

# MUSIC CONNECTION

EXCLUSIVE DIRECTORY  
of Producers & Engineers

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The Right Vocal Mics for Superior Results

5 TOP TIPS

Managing Performance  
Anxiety



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Gov't Mule • Taylor Swift  
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Informing Music People Since 1977  
February 2021 • Vol. 45 • No. 2



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## Haim

We catch up with Grammy nominated sisters Danielle, Este and Alana who reveal the ins and outs of the songwriting process (citing personal heroes like Joni Mitchell) that helped put their latest album on a whole host of Best Of lists. They also share insights about surviving the industry grind and post-tour depression.

By Daniel Siwek

Photos: Reto Schmid

## Choosing & Using Vocal Mics

Check out these insights and instructions from a veteran audio expert, the author of *First 50 Recording Techniques You Should Know to Track Music*.

By Bill Gibson



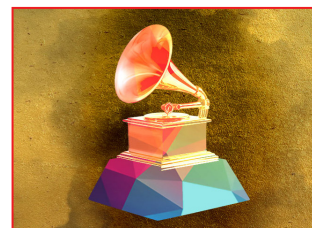
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“ They were magic; every time I put my hands on these [things], it’s like every day is Christmas! ”

Steve Vai (Guitarist, Songwriter, Producer)

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Finneas O'Connell





# EVENTIDE

eventideaudio.com

**Half a Century of Pioneering Sound:** Celebrating its 50th anniversary in 2021, Eventide has long been a ubiquitous name in audio broadcasting and recording, consistently pioneering unprecedented methods of bending and layering sound. Revolutionizing the industry with their H910, Harmonizer and Instant Phaser, their world renowned “Eventide Sound” consists of pristine delay, lush reverbs and pitch shifting effects. Before they introduced the H910—whose devotees have included Jimmy Page, Eddie Van Halen, Tony Visconti and Brian Eno—experimenting with pitch shifting and delay required multiple effects, tape machines and hands-on effort. The H910 put the power of these tools into a single unit, opening a rich palette of sounds via combining these effects. The company also introduced the world’s first digital audio device, the digital delay. In 2019, Eventide partners Richard Factor and Tony Agnello received a Lifetime Achievement Technical Grammy Award.

**Nalia Sanchez, Director of Marketing Communications:** “The thing that has kept us at the forefront of music technology is our passion for exploring new possibilities and finding new creative ways to work with sonics. We’re always asking, what comes next and what can we make available? Suffice to say, we’re looking forward to the next 50 years!”

**The H9000:** Released in 2018, this is Eventide’s flagship effects processor, a Next Generation Harmonizer which can run up to 128 channels of audio and features 16 DSP engines, with optional Dante, MADI and direct Pro Tools connectivity. The H9000 comes with over 1600 effects and can run up to 16 effect algorithms simultaneously, allowing users to create new and inspiring sounds. With a generous complement of analog and digital I/O, it is the perfect platform for surround sound and for processing many tracks of audio simultaneously.



**Physon:** This plug-in was released in 2017 using the patent-pending Structural Effects technology. It allows users to split a sound into its transient and tonal parts, independently manipulate them using Eventide’s world-class effects and then fuse them back together. With the ability to add effects and dynamic controls to the transient and tonal sections, users can produce a wide range of effects, from the subtle to the extreme. Among its unique applications, the Physion is a versatile tool for sound designers, allows users to re-tune a drum without affecting the transient, can be used to modify vocals, morph and transform loops and remove unwanted tonal ring and hiss.

**Other Notable Recent Products:** Over the past five years, Eventide has released the Instant Phaser Mk II, Instant Flanger Mk II and SP2016 Reverb—all authentically emulated from the original revolutionary studio hardware released decades ago. The H9 Plug-in Series, released in November 2020, includes 11 popular H9 Harmonizer effects in plug-in formats for desktop and iOS users. The Blackhole pedal, released last September, is the first in a family of easy-to-use pedals based on iconic Eventide sounds. The company will be releasing more pedals in this series over the coming months.

Contact Eventide, 201-641-1200

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## Doug Deutsch

Head of Press/Publicity  
Gulf Coast Records

**Gulf Coast Records** has hired **Doug Deutsch** to be their **Press/Publicity** contact in the U.S. Deutsch is responsible for sending all correspondence regarding new releases to print media throughout the U.S., as well as coordinating artist interviews, media appearances, tours press releases, etc.. The Texas-based label, started in 2018, focuses on regional roots, blues and Americana genres. Deutsch and label founders share a mutual passion to lift up artists and help them get their music out to the world. Prior to this recent hiring, Deutsch headed Doug Deutsch Publicity Services. For more information, contact [dougdeutschpr1956@gmail.com](mailto:dougdeutschpr1956@gmail.com).



## Lei Bowen

CFO  
AFM & SAG-AFTRA Fund

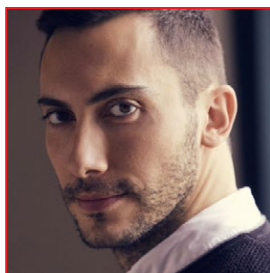
**The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund** has appointed **Lei Bowen** in the role of **Chief Financial Officer**. Bowen most recently held the position of Vice President, Head of Finance at Dreamscape Immersive, and has also had leadership positions at TOMS Shoes, Johnson & Johnson, Virgin Records and Deloitte. Bowen is a CPA and has broad experience leading strategic and global initiatives as well as systems and process improvement. Bowen has served as a not-for-profit board member and will support non-featured artists and the good work of the Fund. Contact [info@afmsagaaftrafund.org](mailto:info@afmsagaaftrafund.org) for more information.



## Julian Gutman

Director of Brand Management  
Patreon

**Patreon** has announced that **Julian Gutman** will be joining the platform as **Chief Product Officer** in February. Gutman joins the creator-founded subscription platform from Instagram where he led Instagram Feed, Stories, Ranking, Video, Profile and Interactions. In his new role, Gutman will be leading Patreon's Product and Engineering efforts, extending Patreon's focus on the three key areas highlighted as part of Patreon's Series E fundraising announcement: International relations, enhancing the patron experience and helping creators expand audiences with discovery tools. For more information, contact [Alisa@Berkcommunications.com](mailto:Alisa@Berkcommunications.com).



## Sarah Landy

Vice President  
Lowly.

**Lowly.**, the independent label launched in 2017, has named music industry veteran **Sarah Landy Vice President** of the label. In this newly created role, Landy will oversee all aspects of label operations for Lowly. Landy comes to Lowly. from AWAL, where she served as GM/SVP, overseeing distributions and label services for artists and labels. Over her six-year tenure, Landy negotiated and closed deals with the likes of Steve Lacy, AWKWAFINA, De La Soul, Michael Brun, Dizzy Fae, 3LAU, and such labels as B3SCI Records, W Records, Nickelodeon and Lowly. Her career began in 2002 as a publicist at Press Here Publicity. To learn more, contact [jv@spinlab.net](mailto:jv@spinlab.net).



## Rory Kaplan

Senior Business Development Executive  
Iron Mountain Entertainment Services

**Iron Mountain Entertainment Services** has appointed entertainment industry veteran **Rory Kaplan to Senior Business Development Executive - Music Industry**. Kaplan will play a key role in revenue growth and advancing business opportunities across the various industries IMES serves, as well as custom solutions including brand archives and individual artists' collections, private vaults and estates. Most recently, Kaplan was Executive Producer/Artist Relations for Auro Technologies. He is also a sound designer and has served as music industry consultant for Microsoft, AMD and Intel, and he was part of the team at DTS Inc. that launched surround sound multi-channel music. Contact [margaret.travis@ironmountain.com](mailto:margaret.travis@ironmountain.com) for more.



## Paul Gills

VP of Publisher Services  
SoundExchange

**SoundExchange** announced the appointment of **Paul Gills as Vice President of Publisher Services**. In this position, Gills will plan, lead and implement the publishing operations shared services model across all SoundExchange companies and teams. Gills will report to SoundExchange Executive Vice President and Chief Financial Officer Anjula Singh. Before joining SoundExchange, Gills was Vice President of North American Administration for Universal Music Publishing Group, and spent more than 20 years at EMI Music Publishing, where he spearheaded the redesign of the company's core publishing operations. For more information, contact [jv@spinlab.net](mailto:jv@spinlab.net).



## Brad Levin

SVP, Finance  
Sony/ATV Music Publishing

**Sony/ATV Music Publishing** announced it has promoted **Brad Levin to Senior Vice President, Finance**. Levin is based in the company's New York office and reports to Global CFO Tom Kelly. Levin's responsibilities include financial reporting and analysis, technical accounting research, providing guidance and support on deal negotiations, and other finance-related projects. Throughout his time at the company, Brad has worked on numerous key initiatives such as the integration of EMI with Sony/ATV in 2012 and the acquisition of the Estate of Michael Jackson. Levin joined Sony in 2002 as a Staff Auditor and progressed to the role of Vice President, Finance in May 2015. Learn more by contacting [katie.mcclenny@sonyatv.com](mailto:katie.mcclenny@sonyatv.com).



## John Ozier

National Chair  
AIMP

The Executive Committee of the **Association of Independent Music Publishers (AIMP)** has named its new **National Chair, John Ozier**. Ozier, EVP Creative at Reservoir Media Management, has been President of the Nashville Chapter since 2015. He succeeds Teri Nelson-Carpenter, who remains the President of the Los Angeles Chapter. AIMP National Chairs are selected from the three chapter presidents by the Executive Committee, and serve two-year terms. The organization continues to partner with Independent Music Publishers International Forum (IMPF), hosting joint music publishing webinars. The AIMP will host the Global Music Publishing Summit, June 7-9. Contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com) for more.







## ◀ BLACK ROOSTER KH-COMP1

The KH-COMP1 is the very first of several plug-ins in the Koen Heldens Signature Series, offered by Germany-based Black Rooster. Heldens is a notable, award-winning mixing engineer who has collaborated on KH-COMP1, a compressor that uses a unique envelope follower circuit to develop its side-chain control signal.

There are four detector modes available starting with RMS, a common method to develop a side-chain control signal. I like RMS for compressing bass guitars to keep the level constant without loss of the deep bass. Next mode is Vintage and it worked great for a stereo-recorded Rickenbacker 12-string electric guitar. I used a 10:1 ratio and kept fingerpicking arpeggios upfront and dynamically still!

The third detector mode is called Peak and by using a 2:1 ratio, hard knee, 19-ms attack, 140-ms release, and the side-chain filters set to 45Hz and 3.1kHz, I was able to get a realistic and natural snare drum. The fourth detector mode is the called Hilbert Transform that creates an envelope follower with near zero-latency and super-fast, accurate detection. The Hilbert detector mode works great on everything and especially on a (real) 9-foot Steinway grand piano.

Other noteworthy features include: variable stereo link control that varies from dual mono or no linkage at all to full stereo linkage and the variable compressor knee control that ranges from Soft to Hard. I don't know how they do it but the KH-COMP1 is a zero-latency compressor and I checked in my Pro Tools at 96kHz by putting in 100 stereo instances none of them read any delay compensation!

The Black Rooster KH-COMP1 is available for \$139 downloadable. Once I understood its technology, I found it a remarkable compressor, perfect for any use because of its versatility.

[blackroosteraudio.com/en/home](http://blackroosteraudio.com/en/home)

## ▶ DDRUM MERCURY D-BONE ACCESSORY BOOM ARM

In a very clever and simple cool way, ddrum's Mercury D-Bone Accessory Boom Arm adds an extra cymbal to a drum kit without having to find space for a floor stand for an extra cymbal.

Available in short and long sizes, the D-Bone is the perfect extender to build a complex array of cymbals. The D-Bone is sturdy and will handle any crash, ride or effects cymbal, while fitting within the confines of a smaller space that is allowed for your drum kit on stage.

Both the long and short versions of the Mercury D-Bone Accessory Boom Arm come as two-piece sets that include both mounting and boom arms. Each D-Bone features dual-tilters for optimal angling and can be attached to a cymbal stand to create a double-cymbal stand, or by attaching it to a tom stand for a tom-cymbal combination.

The D-Bone fits any 12-mm post as well as other ddrum hardware. Using a combination of ddrum stands and boom arms, players can fit up to four different instruments.

ddrum's Mercury D-Bone Accessory Boom Arm is \$69 MAP.

[ddrum.com](http://ddrum.com)



## ▼ EVENTIDE CRYSTALS EFFECT PLUG-IN

Crystals is the plug-in version of a popular Eventide H3000 Harmonizer algorithm that creates a whole collection of warped cascading pitched delays. Crystals has two reverse granular pitch shifters/delays each with up to a +/- two-octave range, along with a stereo reverb with up to 100 seconds of decay. Both the delays and reverb have separate Wet/Dry controls, plus you may crossfade between the two pitch-shifters easily.

I liked using Crystals as a featured effect on synths, guitars and percussion instruments and also as a send/return effect on vocals to add a mysterious and dynamic 'ear candy' that is never the same moment-to-moment.

Pop music mixing and Crystals make perfect companions. Its sound design capability will trigger ideas and encourage ingenuity. Crystals comes within the familiar H9 framework with a Flex button that momentarily pops both pitch-shifters up the octave and the Ribbon controller is for programming any of the parameters for live performances or recording automation moves. I also thought the Mix Lock function is brilliant! It keeps the wet-dry mix constant while stepping through presets.

I liked the A and B delay feedback controls for setting the exact length of the reverse delays' ring out. In stereo, the A is panned left and the B delays are right and with longer delay times of up to four seconds each! Adding musicality to this magic would be to shift the pitch of the delays by a 4th, 5th or up to an octave.

Eventide Crystals runs on Mac and PC and supports VST, AAX and AU. It sells for \$99.

[eventideaudio.com/products/effects/pitch-delay-reverb/crystals](http://eventideaudio.com/products/effects/pitch-delay-reverb/crystals)





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## ▼ LUNA GUITARS FAUNA PHOENIX ACOUSTIC

Luna Guitars just came out with the Fauna Phoenix Acoustic-Electric Black. The glossy jet-black finish accents the beautiful “soaring bird” of inlaid abalone; the bird arches powerfully across the upper bout of this cutaway folk-style instrument.

Sparkling abalone is also used for the crescent moon around the sound hole and there are various phases of the moon inlays up and down the fret board, all capped by Luna’s signature logo on the headstock. The Fauna Phoenix will dazzle your audience with the spirit of this ancient mythological symbol of rebirth.

The Fauna Phoenix uses select spruce for the top and mahogany for the back and sides, a mahogany C-shaped neck, and dual-action truss rod. The neck has a classic 25½-inch scale and a 20-fret pau ferro fretboard with a 12-inch radius. There is a piezo-electric bridge, a Graph-Tech NuBone nut and a Fishman Presys II pre-amp with volume, bass and treble controls, and built-in electronic tuner.

The Luna Guitars Fauna Phoenix sells for \$699 MAP.

[lunaguitars.com](http://lunaguitars.com)



## ▼ REFTONE SPEAKERS LD-10 REPLACEMENT WOOFER

The Reftone LD-10 is a replacement woofer for the ubiquitous Yamaha NS-10m. They are not a copy of the NS-10m driver, but are the same size to retrofit, more robust, and reproduce the bass frequencies better than the original factory woofers.

Mixing music on a pair of NS-10m is an acquired skill. My original 50-watt Yamahas are still great for checking mixes at lower volumes on consumer grade Hi-Fi speakers—a kind of “lowest common denominator” reality check. Confidence is high; I know that when my mix sounds good on them, it will sound great anywhere and on any system.

The “acquired skill” comes with knowing how much and deep the bass actually is in your mix; NS-10m have always been light in low frequency reproduction. Modern music is full-range and nowadays there is more emphasis on the production and sound of the low frequencies. Now the bass sound and its balance relative to the rest of the music is more critical than ever. A pair of NS-10s with a new LD-10 woofers installed is essential for me.

Just replacing the tired old white cone woofers in my original NS10ms with a pair of Reftone LD-10s has been a wonderful change. It was also the easiest modification I’ve done to any of my gear in my studio! I have the same basic sound of the NS-10m but I can hear the bass much better—even some of the subsonic information!

Reftone makes the 7-inch, 60-watt LD-10 for every version of the NS-10 and just about any of the knockoffs out there. They are also available in two cone colors: LD-10G (\$359 tested here) has a gray cone, while the Special Edition LD-10B (\$379) comes with a black cone. This is an awesome upgrade!

[reftone.com/store](http://reftone.com/store)



## ▼ MXL MICROPHONES REVELATION MINI FET

Having used both the MXL REVELATION and REVELATION II tube microphones myself, it was a natural for MXL to create a mic that has the same intimacy and warmth of those tube mics, but uses a modern FET circuit. The mic could then be smaller, for close-in, intimate set-ups, plus it doesn’t require a power supply.

I found the REVELATION MINI FET to sound rich, warm and close to the sound of the tube version, but more flexible in uses around the studio because of its diminutive size. It is about two-thirds the size of the tube mic and yet still looks impressive with its hefty midnight blue body and black chrome grill/mesh.

There is a 32-mm diameter, center-terminated, gold-sputtered capsule using a low noise, discrete transistorized amplifier circuit that uses a hand-selected capacitors and a field-effect-transistor (FET). Another pro feature is a choice of three attenuators or pads. For most vocals and acoustic instruments, the 0dB position is great and then either the -10dB or -20dB position works great for putting the mic close to loud sources: guitar cabs, brass, percussion, or even kick drums.

I tried the cardioid pattern-only MINI FET on vocals, acoustic guitar and electric guitar amp cabinets with excellent results. It comes in a nice carrying case with a compact shock mount that allowed me to position it just where I wanted it in front my guitar cab’s speaker.

MXL Microphones REVELATION MINI FET sells for \$229.95 MSRP and makes an awesome first studio microphone purchase.

[mxlmics.com/microphones/studio/Revelation-Mini-FET](http://mxlmics.com/microphones/studio/Revelation-Mini-FET)



**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 in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)





**Pete Doell**  
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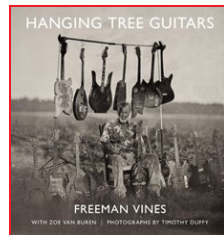


## Hanging Tree Guitars

By Freeman Vines and Peter Duffy

(paperback) \$32.95

For over 50 years, Freeman Vines has transformed materials culled from a forgotten landscape in his relentless pursuit of building a guitar capable of producing a singular tone that has haunted his dreams. From tobacco barns, mule troughs and radio parts, he has created hand-carved guitars, each instrument seasoned down to the grain by the echoes of its past life. When Vines acquires a mysterious



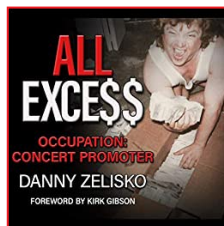
stack of wood from the site of a lynching, Vines and co-author Duffy find themselves each grappling with the spiritual unrest and the psychic toll of racial violence living in the very grain of America.

## All Exce\$\$—Occupation Concert Promoter

By Danny Zelisko

(paperback) \$39.95

A new book by this longtime concert promoter is 350 pages of stories and photos from Zelisko's personal collection, giving a glimpse from "behind the curtain." We're talking pix and stories featuring Led Zeppelin, James Brown, Alice Cooper, The Beatles, The Stones, Whitney Houston, John Prine, Joan Baez, The Grateful Dead, The Ramones, Queen and many others, as well as sports legends Brian Piccolo, Gale



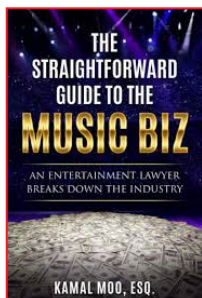
Sayers and Ernie Banks. The book chronicles Zelisko's early passion for collecting memorabilia and autographs, all the way through his rise to becoming Arizona's premier concert promoter.

## The Straightforward Guide to the Music Biz—An Entertainment Lawyer Breaks Down The Industry

By Kamal Moo, Esq.

(paperback) \$14.99

This brief (85-page) handbook is a useful resource for any young artist to own and keep handy. The author, a music industry scholar and attorney, presents all the basic ins and outs of the music biz that every music-maker should

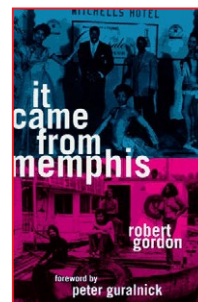


know. And he does so in a clear, no-nonsense, plainspoken manner. Topics including What Is a Copyright?, How Much Can I Get Paid For Streaming?, Why Does The Label Have to Own My Masters? and many more will make any artist more savvy about the business side of being a successful artist.

## It Came From Memphis: Updated and Revised

By Robert Gordon (paperback) \$19.95

This is the 25th anniversary edition of a special book that beautifully details how, in the 1950s, Underground Memphis embraced African American culture when dominant society abhorred it. The effect rocked the world. We're all familiar with the stars' stories, but *It Came From Memphis* runs with the kids in that first rock & roll audience. Stars pass through Elvis, Aretha, Jerry Lee, but the emphasis is on the

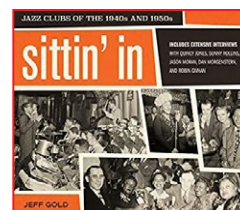


singular achievements of Alex Chilton, Jim Dickinson, Furry Lewis and wrestler Sputnik Monroe. This is a book about the weirdos, winos and midget wrestlers who forged the rock and roll spirit, unwittingly changing the fabric of America. Music liberated that Memphis audience, and the world followed.

## Sittin' In: Jazz Clubs of the 1940s & 1950s

By Jeff Gold (hardcover) \$39.99

In the two decades before the Civil Rights movement, jazz nightclubs were among the first places that opened to both black and white performers and club goers in Jim Crow America. In this rare collection, Jeff Gold looks back at this explosive moment in the history of Jazz and American culture, and the spaces at the center of artistic and social change, presenting some

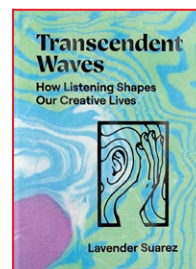


of the greatest of the genre—Billie Holiday, Charlie Parker, Ella Fitzgerald, Dizzy Gillespie, Miles Davis, Louis Armstrong, Oscar Peterson and many others.

## Transcendent Waves—How Listening Shapes Our Creative Lives

By Lavender Suarez (paperback) \$25.00

What insights can we gain when we delve into the immersive world of sound, which permeates our every moment? In *Transcendent Waves*, sound healing practitioner, meditation teacher and artist, Lavender Suarez, outlines how listening can unlock moments of creative spark, self-awareness and mindfulness in a work that is equal parts how-to guide and contemplative artist's



workbook. Suarez's illustrated meditations combine the open-ended freedom of Yoko Ono's *Grapefruit* with the psychological insights of Oliver Sacks to offer a modern take on the impact of listening in a world that gets louder every day.



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## ROYER LABS

[royerlabs.com](http://royerlabs.com)

**The Art of the Ribbon Microphone:** David Royer, founder of Royer Labs, is one of an elite group of microphone designers who know that music and sound are inseparable from electronic design. He founded his first company, Mojave Audio in his Fullerton garage, where he modified amps and made his own condenser mics, mic pre's and compressors. Building gear under the Mojave and DVA labels, he created a number of popular condenser mics. During this "garage period," Royer came across his first ribbon mic, a Reslo that needed repair, and his fascination for ribbon mics was born. The design of his first product, the R-121, led to the opening of Royer Labs in 1998. Shortly after the R-121, the Burbank based company released the SF-12 stereo ribbon mic, followed by the R-122 (the world's first phantom powered ribbon mic) and the TEC Award winning R-122V tube ribbon mic and the live series ribbon mics for live use.

**VP John Jennings:** "Royer is made up entirely of musicians who really care about music and quality. Our commitment is to make the highest quality, best sounding hand-built mics possible. We don't cut corners, we respect our clientele, and we give them the very best we can. Others may claim that, but those are the values we live by."

**The Flagship R-121:** The award-winning R-121 is Royer's flagship microphone; the world's first radically reengineered ribbon microphone and the model that reintroduced ribbon mics to engineers around the world. The R-121 gives all of the warmth and natural sound that experienced engineers have long turned to ribbon mics for, but in a compact, lightweight, high output and tough-as-nails package that was unheard of in a ribbon mic before the R-121. Its users have included Al Schmitt, Arturo Sandoval, Wayne Bergeron, Jerry Hey, Zakk Wylde, Jeff Beck and the late Eddie Van Halen.

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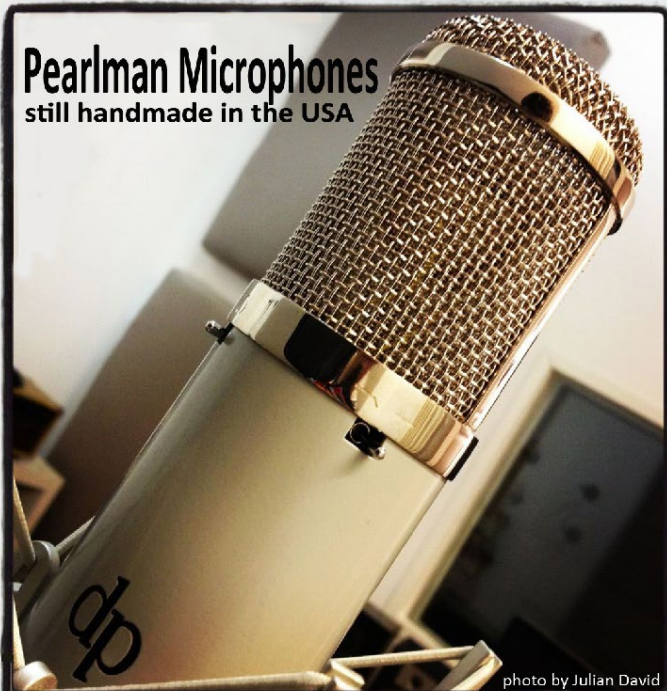


photo by Julian David

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**The dBooster:** The latest Royer product is a departure from the company's long evolution of ribbon mics. True to its name, the dBooster is an inline signal booster with two gain settings, 12 dB and 20 dB, which allow the user to dial in just the right amount of inline gain for different singers and instruments. The 20 dB setting gives great amounts of clean boost for recording soft instruments and vocalists. The dBooster's Class A input stage delivers crystal clean gain with virtually no noise or self-distortion. Its low impedance output keeps the sound clean in the studio and in live settings, driving long cable lengths and difficult loads like mic splitters and vintage style preamps with no loss of gain, no increased distortion and excellent headroom.

"Many preamps don't have enough gain to get a clean signal from a ribbon mic or dynamic mics," says Jennings. "There are other signal lifters on the market, but we felt they should have better performance so we designed our own, modeling it after the front stage of a high-end mic preamplifier. The dBooster is a sophisticated device that truly helps you get more from your existing mic collection, so it's an excellent and inexpensive addition to a mic closet."

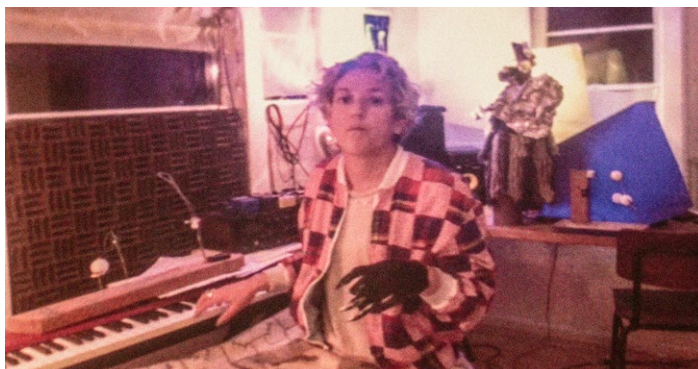
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# BETTER ROADS AHEAD

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### ▲ M. Caye's Found Sounds and Atmosphere

Peruvian artist M. Caye Castagnetto (they/them) has released their hard-to-classify solo debut, *Leap Second*, on Castle Face Records. The album contains field recordings and effected samples that include organic clicks and tap-pings, as well as more conventional guitar playing by Beatrice Dillon and vocals from fellow Peruvian Alan Poma and the late Aileen Bryant. Having lived and performed in Lima, London and now Twentynine Palms, CA, Castagnetto has a unique perspective and approach to recording, and the result is a lo-fi collage of found sounds and atmosphere.



### ▲ Teen Queen Aneesa Sheikh

Born in Kentucky, Aneesa Sheikh is a Pakistani-American, who, at the age of nine, began pursuing competitive figure skating. While captain of the varsity team, she traded skates for a guitar and began writing her own songs. Busy with her non-profit, MusicM.I.R.A.C.L.E. (not to mention winning Miss Michigan Teen USA in 2020), Sheikh aims to inspire and empower fans. Her latest single, "Who's Gonna Stop Me," co-written by Corey Lee Barker and Justine Blazer, and recorded at ten7teen studios in Nashville, does just that. As she sings, "Whatever's coming, bring it on/bring it on."



### ▲ Divided Heaven is the "Baby in the Band"

Divided Heaven is the brainchild of singer-songwriter Jeff Berman, an introspective punk rock lifer who hails from Lancaster, PA. On the heels of the recently released political single, "They Poisoned Our Fathers" (featuring Lydia Loveless), Divided Heaven returned with a vulnerable track, "Baby In The Band," which was produced by Tim Van Doorn at Big Dog Studio in Antwerp, Belgium. The song, Berman says, "is about my old bandmates. I was always the baby in the band. Some have passed away. Some resent me for still playing music."



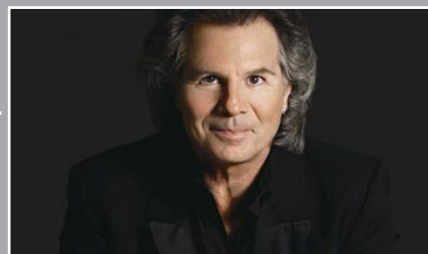
### ▲ Looking Up to MoonRoof

Moonroof is an indie rock band based out of Philly, started by college friends Dave Kim, Kevin Rudolph, Dan Redine and Danny Walsh. The group has garnered great traction with radioplay on Tri-State stations, and delivered upbeat energy as opening act on high-profile lineups that include: Death Cab for Cutie, Grouplove, AJR and The Lumineers. Moonroof recently signed with Free Dive Records and is recording a debut EP with engineers Tyler Ripley and Vic Antonio at Little Brother Audio in West Philadelphia. Among their lead singles is "Vanilla," released in early February.

## Producer Playback

*"It's not critical for the producer to know the answer to every question. If someone says 'What do you think of what I just played?' It's empowering to say 'I don't know. Let's listen again.'"*

— Terry Wollman (Dionne Warwick, Little Richard)







### ▲ The Neverlutionaries at Hyde Street Studios

The Neverlutionaries have released their debut self-titled LP via Polychromatic Records, recorded primarily at Hyde Street Studios C in San Francisco. Bandleader Christopher Harold Wells was forced to reset recording due to the pandemic, and set up a home studio while quarantining in North Carolina. The piecemeal process allowed for Wells to call on a revolving cast of session musicians from country to funk to hip-hop, including guitarist Kenny Olson, Parliament's Peter Keys, rapper Alexander King and plenty more.



### ▲ Glenn Morrow's Cry For Help

Glenn Morrow's Cry For Help has released its second album, aptly titled 2 via Rhyme & Reason Records. Morrow, a longtime pop rocker out of Hoboken, NJ, was a foster of the Jersey scene with Yo La Tengo and The Feelies through his still-operating Bar/None Records. Cry For Help features a lineup of drummer Ron Metz, bassist Mike Rosenberg and guitarist Ric Sherman. 2 was recorded in socially distanced installments at the Magic Door studio in Montclair, NJ, and was produced by Ray Ketchum (Guided By Voices).

### ▲ TRZTN's Royal Dagger Ballet

NYC-via-Paris-based musician, composer and producer TRZTN (Tristan Bechet) has released *Royal Dagger Ballet* and shared a video for the avant-garde pop single, "Metal Sky," featuring vocals from Tokyo DJ Eiko Hara and movements from London's Royal Ballet. Other collaborations include Interpol's Paul Banks and Yeah Yeah Yeah's Karen O, among others. "The studio is located in the 10th arrondissement of Paris near the African hair and beauty shops. I go every day. There isn't much hardware...just what I need..." says TRZTN.



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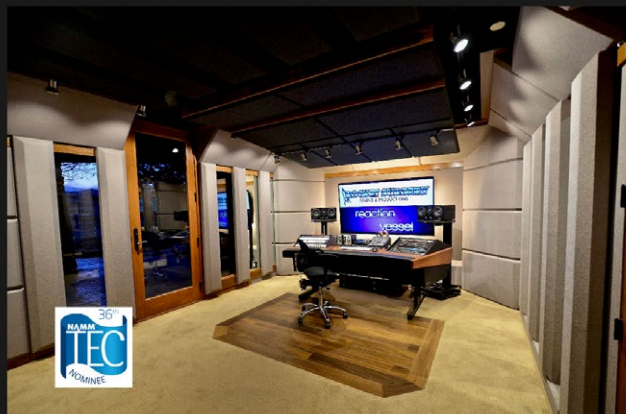


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## PRODUCER CROSSTALK

— ROB PUTNAM



**P**roducer, engineer and musician Bruce Sugar began his engineering saga when he was a drummer and pianist as an undergraduate in Boulder, CO. He knew little about the field then. But a friend had assembled a mobile studio for recording live shows and he was invited to join in. His first session was with Little River Band at storied venue Red Rocks Amphitheatre. He then made for Nashville, where he landed a gig at Quadrafonic Sound Studio, at which he shaped and sharpened his skills. He moved to Los Angeles five years later and has now worked with artists such as Ozzy Osbourne, Dan Fogelberg and Ringo Starr. Indeed, he often works with Ringo at his home studio.

Sugar's first step with an artist with which he hasn't worked before is to become acquainted with their influences and what their dreams and expectations are. "The main thing that Nashville taught me is that the song is king," he says. "Whenever you meet a new artist as a producer, you make sure they have good material to record. The selection is incredibly important. If you're engineering, though, that's really not your call."

On the matter of choosing songs, that's part of his pre-production process when he's in the studio with someone for the first time. However, when it's an artist with whom he has a history, like Joe Walsh or Ringo Starr, he adopts an altogether different approach. "There's a spontaneity involved that's key to the magic in the studio," Sugar asserts. "You don't want to be over-prepared. You still want to leave leeway so that magic can occur. To be in a box where you've planned out every part is not a good thing. That doesn't really work unless you're doing film and everything is written out."

"Ringo has the best internal balance of the drums of anyone I've worked with," he continues. "You can put one mic in the room and it's going to be the right balance because that's how he started: there were two mics and if he didn't hit his snare hard enough, you didn't hear it. The way he hits each drum is stellar. So I can use room mics to get a bigger sound in that small room."

When it comes to mic selection for Ringo's drums, Sugar resists the temptation to side with vintage gear. "A lot of guys try to use AKG D30s—the old mics that Ringo used with The Beatles," he observes. "They're hard to find and [the drums] don't sound like a modern kick drum. They're a little light on the low end. Some people use them to try to recreate that Beatles sound. But it wasn't the mics. It was the drums and the way [Ringo] played them."

Like everyone, Sugar's process has been affected by the pandemic. But as a nimble professional, he's found ways to adapt. "I've done four songs recently, all remotely," he explains. "I did the arrangement at my place, sent it to the guitarist, he added his parts and then sent it on to the bass player, and so on. It worked out well except that most musicians aren't engineers and the quality of the recording was a little less than I'm used to so I had to compensate for that. But the technology is getting better and better. Once the pandemic has passed, some of these techniques may stick around."

### THE 3 MOST IMPORTANT

... lessons he's learned as a  
producer and engineer are:

- Be a liaison between the technology and the creativity. Be invisible if you can.
- As a producer, it's important to create a safe, supportive environment. Studios can be intimidating, especially for first-time artists.
- Keep the tape rolling at all times. I learned that from Ringo. Early in their career, The Beatles were jamming and George [Martin] didn't catch it.

Contact [brucesugar.com](http://brucesugar.com)





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## Michael Carden

Quarto Valley Records  
Managing Director

### Years with Company: 4

**Address:** Woodland Hills, CA

**Phone:** 818-227-0800

**Web:** [quartovalleyrecords.com](http://quartovalleyrecords.com)

**E-mail:** [info@quartovalleyrecords.com](mailto:info@quartovalleyrecords.com)

**Clients:** The Immediate Family, Savoy Brown, Paul Rodgers, Narada Michael Walden, Deborah Bonham, Denny Seiwell Trio, T-Bear, Edgar Winter, Texas Scratch, Dominic Quarto

### BACKGROUND

Mike Carden has worked alongside heaps of great artists, playing an important role from many angles of the entertainment industry. Coming to Quarto Valley Records carrying an enviable list of contacts amassed through positions at hotspots like Atlantic Records and Eagle Rock Entertainment, he has been able to entice big names to join the indie label founded by tech entrepreneur Bruce Quarto.

### Entering the Valley

When Eagle Rock got bought by Universal, I decided it wasn't for me anymore. I quit before I had another job. I was two years out of work and realized how stupid that was. A friend of mine offered to bring me in. Bruce had an idea to do a festival company. It was an okay idea, but it wasn't fully fledged so it fizzled. He realized that his place was in a record company with artists.

### Artists as Partners

We consider our artists [to be] partners and we act that way. For instance, we have a conference call once a week with The Immediate Family. We plot everything out together. I want them involved. No matter what, I play every decision off of the artist. Kim Simmonds from Savoy Brown, I have a meeting with him once a week. I tell him what's going on and what the market looks like.

Bruce feels the same way [I do]—that we should make our artists happy and satisfied, not wishing they had gone somewhere else. They know they've got a good home here and that we care. We're friends with them, as much as you can be a friend with somebody you're doing business with. All you've got to do is be honest and [keep] them in the loop. It makes all the difference in the world.

### Making the Best Decisions for Artists

I know where the pitfalls are and try to steer us away from them. You're always going to hit some pitfalls, but at least we can avoid the major ones. I think we do a great job for the artists and so do they. They don't get treatment like we give them anywhere else, because we really do care that they're getting the best deal and the best opportunities.

### Having Connections

When the COVID thing started, we had four albums. I did some pretty fast work to get some more projects on the board. We've got some great stuff coming. We did a record at [Royal] Albert Hall with Pete Brown. Pete Brown was, by Eric Clapton's estimation, the fourth member



*"If I'm hiring publicity people, I already know what they should be doing. And I know if they're doing it or not."*

of Cream. He's an old friend of mine. We've got a shot at getting things that nobody else can get because of that. I've always been very friendly with the retailers and the artist community as well, so we've got both sides covered.

### Experience Counts

If you know how something works, it takes all the study and information gathering out. You don't even think about it. There's no wasting time trying to figure out the best way to do something. It goes through all the layers of the industry. If I'm hiring publicity people, I already know what they should be doing. And I know if they're doing it or not. And knowing is strength. It's power to be able to guide people the right way. Or stay out of their way, depending upon how they're doing.

### Choosing Marketable Artists

It's a scientific, wild ass guess as to what stuff is going to do. There are so many factors. I'm looking for quality. If you have quality, you're going to sell. I worked closely with Ahmet Ertegun. I use a lot of his philosophy. He was the kind of guy who could hear a hit. And I feel like I can, too. Ahmet said you shouldn't react like a fan. We want to spend money to make sure the artist gets his fair shake, but we don't want to throw money down the sinkhole. And you can, very easily.

### Identifying Talent

I like to hear a demo. If I like that, then I see them live. There's something about that live performance that [recordings] don't catch. Even though it can be flawed, it has a certain spirit. You can hear it and the audience reacts. It's like, holy shit, man. That's a band. You either hear it or you don't.

There are certain benchmarks that you use. If you're somehow intrigued by [a recording] or

sold on it for another reason, even though it's not the greatest record in the world, you've got to watch that. Doug Morris [President of Atlantic Records] would play a song 50 times in a row, just to make sure he heard it right. That's not an exaggeration. He would play it until you walked down the hall and said, "Doug, shut that fucking thing off, will you?" He burned it into your head, to the point where it doesn't go away.

### Ownership

I am a businessman at heart. I don't want to be successful with a record and be punished for it. If I'm successful, I want the next record. I don't like term license deals. The projects that you have, you want to keep having them. That's ownership. That's an asset you can work with and value your company upon. I've worked with companies where everything's a license. And then they go to sell the company and they say, what do you own here? Well, not much.

### Building Careers

There's no artist development anymore. It's hits and shit. And if the hits don't hit, they become shit. That's terrible. Nobody comes back and says, we could do a better record next time. All they say is, no, we don't need you anymore. They drop you. That's frustrating, because the future of our industry is in developing artists and careers.

There are plenty of people that use the carpet bombing technique and sign a million things at \$500 a piece and throw them out there. I like to think more of quality. Get good projects, work them and don't leave them if they falter. You pick them up and push them a bit. That's missing. Nobody gives a damn about that anymore. You can name any classic rock act and the reason they were successful is because the label backed them up and was creative in helping them establish themselves.

### Speaking the Artist's Language

When I talk to an artist, I think he gets me right away. I'm not talking about margins and the rest of that stuff. When I go into the boardroom I talk about that, but when I'm with an artist I talk about their career.

### Don't Be Lazy

Know who you are, what you can do, and use everything you've got to make a living. And work your ass off with promotion. There are so many guys who are lazy. They won't do it and it's obvious. You see their records falling apart. The guys who make it really work it.

### The Commitment Factor

We're not going to put projects out and then leave the marketplace in three years. A lot of people do that. There've been a lot of boutique labels that get bored and go away. It's about commitment to the business and the artists you sign. It's like adopting children. I'm not going to adopt them on Monday and on Friday say, ah, I don't want these kids anymore. It doesn't work that way. You've got them. They're yours. That's how I see the interaction between a good label and artists. Sometimes, you have to reprimand them a little, but most of the time you're doing it in a smart way that makes you both happy.



## OPPS

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**Netflix needs a Music Data Analyst.** They are seeking a detail-oriented, passionate and resourceful data expert to join their team. The ideal candidate will be someone who dreams in SQL, Excel and Google Sheets, and has honed their data analytics craft by solving real-world problems. This role will be the focal point between the various functions comprising the broader Music Group and all of its reporting needs. They will support and develop the external reporting obligations by administering CMO relationships at a global scale. They will work closely with the Music Group's data and licensing teams to advance the internal initiatives. They will join a diverse team of industry experts and will be expected to have a deep curiosity for the ins and outs of the music copyright ecosystem. Apply via ShowbizJobs.

**CD Baby want a Content Manager — Music Rights Management.** The right candidate is internet/tech focused, has either worked for or had internships at a company that deals with music copyrights, is interested in and has a vast knowledge of pop culture and

has incredible attention for detail to coincide with their strong work ethic. Must have basic knowledge of the YouTube world, moderate MS Excel experience and a love and appreciation for pop music. You should be able to audibly recognize a large majority of songs from Billboard's top 100. Bonus points if you have worked inside a YouTube CMS. Apply at Greenhouse.

**Universal Music Group needs an A&R Coordinator.** Working closely with all of the company's record labels, UME provides a global frontline approach to catalog management, a concentration of resources, a greater emphasis on strategic marketing initiatives and opportunities in new and emerging technologies. UME is seeking a passionate music enthusiast to join its catalog A&R team as the department coordinator based in Santa Monica, CA. Apply at ShowbizJobs.

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## LABELS•RELEASES SIGNINGS

**T.G. Sheppard has signed with Time Life to release his catalog of albums.** The country artist will reissue nine of his albums through 2021. "I am so happy to be working with the folks at Time Life. I have performed on their cruises, I have had songs on many of their previous country music collections, and now I get to work with them to put out several albums that originally came out on Warner Brothers Records," Sheppard said in a statement. "I can't wait for 2020 to be



### ▲ Pale Waves Picks a Religion

British indie-pop band Pale Waves collaborated with director Jess Kohl on the video for latest single "She's My Religion." The single is taken from forthcoming album *Who Am I?*, out in February.

over so we can start enjoying the greatness of what we hope 2021 will become!" Contact [news@2911](mailto:news@2911). us for more info.

**Songwriter and producer Sycco has signed with Future Classic.** The 19-year-old artist from Brisbane, whose name is pronounced "psycho," made her debut for the label with the single and video "Germs." "Germs" is written from the point of view of someone who is seeing their ex become a different person, and hating it," Sycco said in a statement. "It's a gooeey jam about changing old habits. It's called Germs but we made it pre-Covid I swear!" Contact [amanda@twentythree.com](mailto:amanda@twentythree.com) for more info.

## PROPS

**Taylor Swift has become the first artist to debut twice at No. 1 on**

**both the Billboard 200 and Billboard Hot 100 simultaneously.** The *Evermore* album came in at No. 1 on the *Billboard* 200, while the "Willow" single captured No. 1 on the *Billboard* Hot 100. This comes only four months after she did the same thing with the *Folklore* album and "Cardigan" single. Contact [sydney.feinberg@umusic.com](mailto:sydney.feinberg@umusic.com) for more info.

**Lee Brice's "One of Them Girls" single has been certified RIAA Platinum.** The Curb Records country artist's certification is his 12th of 2020, and it comes soon after his CMA Award for Musical Event of the Year, for his single with Carly Pearce, "I Hope You're Happy Now." "Congratulations to Lee Brice on 12 new RIAA Gold & Platinum Program certifications in

## DIY Spotlight

## VANESSA SILBERMAN

Two decades in the music business and the artist referred to as the "DIY Queen" is showing no signs of slowing down. 2020 saw Vanessa Silberman release a string of monthly singles, and she's dropping more in the new year.

Silberman grew up between Northern California and Hawaii, but it was a move to Los Angeles in 2001 that saw her start taking music seriously. She's now based out of Brooklyn, but that focussed mindset remains.

"I lived on the road for about four years between 2015 and 2019," she says. "I played over 800 shows. I also had a band for a really long time that I used as a moniker, Diamonds

Under Fire. I had some really exciting tours that I did with that. I'm also a recording engineer and a producer, and I used to be the in-house assistant at Studio 606, which is the Foo Fighters' studio. Those are some of my more exciting accomplishments that I feel really proud of."

That DIY Queen tag makes Silberman perfect for this column. We ask where it came from, and what it means to her.

"DIY is really just doing it yourself," she says. "I think the ethics behind it is not waiting around for someone to make stuff happen, but making it happen yourself. I looked at touring that way. I had already been in the business for a long time, toured, and worked for a lot

of different people in the music business. I had moved to L.A. to just tour and make music."

Silberman says that her sound has evolved a lot in two decades, and it continues to do so. Some of that is organic, some is by design.

"Initially, a lot of the inspiration came from punk and rock, and the grunge era," she says. "Classic songwriters like Patti Smith and Tom Petty. But I went from the punk raw energy to this whole year developing working on the production and getting more into pop rock. Next year it'll be completely different. The sounds I put out next year will be a lot of dance and pop, mixed with some acoustic stuff."

[Vanessasilbermanofficial.com](http://Vanessasilbermanofficial.com).





2020! A very rare feat and testament to Lee's enduring musical success," said Jackie Jones, VP Artist and Industry Relations, RIAA, in a press release. For more, contact marcel@truepublicrelations.com.

## THE BIZ

**The Village Voice, the original alternative weekly, has been purchased by LA Weekly owners, Street Media, and will be resurrected in 2021.** The website was restarted in January, and there will be a quarterly print edition for starters. "I think a lot of people will be hungry for this and I'm super optimistic," Street Media's Brian Calle said in an interview with the L.A. Times. Former Voice editor Bob Baker has been rehired as a senior editor and content coordinator. More former VV staffers will be brought back too. Go to [villagevoice.com](http://villagevoice.com) for all of the info.

**The National Independent Venue Association announced that the Save Our Stages act passed in December.** Sponsored by Sen. John Cornyn (R-TX) and Sen. Amy Klobuchar (D-MN) in the Senate,

Rep. Peter Welch (D-VT) and Rep. Roger Williams (R-TX) in the House and championed by Leader Chuck Schumer (D-NY) with 230 bipartisan co-sponsors in Congress, it passed as part of the COVID-19 Relief Bill. "The Save Our Stages Act will provide financial assistance to independent venues and promoters that have been devastated by the pandemic's shutdown," reads a NIVA statement. "The Save Our Stages Act will enable these locally owned businesses to hold on until it is safe to gather, reopen fully, and once again return to serve as economic engines for their communities. We look forward to this being signed into law." Contact [niva@maraudergroup.com](mailto:niva@maraudergroup.com) for more info.

**BRETT CALLWOOD** has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and idobi Radio, as well as here in *Music Connection*. He can be reached at [brettcallwood@gmail.com](mailto:brettcallwood@gmail.com)



## ▲ My Ruin Feels Cathartic

Tarrie B's metal/hardcore band My Ruin has released a new album called *The Cathartic Collection*. "Our religion is relationships, and this collection of songs represents My Ruin at our most intense," they say. "Our most incensed. A vital and volatile, collaborative, heartfelt mix of screaming with spoken word."

## The LEGAL Beat

BY GLENN LITWAK



On December 10, 2020, Lil Wayne's former personal manager, Ronald E. Sweeny, sued him for allegedly failing to pay him his commission with regard to a number of matters. Sweeny contends Wayne orally agreed to pay him 10% from two lawsuit settlements and the sale of "any master recordings owned by Young Money [record] label."

Sweeny contends that in 2005, Lil Wayne hired him as his personal manager. Sweeny alleges he was actually Lil Wayne's co-manager along with Cortez Bryant, who did the more routine

management duties. The Young Money record label was established by Lil Wayne in 2005.

Sweeny states he was able to get Lil Wayne released from a terrible contract with Cash Money Records which was the record label Wayne was signed to for many years. Sweeny claims he negotiated a new recording deal with Cash Money as well as the return of

of any master recordings owned by Young Money Label ("Young Money Masters") (in addition to the 10 percent of other earnings that Plaintiffs [Ronald Sweeny and his Avant Garde Management company] were supposed to receive at that point), in exchange for Plaintiffs' continued management of him [Lil Wayne].

Sweeny contends he only

of \$100 Million."

Sweeny also alleges he has not been paid his commission on another lawsuit filed by Wayne against Universal Music Group and Sound Exchange for alleged royalties owed to him.

One interesting point is that Sweeney is an attorney. How come he did not enter into an agreement with Lil Wayne in writing to confirm his right to these commissions? Usually oral management agreements are enforceable, but it is obviously easier to prove a written agreement. The point of getting a written contract is to memorialize the terms of an agreement. In addition, a written contract can prevent honest misunderstandings and forces the parties to come to terms on all deal points.

*"The point of getting a written contract is to memorialize the terms of an agreement."*

music publishing, merchandising and touring rights.

Sweeny further alleges that in 2013, Cash Money did not have the money to pay him or Young Money, and Lil Wayne was advised to sue Cash Money over money it owed Young Money with regard to revenue from Drake and Nicki Minaj records. Sweeny contends that even though he was not being paid at the time by Lil Wayne, he agreed to continue to co-manage him. They agreed that Sweeny "would receive 10 percent of the settlement proceeds from the litigation, in perpetuity, as well as 10 percent of all proceeds from the sale

received three payments from Young Money and "minimal payments from Lil Wayne."

Sweeny also claims that Lil Wayne has failed to pay him on some other matters. In June 2020, Wayne allegedly sold Young Money's masters to Universal Music Group for over 100 million dollars. The lawsuit states:

"Plaintiffs are informed and believe...that, subsequent to [Sweeny's] termination [as Wayne's manager], specifically in or about June of 2020, Lil Wayne was able to sell the Young Money Masters to Universal Music Group for in excess

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

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





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

*Matthew Vander Boegh, TAXI Member*

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

## I joined TAXI.

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



## It Didn't Take That Long

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

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

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

## My Two Secret Weapons

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



# TAXI®

*The World's Leading Independent A&R Company*

**1-800-458-2111 • TAXI.com**

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



## Don't wait until you've built a catalog...

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

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





## HANNAH HAUSMAN

**Date Signed:** November 2020  
**Label:** Quadio Records  
**Type of Music:** Indie Pop  
**Management:** N/A  
**Booking:** N/A  
**Legal:** N/A  
**Publicity:** Jenny Hossain - WMA  
**Web:** hannahausman.com  
**A&R:** Abir Hossain & Ophelia Mazza - Quadio

Hannah Hausman was a notable indie artist when an A&R representative from Quadio, a hot creative networking app available through the Apple store, contacted her and encouraged her to join. “I thought it was really cool. It does a good job of connecting college students,” claims the beauty queen regarding the digital asset. Impressed, she began uploading her music onto the system.

After former manager Abir Hossain came aboard as Vice President, the idea for Quadio Records began to form. The two began communicating and she started sharing unreleased songs, an act that elicited both critiques and encouragement. Hausman soon decided to distribute her next single through the startup. “I really liked the team,” she declares, “and wanted to try something new.”

Although finding a label wasn’t a priority for her, various outlets nevertheless made overtures. Quadio won her interest partially because Hausman felt that joining a label associated with Sony was kismet. “I was an intern at Sony one summer, so that was really special,” divulges the Tennessean bombshell. “That’s kind of where the dream started.” Being in the company of other cool young talent, such as Rightfield, Healer, Talia and Zack Cokas, was also appealing.

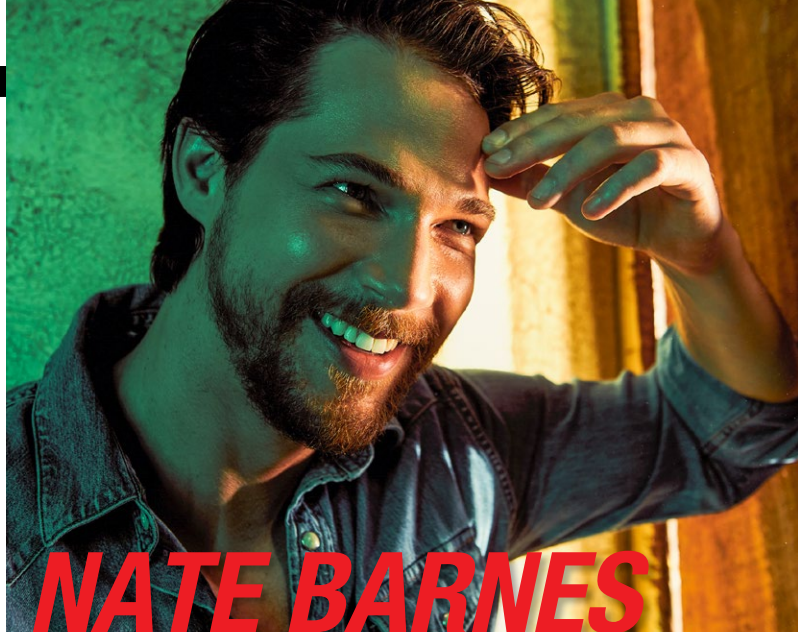
***“I didn’t want to have to make a label feel passionate about my music.”***

Hausman planned on signing a full-album deal, but ultimately elected to release two singles under the banner first, then measure how well they performed before deciding whether to continue the professional union. Because of COVID, negotiations were handled remotely. On top of having a music attorney review her contract, she ran the terms past musician friends with label experience before giving the green light.

“Keep doing what you’re doing,” the singer advises new artists. “The right people will come along once you’ve created a brand and songs that feel like you.” For Hausman, the right people work at Quadio. “I didn’t want to have to make a label feel passionate about my music,” she maintains, insisting that the outlet truly backs her. “I wanted people who were already passionate about it.”

Hausman’s first single as a part of Quadio’s roster came out Jan. 7.

— Andy Kaufmann



## NATE BARNES

**Date Signed:** 2020  
**Label:** Quartz Hill Records  
**Type of Music:** Country  
**Management:** Brown Sellers Brown  
**Booking:** info@natebarnesmusic.com  
**Publicity:** Natalie Kilgore - Quartz Hill Records  
**Web:** NateBarnesMusic.com  
**A&R rep:** Josh Brown - Quartz Hill Records

A lot of country artists sing about the blue-collar life, but Nate Barnes lived it for years, working his way up from cleaning toilets and driving trucks to building scaffolding, pouring concrete, shoveling and digging trenches, laying pipelines and performing mechanical maintenance at the Palisades Power Plant near his hometown of South Haven, MI.

When he was off shift (after those up to 14-hour days), he was writing songs and singing in bars, coffeehouses, small venues and festivals. One of Barnes’ co-workers, also a songwriter, introduced Barnes to his friend, a more established composer named Rob Hatch. Stopping in Nashville on a trip to Gatlinburg, Barnes was hanging out with his friend and Hatch when Hatch’s friend, Jason Sellers, stopped by.

Barnes had no clue that Sellers was not only an award-winning songwriter who had penned hits for Jason Aldean & Kelly Clarkson, Reba McEntire, Rascal Flatts and Montgomery Gentry. Nor that he was

***“Benny looked at me, got up and said, ‘I love it. I’m in!’”***

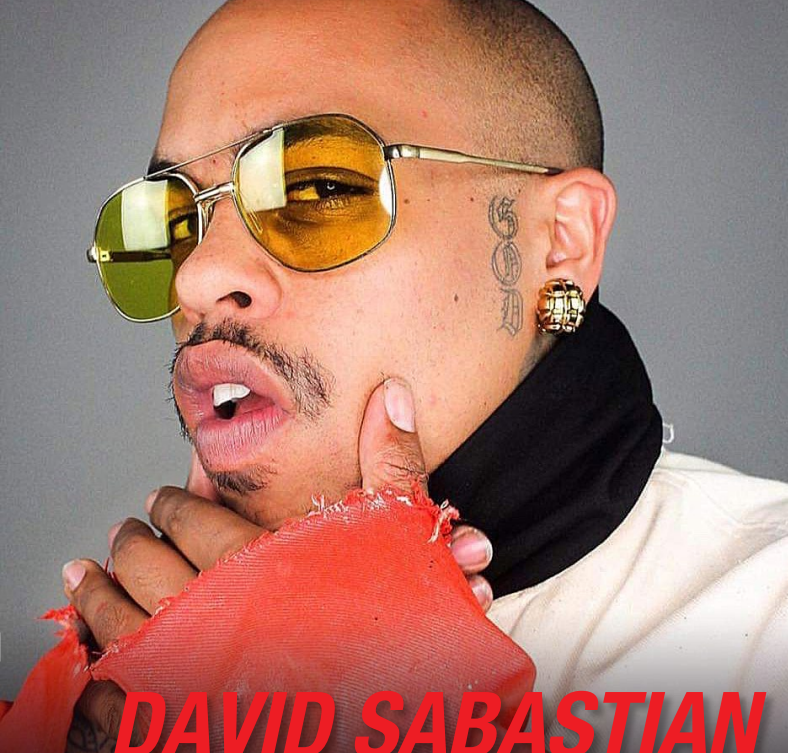
a partner in Quartz Hill Records, a newly formed Nashville-based label led by industry legend Benny Brown, who sold his BBR Music Group—the largest indie country label in the U.S.—to BMG in 2017. Quartz Hill, whose founding team includes industry vet Paul Brown, was launched in partnership with The Orchard.

“Jason walked through the door, we looked at each other and just had this instant creative connection, a total God thing,” Barnes says. “We started talking and soon he wanted to hear me sing, so I played him a few songs. He looked at me, waited a few minutes, then said, ‘You need to meet a friend of mine,’ by which he meant Benny. None of this was immediate, because I was in the middle of that trip at the time. But the next time I was in Nashville, Jason arranged a meeting at Paul Brown’s house. I sang for Benny and Paul. Benny looked at me, got up and said, ‘I love it. I’m in!’”

Benny Brown connected with Barnes’ authenticity immediately. “I knew there was something special about Nate the moment I met him,” he says. “His voice, his songwriting, his personality and his whole presence. His music is honest and about real hardworking people.”

Quartz Hill released Barnes’ first single “You Ain’t Pretty” (a co-write by Barnes, Sellers and Jimmy Yary) on Oct. 30. “It’s a special song about lifting people, especially women, up, in a world where there is so much that’s tearing people down,” Barnes says. “The Quartz Hill team feels like family. Everyone is real and honest, and committed to helping each other. It’s a blessing to be part of Benny’s legacy.” — Jonathan Widran





**Date Signed:** Aug. 16, 2020  
**Label:** Believe In Yourself Records / BPG / Warner Records  
**Type of Music:** Rap  
**Management:** BIYR, BPG, info@believeinyourselfrecords.com  
**Booking:** BIYR, 310-745-0668, info@believeinyourselfrecords.com  
**Legal:** Kenny Meiselas - Grubman Shire Meiselas & Sacks, P.C., 212-554-0459  
**Publicity:** Aishah.White@warnerrecords.com  
**Web:** instagram.com/davidsabastiananti  
**A&R:** Matte Babel, info@believeinyourselfrecords.com and Gee & Jean

**D**avid Sabastian knew he was going to sign with Warner Records when he spied their address: 777 S. Santa Fe Ave. "Seven is my frequency," he divulges. "I was born on the 7th at 7:00. It's something that has always been with me. I've seen these signs throughout my life and I just go with them."

His story begins with releasing an album via Instagram, a move others told him not to do. The ensuing buzz earned a call from Lava Records' Jason Flom, who claimed listening to *We Are God* while driving necessitated pulling over. Other executives, including L.A. Reid and Sylvia Rhone, expressed their desire to work with the rapper.

Universal Republic Records was the first outfit Sabastian seriously considered joining. "Monte Lipman was very rigorous," explains the fast-rising hip-hop star and fashion mogul. The label's CEO claimed it was one of the biggest deals they'd ever offered.

Producer Rodney Jerkins had also wanted to sign him. Some time after declining his offer, Jerkins got back in touch. Gee Roberson, whose

***"With this deal, I have an incredible sense of ownership."***

pedigree includes managing Kanye West and Drake, was seeking an artist who fit the savvy rhymers' description. "Give me two weeks to see if I can find you a better home," said Roberson. He returned with Warner in about three hours. Claims Sabastian, "It was an overall better fit, in every sense of the word."

As a newer artist, Sabastian feared he would get lost alongside Universal's big names. The label also wasn't willing to fulfill his marketing requirements. Warner was different. "With this deal, I have an incredible sense of ownership," he states. "I own my masters. It's a 50/50 profit split. It's just incredible."

Unlike many other artists, Sabastian did not perform privately for his new label. "I would never do that," he observes, claiming his constant activity is enough for others to fully grasp his flavor. "You know what it is when you get me," he boasts. "I have a presence in Los Angeles. People who know me, know me. I don't think they need a preview of what I've got to come." — **Andy Kaufmann**



**Date Signed:** July 13, 2019  
**Label:** Rise Records  
**Band Members:** Seth Coggeshall, vocals/guitar; Nick Jones, guitar; Colby Witko, vocals, keys; Justin Mason, bass; Jack Dunigan, drums  
**Type of Music:** Alternative  
**Management:** Ricky Butt - Matty Arsenault - Reclaim Music Group  
**Booking:** N/A  
**Legal:** Alex Ploegsma  
**Publicity:** Stunt Company Media Inc.  
**Web:** @mercitheband (Twitter/Instagram)  
**A&R:** Sean Heydorn, James Neely - Rise Records

**A**fter nearly six years of touring and releasing DIY EPs, alt/pop band Merci signed with Rise Records in 2019. While it may seem an unusual fit for an alt/pop band to sign with a label primarily known for its metal bands, the members of Washington, D.C.-area-based Merci don't see it that way. "The label has always had one or two pop-oriented bands, and we were happy to be one of them," says singer-guitarist Seth Coggeshall. "It didn't seem that outlandish. We could still be sort of weird. Not being on a purely pop label meant we didn't have to worry about not being pop-y enough."

The band got the attention of Rise in a very organic fashion. While touring with Under Fire, the band befriended bass player and manager

***"We were hitting the ceiling as an indie band."***

Matty Arsenault, who would become Merci's manager. With his connections to Rise, he forwarded to label head Sean Heydorn two demos the band had recorded, and he took immediate interest and offered the band a deal.

"We were pursuing our career as an indie band," says Coggeshall. But we had reached a point where it was going to be difficult to get big enough in the way that we were hoping to achieve without that network of distribution and backing that a label offers. We were hitting the ceiling as an indie band."

"Whether or not to pursue a label deal for a band depends on what your goals are and what your metrics of success are. If you feel like you're in a good spot, are reaching the people that you want to, and you're comfortable, you don't really need to take any further steps. There have been a lot of articles written about whether or not the record industry is still relevant. In my opinion, it is, because it takes a lot of capital to launch an artist, and a lot of expertise to not make expensive mistakes. It takes relationships and people who can open doors for you."

Merci is accustomed to playing live, but their recording schedule clashed with the Covid-19 outbreak. Their full-length debut is scheduled for release later this year. — **Brett Bush**





### ▲ Bridgers Debuts *Claud*

Saddest Factory Records is set to unveil their first artist later this month. *Super Monster* is *Claud*'s debut under singer-songwriter indie musician Phoebe Bridgers' label. Bridgers has four Grammy nominations including for Best New Artist, Best Alternative Music Album (*Punisher*), Best Rock Performance and Best Rock Song (both for "Kyoto").

### ► R.A.P. Ferreira Releases *Bob's Son*

Following his debut release last March, R.A.P. Ferreira's follow-up album, *bob's son: R.A.P. Ferreira in the garden level café of the scallops hotel*, was unveiled last month as a tribute to Louisiana beat poet Bob Kaufman, producing it under his latest alias, *Scallops Hotel*.



### ▲ Bastille Gives us Goosebumps

The British pop rockers joined Kenny Beats, Graham Coxon and songwriters Dan Priddy, Mark Crew and Phil Plested for a collaborative release of tracks that alternate between distorted punk, intricate narration and throwback R&B flavors. (A succinct summary of 2020?!)

### ASCAP & BMI Join Forces

In a new progressive collaboration, ASCAP and BMI join forces to provide copyright information for over 20 million songs in an effort to help provide greater music industry transparency. This new service is free to the public and available on each of the PRO's websites.

The online database displays the breakdown of ownership shares, as listed by ASCAP percentage, BMI percentage, and "other," where applicable. Songwriter details and affiliations, publishers, performers, alternate track titles, ISWC and IPI codes, BMI and ASCAP song IDs as applicable, as well as publisher contact information, will also be listed, and a green checkmark indicates where ASCAP and BMI agree on the information and have the same data in each system.

More details at [ascap.com/songview](http://ascap.com/songview) and [repertoire.bmi.com](http://repertoire.bmi.com).

### Songwriters Expo Pivots

The annual Durango Songwriters Expo goes virtual this year from Feb. 18-21, 2021. Considered one of the music industry's premier artist and songwriters' events, the expo provides participants an opportunity to pitch their songwriting to publishers, labels and supervisors, and it offers fantastic opportunities to network and build rapport with those in the know through showcases, panel discussions and meet-and-greet sessions.

This year's edition has new features, including: video showcases, song listening sessions, and a live chat window to have live discussions around the music being performed during listening or showcase sessions. Special guests include: Butch Baker, Richard Harris, Katy Davidson, Sabrina del Priore, Chris Lakey, Nicole Sherrill, Kirby Smith and many more.

Full details at [durango-songwriters-expo.com](http://durango-songwriters-expo.com).

### SongNet Gets Virtual

The Songwriters Network (aka SongNet) returns with Zoom conferences the first and third Wednesday of each month—the first with an industry guest and the third with a showcase emphasizing original songwriting. Moments in-studio, behind-the-scenes details and information on marketing, making connections and how to navigate your music career, as well as question and answer sessions will all be covered.

Founded in 1998, and consisting of a like-minded group of songwriters, musicians, artists and music industry professionals, SongNet sponsors monthly seminars to offer experienced insight and conduct songwriting critiques of recorded works presented by attendees. Member benefits include events, seminars, showcases and ongoing collaboration. The organization offers friendship and support to songwriters of all levels.

Zoom sessions start at 7p.m. PST and are free of charge. Email [showcase@songnet.info](mailto:showcase@songnet.info) to get on the list. Full details at [songnet.info](http://songnet.info).

### AIMP L.A. Publisher Recognition

At their Holiday Awards and Annual Meeting, the Los Angeles Chapter of the Association of Independent Music Publishers (AIMP L.A.) selected Primary Wave Music as their Indie Publisher of the Year and Bart Harbison, Executive Director of the Nashville Songwriters Association International (NSAI), as the recipient of the Individual Award in Support of Songwriters and Publishers.

Primary Wave's recent acquisitions have included Ray Charles, Burt Bacharach, The Moody Blues, Air Supply, Devo, Godsmack, Oliva Newton-John,



### ▲ SESAC Awards Pop

The SESAC Pop Awards took time to acknowledge Songwriters of the Year, Howard and Guy Lawrence of Disclosure, for co-writing "Talk," recorded by Khalid (a song highlighted with a recent Grammy nomination).



Stevie Nicks and many more. For more information on Primary Wave, check out [primarywave.com](http://primarywave.com). Bart Harbison's work has included the oversight of 100 NSAI chapters with over 5,000 songwriter members, as well as serving on the Board of Directors on the Mechanical Licensing Collective (MLC), working hard to implement the Music Modernization Act (MMA), which he helped pass into law in 2018. For more information on the MLC, visit [themlc.com](http://themlc.com).

## NSAI Online Songwriting

Registration opens this month for the online RISE (Remote Interactive Songwriting Education) program from Nashville Songwriters Association International (NSAI). Sessions begin the week of March 1, 2021 and run for four weeks that include: Song Feedback with a Pro Songwriting Mentor and a Co-writing Challenge, Principles of Songwriting with Lyric and Melody Exercises, Analysis and Feedback From the Co-Writing Challenge, Hour With the Expert: Industry Professional Lesson and Q&A, Pitch to Publisher Session, and Group Reflection with Special Guest Presentation, in addition to one-on-one consultations throughout the program. The first three weeks will include two group sessions per week and the final week will include all RISE groups combined.

The Nashville Songwriters Association International (NSAI) was established in 1967 as the world's largest non-profit songwriters trade association, with over 5,000 active and professional members that span across America and internationally. The organization stands on their four pillars to advocate for, celebrate with, educate and elevate aspiring and professional songwriters in every musical genre.

Full details at [nashvillesongwriters.com/rise-program-0](http://nashvillesongwriters.com/rise-program-0).

## Hipgnosis Buys Iovine, Buckingham

Hipgnosis Songs Fund has purchased producer catalog royalties for 259 Jimmy Iovine recordings, as well as production royalties for his movies with Eminem (*8 Mile*) and 50 Cent (*Get Rich or Die Tryin'*). Proceeds of the sale will go to the USC Iovine and Young Academy initiative and be used to build a high school in South Los Angeles.

Hipgnosis has also acquired 100% of Lindsey Buckingham's publishing rights, including both his publishing and writer's share, across 161 songs, including songs he wrote and/or co-wrote for Fleetwood Mac, including "Go Your Own Way" and "The Chain."

As part of its new agreement with Buckingham, Hipgnosis also acquires a 50% share of any unreleased compositions.

## Listening Room Retreats

January's event was postponed due to the shutdown, with the next Songwriter Retreat to be held in Idyllwild, CA from March 7-13, 2021. With the usual community feel, listening circle and inspiring people, attendees will participate in daily co-writing pairings and collaborative input, receive private career and song consultations, gain inspiration and tools for songwriting, with selected participants showcased at the Idyllwild Songwriters Festival.

This is the Listening Room's 19th year offering their international retreats, which have involved over 1500 songwriters in over 30 countries since its launch in 2002. Additional locations for the 2021 series include a second retreat in Idyllwild, CA in June, as well as one in Inisheer, Greenland in April, Castiglion, Italy in May and Ireland in October. All levels welcome. More at [listeningroomretreats.com](http://listeningroomretreats.com).

**ANDREA BEENHAM (aka Drea Jo)** is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at [drea@dreajo.com](mailto:drea@dreajo.com)



## Alice Cooper Changes The World

Cooper's latest album, *Detroit Stories*, is set for release later this month following rogue second single "Our Love Will Change The World," combining pop sounds with sarcastic juxtaposition.



## Gaby Moreno Voices Compassion

After seven successful albums, Latin Grammy winner Gaby Moreno hopes to speak for the unheard. Having just become a Global Ambassador for UNICEF, she also aspires to more actively work for improved immigrant rights in the U.S.



## Soul Saver House Arrest

Startled by escalating domestic and sexual assault numbers during lockdown, Soul Saver hopes to raise awareness and provide help to survivors with new single "House Arrest." Bassist Joe Burcaw (Black 47), vocalist Corey Glover (Living Colour) and guitarist-songwriter Jaeme Brennan-McDonald (Godson of Doug Wimbish), are donating a portion of proceeds to RAINN.org.



## Armando Manzanero: Iconic Latin Composer

"Song Biz" notes the sudden passing of Latin music icon, Armando Manzanero. Performers of his music included Frank Sinatra, Elvis Presley, Perry Como and many others, and filtered through genres and nationalities for over six decades. Serving as President of Mexico's Society of Authors and Composers (SACM) for nine years, he was 2020's Billboard Lifetime Achievement Award winner.



## Lynn Ahrens & Stephen Flaherty

**R**espected musical theater duo, Lynn Ahrens and Stephen Flaherty's latest composition, "How Do I Tell You?," was written for *Nasrin*, a documentary film about Iranian human rights activist, Nasrin Sotoudeh. Delivering a poignant and timely message of hope and humanity, the original song is performed by four-time Grammy-winner, Angelique Kidjo, and was inspired by letters from Sotoudeh to her children while behind prison walls, in her effort to explain her absence.

Shares Ahrens, "She's not just an activist, not just a woman who's going to fall on her sword for her ideals. She's a mother, and the pull of that was so moving." Added Flaherty, "We were both very, very moved from that first rough cut. It's the kind of project that you just can't say no to because her life and her activism are so powerful and so moving and so needed."

For this new piece, initial melody lines delivered Ahrens an image of "the night sky sparkling stars and somebody looking at it through prison bars," she said. "It just felt like that to me, and it just seemed so right. It was one of those things that was very spontaneous." As a narrative about an isolated woman, Flaherty crafted the choruses as larger musical gestures to give the idea that the message is still reaching many people throughout the evolution of the piece. "It was inspired by her letters to her kids," chimed in Flaherty, "but it's almost like she's writing to the world."

Their collaboration began with Flaherty being struck by Ahrens' generosity of spirit, gifted economic wordsmithing, and her ability to distill complex ideas. "It has been something we've done for decades now and it never gets stale," gushed Flaherty when asked what keeps their partnership working. "The fun has never gone out of it."

Early failures solidified their partnership. "Going through failure really lets you know if this is the person you should continue to write with," revealed Ahrens. "The joy of working together in a room really just kept us pulling us forward through the failures and disappointments, until we finally had some success." Voiced Flaherty, "[There are times when] you know that the experience is so intense that there's no way that you can come out the other end the same way you entered - either it's going to pull you apart, or it's going to make you a superhero. What we found is that we became more like the superhero version of who we had been."

Grateful for mentorship by industry greats (including Stephen Sondheim, Peter Stone, Sheldon Harnick and John Kander), the pair are supporting the next generation, serving on the Council for the Dramatists Guild of America and as active Co-Founders of the DGF Fellows Program for Emerging Writers. Flaherty credits Artistic Director André Bishop and Musical Theater Director Ira Weitzman for giving them their start and continuing to support them at the Lincoln Center. "There's something to be said about the luxury of having an artistic home in an ever-changing world." Continued Flaherty, "It's not just the building, but a group of supporting artists and mentors that are not just interested in 'this year's model' but also in what you're going to write next. That has made all the difference in the world."

One of Sotoudeh's letters was recently read to a group of human rights organizations, which Ahrens found very applicable to America right now: "The arts help people like me in bringing about freedom and justice. I'm so grateful for this collaboration. It is this kind of partnership that keeps up our pride and determination in this corner of the world."

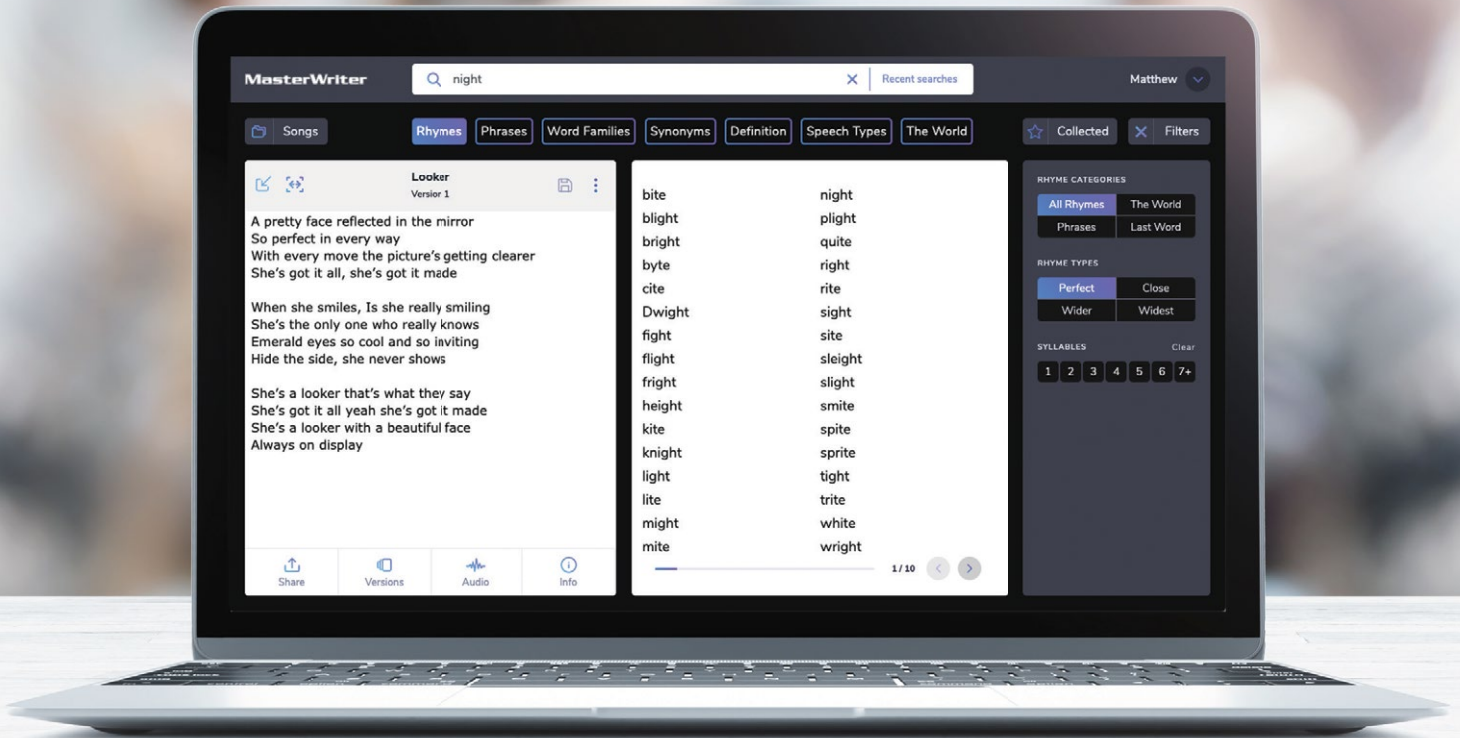
"People you may never meet in your lifetime are affected by your music," summarized Flaherty. "That's why I think it's important to be very aware of what you're putting out there."

The four-time Grammy nominees, eight-time Tony nominees, winners of Tony and London Olivier Awards, Oscar Hammerstein Lifetime Achievement Awards (2014), inductees into the Theater Hall of Fame (2015) and the Songwriters Hall of Fame (2018), have projects for Disney+ and Netflix on the way.

Contact Jeff Sanderson, Chasen & Company, [jeff@chasenpr.com](mailto:jeff@chasenpr.com)  
Learn more about Lynn Ahrens and Stephen Flaherty  
at [ahrensandflaherty.com](http://ahrensandflaherty.com)







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## DROPS

**The Ventures: Stars on Guitars** is now available on DVD. Directed by **Staci Layne**, the film is the first-ever full-length documentary about the No. 1 bestselling instrumental group of all time and one of the major predecessors of surf rock, **The Ventures**, their rise to fame in the 1960s, and where they are today after 60 years of playing. It features interviews with **Billy Bob Thornton**, **Jimmy Page**, **Josie Cotton** and more. To watch the trailer and never-before-seen extended clips and behind-the-scenes footage from the documentary, visit the official film YouTube channel at [youtube.com/c/TheVenturesMovie](https://youtube.com/c/TheVenturesMovie). For more information, contact [netfrocks@gmail.com](mailto:netfrocks@gmail.com).



Composer **Amelia Warner** scored the new **John Patrick Shanley**-directed Irish comedy **Wild Mountain Thyme**, which was released Dec. 11 and stars **Christopher Walken**, **Emily Blunt** and **Jon Hamm**. Warner, whose own Irish roots helped her compose a score deeply influenced by the country's folklore and instrumentation, also co-wrote an original song for the film with Shanley, famously known for writing 1987's **Moonstruck**. Warner was named "Breakthrough Composer of the Year" in the 2018 International Film Music Critics Association Awards. Watch the trailer for **Wild Mountain Thyme** on YouTube and contact Andrew Krop at [andrew@whitebearpr.com](mailto:andrew@whitebearpr.com) for more information.

Paramount's new documentary **Guitar Man** about blues rock star **Joe Bonamassa** is now available on demand and in digital formats. Chronicling the top-selling blues artist's rise to legendary status after first being discovered and mentored by B.B. King, the **Kevin Shirley**- and **Phillipe Klose**-directed film features the music of Bonamassa and his life's story in the guitarist's own words. Bonamassa has more No. 1 blues albums than anyone else in history, and has done a lot to support artists during the COVID-19 pandemic by fundraising through the nonprofit Fueling Musicians program. Watch the trailer for **Guitar Man** at [joeb.me/GuitarMan](https://joeb.me/GuitarMan) Trailer and contact Alan Meier at [alan\\_meier@paramount.com](mailto:alan_meier@paramount.com) for more information.

**The Clash**, one of the most influential bands to come out of the U.K. punk movement, released "The Magnificent Seven" as a single from their fourth album **Sandinista!** in 1980, which highlighted the band's range of musical influence, including that of the New York hip-hop scene, and was credited as being among the first rap



GUITAR MAN

records by a rock band. Until now, the hit never had an official music video. Filmmaker **Don Letts** changed that with a new clip using footage of Clash members **Joe Strummer**, **Mick Jones**, **Paul Simonon** and **Topper Headon** performing the song live on **The Tomorrow Show with Tom Snyder** as well as previously unseen film of the band in and around New York. Watch it on YouTube, and contact Maria. Malta@sonymusic.com for further details.

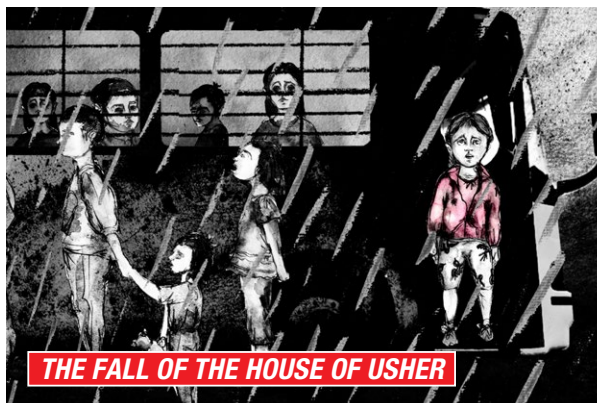
A new, cinematic version of renowned composer **Philip Glass'** 1988 opera, **The Fall of the House of Usher**, based on the classic **Edgar Allan Poe** story, was made available for streaming on Jan. 29 through [operabox.tv](https://operabox.tv).

The full-length film was commissioned and produced by **Boston Lyric Opera** and created by the rising L.A.-based opera and theater director **James Darrah**. When scheduled live performances of the work were cancelled in 2020 due to COVID-19, BLO and Darrah conspired to find a new way to release it, subsequently bringing in screenwriter **Raúl Santos** to help reimagine the classic gothic tale with hand-drawn and stop-motion animation. The story is now told through the lens of Luna, whose journey to America and detention at the U.S. border captures the story's themes of isolation, family and entrapment. For more information, contact John Michael Kennedy at [jmk@jmkpr.com](mailto:jmk@jmkpr.com).

Known for his roles in **Deadwood**, **The Mandalorian**, **Scream** and **There's Something**

**About Mary**, actor **W. Earl Brown** released a track on Jan. 20 with his band, the **Sacred Cowboys**, in celebration of President Joe Biden's inauguration. Titled "A Beautiful Day," the track also features director and Academy Award nominee **Peter Spier** and is the first single released from the band's forthcoming album in spring. Contact [themichaelgarbutt@gmail.com](mailto:themichaelgarbutt@gmail.com).

BET+'s unscripted series **AMERICAN GANGSTER: TRAP QUEENS**—a true crime series



THE FALL OF THE HOUSE OF USHER

detailing the criminal chronicles of some of America's most notorious female gangsters—has returned. Narrated by **Lil' Kim**, season two presents true stories of fierce and savvy women who hustled hard and solidified their place in the game,

however illicit their means may have been. BET+ released the first five episodes of **AMERICAN GANGSTER: TRAP QUEENS S2** on Jan. 14.

## OPPS

Feb. 14 is the deadline to enter your composition to the **Score the World** contest, which this year invites composers to re-score a scene from the Academy Award-winning film, **Son of Saul**. The organization donates half the profits to a charitable cause, and winners not only stand to win prizes, but also receive written feedback from the judges, who are music industry professionals. Learn more about how to apply at [scoretheworld.com/registration](https://scoretheworld.com/registration).

Submissions will be accepted through Feb. 1 for the **Emerging Black Composers Project**, newly



created by the San Francisco Conservatory of Music (SFCM), in partnership with the San Francisco Symphony (SFS) and SFCM President's Advisory Council on Equity and Inclusion. The project will spotlight new music from early-career Black American composers and will commission 10 new works over the next decade. Winning composers will receive funding and artistic mentorship from Bay Area symphony professionals. For more information and to apply, visit [sfcm.edu/EBCApplication](http://sfcm.edu/EBCApplication).

Professional composer-led or collective jazz ensembles of 2-10 musicians that are CMA Ensemble-level members have until Feb. 12 to apply for grants through Chamber Music America's **New Jazz Works** program. Grant amounts are up to \$37,000 and will help ensembles create, perform and record new works. For application guidelines and information on submission eligibility, go to [chamber-music.org/grants/new-jazz-works-commissioning-and-ensemble-development](http://chamber-music.org/grants/new-jazz-works-commissioning-and-ensemble-development).

## PROPS

After battling COVID-19 for weeks, Mexican composer and singer **Armando Manzanero** died in December in Mexico City at age 85. With more than 600 songs to his name, Manzanero's work was adapted and covered by artists, including **Elvis Presley**, **Frank Sinatra**, **Christina Aguilera**, **Andrea Bocelli** and fellow Mexican artist **Luis Miguel**. Manzanero became the first Mexican recipient of the Grammy Lifetime Achievement Award in 2014 and received a Latin Grammy in 2001 for his album *Duetos*.

The **Virginia B. Toulmin Foundation** announced in December a new program between the **Center for Ballet and the Arts at NYU** and Brooklyn-based arts institution **National Sawdust** to foster collaborations between women composers and choreographers. Through a \$300,000 gift from the foundation, the year-long partnership supports 45 appointed women choreographers and composers in developing their craft and career, receiving mentorship and professional development, and creating



**ARMANDO MANZANERO**

new work. At least half of the participating women represent black, indigenous and women of color communities. To learn more about the program and the 45 participants, contact Sarah Binney at [sarah.binney@nyu.edu](mailto:sarah.binney@nyu.edu).

In partnership with **Otter Network**, creator of cloud-based TV programming and production platform **Otter Channels**, **Gimme Radio** has announced **Gimme TV**, which entails two 24/7 video channels: **Gimme Country TV** and **Gimme Metal TV**. Apps for the channels can be downloaded on your Android or iOS phones for tuning in. At a time when fans are streaming music at home more than ever in the absence of

live performances, Gimme TV offers streaming of high-quality music videos, short-form artist-created content, long-form music documentaries and movies, live music performances and more. Furthermore, Gimme TV allows viewers to interact live with artists while watching certain content, and both artists and fans have the ability to create live video content. Contact Jim Flammia at [jim@alleyesmedia.com](mailto:jim@alleyesmedia.com).

**Collab Capital**, an early-stage investment fund focused on start-ups by Black founders, recently announced its investment in music licensing platform **Music Tech Works**.

Founded by music and media veterans **Jarrett Hines** and **Bryson Nobles**, MTW has one of the largest rights holder databases in the world and created a system to simplify the licensing process for commercial music across film, television, video games and advertising. With a mission of shrinking the racial wealth gap in the U.S., Collab Capital provides economic capital and access to professional expertise to Black businesses. Their support of MTW will allow the founders to continue growing their music database and expand their team. For more information, contact Andrea Beenham at [drea@dreaajo.com](mailto:drea@dreaajo.com).

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

## Out Take



## Alicia Richards

Head of Creative Sync  
Brand X Music

**Web:** [brandxmusic.net](http://brandxmusic.net)

**Contact:** [brandxmusic.net/contact](mailto:brandxmusic.net/contact)

**Often cited** as the premiere music library for film and entertainment advertising, Brand X Music in the past year named Alicia Richards as the company's new Head of Creative Sync. As such, Richards oversees the sync department, development of the company's catalog, and placements in films, TV, advertising and other content for an in-house library of over 8,000 tracks, 115 albums and 55 original songs.

"I think the most challenging part of the job is always finding the exact right piece of music for what the client needs. It's being able to understand what they're looking for, figure out what's in their head and what music matches that," Richards says.

Before Brand X, Richards ran her own firm and worked in executive sync posts at Warner Bros. Records, Sony Music Entertainment and Disney Music Publishing. She found her way into the sync world working at a boutique record label, Outpost Recordings, where she wore multiple hats—including learning how to get music placed in films and television. "I had a friend working at a big company in sync, took him to lunch and asked for 101 advice, and I just started doing it." Richards says she tells young or aspiring sync professionals they can find their own path into the business through multiple jobs within the entertainment industry, and to not be intimidated.

"It's something that definitely can be taught, but you also kind of have to have an innate ability to understand the feeling or mood in a visual, and the feeling in music, and get those to match," she says. At Brand X, Richards plans to broaden the company's client base, and find great placements for its song catalog. "Whenever you secure the placement of some music, it's so exciting. No matter how long you've done it, when you hear it in a film, on TV or in a trailer, you just get so excited and feel responsible for getting someone's work out there."



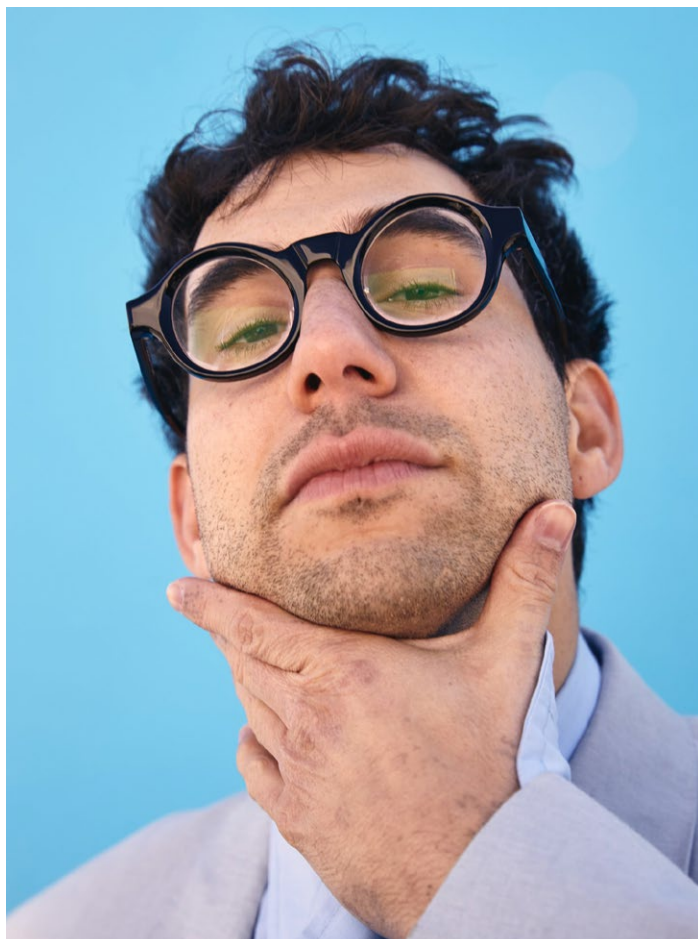
## ► Big Sean Joins Detroit Pistons as Creative Director of Innovation

Hip-Hop icon Big Sean has signed on to become the Creative Director of Innovation for the Detroit Pistons. In this role, Sean will provide counsel and strategic guidance for on- and off-the-court community initiatives. The Detroit native's 2020 album, *Detroit 2*, was awarded the Key to the City in 2017 for the contributions of his organization, the Sean Anderson Foundation. "I grew up in the city, which naturally made me a fan of the Bad Boys," says Sean. "I look forward to contributing to their legacy and dedication to the community through sports, art, and, of course, music."



## ▲ Eminem's Murdered Rap

Eminem's latest studio album, *Music to Be Murdered By*, has shattered a 50-year-old record for biggest leap on the Billboard album charts. Boosted by the reissue of a deluxe version with 16 additional tracks, *Music to Be Murdered By* jumped to No. 3 from No. 199. Originally released in January 2020, the album debuted at No. 1 and received gold certification from the RIAA. Prior to Eminem, the record for biggest chart leap was held by Bob Dylan for 1970's *Self Portrait*.



## ◀ Ally Coalition Talent Show

Jack Antonoff's annual Ally Coalition Talent Show concert was held virtually, featuring an all-star lineup, many giving intimate performances with covers and collaborations galore. Proceeds from ticket sales support The Ally Coalition's mission to serve LGBTQ youth, with partners including Break-OUT!, New Alternatives and the Ruth Ellis Center. Jack and sister/co-founder Rachel Antonoff hosted from the Brooklyn Bowl before introducing guest artists: Bleachers, The Chicks, Brittany Howard, Lana Del Rey, Maggie Rogers, Sleater-Kinney, St. Vincent, Reggie Watts and an appearance by chef Rachael Ray. The event raised over \$350k in total.



## ▲ Deftones Adopt-a-Dot Raises over \$100k

The rock group Deftones completed their Adopt-a-Dot fundraiser and made a donation of \$52,500 to UC Davis Children's Hospital and \$52,500 to Crew Nation—a global relief fund for live music crews impacted by COVID-19. Adopt-a-Dot coincided with the release of the band's chart-topping *Ohms*, enabling fans to make a charitable donation represented by the 12,995 available dots comprising the album's cover-art, designed by Creative Director Frank Maddocks.





### ▲ Cha Wa at Mardi Gras

The Grammy-nominated New Orleans band, Cha Wa, aims to preserve and advance the musical traditions of the city's Mardi Gras Indian groups. The traditions' roots date back to the 19th century as a way to pay tribute to Native Americans for aiding black New Orleanians fleeing slavery. Cha Wa is led by Joseph Boudreaux Jr., whose father, Monk, is Big Chief of the Golden Eagles tribe, and brought Mardi Gras culture to the national stage in the '70s. Cha Wa is set to release a new album, *My People*, April 2, via Single Lock Records.

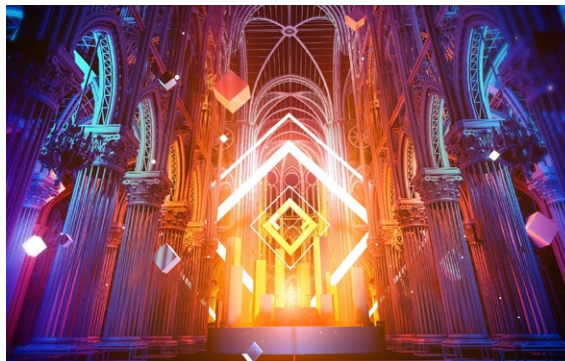


### ◀ Aly & AJ

Longtime Disney Channel starlets Aly & AJ have released a revamped, explicit version of their 2007 hit, "Potential Break-up Song." The song gained an unexpected resurgence in 2020, made popular on TikTok. Sisters Aly and AJ Michalka used the traction to rerecord and rerelease with added angst in the lyrics to fit the dark year. "Potential Breakup Song (Explicit)" topped the overall iTunes chart, trended at No. 2 on Twitter and had over 1.2M streams on Spotify in its first 40 hours. AJ plainly states, "We wanted to breakup up with 2020 and get our shit back."

### ► Jean Michel Jarre at VR Notre Dame

French composer and producer Jean-Michel Jarre's livestream performance, "Welcome to the Other Side," garnered over 75 million viewers worldwide. As a testament to technology and culture, old and new ways, Jarre performed live from Studio Gabriel in Paris, while a digital avatar version of Jarre was projected to be playing in the landmark Notre Dame Cathedral. Produced in partnership with virtual reality platform VRr00m, the City of Paris and UNESCO, the 50 minute mixed-media performance required a team of 100 artists and technicians to recreate Notre Dame in just three months.



## MUSIC CONNECTION

### Tidbits From Our Tattered Past



### 1990—Diane Warren —#4

In *Music Connection*'s cover story on "Top Pop Songwriters," Diane Warren stated that when she's writing, "I'm like an actor. If I'm writing an angry song, I actually get kind of angry. It's a trip!" Meanwhile, Desmond Child stated: "I expect people to work as hard as I do. The combination of many subtle changes is what makes the whole song either shine or not."



### 1995—Stevie Wonder —#10

Asked about the encouragement he got at Motown Records when he was very young, Stevie Wonder replied, "Being told the 'real deal' as opposed to just being told something to make me feel good—that helped me be a stronger person and more committed to my music." Also in the issue are interviews with Tony Joe White and David Letterman Show drummer Anton Fig.



# H A I

## LADIES OF THE VALLEY

By Daniel  
Siwek







## WHEN WE LAST FEATURED HAIM

(sisters Este, Danielle and Alana) on our March 2014 cover, they were fresh off their debut, *Days Are Gone*, and a breakout performance on *SNL* and their name was getting dropped by youngsters, Coachella hipsters (where they played twice) and iconic rockers alike. The trio were nominated for a Best New Artist Grammy, sharing the stage and receiving accolades from Stevie Nicks and Dave Grohl, and getting pop radio play on KISS FM. Shortly after, they became besties with Taylor Swift and were invited to open on her 1989 Tour. Actually, as we put this issue to bed, Swift just released her latest album, *Evermore*, with Haim on a song called “No Body No Crime,” a naughty murder mystery that opens with the line, “Este’s a friend of mine.”

Haim’s second album, *Something to Tell You*, was by no means a sophomore slump. It was a charting success, the songs were catchy and superbly crafted, but while it moved the ball forward from their debut, it didn’t move their needle. Personally, I think it warms up with repeated listening, but one critic called it hermetically sealed, and fan Tim White complained in the comment section of AllMusicGuide.com that it was “way too slick.” He optimistically added, “Hopefully a maverick streak can prevail on album 3.”

Well, Tim, your wish came true! *Women in Music Part III* (Columbia Records) is by far Haim’s best record. No surprise, it has made many year-end Top-10 lists. It’s the band’s *Exile on Main St.* (or *Exile in Guyville* to turn the phrase in a girl power direction à la Liz Phair). The debut may have formerly introduced their sound, but this baby is their wild child, it can’t be stifled and you can’t put a bow on it. There’s an impressive, relaxed confidence, moments of dark, deep introspection and others with thrilling reckless abandonment. The lead single, “Summer Girl,” is as if Lou Reed (who they co-credit for the inspiration) was an Angeleno with Annie Lennox guesting on a Sheryl Crow record. “Los Angeles” is classic Trojan Records but straight outta Silver Lake.

And then there’s “Man from the Magazine,” an ode to Joni Mitchell, which reminds you that *WIMP!!!* may have a tongue-in-cheek acronym (like “wimpy”), but it tackles serious issues like the misogyny they constantly battle in their workplace, which happens to be showbiz. Case in point, that well publicized time in 2018 when they fired their booking agent for paying them 10 times less than a male artist they shared a festival bill with. This album is sweet revenge for all of it, the only downside is (for some reason) rock radio still has an unexplainable blind spot for Haim. Is it because they are too genre-fluid or because they are women?

We caught up with Danielle and Este on the phone, and later with their youngest sister Alana “Baby Haim” who wrapped her role on Paul Thomas Anderson’s upcoming San Fernando Valley opus. Their relationship with PTA as collaborator and muse is a story in itself; Godard and the Stones could only wish to have such a prolific relationship; he’s made a documentary on the band, directed almost all their music videos and shot their latest album cover as well. He’s the Nicolas Cage to their ultimate Valley Girls, a match made in heaven.

Haim may not be getting their deserved rock radio play, but they get the last laugh, because as we celebrate the GRAMMY edition of the magazine (and if you are one of the elites to be reading this magazine in a \$10,000 swag bag, you’ll by now know) our Valley Girls, our Cover girls, have been nominated for the 2021 GRAMMY’s for Best Album and Best Rock Performance.

PHOTOS BY RETO SCHMID



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**Music Connection:** Congratulations on the Grammy nomination, and good luck. How does it feel so far?

**Este:** It feels great! Very unexpected.

**MC:** It's well deserved. On this third record you've outdone yourself. There's a more relaxed confidence, do you agree?

**Danielle:** Definitely. With our first and second albums we were kind of on the same wavelength. With our first album, we had from 2007 to 2012 just writing songs, trying them out at local venues, opening up for friends, just really grinding them out and coming upon what we thought were our best 11 songs at that time. We didn't have any songs left over, but our second album was definitely a continuation of what we were trying to do with our first album.

With our new album we were all pretty burnt out from touring for the last like eight years, and I think we had the idea of being looser, and being more live exciting. And the process that really started that was "Summer Girl." It was all these things coming together, that roomy drum sound, and then just the process in general of making it and putting it out. That really kind of informed the rest of the album.

The idea of just being like, "We just did this. Let's put it out" is kind of the vibe of the album. And I think in doing that we really kind of touched on something cool, and something that we hadn't really sounded like before. Does that make sense?

**MC:** Absolutely. That's why I say this is your *Exile on Main St.* The Stones established their sound and their hits on the early records, but on *Exile* they really got into a very authentic, loose, amazing groove.

**Danielle:** That was a lesson for us, because when we were coming out with our first album, it was such a big deal to us that we were making even our first album on a label, we really used a microscope, and we went in there and made sure that everything, to our ears, was exactly the way we wanted it, just because it meant so much to us, and we had been working so hard, and we really wanted to make sure what we were putting out there represented. But on this album, I think for sure, we let our Haim hair down.

**MC:** The title of the record itself suggests that you've been dealing with a lot of heavy things in the industry. But the record is even more raw, personal, emotional and moving at times, especially on songs like "Hallelujah" [an almost Dixie Chicks-esque folk-country song]. Would you say there was a collective catharsis going on?

**Danielle:** I think during our second album there were a lot of trials and tribulations just having to do with us being burnt out of stuff within the business that we've been open about. Just being a woman in music can get difficult. Thank god we have each other, because I don't know what it would be like to be a solo artist, because it can get really hard trying to understand the business side of things.

**Este:** Navigating the business in general is a constant battle, full of forks in the road, and self-doubt. All the things that go along with being an artist. I think a lot of the songs were definitely cathartic to write. We all decided that therapy was integral to our well-being, so we started unpacking everything that was happening in our lives. There were so many magical things that we have and that we're so blessed and so thankful for, but we talked about how post-tour depression is a real thing.

After our second record and touring our second record, I think at first all three of us were

going through it separately, silently. I didn't want to bother Danielle and Alana with this. Danielle didn't want to bother me or Alana with it, but at some point, all three of us were like, "Are we okay? Like, what's going on?" And I think that kind of opened the floodgates. We got our journals out and our diaries and we recognized that all three of us were going through different levels of depression. Once the floodgates were open it was kind of like we were off to the races.

The best part about music, for me at least, I always look at music as the thing that makes you feel less alone. And that you're not on an island by yourself looking around like "I'm the only person who feels this way." And so that's part of what we were doing. Because we were feeling so isolated and alone in our feelings, we wanted to make something that didn't make people feel so alone. The way that we try to craft lyrics is to be really truthful and honest and open, because we don't know how to write any other way. And I think that also comes from listening to a healthy heaping of Joni Mitchell as kids.

**MC:** "Man from the Magazine" is so Joni Mitchell. You wear your influences on your sleeves, but does it get annoying when people project all these classic artists names on you?

**Danielle:** No! If anything, it's intimidating. We're talking about fucking Joni Mitchell, man, and I bow at the temple of Joni Mitchell. To me she is the rubric for songwriting. To hear our band's name and her in the same sentence feels surreal, I'll be completely honest. Because we're still students. I still go back and listen to *Blue* at least once a week.

**Este:** Especially with Joni, it's humbling to hear, that people reference such incredible, amazing musicians with us? Because we're still three girls from the Valley sitting in front of our stereo listening to K-EARTH 101, KISS FM. That we're getting comparisons to those people, who we look up to still to this day, is so surreal that the 14-year-old Este Haim is truly not well when they say things like that!

**MC:** Do you think that when a legend like Stevie Nicks anoints you it's because she feels the rare authenticity in your vintage vibes?

**Este:** Back in the day 101.3 was the college rock station at the time, and we would just put each song under a microscope and really try to understand what made them work and made them special. "What was the mixing like on this?" I remember the first time we really listened to "Bohemian Rhapsody" on headphones as kids, because it was on the *Wayne's World* soundtrack. And even as a 5-year-old, recognizing that there was panning going on, I was like, "that's really cool!" There are different ways to make the person experience the music.

**Danielle:** We're just such music fans. At the heart of it, we're just music fans and we love all types of music. We're just students of Stevie

Nicks. She was our teacher when we would just sit around and listen to her music and study it and learn it. And we had a family band with our parents, so it's just where we come from and who we are.

**MC:** You still demo in GarageBand?

**Danielle:** GarageBand was the best tool for us as songwriters. The fact that you can make something all day in the program and then listen to it in your car right after is still mind blowing to us. We write to drums mostly, so it's such a great tool. I think we start with drums really, we start to formulate what our sonic landscape is going to be when we think about drums, because our dad's a drummer.

**MC:** Where are you laying down the tracks these days?

**Danielle:** Vox Studio is where we did a lot of basic tracking. What's cool about that studio is that it's filled with vintage gear and it's my favorite-sounding room. All linoleum, no warm

"Post-tour depression is a real thing... I think at first all three of us were going through it separately, silently."



wood in sight. Not '70s sounding, but very live sounding. I think it was built in the '40s for jazz sessions. It's very special and we got some great roomy drums sounds.

**MC:** The first album was mostly you three and a couple of bandmates/collaborators, but since then you have assembled your own Wrecking Crew of sorts.

**Alana:** We're very lucky to be friends with some of the best musicians who are truly unique. Cass McCombs plays guitar like no one else, so it was really an honor for him to play on "The Steps."

**MC:** You've been headlining for years now, but what are some lessons you learned as an opening act that you can pass on to bands opening for you?

**Danielle:** We've opened for everyone [laughs]. We still have opener mentality. We always just play loud and rough and play up to the crowd as much as we can, as if we're the opener trying to get attention from the guy ordering drinks at the bar in the back. I think that's why we're so aggressive on stage. It was the best experience for us. It especially got us ready for festivals.



**MC:** Danielle might be the lead vocalist, but your band is unique in the way you trade vocals, almost finishing each other's sentences within the song. Is that a "sister thing?"

**Este:** Not only in song, but in real life. There's this weird sister telepathy that we possess. I can see with my eyes, I can feel it, when Danielle or Alana are uncomfortable or they're feeling like they're embarrassed or whatever. Maybe it's the older sister in me, but I know when to swoop in and when not to swoop in to help.

**MC:** Can you tell us how the band's been dealing with COVID?

**Alana:** I think we just try not to get overwhelmed! We're taking it day by day.

**MC:** There was the "Deli Tour" [that included an appearance at Canter's Delicatessen] that was interrupted by the pandemic, but there's been other ways that you interacted with your fans through social media, like cooking classes [they made potato latkes with their mom] and some other fun things, right?

**Este:** We really wanted to do the Deli Tour, to be out there with the people who like our music, to share it with them and experience it with them, because the dialectical relationship we have with our audience is really magical. Feeding off an audience and giving energy and receiving energy is the main reason why we really love performing live.

The Deli Tour is going to happen once everything is safe, because the two dates that we got to do were so much fun. But once COVID hit and everyone went into quarantine we kind of had to get creative, and we would do these Zoom dance classes. And when we had the seven-year anniversary of *Days Are Gone*, I heard through the grapevine that there was going to be a group listening, like a bunch of fans had gotten together, and I still have the outfit that I wore on the cover, so I found the Zoom link and I jumped on. Which was really fun and really cool.

**MC:** Danielle, tell us about your YouTube guitar tutorial for your song, "FUBT."

**Danielle:** It was important to me, you know? I was like "what's the easiest way for everyone to do this? So I put up a GarageBand sound, cuz I feel like most people can have GarageBand on their computer or their iPad, and they can plug their guitars and have a pretty good-sounding amp. It was fun to show people the "Fucked Up But True" guitar solo. I really wanted to show and encourage people to pick up their guitars and learn it, because it's not that difficult but there's some cool things like sustain and vibrato and stuff that I feel really adds to the solo. I was like, "Hey, show me if you guys know it," and I got hundreds of messages back with a lot of girls showing how they did it, which was so insane to me! We're still figuring out how to really utilize social media. I need to get into the TikTok thing more.

**MC:** Este, congrats on the Fender campaign. Can you talk about that?

**Este:** I have always been a Fender girl; my first bass was a Fender Precision that my dad found in the Recycler for like 80 bucks. I was super-appreciative that he got it for me, and I've been a Fender fan ever since. I mean, I've gone off the beaten path when I got into [The Band's] Rick Danko, but I realized that I would have to learn how to play with a pick and that wasn't really my journey, so I went back to playing my Precision. I feel really lucky that they wanted me to be to be a part of it, and again, if you would have told this 16-year-old that that she would be in a Fender campaign she would have burst into tears. I knew how

much I loved playing bass and how much fun it was and how much joy that that brought me, but to be recognized by the company of the instrument that I've been playing for so long is overwhelming, truly. And so yeah, to be a part of it was unreal. I don't even think it hit me until they interviewed me.

**MC:** You've expressed frustration at not being played by rock radio stations. "Forever" [from Haim's debut] was a pop radio hit. Are you too eclectic for them? What do you think it is?

**Danielle:** We don't know why rock radio won't play us! But we don't care anymore. They should play more women, though.

**MC:** That said, I still hear you every time I go to Ralph's supermarket, or places like Marshall's. It's like you're ubiquitous on the streaming services. How does it feel when you hear your music coming from the overhead speakers of a store?

**Alana:** Marshall's is where we grew up. Still love it. It's totally crazy when we hear our music out in the wild!

**MC:** Haim has appeared on several soundtracks now, the most recent being *The Croods: A New Age*. As eclectic as you are, it was still surprising to hear you go into "Welcome to the Jungle" territory.

**Danielle:** It's so fun. It was pitched to us like "Hey do you want to work with Mark Mothersbaugh on this song, and we were like, no brainer. I still watch [Devo's] *SNL* performance probably once a week. Talk about a band that changed the course of music. I'm like fully obsessed with Devo. You know, they wanted something like Guns N' Roses and we never thought about doing something like that, but instead of being like "That's not our thing," I think we just kind of went fully into it. We were just like, "You know what? We've never done that and it could be fun." *Croods* is such a fun movie and Ariel [Rechsthaid] helped produce it and he's the biggest Guns N' Roses fan. And it all came together pretty quickly.

**MC:** COVID aside, what's your take on the state of rock bands in this industry in 2020?

**Danielle:** We feel so fortunate and we feel so lucky that we even get to do this, because we know how fucking crazy and difficult it is to navigate. I remember in 2012 everyone was like "Band's don't exist. Rock music's dead." I mean that was kind of the thing that we got the most back then. NME loved saying "ROCK IS BACK NOW WITH HAIM," but how many "ROCK IS BACK" issues did they put out without it actually being real? I feel like EDM was at its height and people didn't understand where guitars fit in the music industry.

What's really cool about right now is that we're seeing a lot of girls with guitars, we're seeing a lot of guitars in bands, we're hearing more live instruments, I think. That's really cool for us. We love to see it and we love to be a part of that community. I think that's what's really exciting about this time.

**Este:** I echo everything Danielle is saying. That's definitely been nice to hear. When we were playing shows before COVID, it made me really happy to meet people who said, "Man, I just started playing guitar," "I just started playing bass," or "You know, I'm learning how to record live instruments." I think that really made us happy. And it still makes me happy.

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# Choosing & Using Vocal Mics

BY BILL GIBSON

A veteran sound engineer's hard-won expertise, found in his new book  
"First 50 Recording Techniques You Should Know To Track Music"  
will help you to nail those high-impact vocal tracks.

## TECHNIQUE 38

### Vocal Mic Choice

**OVERVIEW:** The microphone is the singer's connection to the audience, whether in person or on recorded media—it's a very important consideration! The mic that's used to track a vocalist can make a big difference in the quality of the vocal performance, for some reasons you may or may not guess.

**CHALLENGE:** When tracking vocals, there are so many important variables. The quality of the mic is important, but we must always keep in mind that a great vocal performance is all about an inspired emotional delivery of a great song. Given the choice between tracking a mediocre performance from a vocalist on a world-class, vintage, classic, to-die-for mic and getting an inspired passionate performance through a mic that costs less than \$100, choose the latter every time.

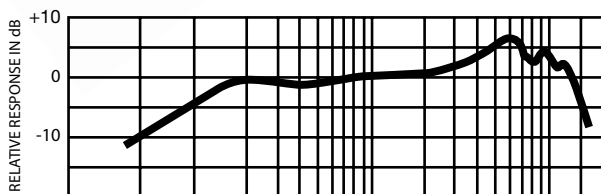
**SOLUTION:** Here are a few factors to consider when choosing a vocal microphone:

**1 Live performances versus studio recordings:** In a live performance application, there is quite a different set of considerations compared to a studio performance. Mics that are designed for live use, such as the Shure SM58 dynamic mic, take advantage of the proximity effect by rolling off the low-frequency band. They

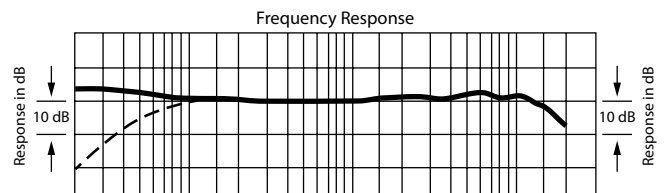
almost force the singer to move in close to the mic to get a full sound, helping to dramatically improve isolation. To achieve a full vocal sound, the singer typically needs to be within a couple inches of the mic capsule. Singers with great mic technique take advantage of the proximity effect by moving closer to the mic for the dramatic, sensitive lyrics while backing off for the louder, aggressive passages. On the other hand, mics designed for use in the studio have a low end that extends into the low frequency band, enabling the capture of a full-sounding vocal from 6 to 12 inches or more. When using a more distant technique, the sound of the actual room dramatically impacts the recorded sound.

Therefore, most mics designed for recording vocals provide a high-pass filter, which lets the singer move in closer to the mic without capturing a vocal sound that is overly thick and boomy. In addition to providing better separation from other musicians in the same room, the high-pass filter lets the singer move in closer to the mic for a warm and intimate tone.

**2 Test multiple microphones:** Every mic brings a different set of strengths to the vocal session. Just because a mic is a large-diaphragm condenser mic doesn't dictate that it will sound great on the vocalist that you're tracking on a given day. Set three or four



Dynamic mics roll off the low frequencies so the singer can move close to balance out the frequency content.



A condenser microphone's response extends down to the lowest frequencies (solid line).





The AKG 414 XLII provides three high-pass filter settings. Use these when the singer wants to get close to the mic. As the singer gets closer, raise the HPF frequency.

likely choices in a row and try each of them on the vocalist. Record each mic to a separate DAW track so you can listen closely to the recorded sound. Some people like to set up multiple mics placed very close together in front of the singer, performing this test in one take. I've found that the assessment is more reliable when you set them up one at a time through the same channel and processing. This is especially true when using analog hardware.

**3 Condenser microphones:** Vocal sounds contain many facets ranging from the transients produced by sibilant sounds to the sound of the air moving over the vocal cords to the way the vocal cords vibrate. There's a lot of detail in the vocal performance that can be captured most faithfully by a condenser microphone. Either a small- or large-diaphragm microphone is capable of capturing the detail in a vocal sound. However, mics that are considered great vocal mics usually have a large diaphragm because they capture a vocal sound with a bit more warmth and depth relative to a small-diaphragm condenser mic.

**4 Setting the high-pass filter:** Many large-diaphragm condenser microphones provide a multi-position high-pass filter. The AKG 414 XLII has a three-position high-pass filter with settings for 40 Hz, 80 Hz, and 160 Hz. Some mics have multi-position filters, each with a different character and function. For example, the



The Shure KSM44 has two HPFs. The 80 Hz filter cuts off at 18 dB per octave. The 115 dB filter rolls off at 6 dB per octave.

Shure KSM 44 has a two-position high-pass filter, but each filter has a different slope. Its 80 Hz cut-off filter has an 18 dB per octave slope, but its 115 Hz roll-off filter has a 6 dB per octave slope. Make sure you read the documentation that comes with each mic to understand the best uses for each function.

**5 Pop Filters/Windcreens:** Condenser mics are very sensitive to blasts of air like the excessive air movement caused by the pronunciation of the plosives in the letters "p" and "b." These plosives cause a pop, which is the sound of the diaphragm bottoming out—a sound that's difficult to get rid of. Because of this, it is usually necessary to place an acoustically transparent wind block between the singer and the microphone. Some windcreens are made from a foam rubber material that fits over the top end of the side-address microphone. Another type of windscreen uses a nylon material over a hoop to block the wind made by plosives. Most engineers prefer the nylon hoop pop filters because they tend to be more acoustically transparent than the thick foam filter. Some singers who are experienced in the studio are able to record without the use of a windscreen—they simply aim the plosive off the mic diaphragm. In addition to diffusing the air aimed at the diaphragm, the windscreen also keeps the singer at a controlled distance from the mic.



Foam windscreen (above). Nylon hoop windscreen (right).

**TIP:** Find the technique that makes the singer comfortable. Some singers want to hold the mic because that's what they're used to. Frank Sinatra insisted on using a handheld wireless mic on one of his classic albums. Some singers can't sing while wearing headphones, which means there must be monitors in the studio while the vocals are tracked! Face them back at the singer and use a cardioid mic. No problem!



# TECHNIQUE 39

## Vocal Mic Technique

**OVERVIEW:** Mic choice makes a big difference in the quality of the vocal sound. In the previous technique about mic choice, we saw that the most important part of the vocal tracking session was the inspired and emotional performance. Mic choice, although very important, was secondary to the quality of the performance. Mic technique, though still secondary to the inspired performance, is something that we should always strive to optimize.

**CHALLENGE:** Granted, world-class vocals are usually recorded using a large-diaphragm condenser mic. However, world-class vocals are usually recorded in rooms that sound great. Tracking vocals in a room that doesn't add an amazing interest to the vocal sound can be challenging. Recording vocals at home in a bedroom or family room studio can also be challenging. The mic needs to be a good choice, and the acoustical environment probably needs some treatment so that the reflections off the close surfaces don't permanently diminish the quality of the vocal sound.

**SOLUTION:** We previously took a look at acoustical control devices. Here's where they all truly become a requirement if your room isn't complimentary to the vocal sound:

mic provides a high-pass filter that reduces just the right amount of low-frequency content. It's always worth trying an omnidirectional mic if the singer wants to get close to the mic because there won't be the negative influence of the proximity effect. If you want to track great-sounding vocals, then you must be aware of these variables and how they might affect the vocal sound.

**3** Mic position: Once the acoustics are adequately under control, it's time to position the mic for the best sound. Usually, the mic can be placed about six inches in front of the vocalist's mouth. However, if you find that you're having problems with mouth sound, nose sounds, or if the tone isn't quite right, then try moving the mic up above the nose facing down or try moving the mic a little lower facing up. Usually, moving the mic up and facing down minimizes a nasal quality, but it all depends on the singer and the actual design of his or her vocal mechanism. Position the mic along an arc in front the vocalist to find the ideal tonal balance.

**4** Gobos, baffles, and screens: Whether vocals are tracked in a small or large room, pay close attention to the intimacy of the sound and make sure it matches the musical power and emo-



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**1** The importance of acoustic treatment and portable acoustical control tools: Mic technique starts with the room. If the room sounds bad, then the mic will sound bad—I don't care how much it costs. Buying a set of foam wall panels from Acoustic Sciences or Auralex can do wonders for a room. The tool that I rely on—even in a commercial studio—is the Acoustic Sciences Corporation (ASC) Tube Trap. Surround the vocalist in almost any room with a set of eight of these devices, and your vocal track will be radically improved and probably world-class.

**2** Proximity Effect: Especially when using cardioid and bidirectional microphones, the proximity effect quickly provides an abundance of bass frequencies when the singer moves close to the microphone. However, mics with the omnidirectional pattern are not as subject to the negative influences of the proximity effect. It's important to be aware of the influences that proximity makes on any microphone. Singing close to a cardioid or bidirectional condenser mic will probably result in too much bass from the vocal unless the

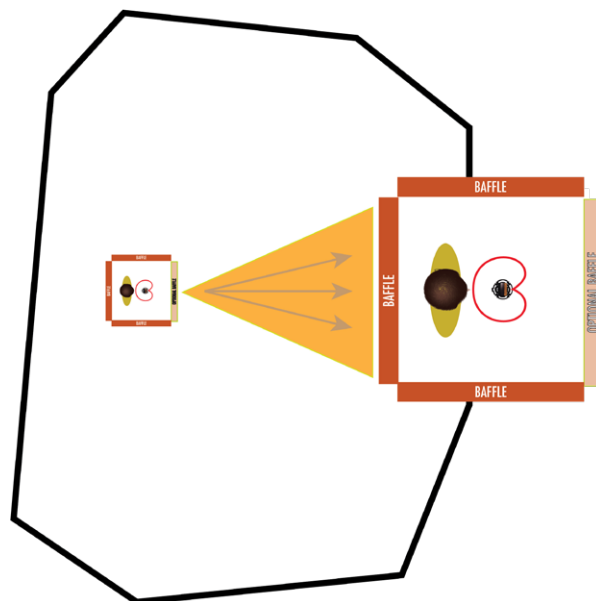




tion. Baffles, also called gobos and screens, are usually portable walls about 6–8 inches thick, 4 feet wide and 4–8 feet tall, sometimes with glass or Plexiglas in the upper portion to provide sight lines for the musicians. Baffles help shape the intimacy of the vocal sound, and they also provide isolation from other sounds being recorded in the same room as the vocals. Even though the studio might be large with a wonderful ambient sound, vocals usually need to feel more intimate and roomy, so baffles are an important tool to help achieve the appropriate sound.

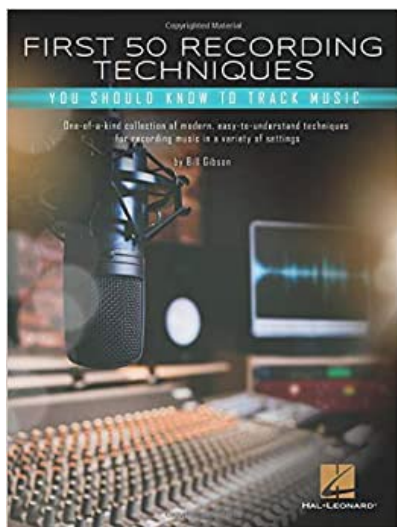
- 5 Locating the Zone:** Finding the perfect singer, microphone, room, and baffling combination might take some time and experimentation, but it's worth the effort. As the tracking engineer, you're tasked with knowing the characteristic changes that each alteration might add. Should you have the singer get close to an omnidirectional mic for a close sound without a dramatic proximity effect? Should the singer back off to a distance of a foot or so, using a cardioid condenser mic? Or should you have the singer hold a dynamic mic and use the same kind of mic technique he or she uses in a live performance? Should you use a reflection filter, a portable solution that mounts on the mic stand and absorbs some of the acoustical reflections? Each of these considerations provide a different musical feel and emotional impact. Time to start practicing!

Portable mic-stand-mounted reflection filters can be helpful.



A singer surrounded by baffles in a large studio.

**TIP:** Find the technique that makes the singer comfortable. Some singers want to hold the mic because that's what they're used to. Frank Sinatra insisted on using a handheld wireless mic on one of his classic albums. Some singers can't sing while wearing headphones, which means there must be monitors in the studio while the vocals are tracked! Face them back at the singer and use a cardioid mic. No problem!



**BILL GIBSON** is a veteran producer, engineer and author of *First 50 Recording Techniques You Should Know To Track Music*. Gibson's book presents easy-to-understand techniques for recording music in a variety of settings, succinctly presenting a wide variety of subjects, including: pre-production, room environments, interfaces, microphone types and techniques, recording drums, guitar, bass, piano, vocals and electronic instruments, studio recording effects, and more. The Seattle-based Gibson is president of Northwest Music and Recording and is an instructor at Berklee College of Music Online.

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# Miage Skincare Makes Its Debut via the Grammy Gift Basket



***“We’re looking for artists who are deeply embedded in the present, who are not so involved with their egos but with their hearts and souls.”***

Celebrities attending the Grammys always receive a pile of goodies from companies looking to have stars associate themselves with their products. Although the pandemic means this edition’s gifts will be delivered directly to recipients’ homes, business never sleeps, the show must go on and artists will still receive their pile of treats. Among the most exciting items included in 2021’s collection is a sampler from Miage Skincare, a line of beauty products that launched last year.

The link between Miage and the music industry is stronger than one might expect. The company’s mysterious founder wishes to remain anonymous, as she wants attention placed upon the effectiveness of Miage’s offerings instead of herself. A woman of color as well as a duchess, her entire life has been surrounded by music. For years, she’s worked with pianist and composer Omar Akram. Awarded Best New Age Album in 2013, he became the first Afghani-American to win a Grammy.

The late husband of the Miage creator was a renowned research scientist, whose areas of expertise included stem cells. Over decades of learning, he discovered the isotonic properties of cactus juice. To start, the healing qualities were applied to burn ointments. Eventually, the realization dawned on them that non-traumatized skin could also benefit from the release of regenerative nutrients.

Miage invented a mechanized way of extracting juices from the La Milpa cactus, which is native to both California and Mexico. Eliminating human contact leaves the product pure. “Most skincare lines are 90% water,” explains Tyler Barnett, the beauty treatment’s

brand manager. “If there’s water in your skincare, it’s going to either sit on top of your skin, because there’s a layer of oil, or it’s going to evaporate.” Miage uses no hydration at all. Instead, Miage’s products are based purely around the serum extracted from these plants. All production is handled in the United States.

Another feature that helps Miage stand above its competition is its applicator. A cold, metal ball on the end scoops up just the right amount of serum every time and allows for touchless application. It’s an element that’s perfectly suited for our pandemic-panicked times.

Celebrities can expect to receive a lip-gloss, along with samples of the skincare newcomer’s night cream, day cream and eye cream. The entire package is valued at around \$500. Perfect for everybody, Miage is appropriate for men as well as women. It’s also fantastic for all types of skins, including those affected by conditions such as eczema or psoriasis. Although Barnett recommends people begin using their products in their early 20s, there are no age restrictions. “There’s no right or wrong time when you should start,” he instructs.

Miage decided that getting their offerings into the hands of celebrities was a better choice than conventional marketing. In addition to being part of the Grammy Gift Basket, they are also offering red carpet events for V.I.P.s. “We don’t want somebody who’s easily influenced by traditional ads,” continues Barnett. “We’re looking for people who are a little more present, maybe are tired of the traditional market for skin care. They’re tired of the false promises.” According to him, they only need to satisfy users to spread the word. “We think that, as long as people try it,

that’s all we need to grow the brand.”

Although Miage is avoiding magazine and television advertising, they filmed a music video as part of their promotional efforts. Miage’s reclusive founder reunited with Akram to record a song that reflects the company’s philosophy of finding one’s spiritual center and remaining in the moment. It’s a value that lines up perfectly with musicians, who rely on staying in touch with their inner beings in order to tap into their creativity.

The organization remains open to working with artists who align with their holistic perspective. Points out Barnett, “We’re looking for artists who are deeply embedded in the present, who are not so involved with their egos but with their hearts and souls.” Artists wanting to become ambassadors should get in touch via their website.

The skincare company’s commitment to the music world extends beyond merely working alongside well-established performers. They also strive to forge meaningful bonds with independent musicians. Associations with music-related charities are already in the works.

Although this is not the only awards show gift basket in which Miage will appear, it is their first, as well as their most valued. In fact, becoming a part of the Grammy Gift Basket was the idea of Miage’s maker. Naturally, the organization hopes to be included in 2022’s version. As Barnett puts it, “Our founder spent her whole life inspired by music. And music inspired her to create this line.”

For more information go to  
[miageskincare.com](http://miageskincare.com)



# The Recording Academy

## Great Strides in Area of Diversity, Equity and Inclusivity

The start of 2020, back when we had no real idea of what the year had in store for us, saw the Recording Academy facing fresh accusations of a “boy’s club” culture, lacking in racial and cultural diversity. Those accusations hit home and they got to work immediately, announcing a range of initiatives developed with its Diversity Task Force.

One early action was the hiring of Valeisha Butterfield Jones, the Academy’s first-ever Chief Diversity, Equity & Inclusion Officer, who’s been in the role for seven months now. In the early stages, she says that she was looking at the landscape, looking at a lot of data, doing a lot of analysis, and understanding where the gaps in opportunities were that needed to be closed.

“[We identified] Any areas that may not be representative or equitable for underrepresented communities,”

Butterfield Jones says. “So the early work was doing the landscape analysis to understand all that. That was the early stage, a lot of listening and a lot of learning. But then, creating a plan and taking action. For me, that means a lot of partnerships. Identifying people that we should be partnering with and organizations. That was the next phase of the work, and I had a lot of conversations in developing relationships, but more importantly partnerships to get the work done. So now, we’re in action mode. Really rolling up our sleeves, creating programs and delivering things.”

“Action mode” it is. But it’s worth pointing out that strides have already been made. 2020 has had its highlights—a lot of things that they stood up and developed.

“One of the partnerships was with Color of Change, the largest online racial justice organization in the world,” Butterfield Jones says. “That was an important partner for us, because accountability is key for our DEI (Diversity, Equity and Inclusivity) work, so a partner like Color of Change does great and groundbreaking work in TV and film, an important step for us. That was a partnership that we established, and just over a week ago we shared and announced a roadmap and partnership with Color of Change to actually provide tools and ways for us to hold ourselves accountable and to do the work, but also to inspire a change in music.”

She’s not alone in this—it is a real industry

effort. A little over a month ago, Butterfield Jones reached out to Universal Music Group, Warner Music Group and Sony Music Group, and asked for a meeting with all of the newly appointed chief diversity officers from each of the big three labels.

“We all came together and we learned it was an historic meeting,” she says. “Really, it was a meeting for us to meet each other and align on a shared agenda, but we realized it was the first time ever that that has ever happened in music to our knowledge. Meeting each other was an important step, but more importantly figuring out what are our shared goals as DEI officers in music. So that meeting happened a little over a month ago. We had our second meeting, and now it’s an ongoing effort around collaboration to make sure we’re not doing the

action.’ That to me has been inspiring, and I’ve received nothing but excitement, support and collaboration. Hopefully that won’t change, but I don’t expect it to. We’re just in a different time. We’re ready for the next step.”

The roadmap has been successful so far, but they know that there is still much to do. It essentially equips industry leaders with the tools to propel change—a guide to help leaders and companies put structure and accountability around the things that they want and need to change.

“The first area is to invest in black talent and careers,” Butterfield Jones says. “That’s looking around at equity and progression, and making sure that there are leadership pathways for black talent. The second is to permit transparent recording. That is something

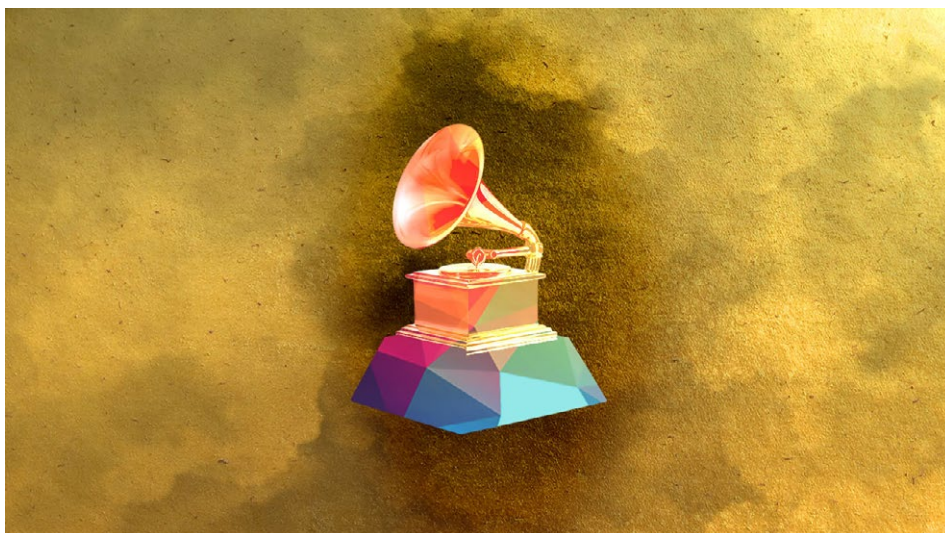
that we prioritized this year at the Recording Academy. To share, transparently, our numbers and the things that we needed to improve upon. The third is around partnerships, so aligning and partnering with organizations in the black community who are doing the work on the front lines. The next is promoting civic advocacy and participation, really making sure we’re doing what we can to encourage civic advocacy amongst our staff. An example of that is we closed our doors on Election Day to make sure that every person on staff had a paid day to get out and vote. The best they wanted to participate from a non-partisan point of view.

Finally, investing in black safety.”

Butterfield Jones is keen to point to the leadership of chairman and interim CEO Harvey Mason Jr. during all of this important work. And she’s looking forward to continuing the efforts in 2021.

“The work of MusiCares is an example of how over \$20 million was distributed to creators in need during the pandemic, during COVID, and we’re ramping up for a second round,” she says. “Also, setting up programs. We’re exploring internship programs in music and at the Academy. Really double down and make sure there are pathways into the industry for young creators. Another example, we’re working on women’s programming to make sure that women in music have access and opportunities and programs to be supported and recognized for their contributions. The list goes on. Really getting into the programming aspect of the work is going to be the focus next year.”

*Go to [grammy.com](http://grammy.com) for more information.*



***“Now, we’re in action mode. Really rolling up our sleeves, creating programs and delivering things.”***

work in silos, we’re not in our own spaces, but instead having shared goals to move music forward from a DEI perspective. I’m really excited about the collaboration there, and the opportunity we have to drop change by locking arms with each other.”

We ask Butterfield Jones if there has been any pushback. After all, things have been done a certain way for a long time and change can often put people in a defensive position. Fortunately, her answer is no.

“It has been positive, because I think there’s such a thirst and desire for change,” she says. “I don’t know if it would have been the same, quite frankly, several years ago. But what I can say today from where I sit, is there has been no resistance. Only excitement and real motivation to do the work. That’s what’s inspired me. It’s not lip service. It’s not performative at all. But really, executives who are saying, ‘Okay, we need to set goals. We need to hold ourselves accountable and we’re ready to get to the



# Advice for Men: How to Work with Women in Music

## Navigating the Gender Gap, Part 1

I've been making music for over a decade now, and there are thoughts I'm happy to share from my personal experience. The intention here is not to generalize or feed into stereotypes, but simply to offer my insight to help other music professionals out there in dealing with a potentially touchy issue. This article is geared toward the heterosexual crowd, but no doubt many of the principles apply to the LGBTQ community, too.

Also, please keep in mind that the following advice is just my own personal perspective, from a woman living in the Midwest (Detroit area), interacting with both local and national music pros.

### The Basics of Professionalism

Let's cover this first: The single biggest issue for men working with women is the potential for attraction. If you are an adult and she is under 18, just... NO. We don't need any more R. Kelly stuff. It's illegal and unethical. You don't want to go there, even if she seems interested in you. She may think that if you're a producer or studio owner, her having an intimate relationship with a man with connections will benefit her career. But you have to remember, she is a child, with judgment that may be lacking. Do the right thing. I know you would.

A second, and perhaps more widely relevant basic "no" are any comments or topics that might make someone uncomfortable. You know what I mean — the classic sexual harassment stuff. Even if you used to be able to get away with making "jokes" with sexual undertones, or commenting on body parts, you need to give it up cold turkey. It's absolutely unacceptable, even if you know the person well. Body language speaks volumes, too. Don't do things like touch her, or corner her in the vocal booth in a creepy way (Yes, someone did that to me once. It was awkward and I never went back.) That said, no need for paranoia. A friendly hug is totally fine if the relationship is established and she's aware that's how you treat everyone.

### Minimizing Any Threat at Home

Now that we got the basics out of the way, let's look at a typical situation. If you're in a relationship, and you begin working with a woman, especially an attractive or high profile lady, it could potentially trigger jealousy at home. Music is not typical. It's not an office. You might be on the road with women, or even

songwriting or rehearsing in a hotel room. The best way to deal with this is to include your wife or girlfriend in the relationship with your female colleague to build trust. Be open about everything, and/or have the women meet over a group lunch. If it appears that you and the female musician have a special or exclusive relationship, it can cause unnecessary problems in your personal life. So, openness and inclusion will keep your partner's insecurities to a minimum. I actually wrote a

something out of her. And we all know what that something is, and we know that guys are guys. Also, it's important you don't speak negatively or complain about any women, especially about your partner, to your new female colleague. This sends a message that you are a chauvinist or you don't respect women. So, to summarize, be open and speak kindly about your significant other. This will show her, first, that you are not after her sexually, and second, that you respect women and see them as equals.



song about this called "Not Even Close." It's a song of reassurance, with lyrics, "He's not even close / It's you that I chose / And I never question or compare you." Avoiding potential jealousy from a significant other will keep things smooth in your personal life.

### Setting a Comfortable Vibe with a Female Colleague

Making female artists or musicians feel comfortable with you is key to a productive, healthy, creative partnership. How can you make her feel safe? Talk about your significant other, or even mention your dating life if the conversation lends itself to what you did over the weekend. By you talking about your wife or girlfriend (in a flattering or appreciative way), she sees that you're not trying to get

### Boys' Clubs Died in the '90s

The mention of gender equality within music is worth noting because believe it or not, in some (hopefully isolated) situations, there still seems to be a good ol' boys' club idea out there. For example, I've been at recording sessions for my own songs, with male musicians I hired, and treated like my music knowledge or judgment is inferior (which it is not). I've sensed an unspoken vibe that the female in the room is simply the singer, the look, or image, when in fact, that woman might be a musical powerhouse.

You have to understand that most women are not ego driven, and we're not going to compete with you or try and prove to you that our skill may equal or surpass yours in some areas. In other words, don't assume your judgment is better than hers, or that her ideas are fluff. In the face of mansplaining, many of us girls will probably just politely listen, do an internal eye roll, while still being grateful for your contribution to the project.

### Communication is Normal

Lastly, if your female music colleague shares her thoughts and feelings with you about daily things, realize that it may not

mean anything. I've noticed that a lot of men think that the sharing of feelings is a big deal, and it's reserved for only close relationships. But women often see discussion as simply a way to connect with people. Her openness is likely not a threat or a clue she's "into" you. She's just being friendly because she sees you as a trusted work friend.

Singer-songwriter **ANGELA PREDHOMME'S** music has been heard by millions through television, film, radio and streaming. Her soulful songs have been featured in the popular Hallmark movie *Christmas on Honeysuckle Lane*, Lifetime's hit show *Dance Moms*, commercials for ING Bank and Fiat, and more.



## Sheff G

### *Proud Of Me Now*

Winners Circle/RCA

Producer: Great John

Up-and-comer Sheff G released his debut album, *Proud Of Me Now*, and though some of his hooks are catchy, this release is tolerable at best. It's kind of hard to hear Sheff G as a unique artist because he resembles the late Pop Smoke; moreover, he blends in with the style of other artists emerging today. Overall, *Proud Of Me Now* seems a bit rushed and not a lot stands out. In fact, when Sheff raps "I'm too hot, dog, better catsup" from "Tip Toe," it's probably the most memorable thing from this whole LP. — **Adam Seyum**



## Gov't Mule

### *Live at the Beacon Theatre*

Evil Teen Records

Producer: Warren Haynes

Given the absence of live performances, it's fitting that one of the greatest live bands in existence would fill the void with an epic, digital-only concert recording. Allman Brothers guitarist Warren Haynes handles the task with grace and aplomb on this sprawling, four-hour-long New Years Eve gig from 2017, featuring a liberal dose of guest Jackie Greene. Besides new versions of vintage Mule tunes, classics from Bob Marley, Neil Young, Bob Dylan, Steely Dan and more receive soulful, loving treatments. Best of all, subsequent releases in this style are planned. Spread the word. — **Andy Kaufmann**



## Jazz in Pink featuring Gail Jhonson

### *Joy!*

Shanachie

Producer: Gail Jhonson

One of urban jazz's busiest music directors, multi-talented composer-pianist Gail Jhonson has led her hard-grooving all-female collective, Jazz in Pink, to become one of the genre's hottest touring acts. The ensemble celebrates a dozen years of funk with a collection driven by its trademark freewheeling energy, spiritual encouragement and wild improvisations—and plenty of joy during a challenging time. Jhonson makes it an all-out genre party, inviting Kim Waters, Paul Jackson, Jr., Marion Meadows and Kim Scott to add their magic to the merriment. — **Jonathan Widran**



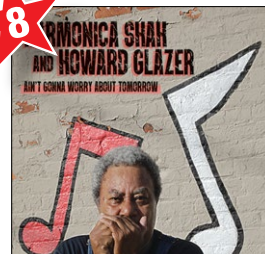
## Howard Glazer and Harmonica Shah

### *Ain't Gonna Worry About Tomorrow*

Electro-FI Records

Producer: Andrew Galloway

In the tradition of great blues pairings like Buddy Guy and Junior Wells or Muddy Waters and Jerry Portnoy, Glazer and Shah are the real deal. They've both earned street cred in the service of legendary cats like Honeyboy Edwards, Emanuel Young and Willie "Big Eyes" Smith. They've also toured the globe sharing their own unique brand of Motor City grit. That is here on full display as Shah's agile harp prowess and stream-of-conscious lyrics blend effortlessly with Glazer's searing guitar work on tracks that are exciting slice of life story lines. — **Eric Harabadian**



## Lee Rocker

### *Gather Round*

Upright Records (Orchard)

Producer: Lee Rocker

With his first album of primarily original material since 2007's *Black Cat Bone*, the Stray Cat bassist-vocalist continues to forge new ground in the lexicon of rockabilly-tinged modern music. A case in point is "Pickin' and Grinnin'," with its vintage Memphis façade and thinly veiled references to current political events. "Graceland Auction" is a spirited account of Rocker's love for all things Presley. What's amazing is each band member submitted their tracks remotely. Yet the collective energy Rocker and his quartet exude is undeniable. — **Eric Harabadian**



## Golia/Hanrahan/Kaiser/Peet/Watt

### *A Love Supreme Electric*

Cuneiform Records / AEC

Producer: Henry Kaiser

Crafted as a hypothetical delivery of how Coltrane's work might have evolved had he survived his untimely death in 1967, this crew lay their crisp electric interludes over a more traditional sound, for a result that feels modern and ethereal, with interspersed nods to Jimi Hendrix and Miles Davis. Combining the music of Coltrane's timeless *A Love Supreme* and *Meditations* into a double CD release, the group delivers a futuristic interpretation alongside the familiarity of yesteryear, blending traditional jazz with psychedelic rock, creating an unexpectedly fresh merging of sound. — **Andrea Beenham**



## Taylor Swift

### *Evermore*

Republic Records

Producers: Aaron Dessner, Taylor Swift, BJ Burton, Jack Antonoff, Bryce Dessner, James McAlister

*Evermore*, which rides the coattails of July 2020's *Folklore*, solidifies Swift's presence as a mature storyteller. Blurring the lines between fiction and memoir, her latest folk installment forges new terrain while harkening back to the simplicity of her earliest albums. Although some songs, like "happiness," lack the lyrical nuance of its companion tracks, Swift's voice glows in the dark corners of this stripped-down framework. Through a delicate balance of folk, country and pop, *Evermore* shines through subtlety rather than spectacle. — **Heather Cunningham**



## Aaron Frazer

### *Introducing...*

Dead Oceans / Easy Eye Sound

Producer: Dan Auerbach

Best recognized for his drumming and singing efforts with Durand Jones & The Indications, Aaron Frazer slapped down this debut solo effort in Music City in under a week. Boasting production by The Black Keys' Dan Auerbach, *Introducing...* features silky falsettos riding atop classically styled R&B. Even the unadorned cover recalls soul's glory days. Despite Frazer's throwback orientation, modernistic touches are incorporated throughout and irregular moments of uplift grant the high-pitched crooner's blues-tinged compositions enough appeal to thoroughly satisfy retro-obsessed listeners. — **Andy Kaufmann**







## Eduardo Salvador

**Contact:** eduardosalvadorcarvalho@gmail.com  
**Web:** soundcloud.com  
**Seeking:** Film/TV, Booking  
**Style:** Ambient/Instrumental

Brazil-based composer Eduardo Salvador demonstrates a firm, natural grasp of the film/TV score medium with his :50 glimpses of bigger ideas. For example, "introduceo" is an atmospheric overture whose battery of cellos propels a theme that describes overcast skies and a storm brewing ominously on the horizon. Next, though it is similarly foreboding and mysterious, "ato I" nevertheless has keyboard flourishes that signal the arrival of sunrays. Finally, "ato II" is a terrific scherzo that unleashes a battery of string instruments that effectively build in power. As competent as they are conventional, these snippets by the composer prove that he is certainly ready to be considered for a thriller film-scoring gig.

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

SCORE: 8.0



## Cody Weaver

**Contact:** mgowen@milestonepublicity.com  
**Web:** codyweaverofficial.com  
**Seeking:** Distribution  
**Style:** Country Rock

We're impressed by this artist's EP, which shows off his ability to nail the varied sounds of modern mainstream country, an expert mixture of twang and bang that's bolstered by crafty songwriting. There's the nostalgic pedal-steel-burnished "Dad's Old Ford," where Weaver and his band are super tight, right down to the impressive drum work. Then, an aggressive shift occurs with "Cope," which rides a great slide riff and guitar fills that are truly metallic. It's the perfect setup for the tender "Before I Met You," where the singer, a reformed hellraiser, expresses gratitude to a special woman who has transformed him. Weaver, based in Florida, seems to possess all the talent and support he'll need to succeed.

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

SCORE: 9.0



## Z-Will

**Contact:** lasvegaszw20@gmail.com  
**Web:** soundcloud.com  
**Seeking:** Film/TV, Booking, Label, Manager  
**Style:** R&B/Soul, Trap

Las Vegas artist Z-Will brings a light touch to his R&B/soul recordings, featuring a fair amount of sexy word-play and a liberal touch on the autotune button. On "Work," the artist paints a sexy scenario in which he's "focused on that ass" and uses a whole menu of vocal compression techniques to drive home his point. He shifts to a soft and dreamy vibe for "ILU," a straightforward R&B/pop love song whose extraterrestrial lyrics tend to get a bit corny. Best of the bunch is "Your Love"—though it's only a demo quality recording, it has a sexy-strong up-tempo atmosphere and the playful hook-line "Your love is sticky sweet, can't wait for a piece." An established singer might wanna take this one into the studio.

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

SCORE: 7.4



## Myra Maimoh

**Contact:** info@myramaimoh.com  
**Web:** spotify.com  
**Seeking:** Film/TV, Booking, Label, Manager  
**Style:** Afrosoul

Cameroon-based Myra Maimoh generates an authentic sound, exhibiting all the trademarks of Afro-pop, including African folk and American jazz influences. "Dear Daddy" is a good example of what she can do in a catchy song that makes socio-political comparisons about the past vs. present-day unrest, war, etc. The song is seasoned and spiced with trademark Caribbean/Latin guitar, call-and-response vocals and African percussion. Maimoh shows her gospel vitality in the celebratory "Hallelujah," sharing the mic with a male singer for a danceable call-and-response duet. Ultimately, we come away with a sense that Maimoh herself should be an even more powerful, central force in her recordings.

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

SCORE: 7.6



## Lunarin

**Contact:** lindajoelle@gmail.com  
**Web:** lunarin.com  
**Seeking:** Publicity, Promotion  
**Style:** Alt-Rock

Based in Singapore, this synth-rock trio's dark, propulsive sound is spearheaded by singer-bassist Linda Ong, whose solid, whisper-infused (and sort of creepy) delivery is perfect for the band's moody, downcast vision. We only wish the sound mix on "Hold My Soul" did not bury her with snarling guitar riffs and insistent keyboards. The danceable track "Invisible" is a call-to-action song where, once again, the lead vocal is no match for her band, especially the powerful drums. The most successful outing is "Burn," which softens Lunarin's sound via synths that emulate a string section that ascends along with a solo piano. Ultimately, this solid band's dirgey material couldn't really rouse us.

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

SCORE: 7.2



## Yve Mary B

**Contact:** yvemaryb@gmail.com  
**Web:** yvemaryb.com  
**Seeking:** Film/TV, Booking, Label, Manager  
**Style:** Folk, Country

Right from jump, Yve Mary B's rendition of Roy Orbison's classic "Crying" had us sitting up and taking notice of her pure unfiltered singing ability. Her hushed version of the song—its sparse arrangement and the singer's ability to meet the demands of its high notes—allows the meaning to truly hit home. "Don't Be Afraid" shifts to a much higher energy and a full arrangement that includes backup singers and a nice guitar solo in a song whose inspirational and optimistic message would be right at home in the church/praise-music genre. Yve Mary B shows her country-pop chops on "High On A Mountain" with a big, twangy production. This U.K.-based singer-songwriter is a multi-dimensional talent.

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.





## Stytle

**Contact:** powerseatmusicgroup@gmail.com  
**Web:** powerseatmusic.com/stytle  
**Seeking:** Booking, Distribution  
**Style:** Hip-Hop, Trap/Drill

On Columbus, OH-born Stytle's full-length *All Love*, he leads with an array of featured emcees and guest producers. An excellent wordsmith, he delivers fast flows and clever, thought-provoking lyrics, with catchy hooks and earworm choruses. There is also crude imagery and senseless sexualizations, although "Toxic" and "Walking on the Moon" exude darker themes and hard trap instrumentals to match. "Give You More" opens and closes abruptly, with chaotic overlays of auto-tuned hums and ad-libs. Sounding like all three Migos at once, the mumbled flow can be hard to decipher, especially as Stytle spits ahead and behind the beat. Though a bit distracting, it all comes together in a fresh, genuine way.

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

SCORE: 7.4



## Otaak Band

**Contact:** migibatter@gmail.com  
**Web:** otaakband.bandcamp.com  
**Seeking:** Film/TV, Label, Funding  
**Style:** Egyptian Folk, Lyre Music

Miguel Marino spearheads this project, which presents an authentic, no-nonsense collection of pure, unadulterated, Southern Egyptian folk songs. Film/TV folks looking for incidental music with an authentic Middle Eastern flavor will want to check this out. While Marino doesn't have an exceptional voice, it dovetails well with the benign spirit of simplicity that makes this folk-primitive project succeed. "Na'naa al-Geneina" is a warm and infectious tune that takes off when the melodic group-vocal chant kicks in and finds its spirited groove. Castanets and tambourine spice up "Al Waalad Da," while the hummable chorus of "La Ya Habibi" zings with percussive wood and metal instruments.

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

SCORE: 7.3



## Aveya

**Contact:** hello@aveyamusica.com  
**Web:** instagram.com/aveya.music  
**Seeking:** Booking  
**Style:** Progressive Metal, Film Score

Aveya is a prolific guitarist and composer, a Berklee film scoring grad. Her LP, *Earth Still Breathes*, is a conceptual instrumental, especially fitting for the emotionally charged nature of the year, giving life and animation to the natural world, with compositions titled "Forest," "Ashes," "Broken Sky" and "Mobius Strip." The latter is written in odd-time and mixed meter piano, accompanied by a complex metal rhythm section. The playing is excellent all-around, with impressive intuition by Aveya on solo guitar, with strings, bass, pianists and engineers—a great group effort from talented young maestros. The result is a self-contained soundscape, begging to be performed in concert halls or placed in film and TV.

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

SCORE: 8.0



## GhostE

**Contact:** goodgirl@mindspring.com  
**Web:** ghostenyc.com  
**Seeking:** Film/TV  
**Style:** Hot AC Pop

Right away GhostE had us with her haunting voice, which is skillfully captured on her artful, multilayered mixes. These recordings would easily enhance a film or TV soundtrack; it's the kind of stuff that envelopes the listener in a mood, transports them to another zone. It's also clear that this artist's voice is a flexible instrument that can go low or high, depending on the needs of the material and the whims of the poetic lyrics. "Deep Water" (with its artfully muffled sound effects that suggest drowning) and "Hold On" (with its ingenious vocal harmony layering) are very good. Best for us (and most commercial) is "Slow Motion," an uptempo, AC, New Age-ish outing with whiffs of Enya and Imogen Heap.

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

SCORE: 8.0



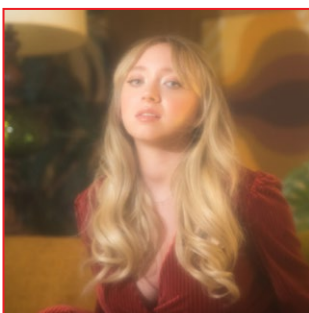
## Forsaken Warriors

**Contact:** tyler.wilkey@yahoo.com  
**Web:** spotify.com  
**Seeking:** Label  
**Style:** Hard Rock/Heavy Metal

We're mixed about this trio of solid players. The guitarist and drummer seem to be the tightest. The vocalist, however, can't decide if he wants to be hair metal, speed metal, or just angry. And the lyrics are absolute YIKESville. The band achieves a visceral attack on "Escaping Hell," but the vocals are somehow out of tune with the music even though it's metal and shouting/screaming shouldn't matter. We do appreciate the drummer doing more than just being in the pocket and the bassist keeps pace well. The vocal on "No Longer Free" just doesn't work, except where he goes into a sing/scream transition. Despite weak lyrics, "Forsaken Warriors" is their best, most coherent piece of work. Keep at it, guys.

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

SCORE: 7.2



## Emma Charles

**Contact:** tperry@shorefire.com  
**Web:** emmacharlesmusic.com  
**Seeking:** Booking, Film/TV  
**Style:** Folk Pop

This singer-songwriter has fashioned a consistent sound whose arrangements are artistically sparse and absolutely alluring. Fans of Ashe and Ingrid Michaelson will want to check her out. The song "25" is a winner, where Charles' dreamy/sexy presence showcases an intelligent, probing artist who is wise beyond her years. Next, the deeply reverbed piano on "Book" is just one layer of a track suffused with artful undertones that are subtly effective. And it's a stirring moment when she reveals her beautiful high register. That vocal virtuosity continues on "Osmosis" where, without showing off, Charles takes her voice right up to falsetto peaks. No question this artist and her team are working at a high level.

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

SCORE: 8.8

**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](https://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



## LIVE REVIEWS

**Livestream** Nashville, TN

**Contact:** wil@vanwinkle.band

**Web:** vanwinkle.band

**Players:** Allen Atkinson, bass, Jon Baughman; guitar; Samuel Kallaos, drums; Wil Van Winkle, vocals, guitar, mandolin

**Material:** Frontman Wil Van Winkle's travel and residency in Germany while playing in a country band, paired with daily monotony and inconsistencies of relationships, propels many of the band's original songs, like "Won't Be Coming Home," "Back in the Day" and "Any Other Way." Though many of the originals are given context by a brief introduction from the frontman, the meanings are evident in the superb songwriting. The imagery laid out in songs like "Back in the Day" is on par with any singer-songwriter radio hit, due to resonant lyrics that offer a setting for listeners: Backyard baseball with a stain on my shirt/ Swung as hard as I could for all it was worth, from "Back in the Day."

**Musicianship:** Wil Van Winkle is adept in the use of several instruments, including guitar, mandolin and vocals. Guitarist Jon Baughman shows great skill as well, building on an abundance of solos with unorthodox approaches that include contorting his body to aid in the manipulation and bending of his guitar neck to achieve vibrato.

**Performance:** Twin Keg II, which hosted this performance, was the perfect setting for Wil Van Winkle & the Sixpins, who in some ways harkened back to pre-COVID days, when bands of this caliber were welcomed on any night of the



## WIL VAN WINKLE & THE SIXPINS

week. Still, the band could do more to increase its overall engagement and stage presence, which was in short supply at this show. When the set slowed down, the band pushed forward, bringing the mood back up with covers of Chris Stapleton's "Fire Away" and Alice in Chains' "Man in the Box," which gave Wil Van Winkle opportunity to show more range.

**Summary:** Wil Van Winkle & the Sixpins is an exceptional band that features prolific and illustrative songwriting. Though their spin on several cover songs was fantastic and inserted some fun into the show (earning them their first tip of the night with Stapleton's "Fire Away") the originals were the evening's highlight. — **Macie Bennett**



## EL PATIO TECATE: EP. 4

**Livestream** Los Angeles, CA

**Contact:** denzelsnipes1@gmail.com

**Web:** tecatebeerusa.com/elpatoteocate

**Players:** Krystall Poppin, Bo Bundy, MC Magic, D Smoke, and Miguel

**Material:** Hip-hop and R&B with a twist of Southern flavor. Krystall Poppin and Bo Bundy both are Texas-based emcees touching on topics from cars to bling to education and empowerment. MC Magic, from Arizona, hits home with auto-tune/ritmo music for the ladies.

D Smoke, from Inglewood, CA, is a street emcee with a Christian-based flow. And Miguel, from Los Angeles, CA, is an R&B sensation who caters specifically to young ladies and mature women. This is straightforward, no gimmicks, good energy that is necessary for today's musical climate.

**Musicianship:** Krystall Poppin spits effortlessly with poise and pizzazz. Bo Bundy, on the contrary, is not only fluent in English and Spanish, but is laidback and has a concealed animated side to him. MC Magic uses a mic, talk box, and keyboard to color his music. D Smoke is lyrical and passionate as a solo artist. And Miguel is energetic in his songwriting. This line-up offered a refreshing look into urban musicianship, which was electric and uplifting.

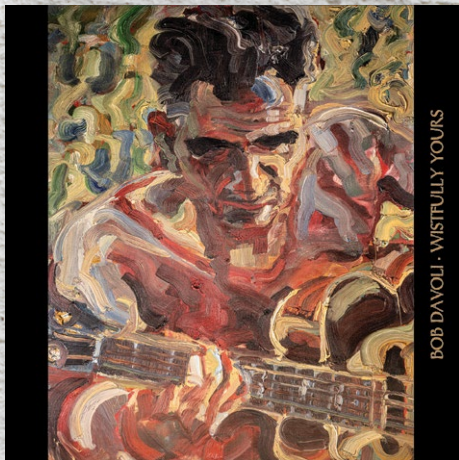
**Performance:** An absent crowd can make things a bit dull; however, when each of these performers hit the stage, it was as if there were many in attendance. Each performer jumped right in and gave the best of himself to those tuning in via livestream. The stage lights complemented each artist's wardrobe, while the different DJs per set added their own touch during each song. Their performances were all spot-on.

**Summary:** The way this line-up was curated is amazing. Tecate aimed to encompass Latin culture, specifically, by way of Mexican descent, alongside music that represented their people, and that was fully accomplished. Krystall Poppin, Bo Bundy, MC Magic, D Smoke and Miguel are complete artists who need to be in your playlist. — **Adam Seyum**



# Bob Davoli

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## Livestream

**Contact:** Christina.Kotsamanidis@atlanticrecords.com  
**Web:** melaniemartinezmusic.com

**Material:** Melanie Martinez is a glorious trip. She plays the “creepy goth” card to perfection, but not in the classic Siouxsie Sioux/45 Grave deathrock sort of way. Rather, Martinez employs simplistic, childish music box tunes wonderfully, blending them with her contemporary, polished pop and creating something that is utterly infectious but also intriguingly uncomfortable. It all just works; it has since she appeared on *The Voice* back in 2012, it did on her 2015 debut album *Cry Baby*, and it did on 2019’s follow-up, *K-12*. This streamed concert event is called “Can’t Wait Till I’m Out of K-12,” celebrating that album and the accompanying film (you really have to see it), so the bulk of the material is naturally from that.

**Musicianship:** What we see is essentially a theatrical performance, so the musicianship is going on off-screen. It is, as you’d expect, perfectly produced. Meanwhile, Martinez’s voice is stunning. She’s able to coo like a creepy doll when the song requires it, but also belt a tune out. She’s astonishingly versatile, and she perhaps doesn’t get the credit that she deserves from a wider audience and critics.

**Performance:** This is where Martinez and her team excel. What we’re watching is pure theater,



as Martinez changes her costume numerous times and she’s flanked by some well-worked dancers. It’s hard to tear your eyes away as they destroy a cake or interact in a manner which illustrates any particular song. It’s worth nothing that Martinez had planned her biggest world tour yet for 2020 but it was cancelled for obvious reasons. The planning that goes into something of that magnitude is immense, so it’s essentially small reward to be able to showcase some of what we missed out on. But on the plus side, it is a spectacular show. Hopefully we’ll be able to see it for real in the not too distant future.

**Summary:** Melanie Martinez doesn’t rush releases; there have been a few years between albums thus far, because she isn’t one to compromise her artistic vision. The downside is that, in these times of instant gratification, she disappears from public view for months at a time. What we tend to forget is how unique, innovative and fascinating a pop artist Martinez is. She’s one of the best in the game, and it’ll be interesting to see what her third album offers. You can be certain that it won’t be dull.

— Brett Callwood



**Livestream • Whisky A Go-Go**  
 West Hollywood, CA

**Contact:** amy@atomsplitterpr.com  
**Web:** joyouswolf.com

**Players:** Nick Reese, vocals; Blake Allard, guitar; Greg Braccio, bass; Robert Sodaro, drums

**Material:** Whisper it, but doesn’t it feel like classic rock is on the rise again? When Michigan Zeppelin-philies Greta Van Fleet

appeared on *Saturday Night Live*, it really seemed to hammer home the fact that bluesy hard rock was at least a little bit hip again. That can only be good for bands such as Orange County’s Joyous Wolf, who would likely balk at the suggestion that they care about such things but, in reality, know that it’s good if more people are listening. This set is taking place at a near-empty Whisky on what is probably a deserted Sunset Strip but the songs, notably those from the recent *Mother Rebel* EP, don’t suffer at all. It’s

straightforward, no frills, high-energy hard rock and that is wonderfully refreshing right now.

**Musicianship:** With a band like this, so much of their value is derived from the musicianship. It’s not pop or punk—the individual musicians simply need to be on point, and the blend as a unit is key. They pull it off effortlessly. Braccio and Sodaro are a formidable rhythm section—one online viewer correctly comments that you can set your watch by them. There’s just the one guitarist, yet Allard holds the whole thing together while also pulling out some flamboyant and welcome solos. Reese has a voice that is occasionally reminiscent of Chris Cornell and even Perry Farrell—powerful and absolutely emotive.

**Performance:** The lack of a crowd inevitably dampens things a little. There’s just no getting around it. When Reese asks “How are you guys doing tonight?” and is greeted with silence, it still feels weird. But to the immense credit of the guys on stage, they do their best to minimize the impact and just get on with their job of rocking out and blasting out quality tunes. The people at the Whisky do a great job with the lights, so it feels like a genuine Whisky gig. Ultimately, it’s as good as we could wish for.

**Summary:** Joyous Wolf are a thrill—an exciting and relatively original rock band that seems to be gathering momentum at the most challenging of times. Pre-pandemic, they went out on tours with Slash and Deep Purple, and they seem to have been paying attention. Hopefully there’ll be a full length album available soon, before the world opens up for them again. Pay attention. — Brett Callwood





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**Livestream** New York, NY

**Contact:** @ajsmithmusic

**Web:** ajsmithmusic.com

**Players:** Fiona Stocs-Lyons, drums; Lloyd Kikoler, bass; AJ Smith, guitar, keyboards, violin, vocals

**Material:** Bearing the fashion sensibilities of Chris Isaak and the swagger of Bruno Mars, AJ Smith is a pop artist infused with rock & roll sensibilities. He's a millennial crooner built for female attention as much as the stage. Serving up stunningly catchy, smartly crafted tunes, Smith's radio-ready material (minus the cursing) bears shades of blues, funk and soul. Billy Joel remains an obvious influence, as evidenced by Smith's composition that bears the legend's name. Smith's EP from 2016, *Brooklyn Nights*, received significant airplay and admirers include the Eagles as well as the Piano Man himself.

**Musicianship:** While Smith's talents are ample, supporting players on bass and drums bolster his skills live. Smith is able to switch effortlessly between electric and acoustic guitar, keyboards and even violin, the latter with which he exhibits his classical abilities. His voice, perfect for mainstream listeners, has significant range. Despite all this, Smith's music doesn't attempt to wow with fancy runs or cutting-edge instrumental excursions. Instead, his emphasis remains on laser-tight craftsmanship combined with searing emotion. The evening's live mix was slick enough that passersby would be forgiven for believing it was an official recording.



**Performance:** Returning to the stage for the first time since March of 2020, Smith is a natural performer bolstered by camera-ready good looks and an easygoing stage presence. Presented by veeeps.com, this professionally produced event was beamed to the world from the stage of New York's Bowery Electric. Both camera work and lighting were slicker than an icy driveway. An attractive neon sign bearing the singer's name reminded viewers of whom they were watching. During several songs, his backing players were excused, allowing Smith an opportunity to prove his ability to carry an audience solo.

**Summary:** Born for the spotlight, Smith possesses extreme confidence and talent to match. Musically speaking, he remains within conventional walls. Despite this artistically conservative bent, his yarns are brilliantly crafted, brimming with catchy elements and perfectly suited for a popular following. It might just be a matter of time before one of his irresistible tunes launches him to stardom. His recently released song, "Confetti," a number that honors accomplishments achieved during our most difficult past year, could be the track to make that happen.

— Andy Kaufmann



**Livestream** New Jersey

**Contact:** ambitiousfuturerecords@gmail.com

**Web:** alixmusic.com

**Players:** Alix, vocals; Paul Sikoral, guitar, keys

**Material:** Alix is a California girl—you can hear it in her lyrics, when she recites the words to "Easy Living," a contemporary R&B song that the Bay Area singer penned as an ode to sunny days, warm weather, lowriders and her favorite neighborhoods to visit in Southern California. Over the course of the past three years, she has taken her supporters for a soothing ride throughout her diverse catalog of pop music. But in 2020, she shifted into overdrive by co-writing her brand-new album, while executive producing projects for

other artists under the independent record label that she owns. This livestream of original compositions ranged from R&B and soul to alternative R&B and electro-pop.

**Musicianship:** Alix created her latest album, *Feel Better*, with her longtime collaborator Paul Sikoral. In addition to producing and mixing the entire album, Sikoral played three instruments on the LP and it was apparent that the multi-instrumentalist provided a calming presence for Alix during their livestreaming performance on. Stylistically, his production is comparable to music by groups like Surfaces or The Free Nationals. It's a sound that dovetails well with Alix's vocal tone over tracks such as "Young," on which she sounds very similar to recording artists like Kehlani and Raye.

**Performance:** Alix performed in the middle of her living room and sang the entire track list from her new LP, *Feel Better*. The cozy background gave the show a personable undertone, but what heightened the entertainment value of performances for "Golden" and "Dreams" was the fact that her producer, Paul, built the beats for these songs on the spot. He manipulated the sound of her music with his launchpad, while casually switching back and forth from his keyboard to the electric guitar.

As their supporters looked on, virtually, it became apparent that the favorite song of the night was a track called "Lucky." It's a soulful groove with chord progressions that are structured similarly to "Lost Without U" by Robin Thicke.

**Summary:** Alix and her accompanist created this show with the purpose of donating the proceeds to teachers and schools via the ClearTheList Foundation. The best part about this virtual performance was Alix's honesty and sincerity throughout her set. She made herself vulnerable and she wasn't afraid to be imperfect in front of her supporters. When she forgot her lyrics, for a brief moment, during her rendition of "Let's Leave," she playfully admitted it out loud. Moments like these made the artist appear more likeable and relatable. In the show's closing minutes, Alix and Paul improvised a bluesy-styled ditty that lasted until the final seconds ran out on their live set. This gave their audience an in-depth look at the way in which this songwriting duo creates music together. And it was a nice way to end the night. — Miguel Costa



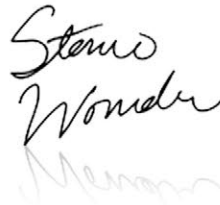
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## LIVE REVIEWS

**Livestream** Los Angeles, CA

**Contact:** [press@loudenswain.com](mailto:press@loudenswain.com)

**Web:** [loudenswain.com](http://loudenswain.com)

**Players:** Rob Benedict, lead vocals, guitar; Billy Moran, guitar; Michael Borja, bass; Stephen Norton, drums

**Material:** Alternative rock, with a twist of Americana, would be an oversimplification. Though these elements are robustly present, this seasoned and spirited outfit put forth their own spin, touching upon multiple genres. A fixture on the L.A. music scene, in pre-pandemic times they toured extensively. The band, formed a decade ago, is fronted by actor-musician Rob Benedict (*Supernatural*, *Felicity*, on the CW network), and offers a broad and varied repertoire of originals spanning eight studio albums. Themes jockey between life issues, relationship mishaps, and various other quirky occurrences, all expressed in an unsentimental but unique fashion. Song topics occasionally highlight the absurd but believable side of a situation. In "Medicated," Benedict asks: It seems like you're a little strange/ Why can't you be a little less insane/ I may be crazy but at least I'm medicated." With its singable chorus and meaty subject matter, "Amazing," looks at drug addiction: Take me to your leader/ Put me in my place/ With a little smoke and mirrors/ And a little bit of fate...rescued from the needle/ Give me a little taste/ Of your amazing grace.

**Musicianship:** Rob Benedict's vocals have a smooth grittiness that fits in well with sub-



genres in the music. The band demonstrates a unity that only comes from hours logged playing together. With tasty guitar licks, bass lines and interesting drum patterns, it all works.

**Performance:** Benedict is a natural frontman. As an actor, he brings another dimension to the performance. His comfort level in front of the camera gives him a leg up in a streaming medium. Immersing himself in song intro banter, as well as off-the-cuff small talk, Benedict does it with ease. While deserving kudos for their prolific penning of originals, it would have been a treat to hear the band take

on a huge and widely known cover song, no doubt putting an interesting spin on it. It's also a good way to reel in new fans with something familiar. The show was initially billed as a 30-minute segment, but the hosting platform neglected to stop the stream, so the band kept playing as though the additional songs were part of the set list, taking fan requests as well.

**Summary:** Musically tight and prolific, Loudenswain is a good example of how a band works together and stays together. It would be gratifying to hear their interpretation of a big cover song. — **Ellen Woloshin**

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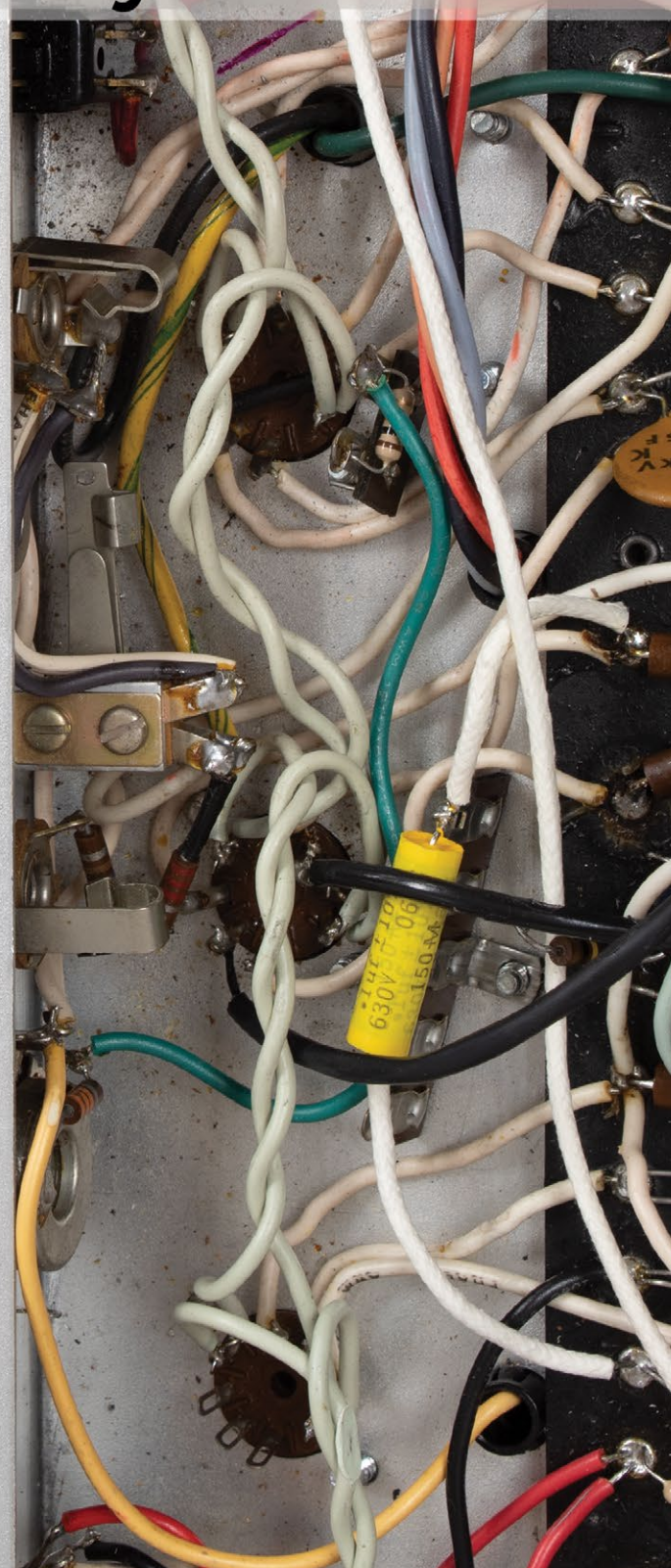


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**Web:** studioexpresso.com/chome.htm

### Ken Allardyce

(engineer, mixer, producer)  
818-427-1675  
**Email:** claris@studioexpresso.com  
**Web:** studioexpresso.com/profiles/KenAllardyce.htm  
**Notable Projects:** Green Day, Avril Lavigne, Goo Goo Dolls

### Rafa Sardina

(engineer, mixer, producer, musician,  
10-time Grammy winner)  
**Email:** claris@studioexpresso.com  
**Web:** RafaSardina.com  
**Notable Projects:** Stevie Wonder, Elvis Costello, Lady Gaga, Michael Jackson, Rodrigo Y Gabriela, Plácido Domingo

### Chaz Jankel

(songwriter, arranger, musician,  
producer)  
**Email:** claris@studioexpresso.com  
**Web:** chazjankel.com  
**Notable Projects:** Quincy Jones, Ian Dury & the Blockheads

### Lulo Perez

(producer, songwriter, arranger,  
musician)

**Notable Projects:** Alejandro Sanz,  
Amaury Gutierrez

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### Ken Andrews

(mixer)  
**Notable Projects:** Paramore, Stone Temple Pilots, Beck, Blink-182, Pete Dinklage, Jimmy Eat World, Nine Inch Nails, Naked and Famous

### Bryce Avary

(The Rocket Summer)  
(producer, Artist, Songwriter)

### Billy Bush

(producer, engineer, mixer)  
**Notable Projects:** Fink, the Naked & Famous, Garbage, Foster the People, Jake Bugg, Against Me!, NO, Boxer Rebellion

### Joe Chiccarelli

(producer, engineer, mixer)  
**Notable Projects:** The Strokes, Beck, The White Stripes, Morrissey, Charly Bliss, Young The Giant, NeedToBreathe, Spoon, U2, The Killers, My Morning Jacket, Alanis Morissette, Jason Mraz, Cherry Glazerr, The Shelters, Half Moon Run, Raconteurs

### Phil Ek

(producer, engineer, mixer)  
**Notable Projects:** Modest Mouse, Grouplove, Band of Horses, Bear's Den, Fleet Foxes, The Shins, Built to Spill, J. Roddy Walston & The Business and The Walkman, Jake Troth, Smoke Fairies

### Greg Fidelman

(producer, engineer, mixer)  
**Notable Projects:** Metallica, Johnny Cash, Kid Rock, Reamonn, Gossip, Slayer, Marilyn Manson

### Ryan Freeland

(mixer, engineer)  
**Notable Projects:** Bonnie Raitt, Ray LaMontagne, Hugh Laurie, Aimee Mann, Joe Henry, Grant-Lee Phillips, Ingrid Michaelson, Loudon Wainwright III, Rodney Crowell, Alana Davis, Morrissey, Jonathan Brooke

### Noah Georgeson

(composer, producer, mixer)  
**Notable Projects:** the Strokes, the Dead Trees, Devendra Banhart, Mason Jennings, Joanna Newsom, Bert Jansch, Noah Georgeson, Little Joy

### Quentin "Q" Gilkey

(mixer, engineer)  
**Notable Projects:** Eminem, Anderson Paak, The Game, Dr. Dre, Earl Sweatshirt, Kendrick Lamar, Krayshawn and original soundtrack for 12 Years A Slave

### Matty Green

(mixer, engineer)  
**Notable Projects:** Dua Lipa, The Glorious Sons, Dermot Kennedy, Hailee Steinfeld, Alessia Cara, The Neighborhood, U2, Grouplove, Yeasayer, Weezer, Ed Sheeran

### Ryan Hewitt

(engineer, mixer, producer)  
**Notable Projects:** the Red Hot Chili Peppers, the Avett Brothers, Blink-182, the Dixie Chicks, needtobreathe, Flogging Molly, Jamie Cullum

### Mark Howard

(producer, mixer, engineer)  
**Notable Projects:** Neil Young, Rickie Lee Jones, Tom Waits, U2, Bob Dylan, Emmylou Harris, Eddie Vedder

### Micah Jasper

(producer, musician, songwriter)  
**Notable Projects:** The Revivalists, Pell, ELIO Thomston, Leven Kali, Violet Skies, DeWayne Jackson, Johan Lenox, Linying

### Ethan Johns

(producer, mixer, songwriter)  
**Notable Projects:** Whip Poor Wil, the Boxer Rebellion, the Vaccines, Kaiser Chiefs, Tom Jones, Laura Marling, Paolo Nutini, Crowded House, Turin Brakes, Joe Cocker, Ray LaMontagne

### Christian "Leggy" Langdon

(producer, mixer, songwriter)  
**Notable Projects:** Meg Myers, Banks, Amos Lee, Jamie N Commons, Ed Sheeran, Ben Platt, The Pierces, Fletcher and Caitlyn Smith

### Su Lee

(singer-songwriter, producer, visual artist)  
**Notable Projects:** Slice of Life, The Rough, I'll Just Dance

### Lera Lynn

(producer, artist, songwriter)

**Notable Projects:** HBO series True Detective, Plays Well With Others, (duets with John Paul White, Shovels and Rope, Dylan LeBlanc)

### Tucker Martine

(producer, engineer, mixer)  
**Notable Projects:** Neko Case, First Aid Kit, She & Him, The Decemberists, Modest Mouse, Sufjan Stevens, Edward Sharpe & The Magnetic Zeros, Mavis Staples

### Thom Monahan

(producer, engineer, mixer)  
**Notable Projects:** Vetiver, Devendra Banhart, Mary Epworth, EDJ

### Dave O'Donnell

(engineer, mixer, producer)  
**Notable Projects:** James Taylor, Keith Richards, John Mayer, Keith Urban, Eric Clapton, Keb' Mo', Lyle Lovett, Smokey Robinson, Ray Charles

### Lincoln Parish

(producer, mixer, songwriter)  
**Notable Projects:** Bassh, Hillary Williams, Rivers & Rust, Run River North, Cage The Elephant

### Matt Pierson

(producer)  
**Notable Projects:** Monika Borzym (Girl Talk), Mark Turner (Ballad Sessions), Fourplay (Snowbound), Benny Green (Lineage)

### Vance Powell

(producer, engineer, mixer)  
**Notable Projects:** the Whigs, Secret Machines, Tinariwen, Seasick Steve, Jack White, David Arnold, Bobby Bare, Jr.

### Joey Raia

(mixer, engineer)  
**Notable Projects:** Tuka, Run the Jewels, Various, Hail Mary Malion, Mac Miller, Nick Hook

### Thom Russo

(producer, mixer, songwriter)  
**Notable Projects:** Juanes, Jay-Z, Michael Jackson, Macy Gray

### Dave Sitek

(producer, mixer, songwriter, remixer)  
**Notable Projects:** Solange, Preservation Hall Jazz, TV On The Radio, Bat For Lashes, Kelis, Spoon

### Geoff Stanfield

(producer, mixer, songwriter, engineer)  
**Notable Projects:** The Dip, Sunday Lane, Firehorse, Mieka Pauley, Grace Weber, Leah Siegel, Victoria Vox and Gabriel Mintz

### Damian Taylor

(mixer, producer, remixer, songwriter)  
**Notable Projects:** the Prodigy, Bjork, Arcade Fire, the Killers, Temper Trap, UNKLE, Austria, Trust, Braids, Adam Freehand

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**Notable Projects:**

**Production:** Bobby Brown, Ronnie Hudson, Too Short, E40, Candyman 187, Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May  
**Mixing/Engineering:** Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gosselin, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emmi, Whispers and many more.

**Lester Mendoza**  
**Notable Projects:** Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahliil Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

**Ian Blanch**  
**Notable Projects:** Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

**David Young**  
**Notable Projects:** Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Jamie Lynn, Gap Band, Rick James, Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green Lantern, Ronnie Laws, Michael Jackson (Catrina project)

**Enrico De Paoli**  
**Notable Projects:** Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

**Keston Wright**  
**Notable Projects:** Snoop Dogg, Tupac, Westside Connection

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**Drew Brown**  
(producer, engineer, mixer)  
**Notable Projects:** Beck, Radiohead, Blonde Redhead, Lower Dens

**Ali Chant**  
(producer, engineer, mixer)  
**Notable Projects:** Perfume, Aldous Harding, Widowspeak, Soccer Mommy, Youth Lagoon

**John Congleton**  
(producer, writer, engineer, mixer)  
**Notable Projects:** St. Vincent, Explosions in the Sky, St. Vincent Sharon Van Etten, Wallows

**Joel Ford**  
(producer, engineer)  
Jacques Greene, How To Dress Well, Oneohtrix Point Cadence of Hyrule

**Chris Funk**  
(producer, engineer)  
Stephen Malkmus, The Decemberists, Langhorne Slim

**Brian Deck**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Iron & Wine, Modest Mouse, Fenne Lily, Nathaniel Rateliff

**Gareth Jones**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Depeche Mode, Erasure, Interpol, Clinic, Liars, Mogwai, Grizzly Bear, Merchandise

**Danny Kalb**  
**Notable Projects:** Ben Harper, Beck, Hire, The Elovaters

**Alex Newport**  
(music producer, mixer, engineer, arranger)  
**Notable Projects:** City & Colour, At The Drive-in, Bloc Party, etc

**Marcus Paquin**  
**Notable Projects:** National, Local Natives, Arcade Fire

**Howard Redekopp**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Tegan and Sara, the New Pornographers, An Horse

**Eric Rutan**  
(producer, engineer, mixer)  
**Notable Projects:** Cannibal Corpse, Goatwhore, Agnostic Front, Madball

**Gus Seyffert**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Michael Kiwanuka, Beck

**Chris Shaw**  
**Notable Projects:** Bob Dylan, Public Enemy, Ween, etc.

**Chris Walla**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Death Cab for Cutie, the Postal Service, Tegan and Sara, the Decemberists

**Joey Waronker**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Atoms for Peace, Yeasayer, Other Lives

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**Contact:** Michael Lippman, Nick Lippman

**James "Jimbo" Barton**  
**Notable Projects:** Metallica, Smashing Pumpkins, Eric Clapton, LL Cool J, Alicia Keys, George Michael, Santana

**Nellee Hooper**  
**Notable Projects:** U2, No Doubt, Gwen Stefani, Smashing Pumpkins, Madonna

**Ron Nevison**  
**Notable Projects:** Led Zeppelin, Heart, Meatloaf, UFO, Ozzy Osbourne, Bad Company

**Steve Rinkoff**  
**Notable Projects:** Meatloaf, Celine Dion, Eric Clapton, Paul McCartney, the Bangles  
**Clinton Sparks**  
**Notable Projects:** DJ Snake

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**Email:** lisa@mariemusicgroup.com  
**Web:** mariemusicgroup.com  
**Contact:** Lisa Marie  
\*No unsolicited material  
\*\*Please call for complete roster & credits

**McDONOUGH MANAGEMENT LLC**  
468 Pennsfield Place, Ste. 202  
Thousand Oaks, CA 91360  
805-446-3370 Fax 805-446-3371  
**Email:** frank@mcdman.com  
**Web:** mcdman.com  
**Contact:** Frank McDonough

**Joe Barresi**  
(producer, engineer, mixer)  
**Notable Projects:** Tool, Queens of the Stone Age, Bad Religion, Chevelle, Parkway Drive, ETID

**Matt Beckley**  
(producer, engineer, mixer)  
**Notable Projects:** Selena Gomez, Britney Spears, Avril Livigne, Major Lazer, Ke\$ha, One Republic, Camila Cabello

**Mike Clink**  
(producer, engineer, mixer)  
**Notable Projects:** Guns N' Roses, Pure Rubbish, I Mother Earth, Megadeth, the Glitterati

**Nick Didia**  
(producer, engineer, mixer)  
**Notable Projects:** Powderfinger, Pearl Jam, Stone Temple Pilots, Rage Against the Machine, Bruce Springsteen

**John Fields**  
(writer, producer, engineer, mixer)  
**Notable Projects:** Jonas Brothers, Switchfoot, Andrew W.K., Bleu, Pink, Mandy Moore, Delta Goodrem, Backstreet Boys

**Paul David Hager**  
(producer, engineer, mixer)  
**Notable Projects:** Doobie Brothers, Bonnie Tyler, SickPuppies, John Mellencamp, Edgar Winter, Ziggy Marley

**Matt Hyde**  
(producer, engineer, mixer)  
**Notable Projects:** Slayer, Monster Magnet, Hatebreed, Porno for Pyros, Pride Tiger, Fu Manchu, Hotwire, Sum 41

**Alain Johannes**  
(writer, producer, engineer, mixer)  
**Notable Projects:** Chris Cornell, Queens of the Stone Age, Eleven, Live, No Doubt, Eagles of Death Metal

**Pierre Marchand**  
(writer, producer, engineer, mixer)  
**Notable Projects:** Sarah McLachlan, Rufus Wainwright, Stevie Nicks, the Devlins, Blue Rodeo

**Nick Raskulinecz**  
(producer, engineer, mixer)

**Notable Projects:** Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag

**Garth Richardson**  
(producer, engineer, mixer)  
**Notable Projects:** Shihad, Young Artists for Haiti, Bloodsimple

**Andrew Scheps**  
(producer, engineer, mixer)  
**Notable Projects:** Red Hot Chili Peppers, Johnny Cash, Jay Z, Metallica, the Duke Spirit, Adele

**Rob Schnapp**  
(producer, engineer, mixer)  
**Notable Projects:** The Bronx, Cass McCombs, St. Tropez, Kurt Vile, The Garden

**Philip Steir**  
(producer, remixer)  
**Notable Projects:** Lillix, Athenaeum, Los Amigos Invisibles, Magnified and remixes by Korn, No Doubt, etc.

**Daniel Tashian**  
(producer, songwriter)  
**Notable Projects:** Tenille James, Lee Ann Womack, Tim McGraw, Logan Mize, Jesse James Decker, Josh Turner, Kacey Musgraves, Lily & Madeleine, Lucy Silvas, Josh Rouse, Sixpence None The Richer, Jessie Baylin

**Matt Wallace**  
(writer, producer, engineer, mixer)  
**Notable Projects:** Maroon 5, OAR, Ludo, Michael Franti/Spearhead, Sugarcult, Faith No More, the Replacements, Train

**MIKE'S ARTIST MANAGEMENT**  
P.O. Box 571567  
Tarzana, CA 91357  
520-628-8655  
**Email:** Mike@mikesmanagement.com  
**Web:** mikesmanagement.com  
**Contact:** Mike Lembo

**MIMI NORTHCOTT**  
Manager for Mixer Mike Fraser & Producer Jeff Dawson  
866-888-6464, 604-985-0679, (cell) 604-803-7400  
Vancouver, Canada  
Owner, Canadian Recording Services, Ltd.  
**Email:** mimi@mikefrasermix.com  
**Web:** canadianrecordingservices.com

**MUSIC PRODUCER USA**  
Beverly Hills, CA 90211  
786-908-4136  
**Email:** musicproducerusa@icloud.com  
**Web:** musicproducerusa.com  
**Contact:** Gen  
(Producer, Composer, Sound Designer)  
**Format:** Analog & Digital, Protocols, Logic  
**Styles:** Any style of music  
**Services:** Complete Audio & Video Production, Sound Design, Mix & Master, Composer, Arrangement, Artist Development, Marketing  
**Notable Projects:** Quincy Jones, Sting, Dave Koz, John Secada, Jorge Pardo, Igor Nikolaev, Guru Rendezvous Films, HMMMA Awards

**PARAMOUNT / ENCORE / AMERAYCAN TRACK RECORD STUDIOS**  
(See also Ameraycan Recording, Encore Studios & Track Record Studios)  
Hollywood/Burbank/North Hollywood  
323-465-4000, 818-842-8300, 818-760-8733  
**Email:** info@paramountrecording.com



**Web:** paramountrecording.com  
**Styles:** all  
\*No Unsolicited Material

**Matt Anthony**  
(engineer)  
**Notable Projects:** Bizzy Bone, Busta Rhymes, DJ Mustard, Drumma Boi, Kid Ink, Kirk Franklin

**Baruch Membhard**  
(mixer)  
**Notable Projects:** Puff Daddy, French Montana, Scott Storch, Hit Mafia, Teyana Taylor

**Adam Catania**  
(engineer)  
**Notable Projects:** B.o.B, Kid Ink, DJ Mustard, Cee Lo, Dr. Dre

**Randy Urbanski**  
(engineer)  
**Notable Projects:** Beyonce, Katy Perry, Jamie Foxx, Mariah Carey, Justin Bieber, Chritine Aguilera, Miley Cyrus, Usher

**Matt Jacobson**  
(engineer)  
**Notable Projects:** T-Pain, Fetty Wap, Keyshia Cole

**Steve Olmon**  
(engineer)  
**Notable Projects:** Deftones, Motorhead, Metallica, Scarface, Busta Rhymes, LL Cool J, Mary J. Blige

**Richard Segal Huredia**  
(engineer, mixer)  
**Notable Projects:** Mally Mall, Slim Shady Jr, Jay Z Renegade, Snoop dogg Blue Carpet Album, Xzibit 40 Days 40 Nights Album

**Tyler "Tylee" Unland**  
(engineer)  
**Notable Projects:** Usher, Jeremih, Toni Braxton, A Tribe Called Quest, Future, Meek Mill

**William "CJ" Gaston**  
(engineer)  
**Notable Projects:** Rich the Kid, Polo G, Souja Boy, Nipsey Hussle, YG, Kevin Gates

**Yang Tan**  
(engineer)  
**Notable Projects:** Kanye West, Kid Cudi, J. Cole, Brody Brown, YG, Nipsey Hussle

**SELF TITLED MANAGEMENT**  
Chicago, IL  
813-468-1718  
**Email:** johnny@selftitledmgmt.com  
**Web:** selftitledmgmt.com  
**Contact:** Johnny Minardi  
**Producers:** Marc McClusky (NYC), Sean O'Keefe (Chicago, IL), Ace Enders (NJ/NYC), Rob Freeman (NJ/NYC), Seth Henderson (Crown Point, IN), Nick Sampson (Detroit, MI), Brandon Paddock (LA), Adam "Nolly" Getgood (Bath, UK), Misha "Bulb" Mansoor (Washington DC), Chris Athens (Austin, TX), Will Putney (Belleville, NJ), Kris Crummet (Portland, Or), James Paul Wisner, (Saint Cloud, FL), Mike Watts (Port Jefferson, NY), Rian Dawson (Los Angeles/Nashville), Arun Ball (Nashville), Matt McClellan (Atlanta, GA), Nik Bruzzese (Williamson, NJ), Randy LeBoeuf (Belleville, NJ), Steve Seid (Belleville, NJ)

**Marc McClusky**  
(producer, engineer, mixer, songwriter)

**Notable Projects:** Weezer, Ludo, Motion City Soundtrack, Bad Religion

**Nick Sampson**  
(producer, engineer, mixer, songwriter)  
**Notable projects:** Asking Alexandria, Of Mice & Men, We Came As Romans, Born Of Osiris

**Adam "Nolly" Getgood**  
(producer, engineer, mixer, songwriter)  
**Notable Projects:** Periphery, Animals As Leaders, Bleed From Within

**Chris Athens**  
(mastering engineer, mixer, sound designer)  
**Notable Projects:** Rick Ross, Beastie Boys, Flo Rida, Wiz Khalifa, Pet Shop Boys

**Will Putney**  
(producer, mixer, engineer)  
**Notable Projects:** Every Time I Die, Like Moths To Flames, the Armit Affliction

**Steve Evetts**  
(producer, mixer, engineer)  
**Notable Projects:** Senses Fail, Saves the Day, The Wonder Years, Every Time I Die

**James Paul Wisner**  
(producer, mixer, engineer)  
**Notable Projects:** Luna, the Need To Feel Alive, West, Glasseater, In Your Arms, 3-D

**Courtney Ballard**  
(producer, mixer, engineer, writer)  
**Notable Projects:** Emarosa, Waterparks, All Time Low, Good Charlotte

**Nic Rad**  
(producer, mixer, engineer)  
**Notable Projects:** MisterWives, Toby Mac, Loose Talk, Tasha Layton

**TRUNKBASS ENTERTAINMENT**  
**Email:** info@trunkbassent.com  
**Web:** trunkbassent.com  
**Recent Projects:** Danni Cassette (Indie), EmmoLei Sankofa (Indie), Alex Bar (Actor/Indie), Pretty Pape\$ (OhThatsFilthy/Indie), Question No.52 - Short Film (SoloArtsFilms/Producer/Indie), Relmagine Liberty - Social Justice Panel (Production/Booking)

**TUNEDLY**  
888-684-8064  
**Email:** info@tunedly.com  
**Web:** tunedly.com  
**Contact:** Chris (C.E.O.)  
Analog, Digital, Pro Tools, Logic.  
**Styles:** Pop, Rock, Country, R&B, Soul, Gospel, and more.  
**Services:** Music Production, Session Musicians, Session Singers, Session Engineers, Song Plugging.  
**Notable Projects:** Our session musicians' roster includes multiple Grammy award winners, some of whom have worked with the likes of Pharrell Williams, Beyoncé, and Barry Manilow. Tunedly clients have so far recorded chart-topping singles, placed songs with music publishing companies, and won songwriting contests.

**UNDERTOW MUSIC**  
5 Old Conant Rd.  
Lincoln, MA 01773  
617-395-7746, (cell) 617-470-8663  
**Fax:** 617-249-0830  
**Email:** hello@undertowmusic.com  
**Web:** undertowmusic.com

**Contact:** Bob Andrews  
\*see website for projects

**WORLDS END (AMERICA) INC.**  
183 N. Martel Ave., Ste. 270  
Los Angeles, CA 90036  
323-965-1540  
**Email:** info@worldsend.com  
**Web:** worldsend.com  
**Contact:** Sandy Robertson, Colin Chambers, Paul Tao, Niki Robertson

## Producers, Mixers, Engineers:

**Tom Biller**  
**Max Dingel**  
**Jack Endino**  
**Isabel Gracefield**  
**Adam "Atom" Greenspan**  
**Stephen Hague**  
**Ted Hutt**  
**Peter Katis**  
**Larry Klein**  
**Nick Launay**  
**Stephen Lipson**  
**MTHR**  
**Paul Northfield**  
**Tim Palmer**  
**Rick Parker**  
**Michael Patterson**  
**Chris "Frenchie" Smith**  
**Drew Vandenberg**  
**Victor Van Vogt**  
**Brad Wood**

## INDEPENDENT PRODUCERS

**21st CENTURY PRODUCTIONS**  
Silver Lake, CA  
323-661-3130  
**Email:** 21stcenturystudio@earthlink.net  
**Web:** 21stcenturystudio.com  
**Styles:** Original Music, Acoustic, Voice, Music for Movies, Audiobook  
**Notable Projects:** Single Girl Married Girl, the Red Gretsck Kit, Thanks Oliver Charles (Ben Harper, Gogol Bordello, Ocean Eleven, etc.), John Bigham (Soul of John Black, Miles Davis) and Shawn Davis

**ARIES PRODUCTIONS OF NOHO**  
P.O. Box 16741  
North Hollywood, CA 91615  
747-256-8911, 818-220-3423  
**Email:** ariesofnho@hotmail.com  
**Web:** ariesofnho.net  
**Contact:** Shelby (Producer & Engineer)  
**Format:** Analog & Digital, Pro Tools, Tascam, Fostex  
**Styles:** R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.  
**Services:** Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.  
**Notable Projects:** Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness).

**OC RECORDING COMPANY, THE**  
3100 W. Warner Ave., Ste. 7  
Santa Ana, CA 92704  
323-244-9794  
**Email:** info@ocrecording.com  
**Web:** ocrecording.com  
**Contact:** Asaf Fulk (Engineer & Producer)  
**Format:** Analog & Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon  
**Styles:** All music genres, ADR & Voice Overs  
**Basic Rate:** Please call for info. World class recording, mixing, mastering & production

**MICHAEL ABIUSO**  
(engineer, mixer, producer, musician)

347-699-4429  
**Email:** mike@switchbitchrecords.com  
**Web:** switchbitchrecords.com  
**Notable Projects:** Eric Nally (Foxy Shazam and Macklemore's "Downtown"), Nathan Lithgow (Feat: Liz Ryan of Big Data), Jim Gaffigan, Patrick Adams, Jennifer Holliday

**WILLIAM ACKERMAN**  
207-929-5777  
**Email:** will@williamackerman.com  
**Web:** williamackerman.com  
**Notable Projects:** George Winston and Michael Hedges, Founder of Windham Hill Records, Grammy Winner, recipient of multiple Platinum and Gold records.

**ROBERT SCOTT ADAMS**  
Director of Job Placement & Student Services  
Omega Studios' School of Applied Recording Arts & Sciences  
12712 Rock Creek Mill Road, Ste. 14A  
Rockville, MD 20852  
301-230-9100  
**Email:** shannon@OmegaStudios.com  
**Web:** Omegastudios.com  
**Notable Engineers:** Jim Curtis, Scotty O'Toole, Peter Novak, Adam Stamper, Bill Mueller, Neal Keller, Alex Cloud, Curtis Fye

**STEVE ALBINI**  
Electrical Audio  
2621 W. Belmont Ave.  
Chicago, IL 60618  
773-539-2555  
**Email:** info@electricalaudio.com  
**Web:** electricalaudio.com

**MATTY AMENDOLA**  
Head Producer  
825 Records, Inc.  
347-240-5417  
**Web:** mattyamendola.com, facebook.com/MattyAmendolamusic  
**Styles:** indie pop, rock, alternative, singer-songwriter  
**Notable projects:** Film/TV composer, Jody Porter, Juliana Wilson, Kerchief, Justin Guarini

**TIM ANDERSEN**  
(Engineer, Producer, Hall Of Fame Rock Lead Guitarist South Dakota 2019, Iowa 2020 TBA as "Lifetime Achievement Award" 651-271-0515 (cell)  
**Email:** tandersen2005@yahoo.com  
**Web:** CDbaby.com: Search artist: "The Tim Andersen Experiment", 4 song EP Pirates, Visitors and Clowns. Mixed at UMPG by Mike Fennel  
**Style:** Classic Rock  
**Notable Projects:** House of Pain, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Def Jef, Patti LaBelle, Temptations, Hiroshima, Krazy Bone, Snoop. Producers I have engineered for: John Shanks, Richard Perry, Warryn Campbell, Carey Gordy, Louil Silas, MC Hammer, Rodney Jerkins, Quincy Jones, D.J. Rectangle, Wron G.  
**Latest Project:** Silverseed from Minneapolis, produced a single with each of the Band from Broadway plays Rock of Ages featuring Mig Ayasa and American Idiot featuring Dan Grennes. Rod Volker's Album "Reign Dancers" done on my Neve 88R. Mark Fitzsimmons, Mankato MN: Complete Album featuring Mike Sideloh on Nashville instruments and myself on the 62 Les Paul!  
**Specialization:** Pre production, production, tracking and mixing any AWESOME rock band!! Minneapolis or Northern MN area is best although I will fly on an adequate budget.



Connecting  
**The World's Best Artists**  
with  
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The Weeknd, Billie Eilish, Lady Gaga, Kendrick Lamar,  
Post Malone, Shawn Mendes, J. Cole, Bebe Rexha, Katy Perry,  
Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,  
Foo Fighters, Beck, Travis Scott, Nirvana, Andra Day, SZA,  
Lukas Graham, Erykah Badu, Jenny Lewis, Pink



Making it All Happen

Phone/Text: 818-222-2058 • [ellis@studioreferral.com](mailto:ellis@studioreferral.com)



**Notable Projects:** Joji, Alessia Cara, Ledisi, Bekon, Hailee Steinfeld, Timbaland, Nick Jonas.

## BEN ARRINDELL

Sound Clash Recordings NYC  
347-827-0763  
**Web:** soundclash.wixsite.com/soundclashnyc-140905/ben-arrindell  
**Notable Projects:** Gerald Levert, K-Ci & JoJo, Aretha Franklin, Busta Rhymes, the Temptations and Janet Jackson.  
\*Call for mixing rates

## JOEY AYOUB/THE SOUND SALON

Hollywood, CA 90028  
323-962-2411  
**Email:** joe@thesoundsalon.com  
**Web:** thesoundsalon.com  
**Contact:** Joe Ayoub  
**Styles:** all, rock, metal, pop, R&B, film  
**Notable Projects:** Cab 2, Nina Shaw, Seven Foot Wave, Down From Hollow, Dream Vampires, Czarina, Annie Calder, the Mac, George Lacava

## PETER A. BARKER

Threshold Sound + Vision  
2114 Pico Blvd.  
Santa Monica, CA 90405  
310-566-6677  
**Email:** Peter@thresholdsound.com  
**Web:** thresholdsound.com  
**Styles:** rock, acoustic, AAA, Indie, live concert 5.1 mixing specialist  
**Notable Projects:** Yanni Simone, Ember FX, Sick Love, George Lacava, Jamila Ford, Jason Perlman, Dream Vampires, Jeffrey Silverman  
\*No unsolicited material

## BEATOLOGY MUSIC

909-843-5673  
**Email:** beatology@mac.com  
**Web:** multiplatinumproducers.com  
**Contact:** Gordon "DJ Stealth" McGinnis  
**Styles:** urban music  
**Notable Projects:** Dr. Dre, Notorious B.I.G., Xzibit, N.W.A., Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kurupt, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg Adams, Jeffrey Osbourne, Wayman Tisdale, Bob Baldwin, Everette Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more  
\*Unsolicited material accepted

## SEAN BEAVAN

SOS Management  
Address by request  
323-654-2828  
**Email:** sosmanagement@gmail.com  
**Web:** facebook.com/SeanBeavanProducer/  
**Notable Projects:** NIN, Marilyn Manson, No Doubt, Unwritten Law, Thrice, 8MM, POD, Guns N' Roses, Hypernova, Envy on the Coast

## LANCE BENDIKSEN

Bendiksen Productions  
720-234-1234  
**Email:** lance@bendiksenproductions.com  
**Web:** bendiksenproductions.com  
**Notable Projects:** Grayson Erhard, Caleb Grose, Back Porch

## LENISE BENT

(producer, engineer)  
Los Angeles, CA  
**Email:** soundfilo@aol.com  
**Web:** studioexpresso.com/profiles/lenisebent.htm  
**Styles:** americana, blues, world, rock, pop, jazz  
**Notable Projects:** Blondie, the Knack, Suzi Quatro, Robert Fleischman, the Barrelhouse Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

## BIG SCARY TREE

Los Angeles, CA  
213-680-8733  
**Email:** bigscarytree@gmail.com  
**Web:** bigscarytree.com  
**Contact:** Jeb Lipton  
**Styles:** Specializing in recording live humans on great gear in a great room! No computerized sequenced music allowed!  
**Notable Projects:** call for current client roster

## PRASANNA BISHOP

Akashic Recording  
1388 Deer Trail Rd.  
Boulder, CO 80302  
303-444-2428  
**Email:** prasnanna@akashicrecording.com  
**Web:** akashicrecording.com  
**Contact:** Prasanna Bishop  
**Styles:** pop, rock, rap, reggae, jazz  
**Notable Projects:** Di2, Xzibit, Obie Trice, Big Head Todd, Marshall Mathers, the Bonner Party, Interscope Records

## JOHN BOYLAN

5900 Wilshire Blvd., Ste. 2300  
Los Angeles, CA 90036-5050  
**Email:** info@greateasternmusic.com  
**Web:** greateasternmusic.com  
**Notable Projects:** Linda Ronstadt, Boston, Little River Band, Charlie Daniels

## CLIFF BRODSKY

(producer, writer)  
Brodsky Entertainment, LLC  
**Email:** cliffbrodskyent@gmail.com  
**Web:** brodskyentertainment.com/cliff-brodsky  
**Styles:** all forms of modern and classic rock/pop  
**Notable Projects:** Warner Bros., Universal, Sony, MCA, Virgin, Interscope  
\*Unsolicited material accepted  
Similar to: John Mayer, Coldplay and Radiohead.

## ANDREW BUSH

Grandma's Warehouse  
355 Glendale Blvd.  
Los Angeles, CA 90026  
213-484-8844  
**Email:** andrew@grandmaswarehouse.com  
**Web:** grandmaswarehouse.com  
**Styles:** all

## ANDY CAHAN / THE DEMO DOCTOR

Cathedral City, CA  
818-489-4490  
**Email:** andycahan@gmail.com  
**Web:** allentertainment.net  
**Contact:** Andy Cahan  
**Notable Projects:** Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry  
\*Unsolicited materials accepted

## ERIC MICHAEL CAP

(aka General Groove)

Burbank, CA  
818-567-1911  
**Email:** avpost@goldstreetent.com  
**Web:** goldstreetmusic.com  
**Styles:** pop, R&B, gospel  
**Notable Projects:** Accent Media, IntraTherapies, Kern Direct, Texas Department of Health, the Invisible Man, the Style Group

## JOHN CARLTON

614 Center St.  
Bangor, PA 18013  
610-588-4968  
**Email:** mail@hilltopstudios.com  
**Web:** hilltopstudios.com  
**Contact:** Dave Mosca  
**Styles:** country  
**Notable Projects:** A Tennessee Tradition, Country State of Mind, Tom Kozić

## CAZADOR RECORDING

(Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter)  
Owner of Cazador Recording (ProTools10 HD6)  
Hollywood, CA  
323-655-0615  
**Email:** cazador.jimmy@gmail.com  
**Web:** jimmyhunter.com, jimbojamz.com  
**Styles:** rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986  
**Notable Projects:** JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

## DAVID CHAMBERLIN

DBW Productions  
Woodland Hills, CA  
818-884-0808  
**Email:** dbw@dbwproductions.com  
**Web:** dbwproductions.com  
**Styles:** rock, indie, blues, hard rock, pop, country, adult contemporary, folk, celtic, new age, hip-hop  
**Notable Projects:** Zach Galifianakis, Paul Jackson, Jr.  
Have produced over 80 indie CDs, most of which are singer-songwriters. Check website for details and sound samples.

## ROB CHIARELLI

(mix engineer, producer, musician)  
Final Mix Inc.  
2219 W. Olive Ave., #102  
Burbank, CA 91506  
**Email:** rob@finalmix.com  
**Web:** finalmix.com  
**Notable Projects:** Kirk Franklin, Will Smith, Plnk, Robin Thicke, T.I., Stevie Wonder, Christina Aguilera, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, Jermaine Jackson, LeAnn Rimes, Janet Jackson, Ray Charles, Luther Vandross, Keiko Matsui, New Boyz, Dave Hollister, Luther Vandross, Johnny Gill

## STEVE CHURCHYARD

(Record Producer, Recording Engineer, Mixer.)  
Churchyard Real Audio Productions.  
**Email:** steve@stevechurchyard.com

**Web:** stevechurchyard.com  
**Notable Projects:** INXS, The Eagles, Billy Joel, The Sex Pistols, Juanes, Meat Loaf, Yoshiki, XJapan, Train, Jason Mraz, Five for Fighting, Taylor Swift, Keith Urban, Shakira, George Michael, Hanson, Faith Hill, The Darkness, The Scorpions, Avril Lavigne, Kelly Clarkson, Joni Mitchell, Herbie Hancock, Blinker the Star, Barbra Streisand, Pink, Kelly Clarkson, Andra Day, Three Doors Down, Disturbed, Tim McGraw, Biffy Clyro, Siouxsie and the Banshees, Dalis Car, The Pretenders and The Stranglers.

## ARIEL CHOBAZ

**Email:** hollywoodmix@icloud.com  
**Web:** linkedin.com/in/ariel-chobaz  
facebook.com/arielchobaz  
**Notable Projects:** Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

## CLEAR LAKE AND FEVER RECORDING STUDIOS

North Hollywood, CA 91601  
818-762-0707  
**Email:** contact@clearlakerecording.com  
**Web:** clearlakerecording.com, feverrecording.com  
**Contact:** Eric Milos, Owner  
**Notable Projects:** Alina Barez, Wiz Khalifa, Demi Lovato, X Ambassadors, YBN Cordae, Terrace Martin, No Doubt, Jimmy Eat World, Bone Thugs-n-Harmony, Steel Panther, Chaka Khan, among hundreds of others.  
\*Please call for complete roster and credits

## STEVE BARRI COHEN

c/o Lake Transfer Artist Management  
11300 Hartland St.  
North Hollywood, CA 91605  
818-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Recent Projects:** Patrice Rushen & Sheree Brown (Hidden Beach / UMG), Candyboy featuring Mary Y. (Hip Pop Intl Records), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues Gospel Program), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score) Shanice Wilson (Motown/UMG) Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG)

## JOSE CONDE

SobeSound Studio Miami  
(Producer, Singer, Synthesist, Arranger, Guitarist, Percussionist, Writer, Performer)  
**Email:** pipikirecords@gmail.com, J@Joseconde.com  
**Web:** joseconde.com  
**Styles:** Pop, Latin, Funk, World, Electronic  
\*Client Inquiries Only. No Music Submissions

## ERIC CORNE

(engineer, producer, mixer, composer)  
Los Angeles, CA  
**Email:** eric@fortybelowrecords.com  
**Web:** ericcornemusic.com  
**Styles:** rock/indie rock, Americana/country, blues/jazz, folk/singer-songwriter  
**Notable Projects:** Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton



**JIM D.**  
Pyram-Axis Music  
Redondo Beach, CA 90278  
310-869-8650  
**Email:** music@pyramaxis.com  
**Web:** pyramaxis.com  
**Styles:** pop, rock, hip-hop, electronic, contemporary Christian, Films  
**Notable Projects:** Platinum Production, Mix and Mastering - Indie, Universal, Grammy  
\*Call before submitting

**MATT DAMICO**  
(audio engineer, producer, musician)  
Day 6 Entertainment Group, Inc.  
716 Oak Circle Drive East # 20  
Mobile, AL 36609  
251-662-3257  
**Email:** info@day6entertainment.com  
**Web:** day6entertainment.com  
**Notable Projects:** Bianca Clarke, Roman Street, Rich Boy, Trinidad James, 50 Cent, Burning Cypress, Wicked Waltz, C-Nile, Faith Challengers, B49, Strongfold, Seeking Shelter, Jenny Jean Love, Delia Knox, New Song, Lincoln Brewster, Hillsong

**BUTCH JONES/825 RECORDS**  
Brooklyn, NY  
**Email:** Info@825records.com  
**Web:** 825records.com  
**Styles:** Audio Engineering, Mixing, Mastering  
**Notable Projects:** Talking Heads, the Bacon Brothers, Madonna  
\*Does not accept unsolicited material for label consideration

**JOSQUIN DES PRES**  
Ready4Radio  
La Mesa, CA 91941  
**Email:** Josquin@JoNaMusicGroup.com  
**Web:** jonamusicgroup.com  
**Clients:** Jason Mraz, Alex and Sierra, JAX, Rayvon Owen, Bernie Taupin

**MARC DESISTO**  
Recording Engineer, Mixing & Mastering  
Grammy Nominated for Melissa Etheridge  
Los Angeles, CA  
818-784-2665  
**Email:** marcdesistoaudio@gmail.com  
**Web:** marcdesistoaudio.com  
**Notable Projects:** Dwight Yoakam, Will Hoge, Tommy Emmanuel, Melissa Etheridge, U2, Chris Isaak, King Leg, Michelle Branch

**RAPHAEL De GIORGIO**  
Diamond Dreams Music  
(Full-Spectrum-Music-Production)  
North Orange County, Carbon Canyon, CA 91709  
909-393-6120  
**Email:** info@diamonddreamsmusic.com  
**Web:** facebook.com/raphael.degiorgio  
**Styles:** All genres, R&B, pop, soul, acoustic, rock, blues, dance, jazz, orchestration, soundtracks, country, electronica and more  
**Notable Projects:** Many different artists, (see website for list) TV, Film, National Radio, Commercials, (Paramount/ABC-TV, Disney Channel, NBC, UPN, MTV, HBO, WGN, A&E, FOX Sports, ESPN, History Channel, Style Network, Showtime, CARS, TV, E-Channel, Warner Chapel Music, Conoco Oil, Del Oro Music & Filmworks, Transition Music, and many album projects.  
Diamond Dreams Music also has top-quality, radio ready mixing & mastering services.

**DON DIXON / ENTOURAGE TALENT ASSOCIATES, INC.**  
150 W. 28th St., Ste. 1503

New York, NY 10001  
212-633-2600  
**Email:** info@entouragetalent.com  
**Web:** entouragetalent.com, entouragetalent.com/artist/martijones-don-dixon  
**Styles:** rock, pop, blues, alternative  
**Notable Projects:** 10CC, the Church, Joan Armatrading, Joe Satriani, Procol Harum

**DJ ETERNAL LOVE aka E. LOVE**  
Pure Heat Entertainment  
White Plains, NY 10603  
917-547-9886  
**Email:** PureHeatBiz@gmail.com  
**Web:** pureheatentertainment.com  
**Styles:** urban pop, R&B, EDM, rap  
Credits: 4 Billboard Top 100's  
Published songwriter (Member SESAC, AES, NARAS, National Mentoring Partnership)  
**Notable Projects:** Sex In The City, Waist Deep Soundtrack, Messiah, Roy DK, J Bless, Kenny Smoove (Spoiled Rotten Global Music), Joint venture with LA Reid & Russell Simmons, La Tha Darkman & Shotti Heffner (Wu-Tang Clan), Lee Carr (Def Jam/Jive), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

**SAMUEL DRESS**  
Sherman Oaks, CA  
818-995-4642  
**Email:** info@fridayentertainment.com  
**Web:** Fridayentertainment.com  
**Styles:** jazz, folk, film scores  
**Notable Projects:** Ron Anthony, Jim Hughart, Howlett Smith, Dolores Petersen, Richard Simon, Nancy Osborne, Dave McKay, Josh Nelson, Kurt Festinger  
\*Call before submitting material

**SHAUN DREW**  
(producer, composer, engineer)  
Sotto Voice Productions  
North Hollywood, CA 91606  
818-694-3052  
**Email:** info@sottovocestudio.com  
**Web:** sottovocestudio.com  
**Styles:** producer, composer, engineer.  
Specializing in rock, ambient, orchestral, world, progressive, soundtrack  
**Notable Projects:** Single track recordings to full record production, feature film scoring. Clients include major advertising agencies, TV networks and A-list filmmakers.  
\*Call before submitting material

**CASEY DUNMORE**  
plus4dBu  
323-207-5411  
**Email:** barbie@remixnoise.com  
**Web:** plus4dbu.com, schpilkas.com  
**Styles:** plus4dBu is a full-service music production entity created by Schpilkas, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed.  
Music production, vocal production, mixing and songwriting services are also available for recording artists. Specializing in unpredictable, edgy orchestration, urban beats and electronic elements, compositions are not limited to a specific genre. Musical influences stem from classical, hip-hop, electronica, rock/alternative, trip/hop and jazz.  
**Notable Projects:** Production credits include the theme songs for reality TV show Tia & Tamera (Style Network) and the NBA Toronto Raptors. Some of Schpilkas' featured placements include NIKE's Vapen Sessions, the movie Our Family Wedding (Fox

Searchlight Pictures), One Tree Hill (CW), The City (MTV), Jimmy Kimmel Live! (ABC), and video games Tap Tap Revenge 3 and Top Spin 4 (2K Sports)

**JEFF ELLIS**  
**Email:** kirk@ourbadhabit.com  
**Web:** jeffellisworldwide.com  
**Contact:** Scott Marcus  
**Styles:** acoustic, hip-hop, pop, R&B, rock  
**Notable Projects:** 2013 Grammy Award winner, Frank Ocean, Akon, Kate Nash, Vic Mensa, Skylar Grey.

**ES AUDIO**  
Donny Baker - Chief Engineer/Owner  
1746 Victory Blvd.  
Glendale, CA 91201  
818-505-1007, 800-880-9112  
**Email:** studio@esaudio.com  
**Web:** esaudio.com  
**Notable Projects:** Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.  
\*We accept all types of music submissions  
\*\*Please call for a studio tour and to meet with the producers

**JIM ERVIN**  
L.A. Entertainment, Inc.  
7095 Hollywood Blvd., Ste. 826  
Hollywood, CA 90028  
800-579-9157 Ext. 707  
Fax 323-924-1095  
**Email:** jervin@laeg.net  
**Web:** warriorrecords.com/LA  
**Styles:** All  
\*No unsolicited material

**BARRY "THE FOZ" FASMAN**  
7053 Rubio Ave.  
Van Nuys, CA 91406  
818-989-9997  
**Email:** foz@barryfasman.com  
**Web:** barryfasman.com  
**Styles:** All pop and orchestral styles  
**Notable Projects:** produced and arranged for Johnny Mathis, 6 albums for the hit TV series Fame, classic rock band Bluebeard, arranged for Melissa Manchester, Air Supply, Diana Ross. Wrote and produced Showtime at the Apollo NBC-TV "theme," music for video games by Sony, Microsoft & Nintendo including: Robotech/ Battlecry, Spongebob Squarepants, Spy vs. Spy, Debbie Allen Specials, Eddie Murphy.  
Opening act for the Doors, Jefferson Airplane.

**FRANK FILIPETTI**  
(6x Grammy Winner)  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
West Nyack, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/frankfilipetti  
**Styles:** rock, pop, adult contemporary, classical  
**Notable Projects:** Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Aida, Spamalot, Motown

**MIKE FRASER PRODUCTIONS**  
c/o 1867 Draycott Rd.  
North Vancouver, BC  
V7J 1W5 Canada  
604-985-0679, 866-888-6464  
**Email:** mimi@mikefrasermix.com  
**Web:** canadianrecordingservices.com, mikefrasermix.com

**Contact:** Mimi Northcott  
**Notable Projects:** AC/DC (4 CD's including Thunderstruck), Metallica, Franz Ferdinand, Enter Shikari, Aerosmith, Satriani, Zac Brown, Elvis Costello, Rush, Norah Jones, Kelly Rowland and Led Zeppelin

**ASAF FULKS**  
The OC Recording Company  
3100 W. Warner Ave., Ste. 7  
Santa Ana, CA 92704  
323-244-9794  
**Email:** info@ocrecording.com  
**Web:** ocrecording.com  
**Contact:** Asaf Fulks (engineer, producer)  
**Format:** Analog & Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon  
**Styles:** All music genres, ADR and Voice Overs  
**Basic Rate:** Please call for info.  
\*World class recording, mixing, mastering & production

**MAURICE GAINEN PRODUCTIONS**  
4470 Sunset Blvd., Ste. 177  
Hollywood, CA 90027  
323-662-3642  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Styles:** Any and all musical styles, film, TV, etc.  
**Notable Projects:** Starbuck (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Dale Fielder

**BRIAN GARCIA**  
626-487-0410  
**Email:** brian@briangarcia.net  
**Web:** briangarcia.net  
**Contact:** Brian Garcia  
**Styles:** rock, indie, singer-songwriter, pop, metal, hardcore, Christian  
**Notable Projects:** Our Lady Peace, Earshot, Avril Lavigne, Kelly Clarkson, Until June, King's X, Dizmas, Michelle Branch, Chantal Kreviazuk, Galactic Cowboys, the Daylights  
**ARNIE GEHER**  
(producer, mixer, engineer)  
North Hollywood, CA  
818-763-7225  
**Email:** arniegeher@gmail.com  
**Web:** reverbnation.com/arniegeher

**DAVID GIELAN**  
Recording Academy Member  
453 S. Spring St.  
Los Angeles, CA 90013  
213-283-7485  
**Web:** gielan.com  
**Styles:** all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
**Notable Projects:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films  
\*Email for more information

**JON GILLESPIE**  
1419 Baywood Drive  
New Haven, IN 46774  
260-749-1981  
**Email:** Jon\_Gillespie@sweetwater.com  
**Web:** dreamrodeo.com,



dreamrodeomarket.com,  
fishinwithdynamite.net,  
fishinwithdynamitestore.com

**Styles:** All  
**Notable Projects:** Kenny Aronoff, Aaron Comess (Spin Doctors), Mz Menneh (Liberian Pop singer) Tajci Cameron (Croatian Pop Singer), Phil Keaggy, Randy Stonehill, Randy Jackson (Zebra), Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Joyce Lawson, Phat Sound Records, Ernie Johnson (Soul Singer), Frank-o Johnson (Motown Writer, Phat Sound Artist), Roy Kasika (Ugandan Drummer), Okinawa Americana, and many more

## JUSTIN GLASCO

Los Angeles, CA  
615-414-3233  
**Email:** justinglasco@mac.com  
**Web:** facebook.com/  
justinglascomusic, justinglasco.com  
**Styles:** rock, pop, country, singer-songwriter  
**Notable Projects:** Andrew Bird, Cary Brothers, Christina Perri, Garrison Star

## BRYCE GOGGIN

Trout Studios  
Prospect Heights, Brooklyn, NY  
718-222-0946, 917-324-3856  
**Email:** troutrecording@gmail.com  
**Web:** troutrecording.com  
**Styles:** rock, alt., jazz  
**Notable Projects:** Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bango, Pete Galub

## LARRY GOLD

Joe D'Ambrosio Management, Inc.  
914-777-7677  
Philadelphia, PA  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/larrygold  
**Styles:** Rock, Pop, Classical, Urban, R&B  
**Notable Projects:** Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey

## GOSTEFFECTS

(Producer, mixer, mastering, engineer)  
Brooklyn, NY  
**Email:** gosteffects@gosteffects.com  
**Web:** https://www.facebook.com/  
gosteffects  
**Notable projects:** Skylar Stecker  
"Blame" #1 on Billboard Pop Chart.

## BILLY GRAZIADEI

(producer, engineer)  
Fire Water Studios  
Co-Founder of Biohazard.com  
310-354-5901  
**Email:** firewaterstudiosinfo@gmail.com  
**Web:** firewaterstudios.com  
**Notable Projects:** Cypress Hill, Onyx, Hatebreed, Life of Agony, Pantera, Sick of it All, Slipknot, Type O Negative, Agnostic Front

## CARMEN GRILLO

Big Surprise Music  
16161 Ventura Blvd., Ste. 522  
Encino, CA 91436  
818-613-3984  
**Email:** info@carmengrillo.com  
**Web:** carmengrillo.com  
**Styles:** R&B, pop, rock, jazz, blues, voice over  
**Notable Projects:** Gloria Loring, Footloose, David Anderson

## GROOVEWORKS

1446 W. 178th St.  
Gardena, CA 90248  
310-403-5104  
**Email:** info@grooveworksstudios.com  
**Web:** grooveworksstudios.com  
**Contact:** Rodney or Johnny  
**Styles:** all  
**Notable Projects:** call for current roster  
\*Unsolicited material accepted, call first, no walk-ins

## JEFF GROSS

(producer, writer, engineer, programmer)  
818-990-3031  
**Email:** info@studioexpresso.com  
**Web:** studioexpresso.com/profiles/  
jeffgross.htm

## RYAN HADLOCK

Bear Creek Studio  
6313 Maltby Rd.  
Woodinville, WA 98072  
425-481-4100  
**Email:** bearcreek@seanet.com  
**Web:** bearcreekstudio.com  
**Styles:** folk, indie rock, art rock  
**Notable Projects:** Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

## RUDY HAEUSERMANN

126bpm Music  
818-288-6626  
**Email:** rudy@126bpm.com  
**Web:** 126bpm.com  
**Styles:** pop, rock, singer-songwriter, urban  
**Notable Projects:** Ke\$ha, Mitchel Musso, Kristina Antuna, Orange, Rob Zombie, Deborah Gibson, Kimberley Locke, Snoop Dogg and many others

## NIC HARD

Joe D'Ambrosio Management, Inc.  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** nichard.com  
**Styles:** electronic, pop, rock, indie, singer-songwriter  
**Notable Projects:** Taylor Swift, Lucy Woodward, Ghost Beach, The Kin, Joey Ramone, Jack Bruce, Tito Puente, Eagle Eye Cherry, Flava Flav and Jesse Malin

## COL. DARRYL HARRELSON

M.L.E. STUDIOS  
P.O. Box 1014  
Woodland Hills, CA 91365  
866-246-8846  
**Email:** mail@majorlabelmusic.com  
**Web:** facebook.com/mlestudios  
**Styles:** All but specializing in country, alt country, blues, R&B, voice over, A.D.R., SFX.  
**Notable Projects:** Bobie Covell (MI), Mike Davis (TN), The Tola Crusades "the light of day" (Video Game Character Voices), BLUE (CA), The Company Rep "Rosenstrasse" (8-part lead vocals), Studio and Producer credits in film: Asian Stories, Book III for "Shake That Thing."  
\*Prefer Flat Rate Billing per song/album instead of hourly.  
\*Artist Development and Promotion.  
\*Comfortable Multiple Room Studio.

## ADAM HILL

Ardent Producer Management  
2000 Madison Ave.  
Memphis, TN 38104  
901-725-0855  
**Email:** info@ardentstudios.com  
**Web:** ardentstudios.com  
**Contact:** Jody Stephens  
**Styles:** rock, blues

## ROSS HOGARTH

Hoax Productions  
**Web:** hoaxproductions.com  
**Contact:** Ross Hogarth  
**Styles:** all  
**Notable Projects:** Gov't Mule, Roger Waters, the Black Crowes, Shawn Colvin, John Mellencamp, R.E.M., Jewel

## DANIELL HOLCOMB/ADVENTURES IN MODERN RECORDING

West Los Angeles, CA 90064  
310-709-9645  
**Email:** amrdaniell@gmail.com  
**Web:** adventuresinmodernrecording.com  
**Contact:** Daniell Holcomb  
**Styles:** hard rock-pop  
**Notable Projects:** Howard Stern Show, Sony Music Group, Bleeding Deacons

## HEATHER HOLLEY

(producer, songwriter, artist development)  
**Email:** info@heatherholley.com  
**Web:** dreamartistproductions.com/  
heather-holley, heatherholleymusic.com/  
**Styles:** Pop, Dance, Indie, All  
**Notable Projects:** Christina Aguilera, Katie Costello, Caitlin Moe, Richie Rich, Commercials for Mercedes, Pepsi, songs in Grey's Anatomy, The Office, 90210, The Hills, Ugly Betty

## GAYLORD KALANI HOLOMALIA

Honolulu, HI 96825  
808-927-7923  
**Email:** gifts@manamaol.org  
**Web:** manamele.org/gaylord-kalani-holomalia  
**Notable Projects:** Worked with all of Hawaii's top artists. Kalapana member

## THOMAS HORNIG

(freelance mixer, producer)  
Tomcat On The Prowl Productions  
Canaoga Park, CA  
818-533-8669  
**Email:** studio@tomcatontheprowl.com  
**Web:** tomcatontheprowl.com  
**Styles:** singer-songwriter, pop, americana, country/folk, rock  
**Notable Projects:** Jamila Ford – The Deep End (Engineer/Mixer, Matt Doherty – Dignity (Mastering), Red Bull Media – Blood Road (Post)

## CHRIS HORVATH

Jamnation Music  
818-646-0005  
**Email:** info@jamnation.com  
**Web:** chrishorvath.com, jamnation.com  
**Styles:** pop, rock, R&B  
**Notable Projects:** Grey's Anatomy, August Empire, Coolio, Jonas Bros., Venice, Billy Idol, Michael McDonald, Jackson Browne, David Crosby, Trevor Hall, Gigolo Aunts, America's Got Talent, FOX Sports, Rock Of Ages, A.N.T. Farm, Digimon (Theme), Alias, Scrubs, Erin Brockovich  
\*No unsolicited material

## J.E. SOUND

Hollywood, CA  
323-509-7259  
**Email:** jesound@gmail.com  
**Web:** jesound.com  
**Contact:** John  
**Notable Projects:** see website for client roster and samples of work.

## JIMMY HUNTER

(producer, audio engineer, studio drummer, studio vocalist, vocal coach, composer, songwriter)  
See Cazador Recording

## INSPIRED AMATEUR PRODUCTIONS STUDIO IMIRAGE SOUND LAB

3760 Vancouver Dr.  
Reno, NV 89502  
775-358-7484  
**Email:** g283589503@gmail.com  
**Web:** inspired-amateur.com

## INVISIBLE HAND PRODUCTIONS

24307 Magic Mountain Pkwy., Ste. 116  
Valencia, CA 91355  
818-789-7895, (cell) 818-281-0141  
**Email:** acebaker1234@yahoo.com  
**Web:** invisiblehandmusic.com  
**Contact:** Ace Baker  
**Styles:** pop, rock, ambient, contemporary jazz, ethnic-world music, chill-out, film and TV score  
**Notable Projects:** American Pie "Book of Love" - 6 songs, American Dragster - Composer  
\*Available for composing and songwriting.  
\*Please call first to submit material

## ERIK ISAACS

West Hills, CA  
818-497-0105  
**Email:** music.erik@yahoo.com  
**Web:** erikisaacsmusic.com/contact  
**Styles:** rock, pop, dance, AC, R&B, country, all  
**Notable Projects:** Warner/Reprise, MCA, Hollywood Records, Disney Records, Global Records, various TV/film work including Paramount Pictures, NBC, CBS, ABC, TBS, BET, Disney Channel, etc. Worked with several Grammy winning/nominated No. 1 hit producers/songwriters. Services include songwriting, production and artist development.

## JO-MUSIK

Sunnyvale, TX 75182  
972-226-1265  
**Email:** info@jomusik.com  
**Web:** jo-musik.com  
**Contact:** Joe Milton  
**Notable Projects:** see website for roster

## QUINCY JONES PRODUCTIONS

**Web:** quincyjones.com  
**Styles:** all  
**Notable Projects:** Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Sarah Vaughan, Brian McKnight, Alfred Rodriguez, Andreas Varady, Jacob Collier, Jon Batiste, Justin Kauffman, Lee England, Jr. Mervyn Warren, Parker Ighile  
\*No phone calls. No unsolicited material.

## CHRIS JULIAN

145 Corte Madera Town Center, Ste 311  
Corte Madera, CA 94925  
310-924-7849  
**Email:** chris@chrisjulian.com  
**Web:** ChrisJulian.com, ImaginePost.com  
**Styles:** rock, pop, AAA, alt., R&B, artist development, all budgets, 2006 Emmy Winner, Multiple Gold & Platinum Winner, Grammy noms  
\*Unsolicited material accepted

## JEFF KANAN

**Email:** jeff@kananrecords.com  
**Web:** kananrecords.com, linkedin.com/in/jeffkanan  
**Styles:** rock, metal, pop, emo, punk, pop-punk. Basically any kind of band  
**Notable Projects:** No Doubt, Madonna, Sting, Maroon 5, Kelly Clarkson, Limp Bizkit, Mariah Carey, Liz Phair, Kingsley, Michael Tolcher, Finch and others





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— A Party of One, Dead Money  
Massive

#### TIM DAVID KELLY

Los Angeles, CA  
**Web:** timdavidkelly.com  
**Styles:** alternative, metal, americana,  
rock, acoustic pop  
**Notable Projects:** Kicking Harold,  
Shiny Toy Guns, Dokken

#### DAVID KERSHENBAUM

**Web:** davidkershenbaum.com  
**Notable Projects:** Signed or worked  
with Janet Jackson, Bryan Adams,  
Joe Jackson,  
Tracy Chapman, Duran Duran,  
Supertramp, Cat Stevens, Tori Amos

#### BOB KETCHUM

Cedar Crest Studio  
17 County Road 830  
Henderson, AR 72544  
870-488-5777  
**Email:** cedarcrest@springfield.net  
**Web:** facebook.com/cedarcreststudio  
**Styles:** rock  
**Notable Projects:** Freddy Fender,  
Krokus, Black Oak Arkansas, Trapeze

#### SAMUR KHOUJA

Seahorse Sound Studios  
1336 S. Grand Ave.  
909-210-2317  
**Email:** ahorsesoundstudios@yahoo.com  
**Web:** facebook.com/samurkhouja,  
seahorsesoundstudios.com  
**Contact:** Samur Khouja

#### KEVIN KILLEN

(5x Grammy Winner)  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/kevinkillen  
**Styles:** rock, pop, country, singer-  
songwriter  
**Notable Projects:** U2, Shakira,  
Sugarland, Elvis Costello, Peter  
Gabriel, Kate Bush, Jewel, Duncan  
Sheik, Suzanne Vega.

#### GREG KRAMER

(producer, composer, vocal specialist,  
engineer)  
Sofa Songs  
Glendora, Ca. 91741  
626-914-2245  
**Email:** greg@sofasongs.com, chris@  
sofasongs.com  
**Web:** sofasongs.com  
**Styles:** rock, pop, blues, country,  
bluegrass, contemporary christian and  
others  
**Notable Associates:** James Guthrie,  
Barry Rudolph, Daniel Moore, Al  
Blasek and Chuck Plotkin

#### STEVE KRAVAC

Hollywood, CA  
**Email:** info@stevekravac.com  
**Web:** stevekravac.com, facebook.  
com/steve.kravac, twitter.com/  
stevekravac  
**Styles:** rock, pop punk, indie rock,  
power pop, Americana, roots rock  
**Notable Projects:** RIAA Gold  
Accredited Producer, Engineer, Mixer,  
Composer. Blink 182, M.X.P.X., Less  
Than Jake, Pepper, Bad Religion  
Tommy Stinson. Label Credits Include:  
Epitaph, Capitol, Atlantic, Side  
OneDummy, Fat Wreck Chords, A&M,  
Tooth & Nail.  
\*Contact through website

#### KREISELMAN MUSIC PUBLISHING

215 East 95th St., #30B  
New York, NY 10128

917-847-6457

**Email:** adam@  
kreiselmanmusicpublishing.com  
**Web:** kreiselmanmusicpublishing.com/  
**Styles:** ballads, jazz, blues, country,  
holiday songs, standards  
**Published:** I publish the catalog of  
my late grandfather, Irving Weiser, a  
successful composer in the  
1940s and 50s.  
**Contact:** Adam Kreiselman  
**How to Submit:** Please email before  
submitting

#### KEVIN LACY

Valley Cottage, NY  
845-623-0252  
**Email:** studio@freudiansliprecording.  
com  
**Web:** freudiansliprecording.com  
**Styles:** indie/rock, folk, pop, country,  
jazz  
**Notable Projects:** Johnny Bravo,  
Jackie Tohn, Meghan Cary, Jewtopia,  
Say Goodnight, Gracie

#### LEW LAING

c/o Jordan/Balter Music  
P.O. Box 27673  
Los Angeles, CA 90027-0673  
**Email:** jobamusic@gmail.com  
**Contact:** Van Jordan, 213-605-1300,  
Robert Balter, 323-804-7071  
**Styles:** Hip-Hop, R&B, Urban Jazz,  
Pop, Rap, Gospel  
**Notable Projects:** Norman Brown,  
Raheem DeV Vaughn, MISSION, Althea  
Rene, Co-Writer and Producer for  
Grammy Award-Winning Guitarist  
and Producer Paul Brown, Concord  
Music Artist Richard Elliot, Peter  
White, Tittle track for Sax Artist Jessy  
J. Melina, Gabriel Mark Hasselbach,  
Al Gomez, Eloway White, DW3,  
Najee, Blake Aaron, Debra Laws,  
Pastor Chuck Singleton, B2K  
(Pandemonium! and B2k, SONY), 4th  
Elament, AJ, 4MULA1 (SoBe/Warner  
Bros.), Jackiem Joyner (ARTizen  
Music Group), Jeanette Harris,  
Loyiso (South Africa), Galatia (South  
Africa), IMx, TG4, Neeta-S, Gospel  
Gangstaz, Coolio, Epicenter, Jesse  
Powell, Chante Moore, Lariland,  
Pro2Call (jazz), Sekou Bunch,  
Carmichael Musiclover, Dee Lucas,  
Judith Nicholas, Soulcrush and EMG,  
Raheem Devaughn, Julian Vaughn,  
Vandell Andrew

#### GEORGE LANDRESS

Emily's Basement Recordings  
213-509-3678  
**Email:** george@emilysbasement.com  
**Web:** emilysbasement.com  
**Styles:** alt, acoustic, retro,  
contemporary  
**Notable Projects:** No Doubt, Gary  
Wright, Jon B, Laura Nyro, Jimmy  
Cliff, Art Garfunkel

#### SCOTT LEADER

Brick Road Studios  
7944 E. Beck Ln., Ste. 160  
Scottsdale, AZ 85260  
480-788-3573  
**Email:** scott@brickroadstudio.com  
**Web:** brickroadstudio.com  
**Notable Projects:** Taylor Jane, Ross  
M. Levy, Peter and Ellen Allard, Abby  
Gostein, Todd Herzog, Bryan Zive,  
Emily Aronoff

#### BOB LUNA

(Composer, Arranger, Conductor,  
Producer, Keyboardist)  
Los Angeles, CA  
310-508-1356  
**Email:** bobluna1356@gmail.com  
**Web:** boblunamusic.net  
**Styles:** all styles, Film/TV, and New  
Media, last minute emergencies.

Specialties: singer-songwriter demos,  
including composition, arrangement,  
production, evaluation

#### DUNCAN MACFARLANE

3780 Selby Ave.  
Los Angeles, CA 90034  
310-280-0175 Fax 310-280-0176  
**Email:** duncan@racehorsestudios.  
com  
**Web:** racehorsestudios.com  
**Styles:** electronic/industrial, alt.-rock,  
punk, pure pop, feature films  
**Notable Projects:** Goldfinger, Ten Foot  
Pole, Showoff, Holly Knight, the Los  
Angeles Kings  
\*Unsolicited material accepted

#### LAWRENCE MANCHESTER

Grammy Winner  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com  
lawrencemanchester  
**Styles:** Rock, Pop, Hip-Hop,  
Soundtracks, Broadway Cast Albums.  
**Notable Projects:** The Tonight Show  
with Jimmy Fallon, the Roots, John  
Fogerty, Jennifer Hudson. Across The  
Universe, Red Violin, The Departed,  
S.W.A.T.

#### MIKLOS MALEK

(producer, songwriter, mixing  
engineer, European X-Factor judge)  
Los Angeles, CA  
818-450-3729  
**Email:** katarina@miklosmalek.com  
**Web:** miklosmalek.com  
**Styles:** pop, R&B, electronica, world,  
new age, classical-crossover.  
**Notable Projects:** Miklos' work has  
been featured on over 15 million  
records. Anastacia, Astraea, Ayaka  
Hirahara (Japan), David Phelps,  
Dream, Faith Evans, Jennifer Lopez,  
Jessica Andrews, Kat Graham, LMNT,  
M2M, Pixie Lott (UK), Plus One,  
Savannah Phillips, Sylvia Tosun,  
Sylvia Grzeszczak (Poland), TRF  
(Japan), Yanni

#### MARIO J. McNULTY

Grammy Winner  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/  
mariojmcnulty  
**Styles:** rock, pop, alternative, indie,  
singer-songwriter, R&B  
**Notable Projects:** David Bowie,  
Angelique Kidjo, Lou Reed, Laurie  
Anderson, Anti Flag, Semi-Precious  
Weapons

#### NATE MIDDLEMAN

(Mixing & Mastering Engineer)  
RIAA Certified Gold  
Above Ground Studios  
3200 Annetta Ave  
Baltimore, MD 21213  
443-255-5016  
**Email:** abovegroundstudios@gmail.  
com  
**Web:** abovegroundstudios.com  
**Styles:** Rap/Hip Hop Pop/R&B  
**Notable Projects:** Shordie Shordie,  
Tate Kobang, Moneybagg Yo, YK  
Osirus, Kiana Ledé, Busy Bee, Lil  
Mo, Alicia Keys, Wiz Khalifa, Aboogie,  
Creator of Game Time.

#### HOWIE MOSCOVITCH

(writer, producer)  
615-828-9323  
**Email:** howiemoscovitch@yahoo.ca  
**Web:** howiemoscovitch.com  
**Notable Projects:** K Rush, Shaniah  
Jones

#### MELROSE MUSIC STUDIOS

5254 Melrose Blvd., Ste. 108  
Hollywood, CA 90038  
On the Raleigh Pictures Lot  
818-216-5409, 323-333-8946  
**Email:** melrosemusic@mac.com  
**Web:** facebook.com/  
melrosemusicstudios,  
Melrosemusicstudios.com  
**Styles:** All styles  
**Notable Projects:** George Clinton,  
Taylor Dane, MTV and American  
Idol Artists, Pointer Sisters, Vivian  
Campbell (Def Leppard), Barry  
Goldberg, Brian Holland, Carmine  
Appice, Carla Olson, Howard Leese  
(Heart)

#### BILL METOYER

(producer, engineer)  
16045 Sherman Way, Unit H #132  
Van Nuys, CA 91406  
818-780-5394  
**Email:** bill@skullseven.com  
**Web:** skullseven.com, billmetoyer.com  
**Notable Projects:** Slayer, Fates  
Warning, Armored Saint, D.R.I.,  
C.O.C. Company: Skull Seven  
Productions.

#### MIKE MILCHNER

818-269-7087  
**Email:** mike@sonicvisionmastering.  
com  
**Web:** sonicvisionmastering.com  
**Styles:** all

#### THOM MONAHAN

Global Positioning Services  
3435 Ocean Park Blvd.  
Suite 107 #191  
Santa Monica, CA 90401  
310-656-1350  
**Email:** info@  
globalpositioningservices.net  
**Web:** globalpositioningservices.net/  
client/thom-monahan  
**Styles:** rock, pop, folk, electronic,  
produce/engineer/mix  
**Notable Projects:** Vetiver, Devendra  
Banhart, the Donkeys, Peter  
Bjorn and John, Nina Persson,  
Mary Epworth, Horse Thief, EDJ,  
Beachwood Sparks

#### BRIAN MONCARZ

306-262-6971  
Toronto, Canada  
**Email:** soundandvisionmgmt@gmail.  
com  
**Web:** brianmoncarz.com  
**Styles:** rock, alternative, country, pop  
**Notable Projects:** Bleeker Ridge,  
Moneen, Yukon Blonde, Circa Survive,  
Hot Hot Heat, Neverending White  
Lights.

#### BRUCE MONICAL

**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical  
**Styles:** rock, funk, pop, R&B, soul,  
country, jazz, classical, scoring, etc.  
**Notable Projects:** Please call for  
credits

#### GILLI MOON

Warrior Girl Music  
**Email:** info@warriorgirlmusic.com  
**Web:** warriorgirlmusic.com  
**Notable Projects:** International  
recording artists - Gilli Moon,  
Paulina Logan, Holly Light, Dina  
Gathe, Rhonda Stisi, Ari Inkilainen,  
Jessica Christ, Deborah Bishop,  
Shamballa, Nocy, J. Walker, 100  
male and female artists across 15  
compilations for Songsalive! and  
Females On Fire. Songs in Films,  
TV shows, advertising, games and  
artist cuts. Vocal production, full music  
production, and session players  
available.



# **BILL LEFLER**

(producer, songwriter, mixer)  
Joe D'Ambrosio Management, Inc.  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/bill-lefler  
**Notable Projects:** Cary Brothers,  
Sweet Talk Radio, Sidney Bowen

# **MASTER GROOVE STUDIOS**

Northridge, CA  
Nashville, TN  
818-830-3822, 615-799-9366  
**Email:** davejavumorse@msn.com  
**Web:** mastergroovestudios.com  
**Styles:** rock, pop, country and R&B  
**Notable Projects:** R.E.M.,  
Commodores, Warrant, Incubus, LA  
Guns, Bowie, Rose Royce, Earth,  
Wind & Fire, Quiet Riot, Motley Crue,  
YES, Badfinger, Alice In Chains, Gene  
Loves Jezebel  
\*32-year veteran of mixing and  
mastering

# **ADAM MOSELEY**

(producer, engineer, mixer)  
Music and Film  
Los Angeles, CA  
(cell) 323-316-4932  
**Email:** adammosley@mac.com  
**Web:** adammosley.net  
**Styles:** rock, alternative, eclectic,  
acoustic, Latin, film, documentary and  
soundtrack mixing: "The Americans,"  
"The Son."  
**Notable Projects:** Braves, Eriel  
Indigo, John Cale, Inc., Lisbeth Scott,  
Wolfmother, Nikka Costa, Abandoned  
Pools, AJ Croce, Lucybell, the Cure,  
KISS, Rush, Roxette, Maxi Priest

# **JASON MOSS**

(mixing, engineer)  
**Email:** studio@jasonmoss.com  
**Web:** jasonmoss.com  
**Styles:** pop, hip-hop, EDM, indie-pop,  
rock, folk, singer-songwriter  
**Notable Projects:** Maggie Rogers, Riff  
Raff, Phoebe Ryan, Madilyn Bailey,  
Alice Kristiansen

# **MATT MOSS**

(producer, songwriter)  
Joe D'Ambrosio Management, Inc.  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/mattmoss  
**Notable Projects:** The Voice,  
America's Got Talent, NASCAR 2015,  
Catfish, Duck Dynasty, NHL Hockey  
Seasons 2014-2015, Critics Choice  
Awards

# **ROB MOUNSEY**

Joe D'Ambrosio Management, Inc.  
914-777-7677  
Brooklyn, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/  
robmounsey  
**Styles:** pop, rock, folk, R&B, classical  
**Notable Projects:** Idina Menzel,  
Steely Dan, Madonna, Elton John,  
Rihanna, Usher, Billy Joel, Tony  
Bennett, George Michael, Aaron  
Neville, Deborah Cox, James Taylor

# **RONAN CHRIS MURPHY**

Veneto West  
PO Box 6363  
Pine Mountain Club, CA 93222  
310-200-9010  
**Email:** rcm@venetowest.com,  
liz@lizredwing.com  
**Web:** venetowest.com  
**Contact:** Redwing Management  
**Styles:** all

**Notable Projects:** Gwar, King  
Crimson, Steve Morse, Chucho  
Valdes, Terry Bozzio, Steve Stevens,  
Martin Sexton, Jamie Walters,  
Ulver, Pete Teo, Assassin's Creed  
Brotherhood, Mafia III  
\*Call before submitting material

# **ZAVE NATE**

Tehachapi, CA 93561  
615-887-1954  
**Email:** info@zavemusic.net  
**Web:** zavemusic.net  
**Styles:** rock, blues, new country,  
(guitar-based music)  
**Notable Projects:** Headsandwich,  
Sahaloop, the Joy House, Dan Bern,  
Edouardo Torres, Indya,  
mpulse, Kamleon Fil, Lori Chako,  
Meredith Marshall, Zave

# **TRE NAGELLA**

(engineer, producer)  
17120 Dallas Pkwy., Ste. 100  
Dallas, TX 75248  
972-331-7040  
**Email:** info@luminoussound.com  
**Web:** luminoussound.com, facebook.  
com/tre.nagella  
**Notable Projects:** Kirk Franklin,  
Blake Shelton, Lady Gaga, Monica,  
Pimp C, Christina Aguilera, Pamela  
Mann, Chance the Rapper, Young  
Buck

# **AERON K. NERSOYA**

Arcadia, CA 91006  
**Email:** info@AbetPublishing.com  
**Web:** abetmusic.com  
**Contact:** Aeron K. Nersoya  
**Styles:** producing, recording,  
mastering, arranging, concept and  
packaging  
**Notable Projects:** effusion, 5th  
Element, Chanson du Soir, Pirates of  
New Providence, Cherly D. Barnes

# **JAY NEWLAND**

(9x Grammy winner)  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
Norwalk, CT  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/jaynewland  
**Styles:** rock, pop, soul, standards,  
singer-songwriter, jazz  
**Notable Projects:** Norah Jones,  
Ayo, Gregory Porter, Missy Higgins,  
Esperanza Spaulding, Melody  
Gardot, Etta James, Lizz Wright,  
Richie Havens, Charlie Haden, Linda  
Thompson

# **RICHARD NILES**

(producer, songwriter, arranger)  
**Email:** richard@richardniles.com  
**Web:** richardniles.com  
**Notable Projects:** Paul McCartney,  
Ray Charles, Pet Shop Boys, Pat  
Metheny, Bob James, Michael  
McDonald, James Brown, Tears  
For Fears, Kylie Minogue, Cher,  
BANDZILLA  
\*No speculative projects

# **CARLA OLSON**

**Email:** carlawebsite@aol.com  
**Web:** carlaolson.com  
**Notable Projects:** Jake Andrews,  
Barry Goldberg, Phil Upchurch, Joe  
Louis Walker, Mare Winningham.  
Individual tracks by: Walter Trout,  
Charlie Musselwhite, Denny Freeman,  
Sugar Blue, Tommy Castro, Roy  
Gaines, Alvin Youngblood Hart, Taj  
Mahal, Otis Rush, Son Seals, Ernie  
Watts, Kim Wilson; Album Section:  
Paul Jones, Ana Gazole, Chubb  
Tavares

# **TOM PARHAM**

Audio Haven

8260 Haven  
Las Vegas, NV 89123  
702-481-1663  
**Email:** tomparham@mac.com  
**Web:** audiohaven.net

# **JOHN ANDREW PARKS**

512-591-8130  
**Email:** bryanlloyd@  
planetexasentertainment.com  
**Web:** johnandrewparks.com  
**Styles:** pop, rock, country  
**Contact:** Bryan Lloyd  
**Notable Projects:** call for current  
roster

# **DAVE "HARD DRIVE" PENSADO**

**Email:** info@pensadosplace.tv  
**Web:** pensadosplace.tv, facebook.  
com/pensadosplace  
**Notable Projects:** Mary J. Blige  
("Be Without You"), P!nk ("Get The  
Party Started"), Brian McKnight,  
Destiny's Child ("Emotion"), K-Ci &  
Jo ("All My Life"), Christina Aguilera  
("Beautiful"), "Car Wash" and "Lady  
Marmalade"), Keyshia Cole ("The Way  
It Is"),  
Ice Cube, Kelly Rowland ("Simply  
Deep"), Beyonce Knowles, Michelle  
Williams, Will Smith, the Pussycat  
Dolls, Mya ("My Love Is Like...Wo"),  
Coolio, Esthero, Black Eyed Peas,  
Sisqo, Mystic, Sticky Fingaz, Kelly  
Clarkson ("Ms. Independent"), Dru Hill  
& Warren G

# **PLATINUM STUDIOS**

818-994-5368  
**Email:** paulhilton123@sbcglobal.net  
**Web:** paulhiltonmusic.com  
**Contact:** Paul Hilton  
**Styles:** Country, Pedal Steel, rock,  
blues, All Spanish Language Style,  
jazz  
**Notable Projects:** Society 1, Los  
Neighbors, Canary, Bob Moss, the  
Dogs, Janet Klein, 'Lectric Chairs,  
Marshall O Boy, Brian Hogan  
\*Call for approval before sending  
material

# **PAUL RISER**

c/o IMC Entertainment Group Inc.  
19360 Rinaldi St., Ste. 217  
Porter Ranch, CA 91326  
818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** imcentertainment.com,  
sylvesterrivers.com  
**Contact:** Sylvester Rivers  
**Notable Projects:** Motown Records,  
Nelson Edwards (the Temptations)  
\*No unsolicited material

# **DAVID Z RIVKIN**

David Z Company  
Heart & Soul Artist Management, LLC  
651-755-7944  
**Email:** info@davidzproducer.com  
**Web:** davidzproducer.com  
**Clients:** Prince, Buddy Guy, Etta  
James, Jonny Lang, Collective Soul

# **RICHARD P. ROBINSON**

1628 Morton Ave  
Echo Park, CA 90026  
323-839-7293  
**Email:** richmixbuzz@gmail.com  
**Web:** richmixmusic.com, linkedin.  
com/in/richmix  
**Contact:** Richard P. Robinson  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** Aggrolites,  
Sandollar Sound, Dee Dee O'Malley,  
Fleetwood Mac, Izzy Chait, Ryan  
Egash, Rivers Cuomo/Weezer,  
Jenny Lewis, Pinetop Perkins, Eddie  
Kirkland, Nelsen Adelard, Andrew  
Loog Oldham, Ana Victoria, Diego  
Verdader, Amanda Miguel, John  
O'Kennedy, John M., Oosten, Alex

Chilton, The Cramps, ork Records,  
Roger C Reale, Tony Ryan/The  
Inspiration, Janet Cole-Valdez, Return  
To Forever, Rhygin Records, Judah  
Eskinazi.

# **SYLVESTER RIVERS**

c/o IMC Entertainment Group, Inc.  
19360 Rinaldi St., Ste. 217  
Porter Ranch, CA 91326  
818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** sylvesterrivers.com  
**Contact:** Sylvester Rivers  
**Notable Projects:** Warner Bros.,  
Wanett McKee, Legend  
\*No unsolicited material

# **ROBO RECORDS & FONOGENIC STUDIOS**

7710 Haskell Ave.  
Van Nuys, CA 91406  
818-305-4434  
**Email:** rob@roborecords.net  
**Web:** fonogenic.com.net,  
**Styles:** All Styles  
**Producers:** Rami Jaffee & Ran Pink  
**Notable Projects:** Micky Dolenz,  
Orlanthi, Sass Jordan & S.U.N., the  
Bangles, the Beach Boys, John Waite,  
Sheila E & The E Family, Snoop  
Doog, Charlie Sheen & Rob Paterson,  
Brian Ray

# **ROCKZION RECORDS**

673 Valley Dr.  
Hermosa Beach, CA 90254  
310-379-6477  
**Email:** rockzionrecords@rockzion.  
com  
**Web:** rockzion.com/productonco.html  
**Contact:** Dennis

# **GLEN ROBINSON**

(producer, mixer, engineer)  
New York  
917-698-9298  
**Email:** glenrobinson1@mac.com  
**Web:** glenrobinson.tumblr.com  
**Notable Projects:** Voivod, the  
Ramones, the Steve Miller Band,  
David Bowie, ACDC, Keith Richards

# **DAVID ROSENBLAD**

DRM Sir Reel Sound/Thirteenth  
Moon Studio  
Austin, TX  
214-752-5000, 468-360-1443  
**Email:** drmuzik@mac.com  
**Web:** drm-sirreelsound.com  
**Notable Projects:** Equally at home as  
a sound designer/composer for film,  
music producer, guitarist, sound editor  
and recording/mix engineer.  
**Clients:** PBS, HBO, MTV, HDNet/  
AXS-TV, History Channel and wide  
variety of music artists such as Herbie  
Mann, Freddy Fender, Sara Hickman,  
Everclear, Stevie Ray Vaughan, Allan  
Holdsworth, Cheap Trick, the Flaming  
Lips, Maynard Ferguson, and Brave  
Combo.

# **BARRY RUDOLPH**

TONES 4 \$ STUDIOS  
c/o Music Connection  
3441 Ocean View Blvd.  
Glendale, CA 91208  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall  
and Oates, Lynyrd Skynyrd, Rod  
Stewart  
\*No unsolicited material. Email only.

# **MARK SAUNDERS**

United Kingdom  
**Email:** ms@marksaunders.com  
**Web:** marksaunders.com  
**Styles:** electronic, rock  
**Notable Projects:** the Cure, Tricky,  
Depeche Mode, Erasure, Marilyn  
Manson, David Byrne, Shiny Toy



Guns, Neneh Cherry, Siouxsie & the Banshees, the Human League, Gravity Kills, Femi Kuti, the Mission, Yaz, Madness, Robert Plant, Lisa Stansfield, the Sugarcubes

## HITMIXERS MANAGEMENT

P.O. Box 280010  
Northridge, CA 91328  
818-300-0400  
**Email:** skipsaylor@gmail.com  
**Web:** skipsaylor.com  
\*Call for more information

## Skip Saylor

### Notable Projects:

**Production:** Bobby Brown, Ronnie Hudson w/ Snoop, Too Short and E40, Candyman 187 w/ Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May  
**Mixing/Engineering:** Jacob Banks «In The Name of Love» (From the motion picture The Equalizer 2), Healthy Chill feat. Gucci Mane «HeathyLyfe», Amber Diamond Erby & Marques Anthony (Love and HipHop) «Bad Energy», Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Whispers and many more.

## David Young

**Notable Projects:** Jacob Banks «In The Name of Love» (From the motion picture The Equalizer 2), Amber Diamond Erby & Marques Anthony (Love and HipHop) «Bad Energy», Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Healthy Chill feat. Gucci Mane «HeathyLyfe», Ideal «Wildlife» EP, Jamie Lynn, Gap Band, Rick James. Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green lantern, \ Ronnie Laws, Michael Jackson (Catrina project)

## Ian Bianchi

**Notable Projects:** Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

## Lester Mendoza

**Notable Projects:** Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahli Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

## Enrico De Paoli

**Notable Projects:** Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian

Carnival engineering, Smirnoff  
Worldwide commercial mixing

## Keston Wright

**Notable Projects:** Snoop Dogg, Tupac, Westside Connection

## ELLIOT SCHEINER

(7x Grammy Winner)  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
Weston, CT  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/  
elliotscheiner  
**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

## ANDY R. SEAGLE

Phoenix, AZ 85020  
602-371-8992  
**Email:** cca@amug.org  
**Web:** andyseagle.com  
**Styles:** All Styles  
**Notable Projects:** Paul McCartney, Lyle Lovett, Placido Domingo, Yo Yo Ma, Hall and Oates, George Strait, Phil Ramone, HBO

## SIMONE SELLO

RedRum Productions  
Los Angeles, CA  
310-428-6209  
**Email:** simone@redrumproductions.com  
**Web:** redrumproductions.net  
**Styles:** rock, pop, electronica  
**Notable Projects:** Mishavonna, Hannah Montana-Hits Remixed, Bad Apples, Christina Aguilera

## IAN SHAW

Warmfuzz Key West  
001-305-923-8944  
**Web:** warmfuzz.com/music\_recording\_key\_west.htm  
**Notable Projects:** Matt Backer, Kelly's Heels

## F. REID SHIPPEN

310-876-2689  
P.O. Box 23108  
Nashville, TN 37202  
**Email:** reid@robotlemon.com  
**Web:** robotlemon.com/#about  
**Contact:** Robot Lemon  
**Notable Projects:** Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Fault, Christa Black, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Made Avail, Marc Broussard, Mat Kearney, Matt Wertz, Mercyme, Plubm, Robert Randolph, Son of a Bird Man, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs

## SKYWALKER SOUND

Leslie Ann Jones  
(engineer, mixer, producer)  
Northern California and the world  
415-662-1000, 415-407-1477  
**Email:** info@skysound.com  
**Web:** skywalkersound.com  
**Styles:** Acoustic music: classical, folk, jazz, blues.  
**Notable Projects:** 4 Grammy Awards including 2 for Best Engineered Album-Classical, Rosemary Clooney, Kronos Quartet, Chanticleer, Cris Williamson, Mason Bates, C.F. Kip Winger

## KEVIN R. SMITH

(producer, engineer, writer)

Cary, NC  
919-274-2486  
**Email:** bosmith@gmail.com

**Web:** soundbetter.com/  
profiles/117759-kevin-w-smith  
**Styles:** Singer/Songwriter, Indie, Pop, Jazz

## DAVID SNOW

Little Hipster Music  
Van Nuys, CA  
818-570-3499  
**Email:** contact@littlehipstermusic.com  
**Web:** littlehipstermusic.com  
**Styles:** All styles. Truly versatile, multi-instrumentalist.  
**Notable Projects:** Faith Hill, Arista, EMI, Sony, BMG, singer-songwriters and indie artists

## SOFA SONGS

Greg Kramer  
(producer, composer, head engineer)  
Chris Wash  
(producer, composer, head engineer)  
Glendora, CA 91741  
626-914-2245  
**Email:** greg@sofasongs.com, chris@sofasongs.com  
**Web:** sofasongs.com  
**Styles:** rock, pop, blues, country, bluegrass, contemporary christian and others  
**Notable Associates:** James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin

## JOE SOLO PRODUCTIONS, INC.

800-269-6545  
**Email:** info@joesolo.com  
**Web:** joesoloproductions.com/  
**Styles:** pop, rock, alt., hip-hop  
**Notable Projects:** Famous Music, Macy Gray, Quincy Jones Publishing, Myka Nyne, Luminaries, FOX Sports  
\*No unsolicited material.

## STUDIOPROS

Studio City, CA  
310-928-7776  
**Web:** studiopros.com  
**Contact:** Katy O'Toole  
**Services:** Music Production

## CHRIS STAMEY

Modern Recording  
Chapel Hill, NC  
919-929-5008  
**Email:** mrstamey@gmail.com  
**Web:** chrisstamey.com  
**Styles:** rock, singer-songwriter  
**Notable Projects:** Alejandro Escovedo, Patrick Park, Jeremy Larson, Chatham County Line, Holsapple & Stamey, Sarah Dessen

## STARK RAVING RECORDS

P.O. Box 1451  
Beverly Hills, CA 90213  
805-701-4890  
**Email:** jeffw@starkravinggroup.com  
**Contact:** Michael Clark, 323-485-4722  
**Styles:** R&B, jazz, pop, latin, rock  
\*Unsolicited material accepted

## SHELDON STEIGER

Major Who Media  
440 W. 41st St., B-2  
New York, NY 10036  
917-312-9574  
**Email:** sheldon@majorwho.com  
**Web:** majorwho.com  
**Styles:** indie, rock, pop, contemp. classical  
**Notable Projects:** Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

## DEVON STEELMAN

818-465-3357  
**Email:** devon@steelmanstudios.net

**Web:** steelmanstudios.net  
**Clients:** steelmanstudios.net/clients

## STUDIO 5109

1110 N. Western Ave., Rm. 206  
Hollywood, CA 90029  
323-462-1250  
**Email:** info@studio5109.com  
**Contact:** Mike Wolf  
**Styles:** hip-hop, R&B, rock, pop, all

## STUDIO DMI

6839 Ponderosa Way  
Las Vegas, NV 89128  
1-702-508-0085  
**Email:** service@studiodmi.com  
**Web:** studiodmi.com  
**Contact:** Ronnie Lee (CEO), Jacob Mork (Service Coordinator)

## Luca Pretolesi

(mixing/mastering engineer)  
**Notable Projects:** Major Lazer/Diplo, Borgeous, Steve Aoki, Gareth Emery, Dimitri Vegas & Like Mike, Snoop Lion, BigBang, DVBBS, Dada Life, Dillon Francis, Bruno Martini, Fedez/Zedeff

## RIKKI SWIN

ECLECTIC LADY LAND  
RECORDING  
Producer  
**Email:** info@EclecticLadyLandRecording.com  
**Web:** EclecticLadyLandRecording.com, grikki.com  
**Notable Projects:** "Blind Leading Blind," "Earth Ship," "You," "The Air You Breathe"

## BRIAN TARQUIN

(producer, engineer)  
Two-Time Emmy Winner  
TVfilm Trax  
P.O. Box 540732  
Merritt Island, FL 32954  
646-265-7362  
**Email:** info@gttrtrax.com  
**Web:** bohemianproductions.net  
**Styles:** guitar virtuoso instrumental  
**Notable Projects:** Asphalt Jungle, Steve Morse, Billy Sheehan, Hal Lindes. Creator of Guitar Master Series featuring Jeff Beck, Joe Satriani, Stanley Clarke, Zakk Wylde

## RANDALL MICHAEL TOBIN

Theta Sound Studio  
2219 W. Olive Ave., Ste. 226  
Burbank, CA 91506  
818-955-5888  
**Email:** rmt@rmtobin.com  
**Web:** thetasound.com  
**Styles:** solo and group vocals, pop, rock, R&B, jazz, alternative and country  
**Notable Projects:** "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical" - Original Cast Album; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalescence" by Amy, "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen - ballet redefined" - RM Tobin

## DAVE TOUGH

615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** country, pop  
**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

## ALEXANDER TRACK

(producer, engineer)  
Track Entertainment Studios  
Sherman Oaks, CA



818-259-7244

**Email:** trackentertainment@yahoo.com

**Web:** facebook.com/trackentertainmentstudios

**Contact:** Alexander Track

**Styles:** all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy-winning producer-engineer

\*Please see web for more info

#### TRIPOPS MUSIC PRODUCTION

Las Vegas, NV 89104

702-985-2278

**Email:** tripops@poppermost.com

**Web:** tripops.com

**Contact:** Alex Oliver, Roy Rendahl

**Styles:** indie, singer-songwriter,

folk, pop rock, rock, vocal, and

instrumental music

#### TTAM TROLL

55 Pebble Beach Ln.

Pottstown, PA 19464-7200

**Email:** info@floatingfish.com

**Web:** floatingfish.com

**Styles:** electronic

**Notable Projects:** Any Questions?,

Punch Drunk, Obomatic, Imbued

Vagary

#### CHRISTOPHER TROY

TRAHAN MUSIC

P.O. Box 451762

Los Angeles, CA 90045

818-694-9057 Fax 818-782-1499

**Email:** troy\_trio@yahoo.com

**Web:** facebook.com/christophertroy

**producer**

**Styles:** Pop, Dance, Trap, R&B, Blues,

Rock, Jazz & Zydeco

**Notable Projects:** Gold and Platinum

credits: K-Ci & JoJo, Teena Marie,

Charlie Wilson, Troop, Kevon, Nona

Gayle, Alexander Oneal & Cherelle,

Rhonda Clark, Karyn White, Zac

Harmon (blues), Freddie Jackson,

Three Style, Munyungo Jackson,

Karen Briggs, Jazz In Pink (smooth

jazz), BLU (R&B/Hip-Hop), Gail

Jhonson (Jazz), Salena, Techeeta

Lopez (Latin), Black Uhuru (Grammy

Nomination), Whispers, Ojays,

Comedian Kevin Hart/Blockwood,

Ronnie & Debra Laws, Gap Band,

Parliament Funkadelic Alumni.

**Looking to record and develop:**

SINGER/SONGWRITER and SELF

CONTAINED BANDS with styles

from LAWRENCE, SNARKY PUPPY,

Mint Condition, Earth, Wind & Fire

to Maroon 5. Also interested in confident

solo acts and creative songwriter

collaborations.

**Complete Studio Tracking and**

**Mixing Facility, Analog Tape**

**Restoration:** STUDER 2" 24 track,

STUDER 1/2" Master recorder,

ProTools, Yamaha Grand, Hammond

& Leslie, Moogs, ARP, Wurlitzer 200,

Clavinets, AKG, Neuman, Sure,

ElectroVoice, Audio-Technica.

#### TONY VISCONTI

Grammy Winner

Joe D'Ambrosio Management, Inc.

875 Mamaroneck Ave., Ste. 403

Mamaroneck, NY 10543

914-777-7677

**Web:** jdmanagement.com/

tonyvisconti/

**Styles:** rock, pop

**Notable Projects:** David Bowie,

Morrissey, Kaiser Chiefs, Razorlight,

Dashboard Confessional, Fall Out

Boy, Angelique Kidjo, Alejandro

Escovedo, T. Rex, the Moody Blues,

Thin Lizzy, Strawbs, Gentle Giant,

Sparks

#### BIL VORNDICK

6090 Fire Tower Rd.

Nashville, TN 37221

615-352-1227

**Email:** bilinstudio@comcast.net

**Web:** facebook.com/bilinstudio,

bilvordick.com

**Styles:** acoustic music

**Notable Projects:** Alison Krauss,

Rhonda Vincent, Jerry Douglas, Bela

Fleck, Jim Lauderdale, Ralph Stanley,

Lynn Anderson, Charlie Hayden with

Pat Metheny, Bob Dylan, John Oates,

Mark O'Connor

#### DUSTY WAKEMAN

Mojave Audio

2711 Empire Ave.

Burbank, CA 91504

818-847-0222

**Email:** dusty@mojaveaudio.com

**Web:** mojaveaudio.com, mojaveaudio.

com/about-us/dustys-corner/

**Styles:** americana, rock, country,

world, jazz

**Notable Projects:** Dwight Yoakam,

Lucinda Williams, Jim Lauderdale,

Anne McCue, Buck Owens

#### JAMES WALSH

Threshold Recording Studios NYC

440 W. 41st St., B-2www

New York, NY 10036

212-244-1871

**Email:** majorwho@gmail.com,

james@majorwho.com

**Web:** majorwho.com

**Styles:** rock, singer-songwriter, blues

**Notable Projects:** Paul Simon, Ricky

Martin, Todd Alsup, Paula Valstein,

Wes Hutchinson, Shayna Zaid, Alec

Gross

#### CHRIS WASH

(producer, composer, head engineer)

Sofa Songs

Glendora, CA 91741

626-914-2245

**Email:** greg@sofasongs.com,

chris@sofasongs.com

**Web:** sofasongs.com

**Styles:** rock, pop, blues, country, bluegr

ass, contemporary christian and others

**Notable Associates:** James Guthrie,

Barry Rudolph, Daniel Moore, Al

Blasek and Chuck Plotkin

#### TOM WEIR

4412 Whitsett Ave.

Studio City, CA 91604

818-505-9368

**Email:** eharrison@studiocitysound.

com

**Web:** studiocitysound.com

**Contact:** Estelle Harrison

**Styles:** all

**Notable Projects:** Rod Stewart, Scott

Weiland, Heather Youmans, Josh

Freese, Phantom Planet, Michael

Damian, Eric Clapton, PBS World

Cafe, Nightmare & the Cat, Juke

Kartel, Shaggy, Light: Celebrate

Hanukkah

Live In Concert (PBS), Brian O'Neal,

Warren G, Biffy Clyro, Vertical

Horizon, Weezer, Tom Morello,

Runner Runner, Chris Cornell, No

Doubt, Neil Peart, Chuck Negron

#### VOX FOX STUDIOS

Becky Willard

1852 N 400 E

Orem, UT 84097

801-874-5112

**Email:** voxfox2@gmail.com

**Web:** voxfoxstudios.com, facebook.

com/voxfoxstudios

**Contact:** Becky Willard

**Styles:** covers, pop, rock, indie,

singer/songwriter, folk, rap, vocal

**Notable Projects:** Madilyn Paige,

Timyra-Joi, Maddie Wilson, Shadow

Mountain Records, BYU A Cappella

Club, Colby Ferrin, Monica Moore

Smith

#### ADAM DORN a.k.a MOCEAN

WORKER

(composer, producer, remixer)

**Email:** moceanworker@gmail.com

**Web:** octave.is/moceanworker

#### MICHAEL WOODRUM

818-848-3393

**Email:** michael@

woodrumproductions.com

**Web:** woodrumproductions.com,

facebook.com/michael.woodrum

**Styles:** all

**Notable Projects:** Prince, Eric

Clapton, Joss Stone, Snoo Dogg,

Wayne Kramer, the Neptunes

#### WOODY

Allied Post Audio

310-392-8280

**Email:** info@alliedpost.com

**Web:** alliedpost.com

**Styles:** rock, jazz, remixes, hip

through trip-hop, sample friendly

\*No unsolicited material

#### WYMAN RECORDS

1908 W. Burbank Blvd.

Burbank, CA

818-845-8787

**Email:** studio@wymanrecords.com

**Web:** wymanrecords.com/site

**Styles:** All styles

**Contact:** Tip Wyman

**Notable Projects:** Mansions on the

Moon, Ledisi, Three 6 Mafia, Kem,

Billy Wes, Wonder Girls, Surf Club

**Contact:** Tip Wyman

#### INDEPENDENT ENGINEERS

##### ROBERT SCOTT ADAMS

Director of Job Placement & Student

Services

Omega Studios' School of Applied

Recording Arts & Sciences

12712 Rock Creek Mill Road, Ste. 14A

Rockville, MD 20852

301-230-9100

**Email:** info@OmegaStudios.com

**Web:** Omegastudios.com

#### ARIES OF NOHO PROMOTIONS

P.O. Box 15821

North Hollywood, CA 91615

818-720-7846

**Email:** ariesofnoho@hotmail.com

**Web:** ariesofnoho.net

**Contact:** Shelby (producer, engineer)

**Format:** Analog & Digital, Pro Tools,

Tascam, Fostex

**Styles:** R&B, Soul, Funk, Old School,

Gospel, Jazz, World Beat.

**Services:** Studio & Video

Productions, Voice Overs, Sound

Design, Foley, Audio Transfers, Tape

Repair.

**Notable Projects:** Bill Sheffield

(Texas Tornados), Tarsha Rodgers

(Rev. James Cleveland), Karen Meeks

(Marshal Tucker Band), Patty Lacey

(Luther Vandross), Dot Shelby (The

Sounds of Blackness)

#### TIM ANDERSEN

(engineer, producer)

651-271-0515 (cell)

**Email:** tandersen2005@yahoo.com

**Web:** timandersenrecordingengineer.

com

**Styles:** rock, R&B, hip-hop, rap,

acoustic

**Notable Projects:** House of Pain,

Shaq, Judgement Night SDTRK, Set

It Off SDTRK, Def Jef, Patti LaBelle,

Temptations, Hiroshima, Krazy Bone,

Snoop. Producers I have engineered

for: John Shanks, Richard Perry,

Warryn Campbell, Carey Gordy, Louil

Silas, MC Hammer, Rodney Jerkins,

Quincy Jones, D.J. Rectangle, Wron

G.

**Latest Project:** Silverseed from

Minneapolis, produced a single with

each of the Band from Broadway plays

Rock of Ages featuring Mig Ayasa and

American Idiot featuring Dan Grennes.

**Mix Instructor:** Minneapolis Media

Institute

#### ARDENT STUDIOS

2000 Madison Ave.

Memphis, TN 38104-2794

901-725-0855

**Email:** info@ardentstudios.com



**Web:** grandmaswarehouse.com  
**Styles:** all

#### ROB CHIARELLI

(mix engineer, producer, musician)  
Final Mix Inc.

2219 W. Olive Ave., #102  
Burbank, CA 91506

**Email:** rob@finalmix.com

**Web:** finalmix.com

**Notable Projects:** Kirk Franklin, Will Smith, P!nk, Robin Thicke, T.I., Stevie Wonder, Christina Aguilera, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, Jermaine Jackson, LeAnn Rimes, Janet Jackson, Ray Charles, Luther Vandross, Keiko Matsui, New Boyz, Dave Hollister, Luther Vandross, Johnny Gill

#### STEVEN BARRY COHEN

c/o Lake Transfer Artist & Tour Management (laketransfergmt.com)

12400 Ventura Blvd Suite 346.

Studio City, CA 91604  
818-508-7158

**Email:** info@laketransfer.com

**Web:** laketransfer.com

**Recent Projects:** Asi Vidal (Indie), James Holvay (Spirit Music), Tom Weir (Studio City Sound), Gary Beisber (Spirit Music), Patrice Rushen & Sheree Brown (Capitol), Candyboy f/ Mari Yoon (Stari Records), Jacky Cheung (Hong Kong /Univ Music Grp), Sylvia St. James (House of Blues Gospel Program), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano Project (SOLA Label), "Fair Game" (Film score) Shaniece Wilson (Motown/UMG) Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG)

#### ERIC CROSBY

Chao Pack Entertainment  
Atlanta, GA

404-465-4413

**Email:** booking@chaopack.com

**Web:** chaopack.com

**Styles:** Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing

**Notable Projects:** 1017 Brick Squad, Dungeon Family, RCA

#### ERIC CORNE

(engineer, producer, mixer, composer)  
Los Angeles, CA

**Email:** eric@fortybelowrecords.com

**Web:** ericcornemusic.com/

**Styles:** rock/indie rock, Americana/country, blues/jazz, folk/singer-songwriter

**Notable Projects:** Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

#### JIM D.

Pyram-Axis Music  
Redondo Beach, CA 90278  
310-869-8650

**Email:** music@pyramaxis.com

**Web:** pyramaxis.com

**Styles:** pop, rock, hip-hop, electronic, contemporary Christian, Films

**Notable Projects:** Platinum Production, Mix and Mastering - Indie, Universal, Grammy

\*Call before submitting

#### JULIAN DAVID

(engineer, mixer, producer)  
Germany/Europe

**Email:** jd@juliandavid.org

**Web:** juliandavid.org

**Notable Projects:** aVid\*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

#### CHRISTIAN DAVIS

Sly Doggie Productions  
Nashville, TN

**Email:** christian@slydoggie.com

**Web:** slydoggie.com

**Contact:** Christian Davis Stalneckner

**Styles:** All

#### HANS DEKLINE

Culver City, CA

310-621-1896

**Email:** hdekline@gmail.com

**Web:** hansdekline.com

**Styles:** Mastering for all genres

**Notable Projects:** U2, Burna Boy, Pixies, mewithoutYou, Veruca Salt, Lisa Loeb, etc

#### MARC DESISTO

Los Angeles, CA

818-784-2665

**Email:** marcdesistoaudio@gmail.com

**Web:** marcdesistoaudio.com

\*Solid years of professional recording mixing/producing and mastering music. Website has info.

#### JAMES DUNKLEY

169-B Belle Forest Circle

Nashville, TN 37221

615-662-1616

**Email:** pr@clynemedia.com,

Robert@clynemedia.com

**Web:** clynemedia.com

**Notable Projects:** Anthrax, Fun Lovin' Criminals, Amon Amarth

#### LUCAS FACKLER

**Email:** lucasfackler@me.com

**Web:** lucasfackler.com

**Styles:** rock, indie, folk, jazz, hip-hop

#### JOHN FALZARANO

Los Angeles, Nashville, Atlanta

818-419-0323

**Email:** recordingtruck@aol.com

**Web:** recordingtruck.com

**Styles:** All

**Notable Projects:** call for details

#### NICOLAS FOURNIER

(Engineer, Mixer, Producer)

**Email:** nickfour@gmail.com

**Web:** nicolasfournier.com

**Styles:** rock, alternative. Indie, pop, R&B, hip-hop

**Notable Projects:** Death Cab for Cutie, The Vaccines, Of Monsters and Men, At The Drive-in, biffy Clyro

#### MAURICE GAINEN PRODUCTIONS

4470 Sunset Blvd., Ste. 177

Hollywood, CA 90027

323-662-3642

**Email:** info@mauricegainen.com

**Web:** mauricegainen.com

**Styles:** Any and all musical styles, film, TV, etc.

**Notable Projects:** Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surréal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Dale Fielder

#### ARNIE GEHER

(producer, mixer, engineer)

North Hollywood, CA

818-763-7225

**Email:** arniegeher@gmail.com

**Web:** reverbnation.com/arniegeher

#### DAVID GIELAN

Recording Academy Member

**Web:** gielan.com/producerengineer

**Styles:** all, pop, rock, alt, hip-

hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.

**Notable Projects/Clients:** Joey

Lawrence, Universal Music, EMI,

Animal Planet, Poor Yorick, Wayne

Stylz, Arturo

G. Alvarez, Lorelei Carlson, Caviar

Content, iQimedia, Vox Pop Films

\*Email for more information

#### JASON GOLDSTEIN

(mixer, engineer)

310-399-7895

**Email:** jeremy@roxwell.net

**Web:** jasongoldsteinmixer.com

**Contact:** Jeremy Rosen (Roxwell)

**Notable Projects:** Beyonce -

"B-Day" (mixer); The Lonely Island

- "Turtleneck & Chain," "The Wack

Album" (mixer); The Roots "Undun,"

"Game Theory," "How I Got Over,"

"Rising Down" (mixer); Jay Z - "The

Blueprint" (mixing)

\*10 Grammy nominations including

"Record Of The Year" for mixing

Beyonce's "Irreplaceable." Grammy

Win For mixing Beyonce's B-Day

#### BILLY GRAZIADEI

(producer, engineer)

Fire Water Studios

Co-Founder of Biohazard.com

310-354-5901

**Email:** info@firewaterstudios.com

**Web:** firewaterstudios.com

**Notable Projects:** 9 Biohazard

Records, Cypress Hill, Onyx, Hate

Breed, Life of Agony, Pantera, Sick

of It All, SlipKnot Sid # 9, Type O

Negative, Agnostic Front

#### ROSS HOGARTH

Hoax Productions

**Email:** contact@hoaxproductions.com

**Web:** hoaxproductions.com

**Contact:** Ross Hogarth

**Styles:** all

#### CAZADOR RECORDING

(Top L.A. Producer, Audio Engineer,

Studio LIVE Drummer/Programmer,

Studio Vocalist, In-Studio Vocal

Coach, Composer, Songwriter)

Owner of Cazador Recording

(ProTools10 HD6)

Hollywood, CA

323-655-0615

**Email:** cazador.jimmy@gmail.com

**Web:** jimmyhunter.com, jimbojamz.

com

**Styles:** rock, pop, R&B, most styles,

live drumming or programming.

Hunter has produced over 5000 songs

since 1986

**Notable Projects:** JIMBOJAMZ

(my solo projects), Todd Stanford (4

Country CDs), Ivy Lite Rocway (85

songs), Savannah Phillips (many

songs), Tim Fleming's Selective

Amnesia, Mark R. Kent (3 CDs),

Dr. Alias, the West Hollywood

Cheerleaders, Dre Charles, Lisa Gold

(1 CD), Thorn/Aerial School, Tom

Powers, Carl Summers (Cix Bits), the

Della Reese (UP church UFBL weekly

Ministry)

#### THOMAS HORNIG

(freelance mixer, producer)

Tomcat On The Prowl Productions

Canaoga Park, CA

818-533-8669

**Email:** studio@tomcatontheprowl.com

**Web:** tomcatontheprowl.com

**Styles:** singer-songwriter, pop,

americana, country/folk, rock

**Notable Projects:** Jamila Ford-The

Deep End (Engineer/Mixer, Matt

Doherty-Dignity (Mastering), Red Bull

Media-Blood Road (Post)

#### J.E. SOUND

Hollywood, CA

323-509-7259

**Email:** jesound@gmail.com

**Web:** jesound.com

**Contact:** John

**Styles:** all

**Notable Projects:** see website for

client roster and samples of my work

#### CHRIS JULIAN

4872 Topanga Canyon Blvd., Ste. 406

Woodland Hills, CA 91364

310-924-7849

**Email:** chris@chrisjulian.com

**Web:** ChrisJulian.com, ImaginePost.

com

**Styles:** rock, pop, AAA, alt., R&B,

artist development, all budgets,

2006 Emmy Winner, Multiple Gold &

Platinum winner, Grammy noms

\*Unsolicited material accepted

#### KEVIN KILLEN

Joe D'Ambrosio Management, Inc.

914-777-7677, (cell) 914-522-1174

**Email:** info@jdmmanagement.com

**Web:** jdmmanagement.com/kevinkillen

**Styles:** rock, pop, alternative

**Notable Projects:** U2's The

Unforgettable Fire and Wide Awake

In America, Peter Gabriel's So, Bryan

Ferry's Bête Noir, Patti Smith Dream of

Life, Kate Bush's The Sensual World,

Elvis Costello's Mighty Like A Rose,

The Juliet Letters and Kojak Variety,

Burt Bacharach and Elvis Costello's

Painted From Memory and Duncan

Sheik's Phantom Moon

#### STEVE KRAVAC

Hollywood, CA

**Email:** info@stevekravac.com

**Web:** stevekravac.com, facebook.

com/steve.kravac, twitter.com/

stevekravac

**Styles:** rock, pop punk, indie rock,

power pop, Americana, roots rock

**Notable Projects:** RIAA Gold

Accredited Producer, Engineer, Mixer,

Composer. Blink-182, M.X.P.X., Less

Than Jake, Pepper, Bad Religion

Tommy Stinson. Label Credits Include:

Epitaph, Capitol, Atlantic, Side

OneDummy, Fat Wreck Chords, A&M,

Tooth & Nail

\*Contact through website

#### HOWARD (HOWIE) LINDEMAN

131 Quail Hollow

Sanford, NC 27332

239-269-3277

**Email:** howardlindeman@gmail.com

**Styles:** All Styles

**Notable Projects:** Mixing and

Production: Sybil Thomas, Breathe

(CD), Live mixing 2019, Michael

Bolton, Elvis Presley and the Royal

Symphony Orchestra 2019 UK Tour

hosted by Priscilla Pres



# MIKLOS MALEK

(producer, songwriter, mixing engineer, European X-Factor judge)  
Los Angeles, CA

818-450-3729

Email: [katarina@miklosmalek.com](mailto:katarina@miklosmalek.com)

Web: [miklosmalek.com](http://miklosmalek.com), [facebook.com/miklosmalek](http://facebook.com/miklosmalek)

Styles: pop, R&B, electronica, world, new age, classical-crossover.

**Notable Projects:** Miklos' work has been featured on over 15 million records. Anastacia, Astraea, Ayaka Hirahara (Japan), David Phelps, Dream, Faith Evans, Jennifer Lopez, Jessica Andrews, Kat Graham, LMNT, M2M, Pixie Lott (UK), Plus One, Savannah Phillips, Sylvia Tosun, Sylwia Grzeszczak (Poland), TRF (Japan), Yanni

# MARIO J. McNULTY

Grammy Winner

Joe D'Ambrosio Management, Inc.  
914-777-7677

New York, NY

Email: [info@jdmanagement.com](mailto:info@jdmanagement.com)

Web: [jdmanagement.com](http://jdmanagement.com)

Styles: rock, pop, alternative, indie, singer/songwriter R&B

**Notable Projects:** David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

# DANIEL MENDEZ

(mixer, engineer, producer)

Email: [info@headabovewatersongs.com](mailto:info@headabovewatersongs.com)

Web: [headabovewatersongs.com](http://headabovewatersongs.com)

**Notable Projects:** Noah Gundersen, Dashboard Confessional, Lit, Almost Famous, Amy Lee (Evanescence), Heart, Bob Schneider, Meg & Dia, Duran Duran

\*See website for more

# BILL METOYER

(engineer, producer)

16045 Sherman Way, Unit H #132

Van Nuys, CA 91406

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818-780-5394

Email: [bill@skullseven.com](mailto:bill@skullseven.com)

Web: [billmetoyer.com](http://billmetoyer.com), [skullseven.com](http://skullseven.com), [facebook.com/bill.metoyer](http://facebook.com/bill.metoyer)

**Notable Projects:** Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C. Company: Skull Seven Productions

# MIKE MILCHNER

818-269-7087 Fax 818-352-9307

Email: [info@sonicvisionmastering.com](mailto:info@sonicvisionmastering.com)

Web: [sonicvisionmastering.com](http://sonicvisionmastering.com)

Styles: all

# ERIC MILOS

Owner/Engineer Clear Lake and Fever Recording Studios  
North Hollywood

Email: [Eric@clearlakerecording.com](mailto:Eric@clearlakerecording.com)

Web: [clearlakerecording.com](http://clearlakerecording.com), [feverrecording.com](http://feverrecording.com)

Styles: Singer-Songwriter, Film Scores, Rock, Metal, Jazz, Big Band  
**Services:** Engineering, Mixing, Production, co-writing

**Notable Projects and Clients:**

Chaka Khan, many major motion pictures, Van Hunt, Colin Devlin, Jerry Lee Lewis, Blue Elan Records, Warner Music Group, Sony Music Group, Metal Blade Records, and many many more.

# BRUCE MONICAL

Email: [brucemoni@yahoo.com](mailto:brucemoni@yahoo.com)

Web: [facebook.com/bruce.monical](http://facebook.com/bruce.monical)

Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.

**Notable Projects:** Call for credits

# ROB MOUNSEY

(producer, engineer, mix, arranger, composer, musician and film composer)

Grammy Nominated

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914-777-7677

Email: [joe@jdmanagement.com](mailto:joe@jdmanagement.com)

Web: [jdmanagement.com/robmounsey](http://jdmanagement.com/robmounsey)

Styles: All genres

**Notable Projects:** Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD/Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

# JAY NEWLAND

(producer, engineer, mixer)

9-time Grammy winner

Joe D'Ambrosio Management, Inc.

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Email: [joe@jdmanagement.com/jaynewland](mailto:joe@jdmanagement.com/jaynewland)

Web: [jdmanagement.com](http://jdmanagement.com)

Styles: Rock, Pop, Soul, Standards

**Notable Projects:** produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

# TRE NAGELLA

(engineer, producer)

17120 Dallas Pkwy., Ste. 100

Dallas, TX 75248

972-331-7040

Email: [tre@luminoussound.com](mailto:tre@luminoussound.com)

Web: [luminoussound.com](http://luminoussound.com), [facebook.com/tre.nagella](http://facebook.com/tre.nagella)

**Notable Projects:** Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

# CHRISTOPHER J. ROBERTS

Db a Signal Flow Productions

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Styles: Everything but polka

\*Studio and live sound production and engineering

# RICHARD P. ROBINSON

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Web: [soundcloud.com/richmixmusic](http://soundcloud.com/richmixmusic), [richmixmusic.com](http://richmixmusic.com), [linkedin.com/in/richmix](http://linkedin.com/in/richmix)

Styles: rock, blues, reggae, jazz

**Notable Projects:** 4 Grammy-Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, AggroLites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimington, Big Bill Bissonette, Alex Chilton

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**Notable Projects:** Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart

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# SKIP SAYLOR

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\*See HITMIXERS MANAGEMENT

# ELLIOT SCHEINER

(7x Grammy Winner)

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914-777-7677, (cell) 914-522-1174

Web: [jdmanagement.com](http://jdmanagement.com)

Styles: rock, pop, adult contemporary, singer-songwriter

**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

# SKIE MUSIC GROUP

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714-313-0589

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Web: [skiemusic.com](http://skiemusic.com)

**Contact:** Scott Ragotskie (producer-engineer)

Styles: alt rock, singer-songwriter, hip hop, pop, hard rock

# DEVON STEELMAN

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Styles: Pop, Pop Rock, Metal, Jazz

# DARVIS TAYLOR

ECLECTIC LADY LAND

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Chief Engineer

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com

**Notable Projects:** "Blind Leading Blind," "Earth Ship," "You," "The Air You Breathe"

# DAVE TOUGH

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Nashville, TN 37013

615-554-6693

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Styles: country, pop

**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

# DUSTY WAKEMAN

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818-847-0222

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Styles: americana, rock, country, world, jazz

**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

# JEFF VAUGHN

Sonic Fuel Studios

El Segundo, CA

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Web: [sonicfuelstudios.com/jeff-vaughn-head-engineer](http://sonicfuelstudios.com/jeff-vaughn-head-engineer)

Styles: scoring mixer, recording engineer, Film/Television/Games.  
\*Call for current roster

# TONY VISCONTI

Grammy winner

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914-777-7677

New York, NY

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Web: [jdmanagement.com](http://jdmanagement.com)

Styles: rock, pop

**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

# TOM WEIR

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818-505-9368

Email: [eharrison@studiocitysound.com](mailto:eharrison@studiocitysound.com)

Web: [studiocitysound.com](http://studiocitysound.com)

**Contact:** Estelle Harrison

Styles: all

**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

# MICHAEL WOODRUM

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Web: [woodrumproductions.com](http://woodrumproductions.com)

Styles: all

**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

# TOBY WRIGHT

Web: [tobywrightmusic.com](http://tobywrightmusic.com)

Styles: Rock, Metal, Pop, Reggae, Jazz

**Notable Projects:** Alice In Chains, 3 Doors Down, The Wallflowers, Metallica, Korn, Chris Whitley, Primus

# JOE ZOOK

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Studio City, CA

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Web: [jdmanagement.com](http://jdmanagement.com), [joezook.net](http://joezook.net)

Styles: rock, pop, R&B, indie, alternative

**Notable Projects:** One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

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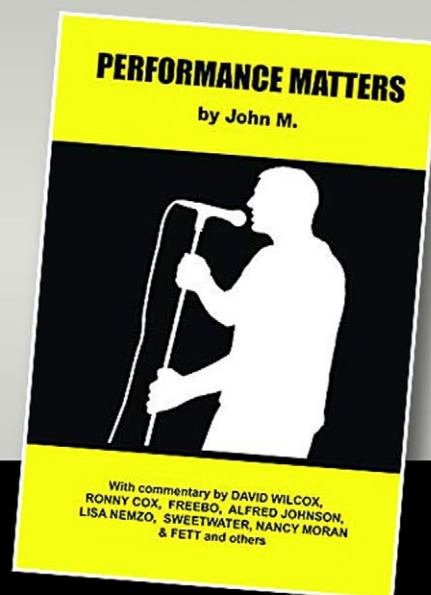
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# 5 Tips for Managing Performance Anxiety

If you happen to suffer from stage fright, you're certainly not alone. It's very common among musicians, actors, athletes and public speakers. Stage fright takes the enjoyment out of performing. It disrupts the natural flow of a performance and causes debilitating physical symptoms. But it's more common than many musicians realize! I know what it's like to experience a wave of unpleasant emotions—being fearful of what might go wrong at a show. Fortunately I have learned to transform my perspective, and I practice mindfulness techniques that help me feel calmer, happier and more confident on stage. In this article I'll be sharing with you some ways to help you manage and overcome performance anxiety whilst playing music both live and in the studio. Let's dive right in!

## 1. Understand That Music is Not a Competition

Music is perceived by many to be a competitive environment. You might argue that only the most popular and prolific musicians achieve worldwide success. But it isn't all about pure ability. Music is art, and it's subjective.

Music is an amazing source of entertainment, and it is definitely not a sport. People attend concerts because they want to be entertained; and to experience the sounds and energy of a real, live performance. Understanding that music is not a competition will help to relieve some of the pressure when performing live, and can allow you to enjoy the experience more without as much fear of failure.

Sure, competition can definitely be a good thing; it helps to fuel our progress and makes us practice with discipline. Wanting to be a better musician is incredibly motivating, and hard work does pay off. But it's important to understand there are no challengers to beat and no real "winner."

As mentioned before, music is entirely subjective, and no song or musical performance has ever been claimed to be unanimously good or bad!

## 2. Prepare and Warm Up Effectively

Delivering a stellar performance requires a disciplined approach to practice. If you are well rehearsed and confident with your material, then you have nothing to worry about when it's time for the show! It's best practice to make sure your instrument is in tip-top condition beforehand. Install fresh accessories such as new woodwind reeds and guitar strings ahead of time, and ensure your equipment such guitar amps and bass drum pedals are functioning correctly.

Additionally, whether you are a vocalist or instrumentalist, an effective warm-up routine is crucial to delivering your most consistent musical performances. Developing a good warm-up routine will relax and warm up muscles to help you feel more comfortable on stage.

## 3. Trust In Your Own Ability

The greatest tennis players to grace the court are completely in the zone, engaged in a state of relaxed concentration. They exude confidence, and the way they play is fluid and instinctive. They don't need to think about where to hit the ball correctly.

If you are well prepared for a musical performance, you won't need to think about how to move your hands on your instrument. Practice and repetition builds powerful muscle memory that the innermost self remembers very well.

As long as you are sufficiently prepared, this quiet, inner confidence exists without you needing to find it. That means you can enjoy yourself on stage knowing you already know exactly how to play at your best, without needing to remember what to do! This is something I learned from Timothy Gallwey's book titled *The Inner*

*Game of Tennis*. It's a revolutionary book from 1974 that recognizes how winning is very psychological, and trying too hard is counterproductive.

## 4. Don't Take Yourself Too Seriously!

When it comes to show time, it's completely normal to be experiencing a whole range of emotions, even uncomfortable and painful ones. The truth is that you can't stop these negative thoughts and feelings, but you don't have to take them seriously.

Feelings are merely physical sensations. Even uncomfortable feelings cannot hurt you. And what about thoughts? Most of the thoughts we have are not deliberate or intentional. And I'm sure you do not want to have worried or anxious thoughts live on stage.

Try to see these thoughts as simply random mental occurrences. They are not important. There is no need to give them power by expending emotional energy fighting them. And most of the time they're pretty funny how ridiculous they are!

The same applies to feelings. Uncomfortable feelings that result from nervousness are simply sensations we experience in the present moment. They are only temporary and not dangerous, no matter how uncomfortable.

## 5. Practice Mindful Breathing Exercises

Mindfulness meditation has been practiced for thousands of years. Through mindfulness practice we are able to experience the present moment free from judgment. It is scientifically proven to offer a wide range of benefits!

Self-doubt, nervousness and lapses of concentration are all a result of typical thinking behaviour. Through incorporating mindfulness into a warm-up routine we can stay relaxed and focused in the present moment.

Taking 10 deep breaths is a great breathing exercise to do backstage. Gently focus on each inhalation and exhalation

of the breath, bringing a deliberate focus towards all of the sensations you can feel. The aim is to bring a curious mind to all of the changing experiences without placing judgment.

When the mind becomes distracted, we simply let our thoughts come and go without chasing after them, as if they are like passing cars.

This is a very basic introduction to mindfulness, but it is a valuable skill that can help us to experience greater levels of calm and enjoyment from playing music live.

## Final Thoughts

The likelihood is that you won't overcome stage fright instantaneously, and perhaps not completely at all. Even the most experienced musicians, actors and athletes still feel butterflies before performing backstage or in the dressing room.

But it is through changing perspective that you will be able to learn to enjoy yourself more on stage, and better control your nerves.

The reality is that the audience does not pay to scrutinize you as soon as you make a single mistake. We aren't robots, and no performance is ever going to be absolutely perfect.

As long as you are prepared, you can trust in yourself to deliver a great performance. Through dedicated practice and repetition we build valuable muscle memory, and it's instinctive. In fact, we as musicians need to get out of our own heads in order to unleash our true potential.



**GIDEON WAXMAN** is a London-based drummer and music educator. He holds a bachelor of music degree from the University of Westminster and is fully qualified to teach mindfulness based stress reduction programs. You can find more of his advice at [Drum Helper](#), which is a free online resource dedicated to helping drummers achieve more from their playing. See [drumhelper.com](#).



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