACKS

Date Signed: Jan. 16, 2019

Label: Edgeout Records/UMe

Band Members: Jonny Stanback, vocals, guitar; Tom Hunter, guitar; Scott Stone, bass; Josh Roossin, drums

Type of Music: Rock

Management: N/A

Booking: Andrew Goodfriend, TKO, Andrewgoodfriend@tkoco.com

Legal: Renee Karilian at Carroll Guido and Groffman

Publicity: Amanda Cagan, ABC Public Relations, Amanda@abc-pr.com; Sujata Murthy, UME, sujata.murthy@umusic.com

Web: thejacksbandla.com

A&R: Cheryl Benson-Guanci, EDGEOUT Records

It seems like we're constantly being told that rock is dead. That's what they want you to believe. But, as is usually the case, the truth is very different. Music doesn't die. It disappears from the spotlight and into the underground for a while. But as Neil Young so eloquently said, "Hey hey, My my, Rock & roll can never die."

Take The Jacks, a group from Los Angeles who recently signed with Edgeout Music (under the Universal Music Group umbrella) and just released their self-titled debut EP in June. The band was formed just over two years ago by school pals Scott Stone (bass) and Thomas Hunter (lead guitar). Lead singer Jonny Stanback joined when the pair heard him singing at an acoustic open mic, with drummer Josh Roossin the last to become a Jack.

The sound, while lively and drenched in contemporary garage edge, is

"We turned down the KLOS thing."

heavily influenced by '60s/'70s rock like The Beatles and Led Zeppelin. There's also a '90s vibe leaning towards Oasis and The Strokes.

"We got lucky in that all four of us have a good core of influences that overlap, and we just wanted to make music that could be representative of a live four-piece band," Stanback says. "We wanted to have that raw rock & roll energy."

The band took part in KLOS-FM's Next2Rock competition and won the Los Angeles regionals. They performed at the Viper Room and were offered a contract as part of the prize, but they didn't much like the terms. So, they turned it down and waited for Edgeout to get on its feet.

"Through Scott's friends, we knew Tony Guanci, the head of the label," Stanback says. "We had been loosely associated with him for a little bit. Once we got that NeXt2Rock thing, he and his wife Cheryl [Benson] took us aside and said they were starting a new label and they wanted us to be a part of it. That's what we did. We turned down the KLOS thing, and then it took about a year for their label to be fully off the ground. They signed us January of this year."

"A lot of the songs are maybe a year old, and then there are a couple that are more recent," Stanback says. "It's just exciting to get that music out there. We got to record with Matt Wallace, and he's a really cool guy and a really good producer."

Yeah, rock & roll is in good hands. — **Brett Callwood**



Date Signed: Jan. 25, 2019
Label: Empire
Type of Music: R&B/Soul/Pop
Management: Gaelen Whittemore - 3T Entertainment
Booking: Mike G - United Talent Agency
Legal: Tiffany Almy
Publicity: Alexandra Baker, alexandra@highrisepr.com
Web: iylamusic.com
A&R: Lucas Dias and Tina Davis - EMPIRE

Date Signed: Feb. 28, 2019
Label: Rounder Records
Type of Music: Soul/Americana
Management: Mark Cunningham - Red Light
Booking: Buster Phillips - WME
Legal: Jeff Colvin - Marcus & Colvin
Publicity: regina.joskow@rounder.com
Web: thewarandtreaty.com
A&R: John Strohm - Rounder Records

When soul/pop singer Lyla began creating with producer Gary “Kadis” Spriggs, they formed production company Astra Velum. Later, they linked up with 3T Entertainment for added help.

3T’s president, Gaelen Whittemore, was in the Bay Area with rapper Too Short when he dropped by Empire’s offices and played Lyla’s music for A&R rep Tina Davis. That prompted the fiery redhead to take a trip to San Francisco, where she performed for the label/distributor/publisher’s staff of 30 to 40 people.

Neither Lyla nor Kadis had been seeking a label. They’d already released her EP, *War + Raindrops*, independently in October 2018. Why involve anyone else? But Lyla felt comfortable with Empire. “It was all about what they see in me and what I see in them,” she posits. “How can we grow together? That was probably my number one thing—what’s their attitude? What’s their passion for music? What types of things do they see for me that I don’t even see for myself?”

She wouldn’t have inked the partnership had she not been allowed to

***“How can we grow together?
 That was probably my number one
 thing—what’s their attitude?”***

carry along her already established gang, which she insists has become like family. “We have so much trust in each other,” she contemplates, “that we wouldn’t have done anything unless all of us were in.”

Being vocal about her message and how that has propelled her career led to maintaining creative control. “I know that doesn’t always happen,” Lyla nods. “The top two things were that I had ownership of my music and decisions when it comes to how I’m represented.”

Once the deal was done, a feeling of gratitude washed over her. “After working with them for a few months,” she marvels, “it still feels awesome.” Smartly, she avoided the pitfall of rushing into a situation. “When you’re signing with a label,” she cautions, “make sure you’re working with people who respect you as much as you respect them.”

Lyla’s sophomore EP is expected this year. — **Andy Kaufmann**

Michael Trotter and Tanya Blount-Trotter are the Americana and rootsy soul-infused duo known as The War and Treaty. Not only do they create inspiring and powerful harmonies together as a taut musical unit, they are solid life partners as well. He was a U.S. Iraqi War veteran who struggled with PTSD and honed his vocal and keyboard skills dedicating songs to his fellow fallen military comrades. She was a singer and actor that worked with Lauryn Hill and Bad Boy Entertainment.

Since forming in 2014, they’ve achieved tremendous acclaim culminating in a pivotal 2017 performance at the Americana Music Festival in Nashville. “We were introduced to Buddy Miller by another legend who

***“He wanted to sign us right away but
 we didn’t feel we were ready.”***

discovered us named Don Was. We were set to do one song with Buddy and his band, but at the last minute, he took ill,” says Trotter. “This was very unique and scary because they wanted to sandwich Tanya and I on the bill between The Lumineers and Drive-By Truckers. Nobody knew who we were.” But over the past few years they built an impressive buzz. Emmylou Harris gave them an artistic boost by introducing them. Better gigs and opportunities followed.

Playing events like Bonnaroo and the Newport Folk Festival caught the attention of Rounder Records’ head John Strohm. “We became friends and had a lot of the same taste in music,” says Trotter. “He wanted to sign us right away but we didn’t feel we were ready. We signed with Thirty Tigers instead and released our first full album *Healing Tide* in 2018.” But Michael and Tanya kept in touch with Strohm and their inevitable partnership finally emerged. “It really was a no-brainer going with Rounder. A lot of our favorite artists are on the roster and John has always believed in us and our message within the music.”

The War and Treaty’s message is one fueled with enlightenment and power. “We all go through things in life, whether on our own or together,” states the U.S. Army veteran. “But we have the opportunity to grow and move forward. And I think that’s what Tanya and I are interested in most. We want to change the narrative and move the human race forward.”

The War and Treaty’s Rounder Records debut is scheduled for release sometime in 2020. — **Eric Harabadian**



GETTY IMAGES

▲ Ric Ocasek Signs with SESAC

Rock & Roll Hall of Fame member and recording artist Ric Ocasek, best known as lead vocalist, songwriter and rhythm guitarist of the pioneering post-punk and power-pop band The Cars, has signed with SESAC Performing Rights.

▶ Paula Savastano to Angry Mob

Angry Mob Music, an independent music publisher serving songwriters, composers, artists and creatives, has hired Paula Savastano, a nearly-three-decade veteran of the music business, as Senior Director of Copyright & Royalties. In this role, she will oversee audits, royalty collection and processing, licensing, copyright issues, and all other copyright and royalty duties for the company.



▲ BMI Hosts R&B in Beverly Hills

BMI and Live Nation hosted a Summer Mixer for breakout artists Trevor Jackson, Ceraadi and Ghoss on Tuesday, July 23, in Beverly Hills. Pictured at the event (l-r): Wardell Malloy, BMI; Trevor Jackson, and Cee Barrett, BMI.

PMC Songwriting Festival Sept. 6-8

Noted producer-mixing-mastering engineer Ronan Chris Murphy and music manager and consultant Liz Redwing are hosting the second annual PMC Songwriting Festival, a gathering of songwriters to learn, collaborate and perform live. The event is from Sept. 6-8 in Pine Mountain Club, CA, in the Los Padres National Forest north of Los Angeles. The festival will feature workshops for beginning to advanced songwriters, as well as live performances Friday night, with a special concert of headliners taking place Saturday night. All events will take place at the Pine Mountain Club clubhouse and through the PMC commercial village. Full festival and concert-only tickets are available.

This year's songwriter, producer and music business mentors have worked with an incredibly diverse group of legendary artists, projects and companies, including Roseanne Cash, Vince Gill, Trisha Yearwood, Orange is the New Black, Chris Hillman, The Desert Rose Band, Rita Coolidge, 'Little' Steven Van Zandt, Virgin Music Publishing, Interscope Music, Atlantic Records, MCA Records, MTV, and more.

100% of the net proceeds will go to assist "Aging in Place" activities in Pine Mountain Club. Info is at pmcsongfest.com.

NSAI Malibu Presents Social Media Panel

On Sunday, Sept. 15, Nashville

Songwriters Association International (NSAI) will present "Social Media Strategies for Songwriters and Artists." The event will be held at the Malibu Library, 23519 Civic Center Way, Malibu, CA from 1:30 p.m. - 4:30 p.m.

Panelists will include MC's Dan Kimpel and social media expert Sarah Olea of Social Light LLC, along with additional special guests TBA.

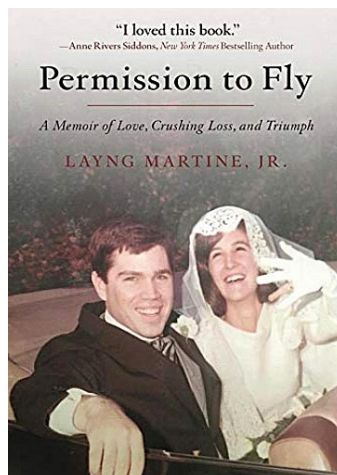
RSVP is required. Contact Nitaneer Paris at nsaimalibu@gmail.com. The event is free for NSAI members and \$20 for non-members.

ASCAP Foundations Sunlight of the Spirit Award

The ASCAP Foundation and Mariana and Paul Williams present an annual \$5,000 award to a songwriter, composer, lyricist and/or musician (who is exemply in recovery (a year of sobriety required) and in music creativity. The Award is open to those 18 years of age, who have not reached their 30th birthday by Dec. 31, 2019.

Paul Williams is an Oscar, Grammy and Golden Globe winning Hall of Fame songwriter and President & Chairman of the Board of ASCAP and The ASCAP Foundation. Recognized as one of America's most gifted lyricists and composers, Williams' musical legacy, including "We've Only Just Begun," "You and Me Against the World" and "The Rainbow Connection," have been recorded by artists as varied as Elvis Presley, Frank Sinatra, Barbra Streisand, R.E.M., Tony Bennett, Dixie Chicks, Jason Mraz and Kermit the Frog.

Deadline for entries is Oct. 1. Registration info is at ascapfoundation.org/ascapfoundation/programs/awards/sunlight-of-the-spirit-award.



▲ Flying with Hall of Fame Songwriter Layng Martine Jr.

Permission to Fly: A Memoir of Love, Crushing Loss, and Triumph is an inspiring read from Nashville Songwriters Hall of Fame member Layng Martine Jr. who has written songs for Elvis Presley, The Pointer Sisters, Barry Manilow and many others.

Gussin and Effren: It's Their Time For Film Fests

Song Biz congratulates Los Angeles-based songwriter Debra Gussin and her co-writer Dale Effren on their win for the "Award for Outstanding Excellence" in the Original Song category at the Depth of Field International Film Festival for their song, "This is Our Time." The duo was also presented with the Best Song Award at the New York Cinematography Awards. These kudos expand the honors for the song to eight film festivals.

"This is Our Time" was originally commissioned by UCLA Extension as their graduation theme and most recently included in a *Sunday Horse*, a feature film with Nikki Reed, Linda Hamilton and William Shatner. See Debragussin.com.

Perry and Collaborators Liable for Infringement

Katy Perry and her collaborators—recently found by a jury to be liable for infringing on the copyright of Christian rapper Flame’s song “Joyful Noise” with the song “Dark Horse”—are calling the verdict a “travesty of justice.” The statement was issued by Perry’s attorney, Christine Lapera, on behalf of the writers, who are Perry; producers Dr. Luke (Lukasz Gottwald), Cirkut (Henry Walter) and Max Martin (Karl Sandberg); rapper Juicy J (Jordan Houston); and lyricist Sarah Hudson.

The jurors in the copyright case came in with a judgment that Perry should pay the Christian rapper Flame (Marcus Gray) \$550,000 after determining that her 2013 hit borrowed from Flame’s 2008 song. Perry’s label, Capitol, will be responsible for paying most of the \$2.78 million balance.

This process may take months or years, as an appeal seems likely. A motion from Perry’s lawyers, requesting U.S. District Judge Christina Snyder to rule that no reasonable jury could find copyright infringement based on the evidence presented at trial, is still pending.

New App Connects Collaborators

We Should Write Sometime hit app stores in May 2017, and its beta version—in which it will remain for another year—launched in 2018. Similar to dating apps, *We Should Write Sometime* allows users to swipe left or right on profiles, which detail geographic proximity, songwriting specialties and instruments played, along with links to music. If both songwriters swipe right, they can message to schedule a co-write, either remotely or in person.

The app is the brainchild of Nashville-based Kevin McCarty and co-founder and partner Richard Casper. The two expect their user base to expand to 5,000 potential collaborators by the end of the year. Visit weshouldwritesome.com.

emPower Regional Music Conference in NoCal

On Fri. Sept. 27 and Sat. Sept. 28, the Northern CA emPower Music & Arts Thought Music Conference will take place at Unity of Walnut Creek, CA. The min conference features songwriter-artists Karen Drucker, Harold Payne and Sue Riley. \$175 admission includes a Fri. night opening “PosiPalooza Concert,” all workshops, Sat. lunch and the Sat. evening attendees concert. To find out more or to

register for the Conference, visit empowerma.com.

AllTrack in On Track

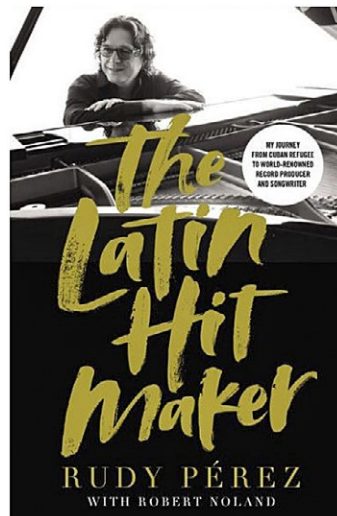
AllTrack, a modernized US-based performing rights organization (PRO) built to serve independent music creators, is announcing the launch of its digital creator platform. Creators and publishers can join AllTrack to represent them for the public performance of their songs in over 120 countries across the globe.

AllTrack is led by Founder and CEO Hayden Bower, a long time media and entertainment investor and former SESAC board member.

Their platform was designed with the independent artist in mind, empowering each creator with a uniquely simple, powerful and transparent hub for managing all aspects of their performance royalties. Creators are not required to sign up as a publisher to receive their combined writer-publisher shares of performance royalties, and they always retain 100% of their ownership in their songs.

Creators are welcome to join AllTrack for free at alltrack.com.

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



▲ Rudy Pérez: Hit Maker and Author

Grammy winner Rudy Pérez has worked with superstars like Beyoncé and Julio Iglesias and has been named a Billboard Producer of the Decade. His new book, *The Latin Hit Maker: My Journey from Cuban Refugee to World-Renowned Record Producer and Songwriter*, tells the story of his ascent to a storied career.



▲ Roscoe & Etta “Get Lost”

“Get Lost” is the new single from the tuneful duo Roscoe & Etta. It’s the prelude to their forthcoming EP titled *Blessings, Curses, Anchors & Wings*. Check it out on all music platforms. Pictured (l-r): Maia Sharp and Anna Shultze.



▲ AIMP in Nashville

AIMP Nashville Chapter presented “Exploring the A&R Process with Three of Nashville’s Top A&R Execs,” at ASCAP’s Nashville offices. Pictured (l-r): Mark Brown, Round Hill Music; Tim Hunze, Anthem Entertainment; John Ozier, Reservoir; AIMP Nashville President; Allison Jones, panelist, Big Machine Label Group; Arturo Buenahora, panelist, Little Louder Music; Sara Knabe, panelist, BBR Music Group; Brad Peterson, Regions Bank, and Dale Bobo, Big Deal Music.



▲ Lizzo to Warner Chappell Music

Rapper, singer and flute virtuoso Lizzo (“Truth Hurts”) has signed a global publishing administration deal with Warner Chappell Music. Pictured (l-r): Brandra Ringo, Sr. Dir. of Urban A&R, WCM; Carianne Marshall, Co-Chair and COO, WCM; Lizzo; Ryan Press, President of U.S. A&R, WCM; Marc Wilson, Sr. Dir. of A&R, WCM. Photo credit: Michel Faliski

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Richard Harris

Songs, Scenes and the Sonic Chameleon

British-born Los Angeles-based songwriter and producer Richard Harris is the creator of a prodigious catalog of songs heard regularly on network television shows for CBS, NBC, ABC, FOX, The BBC, History Channel, Lifetime, MTV, Discovery Channel, TNT and many others outlets. Among recent song placements is "Own It," co-written with Amy Stroup and Patricia Bahia for *Pretty Little Liars: The Perfectionists*. His feature film credits include "Break Me Off," the end title to the Tyler Perry movie *The Single Mom's Club* as performed under Harris' alter ego artist moniker, KIDD RICH (featuring Amie Miriello.)

Harris collaborates internationally on projects with artists from South Africa to Japan. Stateside, having written chart hits for Katharine McPhee among others, he is now working with emerging pop artists Carly and Martina, twin sisters with two Number Ones on radio Disney's *Total Request Now*.

Signed as a writer to peermusic, a global publisher, affords connections across a vast geography, but the engaging Harris also makes his own opportunities as a supportive mentor and an animated guest at multiple music conferences. "Your business is only as good as the network you have," Harris affirms. "You have to build relationships."

"Reading musical changes is also key," he notes. "Understanding what the trends are and moving that into your language. Six or seven years ago it was more singer-songwriter oriented; glockenspiels, sweet voices and handclaps. Now it's more bluesy sounding and swaggier."

Harris' father, Johnny Harris, is a music maker with a multitude of careers, first as a musician, songwriter and musical director for artists like Tom Jones, Engelbert Humperdinck and Paul Anka, before composing for films. "I saw him writing charts and scores on paper for full orchestras with a pencil, and then on the computer, because he knew that's where it was going," Harris says. "He gave me no illusions about what was required. He was always willing to adapt."

When his UK band imploded, Harris moved to the US where his father was living. "It was a complete collapse of everything around me," Harris recalls. "I broke up with my girlfriend, my studio was suffering. Everything pointed toward a restart. I gather up my tools, got on a plane, slept on my sister's couch and became a writer and a producer."

In conjunction with hit songwriter Pam Sheyne—co-writer of "Genie in a Bottle" among many other hits for artists including Camila Cabello, Demi Lovato and The Backstreet Boys—Harris formulated "SongWriter Camps," intensive four day/three night events at the Ace Hotel in Palm Springs, CA. The next Camp is scheduled for Oct. 15-18. Harris says that the two saw a gap in what was happening with artists and songwriters at other similar events.

Harris observes that oft times, essential elements are missing. "Maybe a chorus, a good concept or a great lyric idea. We saw that there was a need for a songwriting retreat type of experience to learn from experienced professionals who were still in the game, who could help to give them the tools to write better songs so that when they went to these events they could present songs that were ready." As attendance at SongWriter Camps is limited, songwriters must present music in advance through a submission process.

With his vast studio expertise, Harris says that sometimes the lines between writing and production are often indelible. "I come from a school of crossing boundaries," he asserts. "I'm a chameleon these days. I adapt depending on what the room is doing at the time."

While the writers' interaction is key, Harris believes that it must be in service to the final result. "The most important thing in the room is the song—not the people. They are all working for the benefit of the song, not for their egos and ideas. You've got to be able to fight for ideas, but you've also got to be careful not to shut people down. We all come from the same place: love for music and the desire to share emotional experiences and ideas. Music isn't a luxury. It's what God put us on this earth to do."



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Belasco Theatre
Whisky A Go Go
Roxy/Rainbow

EVENTS

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Long Beach NYE 2016
Abbot Kinney Festivals
Culture Collide
Grammy/Oscar Parties
SXSW since 2008

GOVERNMENT

City of Los Angeles
City of West Hollywood
City of Long Beach
Consulate of Canada

BRANDS

Alexander McQueen
Coffee Bean & Tea Leaf
Sunset Marquis
Schutz-Beverly Hills
University of Southern California
Guggenheim
Beats By Dre

LABELS

Interscope
Capitol Records
Sony Ent.
RCA Records
Warner Bros.
Atlantic Records

ARTISTS

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



DROPS

The Season 3 opener of **Netflix's** series *Stranger Things* features a deep cut from **Fervor Records**. Music supervisor **Nora Felder** championed the **Alice Cooper**-produced tune "Open The Door" from obscure '80s New Wave outfit **Gentlemen Afterdark**. The featured use propelled the band from a mere 12 monthly listeners on **Spotify** to 174,000 in three weeks. Contact thomas.bowen@fervor-records.com for more information.



Internationally acclaimed concert-style theater production *The Simon & Garfunkel Story* will play a five-performance engagement on Feb. 21-23, 2020. The immersive show tells the story of beloved folk-rock duo Simon & Garfunkel from humble beginnings to international success as one of the best-selling musical acts from the 1960s to their 1970 parting of ways, climaxing with the famous "The Concert in the Park" reunion in 1981 to an audience of more than 500,000. With projection photos and original film footage, the production includes a full live band. Contact Benny Aguayao at BAguayao@nederlander.com.

The trailer is out now for Lifetime's upcoming biopic, *Patsy & Loretta*, which will premiere only on that network on Oct. 19, 8 p.m. ET/PT. Based on the untold true story of country singers and close friends **Patsy Cline** (played by **Megan Hilty** of *Smash, The Good Wife*) and **Loretta Lynn** (**Jessie Mueller** of Broadway's *Waitress* and *Beautiful: The Carole King Musical*), the film was produced by **Neil Meron** and **Mark Nicholson**, with co-production credits to Loretta Lynn's daughter, **Patsy Lynn Russell** and the late Patsy Cline's daughter, **Julie Fudge**. Award-winning writer and *Nashville* creator **Callie Khouri** directs from a script by **Angelina Burnett**. For more information, contact tracy.speed@aenetworks.com.

Grammy- and Emmy-winning musician and actor **Harry Connick, Jr.** will release his new album, *True Love: A Celebration of Cole Porter*, in October, and a brand-new Broadway show, *Harry Connick, Jr.—A Celebration of Cole Porter*, will debut in December. Both will focus



exclusively on the late Porter's *Great American Songbook*, as interpreted by Connick, Jr., who is a skilled pianist, singer, arranger, orchestrator and conductor. Performances of the Broadway production, conceived and directed by Connick, Jr., will begin at the **Nederlander Theatre** with scenic design by **Beowulf Boritt** and **Alexis Distler**, projection design by **Boritt** and **Caite Hevner Kemp**, and lighting design by **Ken Billington**. Before hitting Broadway in December, the production will premiere at the **Durham Performing Arts Center** in North Carolina on Sept. 21 and 22. For details, contact Kristen.Foster@pmkbn.com or Julia.Casey@umusic.com.

In celebration of the 91st birthday of **Vince Guaraldi**, who was recently honored with an American Eagle Award from the National Music Council, **Craft Recordings** released the music of *It's the Great Pumpkin, Charlie Brown* for the first time ever on vinyl on Aug. 30. The instantly recognizable and beloved score from the Grammy-winning composer has been pressed on a special limited-edition, glow-in-the-dark green. The record also has a pumpkin from the animated TV special etched onto side B, and the package includes an introduction from the special's executive producer, **Lee Mendelson**, and liner notes by **Peanuts** historian **Derrick Bang**. The music was recorded Oct. 4, 1966 at Desilu's Gower Street Studio in Hollywood by Guaraldi on piano, his longtime friends and trio sidemen—bassist **Monty Budwig** and drummer **Colin Bailey**—and **Emanuel Klein** on trumpet, **John Gray** on guitar and **Ronald Lang** on woodwinds. Contact Aaron.Feterl@aaronchummypress.com.

In honor of the cult film's 30th anniversary, composer **David Newman's** original soundtrack

to *Heathers* is now available on a special edition, neon-green vinyl. Starring a 15-year-old **Winona Ryder** and 17-year-old **Christian Slater**, the dark comedy pits a high school girl clique against a murderous sociopath. Though it grossed only \$1 million when it opened at the box office in 1988, it has since risen to cult status with 30th anniversary screenings around the world playing to packed audiences. Contact [Maike Eilert](mailto:Maike.Eilert@maikewhitebearpr.com) at maike@whitebearpr.com for details.



Paramount Music recently released the soundtrack to the live action imagining of the animated series *Dora the Explorer* in *Dora and the Lost City of Gold*, with a score co-composed by **John Debney** (live action *The Jungle Book*) and **Germaine Franco** (*Kung Fu Panda: The Emperor's Quest*). The composers created sounds to accompany a story of a lost Incan city in the Peruvian jungle, working with a live orchestra, choir, Latin musicians and indigenous Andean singers and musicians at the Air Studios in London. They used a range of instruments: the conch shell, quenás, sikus, tarkas and toyo, cajón, charangos and indigenous drums. Franco wrote poems in Spanish, translated to Quechua by scholar **Américo Mendoza-Mori** of the University of Pennsylvania. Franco and Debney also worked with London music contractor **Isobel Griffiths** to find authentic Latin players in London. Contact desk@costacomm.com.

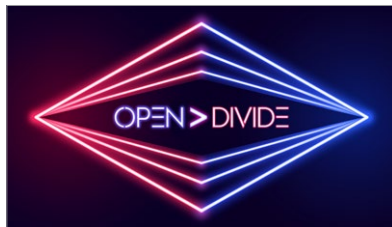
OPPS

Registration is open for **Game Sound Con**, a game music, sound design and virtual reality audio conference, which takes place Oct. 29-30 in Los Angeles. Game music hopefuls will have the chance to network with industry professionals, learn about the games business and how to get their music placed. To register and learn

more about this year's keynote speakers, visit gamesoundcon.com.

Berklee Theater Arts Collaborative at Berklee College of Music is seeking new musical submissions for main stage, staged-reading and studio workshop productions. Scripts at all stages of development are welcome, and students would work under the direction of Berklee's faculty industry professionals to produce and perform the work, sometimes with a full live orchestra. Visit berklee.edu/musical-theater. Submissions can be submitted through goo.gl/forms/TWHdzCR8oyUnawo2.

Oct. 31 is the deadline to enter the **California Music Video Awards**, an event launched by TasteTV's *Music California* television series to celebrate the best and most exciting California-influenced music and artists. Finalists may be broadcast on the series and will be announced in December. The awards ceremony takes place in February 2020 in San Francisco, where videos will be screened. Artists need not be from California, but submissions must have a connection to the Golden State. Enter your work at tastetv.com/california-music-video-awards-enter.



PROPS

ESPN announced that Cletus the Van/Caroline recording artist **Judah & the Lion** will provide the musical backdrop for the 2019-20 College Football Season. The newest single from the band—**"Let Go"**—will serve as the anthem for



ESPN's coverage of College Football's 150th season, which kicks off on Aug. 24. This marks the fifth year ESPN has collaborated with Universal Music Group. Once again, music from the labels' biggest artists will be incorporated into ESPN college football programming, promotion and games throughout the season. Contact Sue Marcus, sue@stuntcompany.com

The 7th Annual **Musical Anatomy of a Superhero Panel** at this year's Comic-Con was a success that included two major live action projects scored by women composers. The absence of projects by women composers has been questioned in years past. Participants included composers **Pinar Toprak** (*Captain Marvel*, *Kryp-*

ton), **Benjamin Wallfisch** (*Shazam*, *Hellboy*), **Christopher Lennertz** (*The Boys*, *Agent Carter*), **Blake Neely** (*Batwoman*, *The Flash*), **Sherri Chung** (*Batwoman*, *Blindspot*), and special guest moderator **Michael Giacchino** (*Spider-Man: Far from home*, *Dr. Strange*). The panel was sponsored by ASCAP and BMI and ended in a standing ovation from the nearly 5,000 people in attendance. For additional information, email desk@costacomm.com.

Remember *Soul Train* and *American Bandstand*? That type of TV is coming back with new series **Open Divide**, which is reviving that same sort of music platform, but with a fashion twist. *Open Divide* is a live stream dance show that features guest dancers dancing to pop songs with an emcee and social media moderator. The goal is to have dancers become top fashion influencers by sharing on social media what they're wearing. The show will include a fashion show with

a guest designer showing their collection on a runway, a guest DJ, guest drag queen lip syncing to a song, a guest pop song performer, and a new spin on the *Soul Train* line dance. All featured talent will be chosen based on social media "likes" of their video auditions on the

Open Divide Facebook and Instagram pages. Visit opendivide.com or contact Jeff Taylor Johnson at jeff@opendivide.com for more information.

Musical theater lost a legend recently with the death of **Harold "Hal" Prince**, the Broadway director and producer who collected a record 21 Tony Awards over his career for both producing and directing. He was 91. Having worked with some of the best in the musical theater world

over his 50-year career, including **Leonard Bernstein** and **Stephen Sondheim**, Prince began working in the business as an assistant stage manager for theater productions. His credits include *West Side Story*, *Fiddler on the Roof*, *Sweeney Todd*, *The Phantom of the Opera* and *Diamonds*. In addition to the most Tony Awards ever received, Prince received a Kennedy Center Honor. On the evening of his death, Broadway marquees dimmed their lights in his honor.

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

Out Take



Christopher Lennertz Composer-Songwriter

Web: christopherlennertz.com
Contact: desk@costacomm.com
Most Recent: *The Boys*

Award-winning composer and songwriter Christopher Lennertz (*Sausage Party*, *Lost in Space*, *Agent Carter*) is the guy behind Eric Kripke's *The Boys*. A series adapted from a comic about corrupt superheroes is the type of project Lennertz is drawn to. "I'm a huge genre fan in terms of sci-fi, superheroes, gangsters. I like entertainment like that. Anything with swords and sorcery and magicians," he says. "I go to fantasy worlds a lot; the music seems to be the most interesting for me. Just growing up in the '80s and watching movies like *E.T.* and *Star Wars* and *Back to the Future* and playing Dungeons and Dragons—that's what I grew up with. I go to a movie to get somewhere that's larger than life."

Lennertz has created larger-than-life sonic backdrops for TV, video games and films across the fantasy, supernatural and horror spectrums. His advice is to use the storyline as the compass to dictate the music. As a musician first and foremost, this can be hard to do.

"I got fired from my first TV show after four episodes, because I needed to learn that confidence and simplicity was key. I was so worried about making the music good and impressive that I probably seemed nervous and unsure and panicked, when in actuality, the music didn't need to be as complex or overthought as I thought," he says. "I wasn't hearing the people I was working for, who were looking for emotion and storytelling, and I made it too much about the music. I learned that story is the answer, story is the boss."

Lennertz says it's important to do some basic research and legwork to be able to relate to the show or film's makers. "I'm surprised how many composers I meet who haven't seen major classic movies," Lennertz says. "Knowing those movies and how the stories are told and how the music relates allows you to have a dialogue that makes filmmakers comfortable. If they see you're someone who gets it, it's an easy way to have shorthand. When I speak to classes at USC, I tell them to grab the AFI Top 100 movies list and watch one a week."

► Everyone Stands Together in Ohio

Butler, OH saw the 6th annual E.S.T. (Everyone Stands Together) Fest occur in early August. E.S.T. Fest allows fans to enjoy a unique camping experience alongside musical performances. Over 7,000 people came together for Machine Gun Kelly's (MGK) three-day festival that featured music from several genres including hip-hop, alternative and rock. Up-and-coming rappers like Da Baby also performed. MGK and Yungblud performed their hit, "I Think I'm Okay." The fest wrapped with a party on Sunday night with DJ SlimXX.



▲ Billy Ray Cyrus' Heart is Whole Again With Opry Performance

On July 27, singer-songwriter Billy Ray Cyrus performed at the Grand Ole Opry along with a surprise appearance from viral internet star Mason Ramsey. The two performed Cyrus's current hit with Lil Nas X, "Old Town Road." The song recently de-throned the Mariah Carey and Boyz II Men hit "One Sweet Day" as the longest-running #1 song on the Billboard Hot 100 chart. Cyrus also performed his other well-known song, "Achy Breaky Heart," that night.



◀ Third Eye Blind Honors ClimeCo at Band's Final Tour Stop

Third Eye Blind has been on their Summer Gods Tour with Jimmy Eat World this year. The band has been making a conscious effort to offset their carbon footprint. To compensate for audience travel, a portion of ticket sales has been donated to a US-based carbon offset project managed by ClimeCo, the American Land Conservancy and the Rocky Mountain Elk Foundation. At their last stop in Irvine, CA, Third Eye Blind presented a tree to ClimeCo. This tree will be planted at FivePoint Amphitheatre. Pictured (l-r): Dan Linsky, Vice President of Voluntary Markets of ClimeCo, Bill Flederbach, President & CEO of ClimeCo, and Stephan Jenkins of Third Eye Blind.



▲ Gabba Gabba Hey-Ilywood Forever

Music Connection feature writer Rob Putnam was at Hollywood Forever Cemetery recently for the annual tribute to Ramones guitarist Johnny Ramone, who passed away in 2004. Pictured (l-r): Johnny's widow Linda with Rob Putnam.

Tidbits From Our Tattered Past



▲ Jenny Lewis Gets Up-Close-and-Personal

Jenny Lewis held an intimate gathering at The Village Studios on Aug. 6 in support of her latest album, *On the Line*. The album was released by Warner Records. Guests were treated to cocktails and hors d'oeuvres followed by a live performance and interview with Lewis and her band. The evening was hosted by comedian Fred Armisen and featured special guests Beck, legendary session drummer Jim Keltner and Tom Petty & the Heartbreakers keyboardist Benmont Tench.



◀ Revolt Summit Celebrates Hip-Hop with Events Across the Country

Diddy, Revolt and AT&T held the first of three Revolt Summit events in New York at Kings Theatre in Brooklyn. The Revolt Summit aims to celebrate and honor the Hip-Hop community. Special guests that night included Asap Ferg, DC Young Fly and Remy Ma. The event featured networking opportunities for guests, panel discussions on the music business and cultural issues and a performance from Tierra Whack and Queen Naija. The next two events will be held in Atlanta in September and Los Angeles in October. To learn more, go to revoltsummit.com.

▶ Let Common Have the Last Word

The Grammy Museum held the event, *An Evening With Common*, on July 23. Common sat down with host Scott Goldman for an intimate discussion of his current work—a new book, *Let Love Have the Last Word*, and an accompanying album—followed by a performance of past and current hits. The evening included special guests BJ the Chicago Kid and Jonathan McReynolds.



1994—Stevie Nicks—#15

In addition to a glowing review of power-pop legends Material Issue in our club reviews area, this vintage issue features our cover story on Stevie Nicks, which yields this quote from her about going solo after being in Fleetwood Mac: “The band would hear 15 to 20 of my songs and they’d invariably pick out the two songs that were my least favorite.”



2003—The Neptunes—#6

In our cover story interview with red-hot production duo The Neptunes, Pharrell Williams told us: “Paying attention in school—at least during music classes—paid off. If you have a talent or skill, [it’s important to acquire] book knowledge about it too.” The issue also includes a feature article about “How to Choose Your Next Producer.”

Bastille

BY JACQUELINE NARANJO

PHOTO BY PICZO



L-R: Will Farquarson, Chris "Woody" Wood, Dan Smith, Kyle Simmons

O riginally the solo project of singer-songwriter Dan Smith, later including keyboardist Kyle Simmons, bassist and guitarist Will Farquarson and drummer Chris “Woody” Wood, London-based quartet Bastille have

rapidly become a household name in the alternative rock and pop world. After a trial and error period of independently releasing music, the band’s breakthrough came with their first studio album, *Bad Blood*, in 2013 through Virgin Records. It debuted at #1 on the UK albums chart and charted on the US Billboard 200. Consequently, the single “Pompeii” reached #2 on the UK charts and #5 on Billboard’s Hot 100 singles chart.

Over the years, Bastille has experimented with a slew of high-profile projects that have expanded their success even further. Their mixtape series called *Other People’s Heartache* has included heavy hitting acts including Haim, Lizzo and Rag’n’Bone Man. They’ve also contributed to a pair of soundtracks including a cover of Green Day’s “Basket Case” for the television series *The Tick* and the single “World Gone Mad” for the Will Smith film *Bright*.

And Smith, himself, has gained attention thanks to his prolific collaborations. He and producer Mark Crew worked on Tears for Fears’ comeback single, “I Love You But I’m Lost, While I Know You.” He has also collaborated with British singer Craig Davis on the song “I Know You” and his pop songwriting resulted in the colossal Marshmello feature “Happier,” which reached #2 on both the UK Singles Chart and the Billboard Hot 100 and currently holds the record for most weeks spent at #1 on the US Dance/Electronic Songs chart. Plus, Pink invited Smith to perform a duet during her Lifetime Achievement set at this year’s Brit Awards.

For this Q&A with *Music Connection*, Smith discusses Bastille’s long-awaited third studio album, *Doom Days*, his songwriting process and more.

Music Connection: Bastille’s third album *Dooms Days* is finally out, how’s the reception been?

Dan Smith: It’s insane. It’s been great, our fans seem to really love it. It’s been really satisfying, doing it exactly how we wanted to do it on our terms. Making loads of songs that we love and an album allows us to experiment a bit and try to give a snapshot of life in 2019 from our perspective. We’re super proud of it and we’re just as excited to go on tour and play these songs live. It’s still quite surreal that the album is out there and people have heard it now.

MC: Is it a huge relief to have the album out or are you still in working mode?

Smith: Yeah, it’s a huge relief to have it out. I think these are the times where people care less about bodies of work, and it’s very important to us that we made an album that says something and is cohesive. We try to create a little world and we wanted to be as creative as possible with that and all the things that go around it. The launch events that we’ve done, the production on the tour that we’re doing, the artwork and all the videos. I think we just feel insanely lucky to just be doing this—be able to make music and do all those things that come along with that. We just want to make a life out of it.

It’s interesting now thinking about what songs to release next and if we do different versions of songs to release. That’s quite fun to think about, expanding the world of the album. And we’re always working on new music anyways, so there is always brand new stuff on the go. A lot of exciting things in the pipeline, I can’t wait to get out there.

MC: What inspired the title *Doom Days*?

Smith: It’s kind of a joke on doom days and on how apolitical things can feel when you switch on the news or when you go through a break-up. We wanted it to seem quite dramatic and be kind of tongue-in-cheek. Throughout the album, there is this apocalypse happening outside and it’s up to the listener to decide what the apocalypse means. It can mean different things to different people and we just wanted to poke fun at how serious people think we are. Sometimes when you switch on the news these days, it kind of feels like we’re living in the apocalypse and I think that can be completely consuming. But it’s also important to not get too bogged down from it, ‘cause you’ll drive yourself mad.

But equally, it’s a kind of pun on a Tuesday after a big weekend, it can feel pretty apocalyptic as a result of your actions. There is a whole load of reasons why it’s called that and it felt kind of appropriate.

MC: Last year, you reworked Bastille’s hits with a live orchestra and choir for the ReOrchestrated Tour. Did that influence the new album? The lead single off the album, “Joy,” has a great gospel vibe.

Smith: It had a huge influence on it. We had finished a version of the album before we went on the ReOrchestrated Tour and then spending two weeks on a bus with a load of classical and gospel musicians made us rethink the album a bit. We became so obsessed with the voices of the gospel choir and the tone that they brought to our music. It felt really important to ask them to be on the record, so we’ve weaved their voices throughout the album.

Also, since the album is a story about a night, we wanted the night to be populated with lots of different characters. We wanted it to feel like a community vibe across the album and use the presence of other voices. Also, there is a bunch of improvised saxophone that runs through a couple of the tracks. There is a saxophone that runs through “4AM” and “Those Nights.” And that saxophone player, Rittipo, was part of the brass section on the ReOrchestrated Tour. It had a big influence.

I feel like in the work that we do, we have our album that’s in one lane, then we have our mixtapes that’s in another lane and then we have our ReOrchestrated stuff that is now in another lane as well. And it’s quite nice to be able to separate all the things that we put out, but also when we want to we can draw them into one another and cross those paths a bit.

MC: Majority of the songs were recorded in your newly owned studio in South London called One Eyed Jack’s. Did the studio help speed along the recording process and inspiration?

Smith: We found an old empty space in London and converted it into a studio. We wanted a place that’s a musical home for the band and also for Best Laid Plans, which is the record label that I run with my friend, and a studio for other artists to work on their stuff as well. It’s turned out really nicely in terms of being a bit of

a community. Any day you go in, there are at least two or three different sessions going on in different rooms. There is not a huge amount of that in London.

London is amazing but it’s very spread out, and because everyone records in their own studio, sometimes it can kind of miss that community aspect. It’s been really nice to see that up and see it become a reality. For us to have somewhere that’s ours, where we can just go every day for three months in London was awesome. It was really fun and it was a change from how we ever made albums before. Our first album was made in the evenings and weekends, after work, after college and at home in our bedrooms. Then the second album we made on the road, so it’s the first time we’ve ever stopped and made one album in one time.

MC: What kind of gear set up do you have at the studio?

Smith: Good question, quite a lot of stuff. The control room has a bank of keyboards, like all different kinds of knobs and rods, synthesizers and loads of different stuff. We have a live room where we have a drum kit and loads of guitars. There is another edit suite where we got an OP-1 keyboard, smaller older analog synths and little vintage keyboards. We made the vocal booth as nice as possible cause you know that’s quite an important part. We use Logic for most things to record, a lot of programming in that. So it’s kind of a huge mix of stuff.

MC: How much pre-production do you and the band do before actually beginning to record?

Smith: A lot of the times, the songs start life on my laptop. I’ll start writing and producing sort of at the same time, so a lot of the musical parts and the meat of the idea I’ll program as I’m writing the tune. Sometimes the production process and the writing process are kind of aligned and alongside each other. So it’s rare when I’ll just bring a finished song and we’ll produce it from scratch. It’s a much more organic patchwork from that. Which I think can probably be a confusing process to some people. But for us, it’s how we’ve always done it.

For me, I’ve sorta seen the songs as an entire thing. It’s not like “here’s some chords and a melody, let’s produce it.” It’s the opposite, it all comes together at the same time. The chords, the beats, the melodies and the harmonies all kind of interweave and come together. That comes initially from being a bedroom artist and not having much equipment. It comes from sorta working as you go.

MC: You’re the sole songwriter credited for the album and you recently hit #1 on Billboard’s Rock Songwriters chart. Does that inspire you to keep writing?

Smith: I know I saw that—that was crazy. You know, with the first three Bastille albums I’ve kind of written by myself, predominantly, and produced them with Mark (Crew) and obviously, played on them alongside the other guys from Bastille.

Writing by myself has kind of come naturally. I feel like in order for us to grow and develop, it’s important to sorta break that mold. I feel like now that we’ve done these three albums in that way, I’m excited about mixing things up a little bit. When we released our first record and I’ve written the album 100% myself, I just assumed that’s how everybody did it. I was so naive, I didn’t realize that it was quite unusual. So that was really

awesome being up on that Billboard thing.

Any free time I have where I'm not working on our new stuff, I'm just meeting new songwriters and meeting different artists, producers and just trying to see how they do it and work with them and learn and have fun writing songs. Writing tunes is one of my favorite things to do. Just today I was in the studio with different songwriters working on stuff for other people and yesterday was another batch of people. It's what I love to do.

MC: Any people, in particular, you would love to work with?

Smith: Oh my god, there's a million people. Yeah, there are so many people that I want to work with. There is an incredible number of songwriters out there who are just nailing it and doing different things. I think the only reason I would want to work with someone is if they do something really different and unique. It's about pushing what I do in a different direction and then experimenting a bit. There are so many people out there.

MC: You touched on the subject a bit earlier, you've also co-founded the independent label Best Laid Plans. What made you decide to start the label?

Smith: Yeah, it's just a small independent record label. We launched it to help develop and release music from Rag'n'Bone Man. It was really exciting to be involved in his album and the process of releasing it. He's a really good friend and it's been amazing seeing him have lots of success all over the world. It's really fun for our little label to suddenly have this big thing.

But it's also a place where we could release EP's and singles of brand new artists. Just to give them a home to experiment and release

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The only reason I would want to work with someone is if they do something really different and unique. It's about pushing what I do in a different direction and then experimenting a bit.
”

music. It's really fun, I love the process of making songs and recording them but I also do love everything that comes with putting music out—helping put a strategy together, making videos and artwork. And I guess because Bastille kind of started as a DIY thing, I've always loved the details of all the different parts.

So that's why it's really fun to be part of the label. As much as I can, I'm around chipping

in and giving an opinion. If people want my opinion that's awesome, if they want to tell me to fuck off that's completely fine.

I like having a lot of things going on and I like the contrast between Bastille, our mixtapes, label, writing for other people and working on five projects and all these different things. I still feel lucky for doing what we're doing so I just want to be experimenting with a lot of things as possible.

MC: Are there other artists signed to the label that you are excited about?

Smith: Rag'n'Bone is the main thing. There's also this guy called Rationale, he's one of the best songwriters and producers I know. I think he deserves a lot more attention, it's been really fun to be working with him.

There's also this artist called the Dawn of May who lives in New York but is from Australia, and she just has one of the most powerful and unique voices I've heard in years. I'm so excited to see what she does next and hopefully play a very small part in the success she'll have. I think she's amazing.

MC: Bastille has released some wickedly trippy music videos. Is that something you think about as you write the album? Where do those ideas come from?

Smith: I've always had visuals in my head when I'm writing songs, they're quite visual to me. I think it's always fun making a video, trying to do something that you wouldn't expect and bringing a completely different angle to the song. We always use that as an excuse to work with interesting directors. Just sort of push the boundaries a bit and make people feel a little bit uncomfortable or do something a bit darker, a bit weirder.



I'm a massive film nerd and to me, getting to make videos is a way to scratch that film-fan itch and be involved in these mad little movies that we try and make.

MC: On those rare days, what do you do on your time off?

Smith: I love coming back to London and just hanging out with my friends, seeing my family, catching up on all the movies that I've missed and going traveling, I always go traveling on my free time. Last year, I went to India for a few weeks with some friends. Then this year I'm going to go to Guatemala for a few weeks.

I feel very lucky to live in London; there is so much art and so much music here, so much interesting stuff to see and do. I like to be busy and not very good at staying still. Also earlier this year, I ran a marathon. I wanted to raise money for a breast cancer charity so that took up quite a lot of the first quarter of my year.

MC: The band is preparing to tour the US in support of the new album. Any surprises the fans can expect?

Smith: I'm really excited about the US tour. Spending two months traveling around North America, I can't wait to see more of the country and play loads of shows and bring the new album to the stage. I try to spend a lot of time backstage writing songs as well. It should be fun, I'm looking forward to it. We've put together a whole new show with visuals. I'm excited to bring it back.

MC: Bastille always creates interesting activities for fans including pop up shops, interactive websites and the Doom Days Society forum. What do you want your fans to get out of that?

Smith: Like I was saying earlier, I think we are just fortunate to have the opportunity to release music. I think now more than ever you want to make multi-dimensional experiences that's also fun and interesting. I think we're lucky to have fans who are super smart and have a lot to say.

And for things like the Doom Days Society, we wanted to create a space online where it was a kind of a positive and inclusive forum to chat in and, hopefully, have conversations where people are allowed to disagree with each other. As long as they aren't screaming obscenities across the internet, I think it's healthy. That was a bit of an experiment to make this thing and see what grew out of it. As we go on the next stage of the album, I want to relaunch it and give it another push. We've done a load of work on it behind the scenes.

MC: Since the band is always on the go, what's next for you guys?

Smith: Figuring out what our next tour is and potentially working with a few other people. We just want to surprise people with our next song. It's been really fun with the album out, getting back in the studio and trying to finish things that we've started. For us right now it's festival season.

My favorite thing about festivals is when we're not playing we're just running around trying to see as many different shows as possible and catching up on all the people you haven't seen live yet. It's such a privilege to see that much live music. We're pretty much playing festivals every weekend until we head to the States.

Contact erin.cooney2@umusic.com

Quick Facts

- The name of the band derives from Bastille Day, which is celebrated on July 14, the date of frontman Dan Smith's birthday.
- Smith has said that the band was initially going to be called Daniel in the Den before they settled on Bastille. The name was instead used for the 10th track on their album *Bad Blood*.
- Smith is a huge fan of the television TV series *Twin Peaks* and its creator David Lynch. Bastille's debut single "Overjoyed," the title track of their first EP *Laura Palmer* and the name of the recording studio, One Eyed Jack's, were inspired by the show.
- Bastille is often stylized as BASTILLE
- Smith originally wanted to be a journalist and write about movies.
- Several of the band's songs play on historical events: "Pompeii" is inspired by the Roman city engulfed by the eruption of Mount Vesuvius, and "Icarus" plays on the character in Greek mythology who flew too close to the sun.

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Film/TV Composing: Strategies for Getting Hired

By Adonis Aletras

Becoming a successful media composer takes more than sheer talent. It requires a number of non-musical skills, too, not to mention good timing and a bit of luck. To set you on the right path, composer Adonis Al-Extras, author of the recent book *So, you want to become a media composer?*, gives you an insider's perspective on how to move forward and the mistakes you should avoid. He even includes comments from his busy colleagues who chime in with key insights from their personal experience. All agree that composers who eventually do get employed are not only great artists musically, but they ultimately master the art of getting hired.

You are a budding composer, with zero credits to your name and lots of enthusiasm to get out there and throw your proverbial hat in the ring. What is your game plan? What is your strategy? Do you have something in mind that will get you hired in the industry? If the only thing you have going for yourself is your college degree plus a demo posted on your website or on Soundcloud and assume that the demo will kick down some doors, you will probably have a very hard time during your initial steps.

Guess what—almost every beginner is doing the exact same thing as you are!

So unless your demo is truly remarkable—something that will make people say: “I gotta tell my boss about this”—then your only achievement is to have joined the legion of others who have acted in the same manner without getting hired.

Don't get me wrong, I am not advocating against posting music. I am merely emphasizing that you should come up with a solid strategy toward getting hired, in addition to posting your music. On the other hand, you could have graduated many years ago and, despite your efforts, you are still on the fringes of the industry with a crushed soul. In that case maybe you have to rethink your strategy, because it's rather obvious that it's not working as it should. Very soon everyone comes to the conclusion that nobody in the industry cares very much about randomly posted demos or whether you have a degree in music. Knowing the alphabet does not make one a professional poet.

Every composer I interviewed in my book, *So you want to become a media composer?*, agree that no matter where you stand, you need to have two things firmly under your belt: great music and an even greater grasp of how the industry's hiring process actually works. Writing that book has provided me with an intimate, insider's view and, combined with my extensive personal experiences in the field, I can share their (and my) strategies that yield results. They may not get you hired overnight, so if you are in a hurry, stop reading right here! It's a marathon, not a sprint.

Everyone assumes they can be a media composer, but not everyone wants to labor as hard as it's required to make it happen. The market is inundated, so a lot of grumbling comes from the neophytes who begin to discover how challenging this really is, or the veterans who have scorched their bridges. “The truth is you have to be willing to start small and find projects where the producers are more concerned with having music in their projects at all than who will be doing it. Or projects that friends recommend you for. Even then you might be competing with others who are starting out, but your chances are better than trying to jump in at the top.” (Neal Acre • *World of Warcraft, Overwatch, Stargate*)

As a rule of thumb, you need to manage

your expectations and be patient. Those blockbuster movies or AAA titles will not come knocking on your door right away. Study the composers who are working on those titles and investigate their history in the business and their methodology. You will soon notice that the vast majority of them have worked long and hard to get to that AAA point by amassing enviable credits and experience. Enlarging your catalog of credits is the same as any other industry—being consistent with the quality of your work, fostering relationships and being a joy to work with.

It is quite naive to assume that talent alone will do the trick. Talent is never enough because you might be extremely talented but lack certain traits that are vital to kick-starting and sustaining a career. Success and talent do not always go hand in hand. Countless overly talented people are not successful and plenty of successful people are not overly talented! It's not just about composing great music.

“Do not initiate contact with a producer (or anyone else who might employ you) when you discover they are about to commence a project.”

For instance, talent without leadership qualities will, in the long run, be wasted. Among other things, getting hired is about inspiring people around you with your strong vision and also about organizing effective teams. That's what A-List composers do day in and day out. They are creative leaders. Being charismatic will make it easier for your clients to trust you with their projects. Will they hire a leader or a follower? Will they hire someone who does not exude confidence? Probably not. So do take a hard look at yourself and figure out what it takes to be a vivacious leader. Are you the person who will lead a team to victory? Do you possess inspiring charisma?

Here is some practical advice that covers most of the bases on how to approach the art of getting hired as a composer in the media industry:

I. Deming Opens Doors

You can't afford not to demo, especially when you are competing with established compos-

ers who will surely submit demos. If you don't submit a demo you are effectively eliminating yourself from the race. You can't compete in something you are not participating in! Think of demos as an investment. For some composers, demos are a way of life and what matters to them is how great their demos will sound, how competitive they will be. They will invest money in their demos hoping that their product will provide them with some much needed edge over everyone else's.

“I tend to represent awesomely talented composers who have a great deal of confidence in their abilities. Many of them welcome the opportunity to demonstrate what they can do, especially if their past work doesn't necessarily show that in certain genres or mediums or level of project. It is always a gamble, but many composers take the risk if they think the reward of winning is worth it.” (Richard Kraft, agent • Kraft-Engel Management)

Producers and directors are generally not interested in hiring just a composer. They want to find the right composer who will ultimately enhance their project. So the fastest way to land the job is to demonstrate that your music is a perfect fit for it. Your demo is your fighting chance and if they give you a fighting chance, take it. Once you have an amazing demo, practice and strengthen how to present that demo online, in meetings and at professional events.

2. Do an Internship/Assistantship

An effective, indirect way of working in the industry is through an internship/assistantship. Many great careers of famous composers are the result of this. The worst way to go about it is to cold-call people en masse and promote yourself as an assistant. Do not, under any circumstances, do that. Research and focus on who you might want to join, find out if they have teams and then prepare a compelling proposal stating why you might be useful for them. The internet will be your best friend when it comes to digging up all the relevant information. Make sure you come up with a great looking resume/cover letter that leaves no doubt as to how useful you can be for their team or how you can best help them accomplish their goals.

Some internships are paid, some are not. Some provide unforgettable experiences and result in meaningful relationships, while some others end up as unmitigated disasters. For most people, relocating to a major hub like Los Angeles or London is the only way to become an intern. Therefore, one has to factor the long- and short-term costs of such a relocation before proceeding.

Responsibilities can range from walking the composer's dog to programming and orchestrating. If you talk to current or former interns, they will most likely have different stories to tell and it's actually a very good idea to have a chat with those folks before jumping onto that bandwagon. Irrespective of the outcome, internships are always an interim step and hardly anyone remains an intern or assistant forever.

3. Write For A Composer

Once you gain some experience, you might explore working (full- or part-time) for another composer, writing additional music or ghost-writing (composing for payment without screen credit or backend royalties).

You will need to contact someone who is incredibly busy and in no way can she/he handle everything by themselves. If, for instance, someone is working on multiple television

shows, there's a good chance they need to collaborate with others in order to get the job done in a timely manner. Sending them a good demo reel is very useful, but not nearly as useful and compelling as scoring scenes from that composer's past or present projects.

It's very time consuming to ask the composer to plow through your reel in order to assess how useful you can be to them. Furthermore, a great demo reel (musically) is not indicative of how well or fast you work under pressure. Most composers hire helping hands when they are under insurmountable pressure to deliver quality music on time. As with internships, payments/benefits/working hours/etc. may vary quite a lot.

4. Be a Team Player

Whether you are hired or you're just an unpaid intern, you will very likely be part of a team. Therefore, it's imperative to play well with others. Being on time and adhering to deadlines is paramount. "Death is not an excuse when you are under contract on deadline!" (Jeff Rona • *Homicide: Life on the Street*)

The right attitude and demeanor will go a long way because it's more fun to work with someone who is easygoing and always ready to help improve things. Make yourself indispensable. Learn how to anticipate what your employers, or the other people above you, might need before they know they need it. Coders rewrite their code, actors do multiple takes, designers do multiple drafts. Editors create multiple versions. When it comes to revisions, composers should expect the same.

Really try to get inside the client's head and achieve musically what they are hearing, version after revised version. Look for the simplest, most direct way to achieve emotional moments. Complicated music is easy to produce; simple yet effective music can be quite hard to generate.

5. Explore Library or Trailer Music

If you can write songs, then by all means also think about sync licensing. "The market for library music is constantly expanding, with millions of new online video makers willing to pay for music every year, and high-end clients usually care more about finding the right music than what it costs—meaning that prices aren't being driven down at the top.

"The money can be very good if you write a lot of library music (e.g., over 500 tracks) for top quality library labels and are patient enough to keep writing while you wait for the royalties to build up (it can take 5-7 years of heavy writing before income reaches these levels). You also have a lot of freedom and independence—if you do great tracks, you usually only have the library publisher to please, not a series of film or TV producers and directors. You are free to work from home. You can be flexible with your hours. Often the deadlines are relaxed, allowing you to go at your own pace." (Dan Graham • *Gothic Storm Library*).

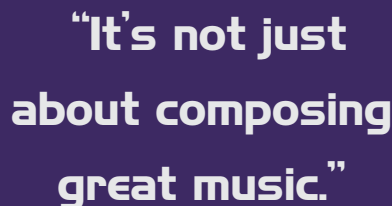
Song sync has given indie artists the opportunity to earn money from their songs without the artists needing to tour or be signed to labels. Placement equals money, either upfront or backend or both. Fees depend on a number of factors but there is money to be made—if you play your cards right. Pretty much anything can be placed so long as lyrical requirements are met. Studying what is currently in sync is vital in order to get a feel for what is in demand at any given time. Watch TV shows and movies or go to websites such as tunefinder.com to get an accurate account of current placements on a weekly basis.

6. Never Underestimate the Resources Available Online

Those resources can be beneficial, irrespective of where you might be located. For starters, Google your name and notice how many search results come back. You may be surprised to discover that your name gets mixed up with many other people who have the same name as yours. Therefore, your website and whatever else relates to you is buried under a mountain of others that have nothing to do with you. You may have to consider adopting a stage name or modifying your birth name in order to remedy the situation.

You simply cannot afford being mixed up with someone else. In a world where most social media outlets are co-owned and interconnected, it is imperative to not only have a solid online presence, but to also have a unique online presence that points to you and your work. Not someone else's.

Without delay, join several of the wonderful forums out there that specialize in media mu-



"It's not just
about composing
great music."

sic. (A great Facebook forum is "Perspective, a forum for film TV and media composers.") Make yourself known by actively participating in online discussions. The industry people can be found on Facebook and LinkedIn while Instagram is best suited for self-promotion.

Having said that, establishing face-to-face relationships is enormously beneficial, so seek and discover online the pivotal industry events where everyone, from mere mortals to top level pros, attend and participate. These are the places where the all-important networking happens. It's easier to approach industry VIPs at a conference than cold call their office or email them to book an appointment. Decorum and politeness are a must whether online or in person.

8. Be Aware of Your Brand

It is extremely important to be aware of your brand. "Be a brand and not a commodity. If you're a commodity, you're interchangeable with all the other commodities out there, and the only winner is the person who can offer the same services for the least amount of money. If you are a brand, you are unique, and can charge any amount of money for your services." (Christopher Tin • *Civilization IV, Tess*)

Brand creation happens organically, sometimes without you being aware of it. Your brand is not static, it evolves over time. The key is to create compelling content and then use whatever social media outlets you are signed up with to magnify it, because after all is said and done, quality content will always reign.

Talk with several directors, developers, producers and enquire about their day-to-day routines to get a notion of how incredibly challenging it is to produce any title/project. Composers are essentially an additional expense for the producer. Hence, the propensity

to comprehend another person's or a team's vision, expectations of the job, temperament, working style and recurrent hurdles can help you become a sought-after collaborator.

Do not initiate contact with a producer (or anyone else who might employ you) when you discover they are about to commence a project. At that juncture, pretty much everyone is reaching out to them. However, if you support them during their rock bottoms—during the times when they assume they'll never produce another TV show or movie again—as soon as they facilitate a project, they will contact you because they are certain you were mindful of them and their talent, regardless of their status.

The last thing you want to be is the person who calls on New Year's Day to see if they can offer you a job. Be the person who asks how YOU can be useful to them all the time, not the other way around.

9. Prepare Well for Interviews

Find out the roles of every individual involved in the hiring process and investigate. Don't forget that everything is a Google search away. If you don't know who or what an "audio director" or a "music supervisor" is, you better make sure you find out well in advance! Research projects/people, look into the tech involved and have someone drill you with possible questions that an industry gatekeeper might ask. The market is saturated and volatile at the same time therefore you need to go in there and knock it out of the park in every way. Not just with your music.

Game developers hire based on the same spectrum of factors that filmmakers do: artistry, prestige, acquaintances, distinctiveness. They are, of course, looking for someone who is creatively on the same page, but personality matters a lot too. It's important to be able to effectively convey your ideas in a way that gets people excited. They are, potentially, going to be working with you for several weeks or even an entire year. Therefore, they require someone who is passionate and has infinite quantities of zest.

10. Say Yes

Say yes to every scoring opportunity. No matter how big or small, flamboyant or trivial, paid or gratis—just grab on it and do it well. Work of any kind breeds more work. Ennio Morricone scored hundreds of unknown films before he won an Oscar! How else will you gain experience and those much needed recommendations? People are more inclined to hire a working composer than an inexperienced wannabe. It's really not that different from hiring someone to fix the plumbing at your house. Reputation and experience always come to our minds before we call anyone.

Think long and hard before you reject a student project. That student may just become the next hot director. Yes, there will be times when you may not get called again, despite your best efforts, but you have gained the experience and the credit. Both matter so much in the media industry.

By now, it must be crystal clear to you that you have to attend as many conferences as possible, introduce yourself, set up meetings, buy coffee/lunches, have your elevator pitch ready and solidify your online presence and get lots of experience. The composers who eventually do get employed are not only great artists musically, but they ultimately master the art of getting hired. Unlike other jobs, there are no classified ads for media scoring jobs

because those who hire will rarely advertise for those opportunities. You have to be creative and hustle tenaciously until you get a break. Waiting for opportunities to fall on your lap is the most surefire way of not getting hired, even for the insanely talented. Creating opportunities despite all challenges and obstacles will get you closer to a career.

If you have a singular, unparalleled voice, then you have to make damn sure that it gets heard by the right people. If you're waiting around for the industry to call you because you're such a great composer, then you might want to consider checking your ego at the door. "What ultimately gets you hired is your acumen, your collaborative approach and your passion and history with media music. It certainly is tough for young composers just starting out to internalize this scenario, but it happens all the time." (Neal Acree)

Always Keep in Mind the Following

- The industry is a business and you need to treat it as such. Understand the intricacies of getting hired. You have to spend money to make money—investing in self-promotion is just as important as investing in gear. Networking to promote yourself is a fine art, so learn it well and practice it wisely. Foster and nurture relationships while gaining valuable experience.
- Do not just post your demo online hoping that someone will find you. Locate that someone, preferably in-person. It's much better to talk to one person who is listening to you than to shout at a thousand people who ultimately don't care who you are.
Win with your charisma and your great music!



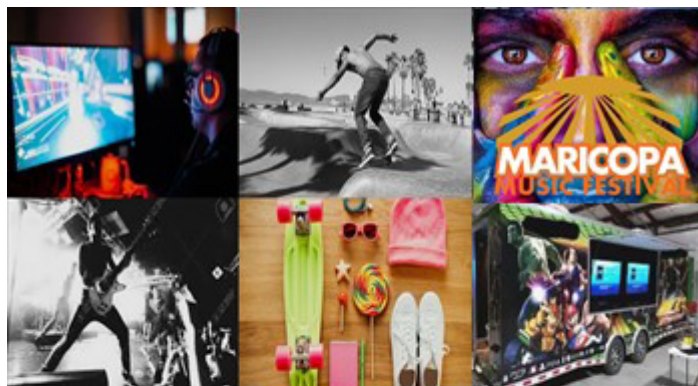
ADONIS ALETRAS

SO YOU WANT TO BECOME A MEDIA COMPOSER ?

The most comprehensive guide to becoming successful in the FILM/TV/MEDIA industry, as told by 65 thriving professionals in mini interviews.
Foreword by Richard Kraft.

DanaeDaphne Music

ADONIS ALETRAS is a working film/TV/media composer with hundreds of credits on US network/cable television, games and apps. His music can be heard in Emmy-winning television shows and he is a voting member of the Television Academy (Emmys) and the Recording Academy (Grammys). Aletras is the author of the best-selling book *So, you want to become a media composer?* available on Amazon/Kindle and Apple Books worldwide. See adonisaletras.com.



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How to Start Your Music Career on the Right Financial Foot

Even though Katy Perry recently suffered a big loss in federal court over charges that her song “Dark Horse” infringed the copyright of another song by Christian rapper Flame, Perry herself likely won’t suffer much in the way of a personal financial setback. And even if your music career isn’t at Perry’s megastar level, you can—and should—insulate yourself from financial peril the same way the big industry players do.

There are a few key strategies developing musicians can employ early in the game that will help them create a solid financial foundation to build a career on. As an emerging artist, two things are important: separating your personal finances from your professional ones, and getting a support team in place that can grow with you.

Money Moves

A good first move is to set up a business bank account, which will make it simpler to separate the personal expenses like groceries, from professional ones like studio rentals. It’s also a necessity to get some inexpensive bookkeeping software (like QuickBooks Online or Wave) to track expenses with.

It’s in your best interest to create a business entity such as a Limited Liability Company or S-Corporation. A good accountant or business manager can help you do this, and it will not only simplify your budgeting and taxes, but will also protect you in the event of a legal conflict.

Say, for example, you collab with another artist on a project, and the song becomes a hit. We’ve seen cases in which the collaborator claims they wrote the majority of the song, or may even claim that you stole their song. If you have an LLC or S-Corp in place and lose in court, creditors may go after your business assets, but won’t be able to touch your personal assets. So proceeds from your music may be on the line, but income from your day job will be untouchable.

Your Crew

We once worked with a rapper who had strong label interest, but had already signed a deal with a production company that captured 100 percent of his publishing rights. We helped him renegotiate the entire contract, and he regained control of 50 percent of his publishing rights—a much fairer arrangement for both the label and the artist.

This is just one example of how having a strong team can help an artist get a better

shake. The team may include an accountant/business manager, an attorney and an agent. Though each has a separate role, they all should be working in harmony to advance your interests.

Entertainment attorneys will often give a free initial consult. They can review existing contracts and agreements to let you know if you’ve signed any bad deals or tell you if your music is not sufficiently protected. They may charge a flat fee or take around 5 percent of your earnings.



“Separate your personal finances from your professional ones.”

A **manager** might want to take 20 percent of your revenue—the largest amount that’s legally allowed—but that figure applies to high-powered managers working at the top tier. If a manager wants to take more than the more standard 10 percent, establish how good they are by asking a lot of questions. What are their qualifications? Experience? What types of clients do they work with, and at what level?

Ask if you can talk to some of their other clients so you can learn if they’re putting on a song and dance, or if they’re really who they say they are. A solid booking agent or manager may be a little harder to attract in the beginning, but if you get lucky, you can bet they will bend over backwards to earn their fee.

An **accountant** will help you with year-end taxes since you’ll be filing two tax returns—one personal and one business. But they can also help you manage your cash flow throughout the year, and advise you about which of your expenses are deductible. Don’t just hand over

your books—empower yourself along the way by regularly getting involved. We recommend a monthly call in the beginning so you’ll maintain a good working knowledge of where your money goes. It’s also a good idea to find an accountant with music industry experience who can handle things like royalty tracking and payments.

You may need your accountant to accurately file your tax returns, but for a reasonable fee, many accountants will train you to do some of your own bookkeeping with online software, which will keep costs manageable.

Work with someone who charges a fee that matches the level of service you need. We once worked with a performer who had employed a very elite, very expensive business management firm during the peak of his career. But when things began to cool off, he was still paying the same fees, but wasn’t getting any attention. When he switched to our smaller firm, he got a better rate and a lot more attention. In short, make sure you’re getting your money’s worth.

Above all, it’s important to get honest, qualified people on your team, but it’s also a good idea to hire people you get along with personally. Your team should be with you for the long haul.

While you’re getting your finances and your team in place, take some time to learn about the business side of entertainment. It will be worth it to know what questions to ask prospective members of your team.

There are young, hungry professionals who would love to get in on the ground floor of your career, and will be eager to share specifics of what they can do for you.

Without a solid foundation, you may be setting yourself up for trouble later on. But if you treat the business with the same care as you do your music, by the time you reach the top, you’ll stay there.

JOSHUA MARTIN AND REGGIE GOODEN of 818 Talent are members of the Talent Managers Association who have a combined 30 years of experience in entertainment finance and accounting. Their Los Angeles-based business and talent management firm specializes in finding lucrative opportunities for musicians at all levels, and the team dedicates themselves to making sure their clients have the most successful careers possible. They can help musicians with small stuff like doing their taxes, or big stuff like managing their career. Visit 818talent.com for more.

10 Reasons to Start Your Musician Blog

In the world of art, it's pretty hard to compete. One of the most effective ways to express your creativity while providing relevant and useful information for your target audience is the creation and development of a blog.

A blog is an inexpensive way to drive traffic to your website, which gives you the opportunity to attract more potential fans and customers. Here are the 10 benefits of making a blog.

1. Increase the Number of Your Fans

The growth of the audience is a cherished desire for each musician regardless of whether she/he is starting out or has been working for several years. It's no secret that the more people listen to your music, the more purchases and downloads you'll get. Accordingly, the your income will increase.

A well-designed blog can be the best tool to attract new fans and promote creativity. This is as an open door to conquer a new audience.

2. Get a Boost of Energy Through Communication with Fans

Fans of music want to feel connected to their favorite musician and feel appreciated. Such a relationship creates a loyal audience. Interacting with fans is important. With the help of comments from fans, a musician can understand what the public likes and what it does not like.

The distinctive advantage is that a blog has no limit on the number of characters. This means that you can create more engaging content and attract as big of an audience as possible.

3. Improve Your Writing Skills to Grow Your Blog

Do not ignore self-marketing. For this to be effective, you need to improve your writing skills. In order to capture the attention of readers, it is necessary to write interestingly and without blunders. It is worth noting that writing skills will positively contribute to writing music.

Develop your communication skills so you are able to advertise and present yourself to the public. These are quite important skills at the start of a career.

4. Readers Should Know Who You Are and What You Do!

Almost everyone is interested in the biography of their favorite musicians. This is true for your fans as well. Through the publication of your biography, you can communicate with your readers.

The more your readers know personal

facts, the more accessible you will be to your audience. Such information removes the veil of estrangement, and your audience feels close to you.

Study online biographies of famous musicians and highlight what is most important. After this, proceed to make your own.

5. A Blog Is a Strong Motivation for Creativity

A blog will help you write down all your ideas and focus more on your creativity. After you get the first pleasant responses of your audience,

you will forget about laziness and will strive to please them with new publications. Otherwise, you will not be interesting to the public, and they will turn away from your blog.

6. A Blog Provides Traffic to Your Site

Usually, the sites of musicians contain information about the schedule of concerts. As a result, the audience does not need to constantly go to the site. However, the conditions for doing business on the Internet dictate such conditions that site traffic leads to an increase in sales.

But as for blogging, this is the tool that leads to increasing site traffic. Here you can share really interesting information, starting from how you wrote a certain song, ending with stories about the crisis in the work. Such stories are really interesting to readers, and the constant content can increase attendance.

7. Expand Your Email Base with Your Blog

Using a blog, you can encourage your readers to subscribe to your newsletter. Thereby, your base list will be updated. The most loyal readers subscribe to the newsletter, and loyalty plays a truly important role.

In order to attract new readers to the list, you can create calls to action. For example, to obtain some unique information from prospective readers, you could offer an excerpt of a new song or personal behind-the-scenes video footage of a concert.

8. You May Develop Your Own Style Through the Blog

Creating the content on your site, do not forget that you need to follow your individual style. Try to be yourself, just as you are when creating your music. If someone else will

write content, the audience will feel the difference between your music and the publication. It can turn away your fans.

A blog will be your second creative direction. When you invest in it wholeheartedly, you will notice significant changes in musical creativity. Of course, for the better!

9. The Blog Is the Best Free Tool to Make Yourself Popular

Placing interesting content in your blog, you attract the attention of not only the new audience but also the media. Many journalists and magazines may be interested in you and invite you to an interview or a TV program. So this is really not a bad way to attract attention. Moreover, you do not need any financial costs, only interesting content.

10. One More Way to Inspire Other People

Some of your readers might find inspiration in your writing that could change their lives for the better. Blogging gives a pleasant sense of awareness that you inspired people and made some good changes in their lives. This inspiration also transforms well into your own life. Blogging forces you to be disciplined and have healthy habits. Those who blog have the power to inspire millions and help with good deeds. With the help of the blog, you have the opportunity to do something good for others!

As you can see, a blog is a good investment for the future. In the long run, this has a positive effect on both your image and sales. It is a full-fledged marketing opportunity that will make your music truly noticeable and profitable. Moreover, this is an additional stream of creativity that will become your driving force!



FRANK HAMILTON is a translator at translation service TheWordPoint. He also loves traveling and speaks Spanish, French, German and English. In his free time, he works as a SMM specialist at music festivals.

The Regrettes

How Do You Love?

Warner Records

Producer: Mike Elizondo

No album has taken me on such a full, winding journey in and out of love, bitterness, and cynicism-proven-wrong the way *How Do You Love?* by the Regrettes did. The album shines fiercely with singles “I Dare You” and “Dress Up.” Most songs sampled bits and pieces from one another, as in “Pumpkin” and “The Game,” which subtly keep the tone flowing without feeling redundant. Each song pops in their own hip-shaking and head-banging way, set up by the “Are You in Love?” cleverly retro infomercial-style spoken-word intro. Overall, this is a solid California rock album, but covered in sweet, sticky grenadine. — **Elena Ender**



8

Shelita

Shelita

S/T

Producer: Marcus “Bellringer” Bell

By way of reintroduction, tech-savvy diva Shelita Burke unveils this eponymous nine-track “debut” of pop pyrotechnics. Topping the bunch is sexually seductive shaker “Tango!,” although pulsating tribute to positivity “Power!” gives that track arguable competition. A refreshed version of hit song “Penetrate!” will surely tickle the fancy of devotees. Like the exclamation points concluding each of this sultry disc’s single-word titles, Burke’s silken arrangements and goosebump-inducing vocals make a powerful statement, one that’s guaranteed to trigger lucid daydreams among careful listeners. — **Andy Kaufmann**



8

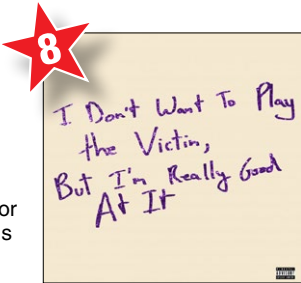
Love Fame Tragedy

I Don’t Want To Play The Victim, But I’m Really Good At It

Good Soldier Songs/AWAL Recordings

Producer: Mark Crew

Best known as The Wombats’ frontman, Matthew “Murph” Murphy has gone solo for his latest project Love Fame Tragedy. This debut EP subdues the tongue-in-cheek songwriting approach The Wombats are known for and reveals an open and honest Murphy. “Backflip” showcases the angst that can come with dysfunctional dating, while “My Cheating Heart” spotlights the artist’s observations on living in his new hometown of Los Angeles. The EP, filled with gritty guitar riffs and infectious choruses, is well worth a listen. — **Jacqueline Naranjo**



8

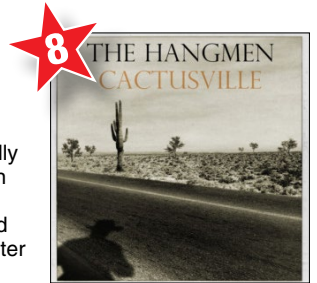
The Hangmen

Cactusville

Acetate Records

Producers: Bryan Small and Rick Ballard

Formed in ‘86, The Hangmen were initially managed by Circle Jerks/Black Flag man Keith Morris, while Bad Religion’s Brett Gurewitz produced the tracks that landed them a Capitol deal. Things looked brighter still when they switched to Geffen alongside Nirvana and the Nymphs. However, their album was shelved and members disappeared into addiction oblivion. In 2010, however, Finnish label Hype put out a Hangmen compilation and that prompted a full reunion. *Cactusville* is, typically, composed of 12 slices of sleazy, snotty punk-glam excellence. Fans of the Dead Boys, Fear and the New York Dolls will lap this up. — **Brett Callwood**



8

Chemical Diary

Equalizer

Never Die Records

Producers: Dudee and Roland Numbers

Dudee and Roland Numbers are Texas brothers who crafted this little gem of makeshift rock and blues via the legendary Capitol Studios in LA. The production is sparse and lean and gives this album a streamlined feel. The duo set their vibrant, yet somewhat monotonous sound around sequenced drums that keep the groove in gear. Highlights include the Lou Reed-like “A Kiss,” the Dylan-esque “Emotional Roller Coaster Ride,” the catchy Thorogood-inspired “I Can’t Help Singing the Blues” and the band’s personal story “Year Round It’s Warm and Sunny.” Their rawness is reminiscent of early work by The Black Keys. — **Eric Harabadian**



7

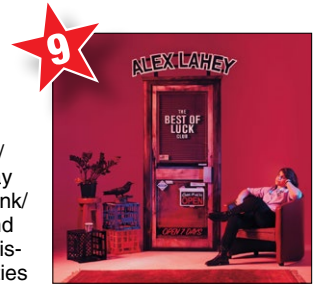
Alex Lahey

The Best of Luck Club

Dead Oceans

Producer: Catherine Marks

Australian Alex Lahey has blessed 2019/ tore it apart in a grungy and skeptical way with *The Best of Luck Club*. This pop-punk/ alt-rock album is perfect for slouching and brooding alone on public transit (see: “Misery Guts” and “I Don’t Get Invited to Parties Anymore”). Lahey has a knack for taking bizarre verse-by-verse turns, as in “Don’t Be So Hard On Yourself.” More than an angsty bard, Lahey also sneaks in sincere ballads, “Unspoken History” and “Black RMs,” and sweet indie-pop shoutout “Isabella.” Guitar-heavy in the best way, *The Best of Luck Club* scratches out of genre boxes and stretches out like a dream. — **Elena Ender**



9

Nas

Lost Tapes 2

Mass Appeal/Def Jam

Producers: Various

Lost Tapes 2 is an eclectic, overextended compilation album of “lost” music that Nas recorded over the last 13 years. On the upside, this release hits the mark with tracks like “No Bad Energy,” “Vernon Family,” “The Art Of It,” “Highly Favored” and “Queens Wolf” among a couple of others. Unfortunately, though, *Lost Tapes 2* misses on the majority of the album. Maybe Nas had a good reason (at the time of their original recording) to put these songs on the backburner; and being a tenured, well-established artist, he should reconsider his decision to give the fans certain songs from his vault. — **Adam Seyum**



7

A Bad Think

The Savior

Windmark Records/The Orchard

Producers: Michael Marquart and Dave Way

Singer-songwriter, multi-instrumentalist, producer, auteur; these are all the hats worn by visionary artist and sole member of the band A Bad Think, Michael Marquart. Under that moniker, he’s created a plethora of thoughtful and engaging albums. The latest in his series follows 2014’s Grammy-nominated *Sleep*, with this current double album. The palette for this melodic raconteur blends virtual and surreal worlds, with dark and moody tapestries and colors. Shades of the Alan Parsons Project and Pink Floyd coupled with dashes of AI Stewart and modern Americana create a grand and epic audio experience. Enjoy the ride. — **Eric Harabadian**



9

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



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NEW MUSIC CRITIQUES



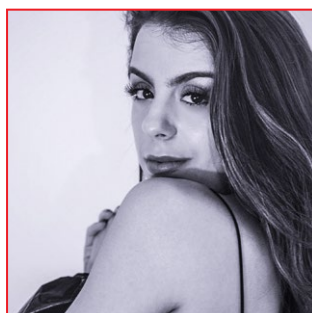
SNEW

Contact: curtis@snewyou.com
Web: snewyou.com
Seeking: Booking, Film/TV, Distribution
Style: Hard Rock/Classic Rock

Rockandrollllllllll!!! SNEW are as fun as they are familiar, a rock outfit whose balls-to-the-wall frontman Curtis Don Vito delivers with a tongue-lashing style that never quits. "Ur Freaking Me Out" and "Holy Hell" exemplify what the band can do, right down to the songs' melodic touches and fiery fretwork. Just as important, the whole band swings mightily. More downbeat than the other songs, "Acetylene Queen" doesn't deliver the impact of the previous two, but it's just as crafty in structure and arrangement. The production wisely leaves plenty of room for lead vocalist to dominate while enabling the rest of the band members to contribute. We especially like the group vocal-shout that rallies "Holy Hell" to its finale.

Production 8
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 8

SCORE: 7.6



Laela Giovanna

Contact: management@laelagiovanna.com
Web: laelagiovanna.com
Seeking: Label, Booking, Film/TV
Style: Pop/R&B

Laela Giovanna is a Philly-based artist who feels her songs deeply and is fully invested in each of her performances, presenting the songs with a smokey tone and sonic sophistication that makes them radio-friendly. Piano ballad "I Believe In You" is especially emotive as she testifies to her lover "You are a work of art." Same goes for the acoustic guitar-laced "I Won't Pick Up." Piano again sets the tone for "Nightflight," where she expresses lovesick emotion. Pop/R&B listeners will notice a nod here and there to other artists who have graced the charts over the past few years, going back even to Destiny's Child. But Giovanna's work has enough of a modern edge to make her eligible for current playlists.

Production 8
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 7.8



I.L.Y.A.

Contact: mgmt@ileaveyouamazed.com
Web: ileaveyouamazed.com
Seeking: Label, Booking, Film/TV
Style: Electro-Pop

There's equal amounts of promise and problems with these recordings by dance-pop artist Ilya, not the least of which is the Manhattan-via-Moscow artist's heavily accented voice as he raps/sings his lyrics. It's a huge handicap to overcome and these Euro-dance recordings suffer for it. Still, there are aspects that show promise. "Pour It Out" and "Can't Wait Forever" demonstrate a gift for hooks and melodies. Perhaps they'd even lure a talented singer to take the mic and elevate the songs? Well, that seems to be exactly what happens on "Show Me Your Beauty" where Ilya is joined by Tracy Esu, who basically makes the song her own thanks to her terrific vocal power. Keep working, comrade.

Production 7
 Lyrics 7
 Music 7
 Vocals 6
 Musicianship 7

SCORE: 6.8



Better In Black

Contact: 1stmynd@gmail.com
Web: soundcloud.com/better-in-black
Seeking: Label, Booking, Reviews, Playlist
Style: Hip-Hop/Neo Soul

Detroit brother/sister duo Junii & Natrol Black caught our attention with their brand of hip-hop, which delights in taking chances by contrasting competing elements for a cool, edgy result. The lulling, hypnotic and sometimes dissonant "Longwayhome" begins with what becomes the song's chorus/hook, "...skydive until I'm halfway home." Both siblings alternate at the mic, dropping flows that are by turns brisk and methodical. Junii's turns are at first beguiling and then bristling. The production shows a musicality that we like—for instance, the relentless metallic chiming in "Drought." Our favorite is "Willow Tree" with its desolate beat that is not only eerie and spacey, but includes a jazzy piano, too.

Production 8
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0



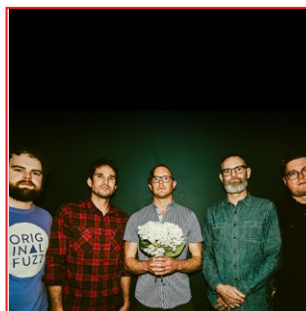
Zach Maxwell

Contact: bri@herceativemedia.com
Web: zachmaxwellmusic.com
Seeking: Booking, Publishing, Film/TV
Style: Electro-Pop

We're thoroughly impressed by Zach Maxwell's crafty, catchy songs outfitted with the kind of audio bling that pop/r&b/edm fans love. If you dig pop music that is thoroughly modern and machine-generated—where the icing IS the cake—Maxwell is your man. Each song is topped by a party-hardy falsetto, whether it's the artist's solo voice or his "group" vocal effect. It's what makes "Girl Like You" and "Candy Man..." infectious winners. And anyone still looking for a summer song to get their pool party started, check out "Wonder of the World" where Maxwell's machinery churns out layers of sound including piano, trumpet, Indian chant. Equally at home in Club or catwalk....

Production 8
 Lyrics 8
 Music 8
 Vocals 9
 Musicianship 8

SCORE: 8.2



Instant Empire

Contact: instantempireband@gmail.com
Web: instantempireband.com
Seeking: Label, Distribution
Style: Indie Rock

A throbbing, possibly sinister synth gives way to a bright, synth-rock tune, and just when you think you're gonna get a typically catchy confection ("Sugar Sweet"), Instant Empire throws you a wild curve that's much more compelling. The singer commands the mic in a sing/speak voice, the guitar kerrangs behind him as the synth howls. It's a most unusual song that's a prelude to the out-of-the box (yet memorable) songs that follow. The solemn, serious and affecting "Impossibly Perfect" has a British vibe and cool guitar tone, while "Black Moon" is powered by spry, upbeat energy and alluring echo effects underneath that make the song a winner. Heck, this whole Denver-based enterprise deserves attention.

Production 8
 Lyrics 8
 Music 8
 Vocals 9
 Musicianship 8

SCORE: 8.2

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.



The Statistics

Contact: becky@bigpicturemediaonline.com
Web: soundcloud.com/the-statistics
Seeking: Label
Style: Indie Rock

The Statistics come at you with a garage-band intensity, a terse, no-gimmicks attack that'd make Jack White proud. In fact, maybe Mr. White should call these Cannucks who've already won a top award at the recent Toronto Indie Music festival. "Sparks In The Night" is crafty, catchy and bursts from the speakers with plenty of indie-rock energy—and we like Darby Yule's vocals, which sit high in his throat. "Maryanne" is a tribute to a childhood sweetheart that has power-pop touches. But just when you thought you could pigeonhole this band, there's the yearning "True North" which is infused with classic c&w guitar twang and sweet lines like this: "My soundtrack that summer was your voice in the breeze."

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

SCORE: 7.8



Chevy Quis

Contact: chevyquis9183@gmail.com
Web: chevyquis.com
Seeking: Press, Booking
Style: Hip-Hop

LA via Minneapolis artist Chevy Quis has an ambitious vision for his music, which melds a bunch of elements, both musically and vocally, perhaps too many at times. "Shotgun" is an example of this as it starts with a sexy, steamy intro then describes a typical night behind the wheel with his gun and his girl by his side. The song has an interesting beat and flow with a busy vocal interplay that never lags. This complexity of voices ramps up in "Light Up The Gas" though the echo effect is distracting. It's an unusual recording and we like the piano figure that plays underneath. Best one for us, though, is the socio-political "Have Mercy," where a female choir delivers the song's hook. We urge this artist to simplify his production.

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

SCORE: 7.6



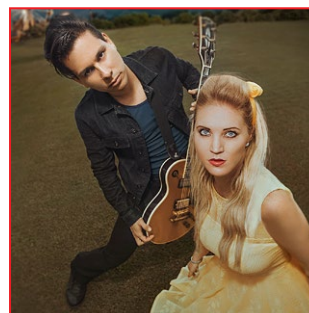
Nikki Star

Contact: redhoganyrecords@aol.com
Web: nikkistarmusic.webnode.com
Seeking: Label, Film/TV, Publishing
Style: R&B

Singer-songwriter Nikki Star is gifted with a pretty voice that can sustain a note and also summon extra power and vibrato when needed. She also, however, tends to flat out, and it's something a skilled producer could remedy. But that's just one of the problems affecting her music. On "Latin Love Remix" Star not only sings a moment or two off key, but what we could hear of her lyrics are pretty cliché. The song grows tiresome after about minute, with three more to go. Turns out Star has a songwriting formula that she sticks to. And she seems to be using store-bought beats that are primitive, monotonous and cause the listener to lose interest. Her voice deserves better and we urge this artist to find a songwriting collaborator.

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

SCORE: 6.8



BlueAshes

Contact: beatrice@empkpr.com
Web: blueashesmusic.com
Seeking: Reviews, Booking
Style: Hard Rock

Florida-based duo of singer Shila and guitarist Alexis have put together a solid collection of tunes heavily steeped in the classic swagger that fans of the hard rock genre know and love. Think Van Halen, Zakk Wylde. Shila brings a deep tone and gritty attitude to songs like "Walking Solo," which sports plenty of heavy riffs and a terse no-nonsense axe solo that's note-perfect, nice and precise. Shila again shows that her voice is an ideal match for this kind of material on "Broken Love," as she demands truth from her lover. Though "Fire of Madness" is not a catchy as the previous two, we like the step-down chorus and the softer tone of her voice here. Overall, this is solid, straight-ahead, metal-clad rock.

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

SCORE: 7.4



Peachy

Contact: sam.speakman@hotmail.com
Web: outtasight.com
Seeking: Label, Sync
Style: Ambient, Film/TV Score

UK composer Peachy makes a solid case for his ability to craft themes that will complement various visual sequences. With its surging, slicing synthesizers we can definitely envision "MOOD" as an excellent fit for a rural murder mystery series. "Doze" is anything but sleepy. In fact, for this vibrant, dynamic, urban theme Peachy deploys a panoply of keyboard colors and textures, including "trumpet" and "organ." The complex composition "Wake The Kids" has a spacey intro and a pinging bassline along with siren-like synths that fly by the listener to a sudden, abrupt conclusion. There's enough variety here, including an effective use of "strings," to suggest that Peachy is ready for an assignment.

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

SCORE: 8.0



Goodnight Suzie

Contact: scott@powderfingerpromo.com
Web: goodnightsuzie.com
Seeking: Booking, Film/TV, Distribution
Style: Indie, Pop

Seattle duo Suzie & Ben Bradford will please any listener who's looking for bright, upbeat, refreshingly straightforward material performed with a skill and subtlety that serves each song. The bright, pop-y, melodic "Sunkissed" is a vivid scrapbook of everything you love about summer. A cooler vibe prevails on "Redheads & Scorpions"—artists who've played to a hard-drinking, roadhouse crowd will relate to this one, though perhaps Suzie, who's gifted with flawless pitch and intonation, could pepper some phrases ("As long as we can drink, we don't care.") with a bit more attitude. "Cookie Cutter" unabashedly celebrates the simple life "where dogs and babies roam." Suzie's voice is a perfect fit for this song.

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

SCORE: 7.8

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

Big Momma's Rib Shack Pasadena, CA

Contact: DougDeutschPR1956@gmail.com

Web: VanessaCollier.com

Players: Vanessa Collier, sax/vocals; C.C. Ellis, bass; Nick Stevens, drums; Josh Solomon, guitar; Matt Daspit, keyboard

Material: Vanessa Collier is a unique contemporary artist belting out the blues like no other. The tunes are suggestive of old and weary blues progressions that are ingrained in our minds, but are miraculously brought back to life with the help of a saxophone and some great accompaniment. The songs are mostly toe-tapping upbeat tunes like "Love Me Like A Man," but even the slower ones are incredibly uplifting as Collier played a two-hour nonstop show that had the crowd squirming in their seats wanting to dance.

Musicianship: Incredible musicians backed Collier, who is no slouch when it comes to performing in front of a crowd. The rhythm section was at first a bit off but when they shook off the cobwebs they made the show happen in a big way. Just as impressive was Solomon as he started the show off with a juicy guitar solo in "Whiskey and Women" that, when he was done, had everyone else trying to squeeze the juiciness out of their own instruments. The song turned into an all out jam session as Daspit and Stevens joined in the festivities to show off just enough to get everyone's attention all the while letting Collier frost the cake with her vocals and sax combination.

Performance: The performance was superb as great audience interaction kept things very



VANESSA COLLIER

PIERCE BROCHETTI

interesting. Kudos to the sound guy who had the sound dialed in from the very beginning, and that in turn let the musicians do their "thang." And they really did do it; "their thang" was off-the-chain entertaining and enjoyable as the saxophone, the most distinctive element in this band, kept things really clean and fresh. Exceptional soloing from all the other members kept things bright and alive as Collier danced around the stage and smiled at the audience. There aren't too many female-fronted sax blues bands around and that made the whole performance fresh and engaging.

Summary: Vanessa Collier is a superb saxophone player and frontwoman playing

upbeat tunes with a very strong blues band. They layer their songs ever so sweetly with guitar, keys and sax and they ice each and every song with superb vocals. Collier tells her story with the help of her friends and she tells it good. The little things is what made this a great evening of music, just like her story in "Sweatin' Like A Pig, Singin' like An Angel" where she tells of her time in Louisiana in the middle of summer one year and having to do a show. "Percolatin'" summed up the night right—very colorful songs with beautiful saxophone, guitar and keyboard riffs sitting pretty atop a great rhythm section. Vanessa Collier treated us all to a very entertaining evening.

— Pierce Brochetti



THE VIGNATIS

MARK SHWOLICH

The Saban Theatre Beverly Hills, CA

Contact: contact@thevignatis.com

Web: thevignatis.com

Players: Fabrice Vignati, vocals, guitar; Tracy Vignati, vocals, clarinet; Geoff Rakness, upright bass; Hal Rosenfeld, drums

Material: The Vignatis are a unique duo, describing themselves as "Gypsybilly," a "Gypsy Jazz a la Django Reinhardt, Country, Rockabilly and Jazz" band. Gypsy jazz and rockabilly seem to be the two styles that are most evident in the material. At this show, the songs were tight melodically—an obvious

strength in songwriting—but at times, it felt like too much at once. There was a deep need for clarity of parts, and variety in tone. An exercise in restraint may be what's needed to take The Vignatis to the next level; playing with arrangements to find new ways of telling the story could make the difference. A song with an acoustic guitar, conga drums, or bowed bass would be a refreshing addition.

Musicianship: The Vignatis have created a sort of jazz jam band, with a rockabilly style that may once have been considered a lost art but continues to thrive. Fabrice is a talented guitarist with a mastery of his instrument; Tracy

is a show woman with a gorgeous voice, and her clarinet stylings made for a refreshing experience. The rhythm section held down the fort expertly. Rakness especially was top-notch, giving every bit of his energy to his performance. The band itself showed terrific stage energy, but it would have been great to see a bit more interaction from our leads.

Performance: Unfortunately, there were some dramatic technical difficulties at the start of the set. Despite this, the band forged ahead and played what they could, showcasing a high level of professionalism. Once the band began, the energy in the room spiked with it. There was no lack of entertainment from this four-piece. Despite this, I found myself tired by the middle of their short set. Tracy did a good job of introducing some of the group's songs, but more practice and clarity would make the show smoother.

Summary: Tracy and Fabrice have something unique on their hands: true, impeccable talent and the ability to carve a niche in a genre that may be entirely their own. The caveat is that the genre is rigid, locked in a certain feeling that demands familiarity at the same time as it demands ingenuity. That being said, their audience will not be sad if they slow the set down. All the parts are in place; the next step is to generate a seamless sound.

— Kara Bradford



Dipiazzas Long Beach, CA

Contact: musicodifor@yahoo.com

Web: valdiviax.com

Players: Chucho de la Muerta, vocals, guitar, programming; Kage, vocals, drums; Bob Byrnes, bass.

Material: What the unholy hell? We wandered into Dipiazzas in Long Beach on a Friday night, an off-the-beaten-path pizza restaurant-meets-divebar, and were greeted by the sight of three

musicians in full-on makeup and elaborate costumes. They were performing to a bunch of seated attendees who were cheering the insanity in front of them between bites of gooey cheese. More about the theatricalities soon, but the music was equally confusing.

At times, they sounded like a fairly standard barroom blues rock outfit, heavy on the Hendrix vibe. On their website, they claim that they have a sound reminiscent of Nine Inch Nails, Garbage and Screamin' Jay Hawkins, but we're not hearing that. Sure, they employ some

electronic tools, including drum machines, but not enough to carry the music into the realms of "industrial." The songs are just too traditionally structured, and ordered, for that. At their best, they wander into goth-rock and post-punk territory, with a couple of tunes that bring Killing Joke and even Sisters of Mercy to mind.

Musicianship: We don't really know what's going on under the masks, but the two men flanking Chucho de la Muerta are clearly accomplished, experienced musicians. The bluesy, crunchy guitar work is expertly executed, while de la Muerta pulls off some glorious tribal beats with those drum pads, front and center. The feeling is that these three musicians have been around for a while, and at one point one of them said, "What about if we do THIS?"

Performance: Clearly, this is where they really excel. We have a guitarist wearing some sort of *Mad Max*-style skull/gas mask, and a bassist who looks like some sort of Satanic priest (horns and all). It's a warm evening, so kudos for performing in a busy room, near a kitchen, wearing all that rubber and leather. Meanwhile, de la Muerta is kitted out like a female samurai warrior. It's all very eye-catching and unforgettable.

Summary: Valdivia X have clearly put a lot of work into the spectacle, and it's working in so far as they're getting attention they might not otherwise get. There's a bit of a mismatch between the imagery and the tunes, which aren't nearly as dark or even as epic as the show suggests. But still, a good time was had by all. — **Brett Callwood**

Bar Lubitsch West Hollywood, CA

Contact: janvianand18@gmail.com

Web: janvianand.com

Players: Janvi Anand, vocals, acoustic guitar

Material: When Janvi Anand plays live shows in America, he is truly free, a notion that was foreign to him as a child living in his native country of India. It was not until Janvi moved to Los Angeles in 2015 that he was able to fully ingratiate himself in the LBGQT community and publicly express his romantic feelings through music. Pop-rock songs like "440 Volt Bulb" tell the stories about his pursuit of love. Over the course of the past four years Janvi Anand has released one EP (*Inside These Pages*) and a full-length album (*Faces of Love*). These love songs range from alternative rock to indie and acoustic pop.

Musicianship: Although Janvi's studio recordings usually encompass a variety of musical instruments as well as contributions from various co-writers, he typically performs live music in a stripped-down acoustic setting with just a guitar. This original material is further enhanced by the gender ambiguity of his vocal register.

It's a beneficial trait that makes his voice comparable to singers like Olly Alexander (from Years & Years) and Linda Perry. A good example of this versatility is his live performance of the ballad "Come Home." Structured in a style similar to "Hero" by Enrique Iglesias, Janvi switches vocal octaves



from his low vocal register to his falsetto during the second chorus of this song.

Performance: Janvi Anand performed an intimate acoustic set within the friendly confines of Bar Lubitsch in West Hollywood. He was accompanied by one of his most consistent music collaborators, violinist and piano player Noor Che'ree. One of the first songs that Janvi sang was "Fool To Want You." He explained to the audience that he became inspired to write this song after he officially came out to his mother. The sincerity of this performance set the mood for other emotional renditions like "Fall in Love," a soft rock composition about allowing oneself to fall in love without any reluctance.

Summary: This event marked the eleventh and final show of Janvi's American tour. He bared his soul throughout this live music experience while also expressing his societal views in a lighthearted manner. Toward the end of this show, Janvi encouraged the live audience to dance and clap while he sang a song called "To Be Your Husband I Will Be Your Wife," a track about gender stereotypes. Moments like this created an atmosphere that was fun and interactive. So, when a random audience member jokingly yelled out a request for Janvi to "sing the blues," he happily obliged the crowd with an upbeat version of "Ain't No Sunshine" by Bill Withers, a nice way to close out the evening.

— **Miguel Costa**

The Whisky A GoGo West Hollywood, CA

Contact: mitch@thedivined.com

Web: thedivined.com

Players: Brett Copeland, lead vocals; Mitch Micoley, guitar; Joe Perez, guitar; Gabe Maska, bass; Alen Toka, drums

Material: The Divined aren't your run-of-the-mill, straight-ahead rock band. This high-octane group—borne out of a “cosmic” musical connection between singer Brett Copeland and guitarist Mitch Micoley—is all about the bigger picture. Despite only playing a handful of shows together, The Divined managed to land a coveted opening slot on The Whisky's famed Ultimate Jam Night, which regularly features some of the city's finest session and touring musicians.

Micoley remarked that he isn't interested in slugging it out on the local band circuit with this outfit, and his plan is to fast track them right out of the gate. With an attitude like that, it's entirely possible, especially considering that The Divined carry themselves like seasoned pros, and all the members have at one point or other been a part of successful bands.

Performance: Copeland's energy, vocal execution and stage presence strangely echo that of Jim Morrison, and playing on The Whisky stage that The Doors cut their teeth on so many years ago just made it all the more fitting. He had all the right moves; flexing with the mic stand, peeling off his shirt to reveal a chiseled



physique, and playing it up to the cameras as photographers snapped away. It's everything you'd expect to see out of the frontman of a rock band, but without the pretention.

The Divined's catchy melodies and adrenaline-pumping rhythms made even the most Hollywood arm-folders nod their heads, and they certainly aided in whetting the audience's appetite for the entertainment to follow.

Musicianship: Despite it being only their third show together as a band, you'd swear The Divined have been playing together for years. Bassist Gabe Maska has energy for days, Micoley and guitarist, Joe Perez are perfectly in

sync with drummer, Alen Toka, and Copeland oozes confidence and rock & roll swagger.

Summary: The Divined are downright fun, never once skimping on energy or melody. This band is doing all the right things, positioning themselves for a fruitful career as evidenced in their venue selections, promotional efforts and long-sightedness. If they continue on this road with that same fervor and tenacity, they'll definitely find a home on the festival circuit and on rock radio. They're not reinventing the wheel by any stretch; they're a solid rock band with good songs and the drive to succeed.

— Alexx Calise



The Hotel Café Hollywood, CA

Contact: info@mpressrecords.com

Web: rachaelsage.com

Players: Andy Mac, drums; Kelly Halloran, violin, background vocals; Rachael Sage, keyboard, guitar, lead vocals

Material: With probing, diary-like lyrics, Tori Amos-esque vocal delivery and a self-assuredness on stage that only comes from years of being on the road and pounding the pavement, the effervescent Rachael Sage calls to mind the empowered female singer-songwriters who reigned over the '90s pop

charts (namely Natalie Merchant, Paula Cole and Jewel). The indie queen and road warrior has a collection of music as vast and impressive as her CV, and is a mini-mogul of sorts, spearheading her own label of over 20 years, Mpress Records, and touring with the likes of Beth Hart, Ani DiFranco and Howard Jones.

Musicianship: Sage and her accompanying band, the Sequins are extremely tight and professional, and from the looks of it, have also been performing for many years together. Andy Mac's drumming is perfect; very solid and non-invasive, and Kelly Halloran's violin adds such a nice, extra flavor to Sage's music. Impressive

also is Sage's adeptness at keyboard and guitar. While she seems most at home behind a piano, her switching up instruments and even performing a few songs a cappella kept the audience guessing, and made for a far more entertaining watch.

Performance: Perhaps one of the most memorable and fun aspects of Sage's show would be her use of color (in both her fashion and music). From her iridescent jacket and unicorn sunglasses to her bouncy, sing-song-y melodies, this performer truly lights up the room in every sense. Among the standout tunes of the evening was the uplifting “Alive” and “Spark,” but there was something about “This Darkness,” which seemed to be the odd man out during the set, and it evoked a deep, almost chemical reaction. The forlorn, gypsy-like tune employed a somber, wah-effected violin throughout, and showed a much more vulnerable side of Sage that the world should really see and hear more of. She closed out the evening with an animated spoken-word piece, “Hit Song,” that for a moment made you feel as if you were watching a performance at a Beat Generation-era club in New York, where she actually hails from.

Summary: Rachael Sage is an artist who truly commands respect, whether or not her music is your cup of tea. A completely self-made woman, this admirable artist has forged a successful career in a completely tempestuous and unpredictable industry, and she still manages to find the time to paint, fashion her own clothes, and involve herself with a variety of different charities. Contrary to her recent album title, Rachael Sage is anything but myopic. — Alexx Calise

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- **Chris Sampson**, Vice Dean for Contemporary Music, USC Thornton School of Music



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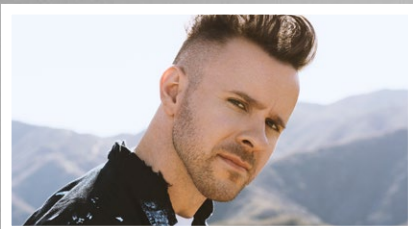
- **Kate Craig**, VP A&R Warner Bros Records



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BENJAMIN THOMAS

The Hotel Café Hollywood, CA

Contact: Andy@wyotheband.com

Web: Wyotheband.com

Players: Andy Sorge, singer, keys; Scott McKay Gibson, acoustic guitar, background vocals; Pelle Hillstrom, electric guitar, background vocals; Tony Martinez, bass; Jeremy Miller, drums

Material: WYO, a group originating in Jackson Hole in the state of Wyoming, play an energetic mix that wavers between '80s anthem style

rock-pop, ballads about relationships and long-note space cadet-style tracks, combining multiple elements of these as one in "Hold on Tight." Their songs come packed with power. The music could wake you and get you through a groggy, traffic-filled commute. "On Your Own," off the new album *Changes* released in May, has an inspirational break-up vibe with a Springsteen-ish undercurrent. The music provokes restless leg syndrome.

Musicianship: The band has a heavy sound drawing inspiration from many sources. For

example, "Moonlight" reminds one of Echo and the Bunnymen if Echo had a raspier singer. While centered around their main singer, each member has an opportunity to share the stage symbiotically and highlight their abilities. Most tracks have bumping bass line, guitar shredding, harmony acoustic guitar and quick-paced and powerful drumlines. They throw in the occasional harmonica and tambourine to mix things up within their consistent ballad sound.

Performance: WYO is tight-knit and musically positive. In "Nothing But Love," the high point crescendos were hit well in unison. They performed energetic and upbeat music that, put together through their love-focus, could be part of a soundtrack to keep a significant other. The band members vibed off each other in buildups as they got louder and the vocals were usually distinctly audible. They had good rapport and brought Wyoming through lyrically, singing "it's a hard life," amid discussions of snowball fights under tram towers.

Summary: WYO are a friendly group who produce uplifting, rockin' music fit for a stadium with a sound bigger than an intimate, dimly-lit venue. The band was engaging and did their best to bridge the gap between their musical style and the space-constricted stage. Overall, WYO are great musicians making a fun show and their music is primed for larger venues where they'll best be able to showcase their talent.
— Benjamin Thomas

The Delancey New York, NY

Contact: Beatrice@empkptr.com

Web: gregoryharrington.com

Players: Gregory Harrington, violin; Ehud Asherie, piano; Dustin Kaufman, drums; Dan Montgomery, bass

Material: Already an established artist on the classical circuit, Ireland native Gregory Harrington has never shied away from venturing into uncharted territory. In his latest project, "Without You," which he showcased with his trio, Harrington explores the jazz and pop world, performing heavy-hitting classics like the Gershwins' "Summertime," "Autumn Leaves" and Dave Brubeck's "Blue Rondo À La Turk." It's often tricky when a musician transitions to a new genre; however, Harrington puts his own spin on the material while capturing the songs' essence. Targeting selections to have broad appeal, he still performs them from a fresh perspective.

Musicianship: The command he has over the instrument gives Harrington the freedom to focus on the finer points of the performance. Backed by three talented side men, the trio, together with Harrington, seamlessly merge with precision, timing and phrasing. Each player gets their moment in the spotlight at the appropriate juncture.

Performance: Harrington's presentation struck a delicate balance between the artist as central and maintaining the integrity of the music. Dazzling as his playing was, with humility intact, Harrington credited the great authors of the material along with a brief backstory of what the songs meant to him and why he chose them. For those craving something from the Irish repertoire, Harrington



MARK SHWOLICH

delivered with his final number, "Parting Glass," a bittersweet but still uplifting song of farewell—a perfect way to close the set—and his timely parting words: "Meet me at the bar!"

Summary: If this was your first time hearing Harrington, you would never suspect that

this repertoire was new to him. His level of musicality, masterful technique and hunger for experimenting with new styles will cast a wider net, bringing in more fans who have varied tastes. The only downside of the show was that it had to end! — Ellen Woloshin

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How to Submit: Mail Cd to address or email Soundcloud links

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Burbank, CA 91505
626-304-1698, 800-322-7879
Email: info@5alarmmusic.com
Web: 5alarmmusic.com

35 SOUND

P.O. Box 217
Pacific Palisades, CA 90272
310-454-1280 Fax 310-454-3443
Email: gmarq@35sound.com
Web: 35sound.com
Music Supervisors: G. Marq Roswell, Carter Little
Credits: Man With the Iron Fists, Half the Sky, Birth Story, The Bronx is Burning
How to Submit: no unsolicited material

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1416 N. La Brea Ave.
Hollywood, CA 90028
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Email: air-edel.co.uk
Web: airedel.com
Credits: see web
How to Submit: does not accept unsolicited composer submissions

Additional location:

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How to Submit: accepts CDs only, (no MP3s) or WAV files

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Web: bigsoundsintl.com/contact.htm
Music Supervisor: Jonathan Hafter
How to Submit: no unsolicited material accepted

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Email: info@blindlight.com
Web: blindlightmedia.com
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1800 Bryant St., Ste. 104
San Francisco, CA 94110
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Web: rightsworkshop.com
Contact: Brooke Wentz
Comments: Music director for ESPN, TechTV, Time's Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience. MBA.
How to Submit: submissions@rightsworkshop.com

Additional location:

1438 N. Gower St., Box 83
310-439-1290

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Contact: Ralph Sall

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Credits: Warner Bros., Paramount, Deluxe Laborites, Technicolor etc.
How to Submit: see online "FAQ"

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So. Pasadena, CA
Email: contact@chopshoprecords.com
Web: chopshopmusic.com
Contact: Alexandra Patsavas
Credits: Wonder, Dynasty, A Futile & Stupid Gesture, Runaways, Riverdale, Shades of Blue
How to Submit: no unsolicited material

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Contact: George McMorrow
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New York, NY 10001
212-627-8767 Fax 646-349-1110
Email: jim@clearsongs.com

Web: clearsongs.com/contact.html
Contact: Jim Black
Credits: HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight
How to Submit: no unsolicited material

Additional location:

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Los Angeles, CA 90048
323-419-3898 Fax 646-349-1110
Contact: Gabe Hilfer
Email: gabe@clearsongs.com

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Music Supervisors: Margaret Guerra Rogers, Kelly Bennett
Credits: Real Women Have Curves, Price of Glory, Tortilla Heaven, For Love or Country, etc.
How to Submit: no unsolicited material

CREATIVE CONTROL

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Email: info@creativecontrolent.com
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How to Submit: Email before sending material

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17153 Rayen St.
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Credits: My Super Ex Girlfriend, Mr. & Mrs. Smith, Ghosts of Girlfriends Past, Just Like Heaven, Failure to Launch, Watchmen, Video Games Live
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Email: claire@claireandcompany.net
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Contact: Claire Worch
Comments: work with various filmmakers
How to Submit: no unsolicited material

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Email: janet@goodnightkiss.com
Web: goodnightkiss.com
Contact: Janet Fisher
Credits: HBO, Showtime, NBC
How to Submit: please see web

HAIKU ENTERTAINMENT

P.O. Box 16215
Beverly Hills, CA 90209
Email: haikuent@aol.com

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678-849-7444
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Web: hdmusicnow.com
Contact: A&R
How to Submit: email streaming links only

IDM MUSIC

36 Lisperand St., 2nd Fl.
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212-695-3911
Email: info@idmmusic.com
Web: idmmusic.com
Comments: Music licensing and music

clearance, music representation; master and publishing, music supervision, catalogue and copyright admin.

Credits: ABC, BBDO, CBS, Disney, Fox, HBO, MTV, Showtime, Grey Worldwide, NBC - check site for full list.
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Web: SylvesterRivers.com
Contact: Sylvester Rivers
Music Supervisors: Sylvester Rivers, Paul Riser

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Los Angeles, CA
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Email: info@inaudibleprod.com
Web: inaudibleprod.com
Music Supervisors: Peter Afterman, Margaret Yen
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Urband & Lazar
Los Angeles and London
323-230-6592
Email: help@urbandlazar.com
Web: Urbandlazar.com
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Email: patty@machinehead.com
Web: machinehead.com
Contact: Patty Chow Dewey
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Email: info@michaelwelshprods.com
Web: michaelwelshprods.com/about.php
Contact: Michael Welsh
Comments: Music searches and clearances.

Credits: Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes
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Web: mikeflicker.com
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Web: morris-young.com
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Email: david@themusicbridge.com
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Web: naxos.com
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1433 6th St.
Santa Monica, CA 90401
310-550-0124
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Contact: Evyen Klean, music supervisor; PJ Bloom, music supervisor
How to Submit: We do not accept unsolicited music submissions.

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718-789-1689
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Credits: The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors
How to Submit: Email submission request

REEL SOUND, INC.

818-618-REEL (7335)
Email: reelsoundinc@aol.com
Web: reelsoundinc.com
Contact: Michael Becker
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RIGHTS WORKSHOP, THE

1800 Bryant St., Ste. 104
San Francisco, CA 94110
415-561-3333
Email: submissions@rightsworkshop.com
Web: rightsworkshop.com
Contact: Maryam Soleiman, Brooke Wentz

Credits: La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & Daniel Johnston, American Hardcore
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1525 Aviation Blvd., Ste. 1000
Redondo Beach, CA 90278
818-505-9600
Web: smcartists.com
Contact: Otto Vavrin II
How to Contact: call before submitting

SONG & FILM, LLC

4079 Governor Dr. Ste. 185
San Diego, CA 92122
802-279-3233
Email: Glorytvfilm@gmail.com
Web: song&film.com
Contact: Glory Reinstein
Comments: One-Stop song licensing for independent artist; S&F has placed songs in TV shows including NetFlix, film, and sport networks and events.
How to Submit: send link with up to three of your strongest songs to glorytvfilm@gmail.com

SONGFINDER

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

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310-260-1023
Email: info@soundtrk.com
Web: facebook.com/
SoundtrackMusicAssociates
Contact: John Tempereau, Roxanne Lippel, Koyo Sonae
Music Supervisors: George Acogny, Anastasia Brown, Kathy Dayak, Jason Eldredge, Matt Kierscht, Frankie Pine, Michelle Silverman, Koyo Sonae
How to Submit: no unsolicited material

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

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

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

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

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

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

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

VERSUSMEDIA
Web: versusmedia.com
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Email: albinafle@gmail.com
Web: visualmusicservice.com

Contact: Rick Fleishman
How to Submit: no unsolicited material

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

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Los Angeles, CA 90021
310-441-8722
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
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Additional locations:
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Nashville, TN 37212
888-615-8729

1633 Broadway, 9th Fl.
New York, NY 10019
212-275-1729
915 West 100 South
Salt Lake City, UT 84104
800-554-6462

WJOY MUSIC SEARCH & LICENSING
2675 W. Grand Ave., Ste. 505
Chicago, IL 60612
773-276-9340
Web: wjoymusic.com
Contact: Joy Wellington Tillis
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818-842-2828, 310-560-2373,
702-435-0277
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Web: absoluteliveproductions.com
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Hollywood, CA 90038
323-461-3036
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Web: bellsound.com
Basic Rate: call for info

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

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

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Los Angeles, CA 90028
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Web: capitolstudios.com
Contact: Paula Salvatore
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Web: epscineworks.com
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305-754-7501

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305-754-7501

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Web: conwayrecording.com
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Credits: Residue, Hayride2, Night Claws, Songs of Liberty, Convergence, Tokarev
DEEPMIX
1510 Oxley St., Ste. H
South Pasadena, CA 91030
323-769-3500
Email: brad@deepmix.com
Web: deepmix.com
Basic Rate: call for info

EASTWEST RECORDING STUDIOS
6000 W. Sunset Blvd.
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Email: candace@eastweststudio.com
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Web: themusiccollective.com
Basic Rate: call for info

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

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

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Email: info@sottovocestudio.com
Web: sottovocestudio.com
Basic Rate: call for info

SOUNDBATH MUSIC & SOUND
310-990-0202
Web: soundbath.com
Basic Rate: call for info

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

STOKES AUDIO RECORDING & POST
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Tarzana, CA 91356
818-855-9759
Email: booking@stokesaudio.com
Web: stokesaudio.com
Basic Rate: call for info

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

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

THUNDER SOUND
 3123 S. La Cienega Blvd.
 Los Angeles, CA 90016
 310-829-4765 Fax 310-202-7475
Email: artwright@thunder-sound.com
Web: thunder-sound.com
Contact: Art Wright
Basic Rate: call for info

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

V GROUP, THE
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 Santa Monica, CA 90402
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Web: thegroup.net
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Web: wbsound.com
Basic Rate: call for info

WARRIOR RECORDS
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 Hollywood, CA 90028
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Web: warriorrecords.com
Contact: Jim Ervin
Basic Rate: email for information

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

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Web: wojahn.com
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 (323) 939-2951 fax
Web: worldsongnetwork.com
SKYPE: FordMusicServices
Artfordmusic@yahoo.com

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 Miami, FL 33025
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Web: epscineworks.com
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 312-649-1800 Fax 312-642-7441
Email: candice@golan.tv
Web: atomicimaging.com
Contact: Candace Gerber
Basic Rate: call for info

Additional locations:

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

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

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

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 312-329-1310
Email: ken.kolasny@sonixphere.com
Web: sonixphere.com

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

Additional locations:

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Email: joni@whitehousepost.com
Contact: Joni Williamson

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

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Web: worldsaway.tv
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 New York, NY 10016
 212-328-1111
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Web: cpdigital.com
Contact: Franco Fiore
Basic Rate: call for info

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 New York, NY 10036
 212-586-4822
Email: enyari@cineric.com
Web: cineric.com
Contact: Eric Nyari
Basic Rate: call for info

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 New York, NY 10001
 212-460-9600
Web: digital-arts.net
Contact: Axel Ericson
Basic Rate: call for info

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

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 Marshall Road, Suite 221
 Wappingers Falls, NY 12590
 212-598-3000
Email: harry@magneticimage.com
Web: magneticimage.com
Basic Rate: call for info

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 New York, NY 10036
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Email: info@mergecreativemedia.com
Web: mergecreativemedia.com
Basic Rate: call for info

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 New York, NY 10013
 212-924-7364
Email: info@mpny.tv
Web: mpny.tv
Basic Rate: call for info

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

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

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

Additional locations:

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 Farmington Hills, MI 48334
 248-553-4044
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 Venice, CA 90291
 310-844-1184
Email: info-la@yessian.com

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 Chattanooga, TN 37406
 423-622-1193 Fax 423-629-0853
Email: info@continentalfilm.com
Web: continentalfilm.com
Basic Rate: call for info

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

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 Austin, TX 78702
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4 Tips For Avoiding Getting Dropped By A Record Label

For a lot of people, securing a record deal seems like it is the equivalent of unlocking the door to fame and success. Having that kind of validation, and a (temporary) sense of security in an industry that is painfully unstable at times, can make it seem like that's job done. In some instances, that's true. However, just because it works a certain way for some people, doesn't mean it will work that way for you.

It's a difficult and finely balanced experience producing work under a label and, if not handled well, it's easy for something that started out so undeniably positively to turn sour and fall apart.

Record labels drop people all the time and that's the important thing to remember as you head into it. However, you don't need to sit back and cross your fingers that nothing goes wrong. Instead, you should be actively taking steps toward trying to ensure that you hold onto what you've earned for yourself. It requires some work and some knowhow, so here are four tips to get you thinking about this particular challenge to being signed to a record label.

See The Record Deal As The End Goal

Getting signed is a huge moment in the life of a band, producer or solo artist. It's a concrete signal that you have the potential to be a real success. However, people forget about that crucial word: potential. Having the potential isn't anything like having a guarantee; in fact, even post-signing, you're still fighting the odds. After you sign, that's when the real hard work begins.

The success of your music, your ability to connect with fans and the general public, is no longer only affecting you. You are responsible to the label to produce some serious work and that can be difficult since life post-signing is far more hectic, far less organically creative than it ever will have been when you were just riding the waves on your own before.

"Artists who get into their record contract thinking that it's the one-way ticket to fame are very rarely correct. Work rate and your ability to connect with your fanbase has never been more important than when you have the executives breathing down your neck," warns Jimmy Radcliffe, music writer at australian-reviewer.com/elite-assignment-help-review/ "Eliteassignmenthelp" and bestbritishessays.com/academized-com-review/ "Academized. Signing a deal has to be viewed as a stop along the road to success, not the final destination. Or, you risk getting dropped.

Be Highly Communicative

Artists by nature are not usually masters of organization. Though this isn't necessarily true all the time, it doesn't detract from the point that it is very important for you to be in frequent, clear communication with your label and anyone who has some sort of hand in your future as a signed act.

Labels are paranoid places that recognize the risk that they're incurring by pouring money and time into acts that don't necessarily guarantee them the kind of quality that they want in return. This paranoia can, if left unattended, grow into an unhappiness that could lead to the dreaded dropping.

The best way to alleviate your label's distress is to do all you can to reassure them that you are constantly working toward the mutual goals through good, honest, clear communication. Keep them up to date. The

longer you put off responding to an email or a call, the more likely it is that they are starting to think poorly of you. Don't take that risk—be a good communicator.

Speak Up

Music acts who are looking to get signed or who have just been signed quite often find themselves in a state of awe and a little bit of fear in the face of labels. And, even though some record labels do have a lot of power and a fantastic ability to influence the development and future success of the acts they pick up, it doesn't make them more important to your music than you, the creator.

"Label fear, that feeling of being so grateful that the big label would even consider picking up little old you and trying to turn you into a star, is one of the biggest reasons that artists get dropped. That air of fear can leave some less confident artists too caught up in gratitude to say something when they're not happy," says Scott Brown, entertainment blogger at ukservicesreviews.com/ukwritings/ "UKWritings" and top-canadianwriters.com/best-essay-services/ "Writing Services. Being able to express your problems or concerns with the direction that the label is taking things is a really important way to avoid any sort of a serious breakdown in communication and relations. Labels want to hear from you over these issues so that something can be done to make you happier and continue the upward trend.

Create And Commit To Projects, Then Deliver

One of the bumpiest transitions between unsigned and signed life is acknowledging that it's not going to be enough to just be working on music until it's finished and then releasing it, touring it and starting again. "Being a signed artist means constantly creating and releasing content. Sometimes that might be a single off your new album, but usually it means posting a behind-the-scenes video to social media, or making an appearance at an event," says Thom Alberts, journalist at studentwritingservices.com/essays/ "Essay Services" and writemyaustralia.com/review-of-australianhelp/ "AustralianHelp. Creating these small milestones,

communicating them to your label and then meeting them every time instills a sense in which, even if you aren't releasing music or starting a tour, you are always being industrious and furthering your brand in a way that record labels really appreciate. It's certainly extra work, but it is definitely worth it in the long run.

And Finally....

The final, tacit point is that getting dropped isn't the end. It's usually not ideal, and it often comes as a failure to meet standards like those stated above, but there's always life after a label. So, be positive, see it as a nice but unnecessary blessing and work hard to capitalize on your signing.



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