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38

Tame Impala

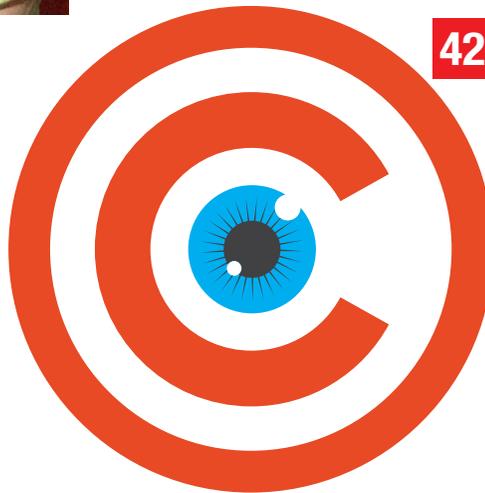
From his home base in Western Australia, Grammy-nominated and major-festival headliner Kevin Parker (aka Tame Impala) speaks to Music Connection about his latest release, *The Slow Rush*, his fourth. Parker, who has collaborated with Travis Scott, Mark Ronson, Lady Gaga and others, discusses the creative process and his drive to stay fresh and “unquantifiable.”

By Daniel Siwek

Photos: Neil Krug

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By Bobby Borg and Michael Eames



42



56 Directory of Music Publishers

Compiled By Denise Coso

- 20. Producer Crosstalk: Marc Urselli By Rob Putnam
- 22. Exec Profile: Lauren Wirtzer-Seawood, UnitedMasters. By Andy Kaufmann
- 30. Songwriter Profile: Jessie Jo Dillon By Dan Kimpel
- 46. Expert Advice: Music Publishing Essentials. By Brian Tarquin
- 47. Expert Advice: How to Protect Your Band’s Name. By William H. Honaker
- 62. Tip Jar: How Much Is Your Music Catalog Really Worth? By Alex Heiche



48 The Americana Fest Goes Virtual
By John M

Departments

- 08. Close Up
- 09. Assignments
- 10. New Toys
- 14. Book Store
- 16. Up Close
- 18. Studio Mix
- 23. Business Affairs
- 24. The Legal Beat
- 26. Signing Stories
- 28. Song Biz
- 34. Film•TV•Theater
- 36. Mixed Notes

Reviews

- 49. Album Reviews
- 50. New Music Critiques
- 52. Livestream Reviews



Be sure to follow *Music Connection* on Facebook and Twitter.



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A DESIGNS AUDIO

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The Launch: Back when Peter Montessi was a bassist touring the East Coast—and later when he moved to L.A. and became a session player—he found himself gravitating toward recording engineers, fascinated by how they created sonic masterpieces. Shifting into the business end of the audio world, he served as VP of Sales for CM Automation (Motor Mix) for a few years before flexing his entrepreneurial skills and launching A Designs Audio Inc. in 1999.

Quality Without Compromise: The boutique company's clientele includes everyone from bass legends Stanley Clarke and Reggie Hamilton to Grammy-winning mix engineer Dave Pensado, producer-engineer Tony Shepperd, Dylan Dresdow, Ronan Chris Murphy, John Rodd, and many more. A Designs Audio offers a combined total of 60+ years in engineering, sales and service. Their objective has long been to provide the best possible audio solutions in the form of products built on solid technology for top level performance in the studio, on stage or for standalone applications. While living up to their motto "Quality Without Compromise," they take the concept of customer service to a new level with Montessi serving as "the face of A Designs Audio." While A Designs spotlights innovative products developed by Montessi and Designers, he created Pete's Place Audio as a subsidiary company that provides a unique collection of high-quality gear designed by industry leaders like Ken Hirsch of Electrodyne and Brad Avenson of Avenson Audio.

Quote from Peter Montessi: "One of the advantages to being a smaller company is the personal service I am able to provide for our current and prospective clients. There are many consumers who won't buy a product without talking to the owner or designer. If you believe in your product, you should engage in that crucial step. If they're not sure exactly what they



need, I ask them questions and let their responses guide me to finding them what will fit their applications. Say with preamps, I'll ask 'Who are you going to use it with—a male, female, soprano, alto? What mic will you be using? After that, what is your signal chain? They have to take everything into consideration—the room, the monitors, the tone they're seeking, something with good air, solid bottom. It all hinges on the individual. I often bring up questions they hadn't even considered asking."

Product Highlights: One of A Designs' flagship products is the Pacifica preamp, which takes its sonic signature and name from the revered Quad Eight mixing console, but has a sound and character all its own. It has been praised for having the depth of a Neve, the midrange of an API and high end of a Massenberg. The company's most recent rollout is the Reddi V-2, the 2-channel, dual mono 2RU rack mount version of the renowned, all-tube Reddi D.I. Box, with custom wound CineMag transformers and powerful sound based on the Ampeg B-15. A Designs says "there is no better way to convert an instrument or line level signal to XLR."

Contact A Designs Audio, 818-716-4153

"Music Connection consistently serves up some of the most helpful music articles online, and has helped me find several songwriting opportunities that I wouldn't have known about otherwise. Regardless the stage of your career, Music Connection is an amazing resource." — Aprilann

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MUSIC
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Beth Greve

Director and Global Head of Sales
Iron Mountain Entertainment Service

Iron Mountain Entertainment Service, the media and entertainment division of **Iron Mountain Incorporated**, recently appointed entertainment industry veteran **Beth Greve** to the position of **Director and Global Head of Sales**. Greve will play a key role in revenue growth and advancing new and existing business opportunities across the various industries IMES serves, from music, film, broadcast and sports to brand archives and individual artists' collections and estates. Most recently, Greve was CCO at GoldieBlox. She also worked in various executive positions for companies such as Discovery Networks, AwesomenessTV and YouTube. For more information, contact Margaret.Travis@ironmountain.com.



Frances Arricale

General Counsel
Film Musicians Secondary Markets Fund

Frances Arricale has been named **FMSMF's General Counsel**. Arricale joins the Fund with career legal and executive experience in the public, private and non-profit sectors. Her work in the entertainment industry includes prior service as Attorney and Director for financial solutions at Entertainment Partners, where she advised on tax incentives, financing and production services contracts for film, TV and digital platforms. As FMSMF General Counsel, she will oversee all legal matters at the Fund, including enforcement of residuals claims and coordination of outside counsel activities. To learn more, reach out to smckinlay@fmsmf.org.



David Bell

Executive Vice President, Head of Marketing
Epic Records

David Bell has been promoted to **Executive Vice President, Head of Marketing at Epic Records**, a division of Sony Music Entertainment. His duties will include developing innovative marketing campaigns, as well as overseeing the product management team, digital marketing team, and tour marketing team. Bell will personally manage the day-to-day Marketing and Product Management initiatives for Epic's roster of multi-platinum artists including Camila Cabello, Travis Scott and Meghan Trainor. Bell previously served as SVP at Epic, with experience at V2 Records, Jive and Def Jam Recordings. Learn more by contacting melissa.victor@epicrecords.com.



Dr. Juan A. Gallastegui

Music Director and Conductor
DC Strings Orchestra

DC Strings Orchestra has announced the appointment of **Music Director and Conductor Dr. Juan A. Gallastegui**, to lead the DC Strings Orchestra. DC Strings kicks off its 5th Season with a physically distanced performance. Since the Orchestra's founding in 2016, performance highlights include its Kennedy Center debut as part of the REACH festival opening in September 2019, partnerships with The National Park Service and dozens of Messiah and holiday performances in Anacostia and Capitol Hill neighborhoods. For more information, contact ceo@do-tellpr.com.



Cody Villalobos

Vice President, Artist Manager
L3 Entertainment

L3 Entertainment, has promoted **Cody Villalobos to Vice President, Artist Management**. Villalobos joined L3 in 2019 as Digital Strategy/Marketing Manager and will continue to oversee all things media and marketing strategy, content creation, while initiating and designing marketing plans through all digital platforms. Nashville-based L3 is home to country artists Justin Moore, Heath Sanders, Scott Stevens and Leah Turner. Villalobos produced and directed several music videos for Moore, as well as media content for Sanders, Stevens and Turner. For more information, contact jcarter@shorefire.com.



Ceci Kurzman

Board of Directors
Warner Music Group

Warner Music Group has announced the election of **Ceci Kurzman** to the company's **Board of Directors**, including the Nominating and Corporate Governance Committee. Kurzman is founder and President of Nexus Management Group, Inc., a former talent management and current investment company. She is a business leader, experienced board director, and private investor, with a 20-year career in the music and entertainment industry. Kurzman achieved numerous business and marketing successes as an executive at Arista Records and Sony Music's Epic Records, before founding Nexus. Learn more by contacting james.steven@wmg.com.



Niko Nordström

EVP, Managing Director
Warner Music Nordics

Niko Nordström has been named **Executive Vice President, Warner Music Nordics and Managing Director of Warner Music Finland**. This marks a return to his role in the Nordics after spending four years in Sydney as President of Warner Music Australasia. While President, Warner Music enjoyed successes with local and Indigenous artists, like Thelma Plum, whilst reshaping the local roster to achieve further success into the future, Hip-Hop, in particular, through the signing of label deals with 66 Records and DB Music. In 2018, he was honored with a Lifetime Achievement award at the Emma Gaala, the Finnish equivalent of the U.S. Grammy Awards. To learn more, contact communications@wmg.com.



Talar Yeretian

Senior Manager, Contract Compliance
Film Musicians Secondary Markets Fund

Talar Yeretian has joined the **FMSMF** staff as **Senior Manager, Contract Compliance**. Yeretian will oversee FMSMF's in-house Compliance Coordinators and Audit Analysts with responsibility for residuals collections, film tracking and interpretation and enforcement of residuals obligations under the AFM collective bargaining agreements. A ten-year veteran at Entertainment Partners, formerly a Senior Manager, she brings expertise in payroll processing and interpretation of residuals provisions in various guild and union agreements. Most recently, Yeretian served as Senior Residuals Analyst at Cast & Crew. For more information about the appointment, contact smckinlay@fmsmf.org.



► SPL PHONITOR SE HEADPHONE AMP

Sound Performance Labs' Phonitor se is an entry-level headphone amp that uses their high-voltage Voltair amplifier technology—the same as used in their more expensive Phonitor x and Phonitor xe models. There is also a Phonitor se model with a built-in SPL DAC.

The Phonitor se has unbalanced stereo RCA input jacks for analog sources and the DAC768xs model has three digital inputs: S/PIDF, optical light pipe plus a USB B jack.

On either model are a single large aluminum volume control and a single headphone jack that provides up to 5-watts per channel into 250-ohms—good for any headphones, even power hungry electrostatic models.

Phonitor se has a retail price of \$1,190 MSRP while the Phonitor se with DAC768xs sells for \$1,590 MSRP.

spl.audio/en/spl-produkt/phonitor-se



▼ LIQUIDSONICS CINEMATIC ROOMS PLUG-IN

Cinematic Rooms is LiquidSonic's reverb plug-in that supports up to 7.1.6 channels for Dolby ATMOS® and other immersive, surround sound formats. An ongoing challenge with multi-channel reverbs has been met by a new DSP technique that enables the mixer to shape and position de-correlated reflections in patterns easily and avoid cancellations and build-ups. It will run in mono/stereo/surround, LCR, Stereo, 4.0/Quad, 5.0/5.1, 7.0/7.1, 7.0.2, and 7.1.2 channel widths. I tested in Pro Tools HDX and I liked that each of these channel modes are represented by separate instances in the pull-down menu.

I mostly mix in stereo and I can report on how well it works in my Pro Tools HDX system—well enough to be included in my music-mixing template now! It uses minimal CPU—I could run 16 instances on my 16 stereo summing master stems using the Wet/Dry control on each instance. Now I can add in ambience to any stem as required. That's amazing, as I use a 10-year-old dual four-core MAC running OS 10.13.6.

I like the big spaces programs like "Amethyst Hall" or in the Spaces folder, "Helios Space"—an epic sounding reverb. I found tight dry spaces good for my pop music mixing work such as the presets "Parched" or "Dark Cellar." I think there are a lot of spectacular short rooms simulations here and well worth using in any mix.

So far, I am never disappointed and always surprised at how good this reverb is. I highly recommend Cinematic Rooms because of its range of powerful new workflow capabilities in an approachable and attractive interface.

There are two versions: the Professional version at \$249, and Standard at \$129. Cinematic Rooms supports: Mac and PCs running AAX Native, VST2.4/3, AU and 64-bit DAWs.

liquidsonics.com



▼ CASIO CDP-S150 AND CDP-S350 DIGITAL PIANOS

Most immediately noticeable with Casio's new CDP-S digital pianos are their diminutive size and portability, but know they are crammed with excellent features. Both of these sleek instruments weigh less than 25 pounds each and have a realistic piano sound and an excellent weighted hammer action keyboard with 88 full-size keys and simulated ebony and ivory featured keys.

They are powered by an included small power supply or by six AA batteries; they also come with a stereo speaker system plus a headphone output jack for quiet practice. More experienced pianists may replace the included sustain pedal with Casio's SP-34 three-pedal portable model and there are the optional CS-46P wooden stand and SC-800 carrying case available.

Both models have bright backlit LCD displays, a trio of MIDI jacks, a USB port that will work with Macs or PCs—even your Android or iOS devices with no driver needed. Super fun is the free Chordana Play For Piano for iOS/Android App. You can easily customize the keyboards, learn new MIDI songs, playback audio files with pitch/tempo control and view PDF scores.

The CDP-S150 includes a stereo grand piano plus nine other tones, adjustable effects and temperament and a one-button recorder. It sells for \$479.99 MSRP. The CDP-S350 at \$549.99 MSRP has 700 sounds, 200 accompaniment rhythms, a pitch-bend wheel, a six-track MIDI recorder with USB storage, and convenient "Registration" buttons to save/recall sounds and settings.

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◀ **ARTURIA MODULATION EFFECTS**

Arturia has released three new modulation effects and although they are not part of the current FX Collection bundle (right now), owners get a discounted price to add these circuit-accurate models of popular and classic effect boxes. I have used the original hardware units myself; many session guitarists and keyboardists came into the studio with them way back in the day!

In 1979, the Roland Dimension-D SDD-320 Analog Stereo Chorus came out and it was instantly popular with guitar players because it made a mono guitar sound stereo in a beautiful and subtle way. Arturia's Chorus DIMENSION-D has Roland's original four mode push buttons with button 0 routing the audio through for coloration without chorusing. It does tighten the low frequency on my first listening tests—and that can be very useful here in my mixing work.

In 1974 the Musitronics' Mu-tron Bi-Phase pedal came out and now Arturia has the Phaser BI-TRON plug-in emulation. Both use two independently controlled, six-stage phase shifters with many ways to connect them together, control each separately, modulate, and mix the effect. There are two LFOs with three shapes and adjustable rate, an envelope follower, and feedback. Arturia added a foot pedal for manually changing the phasing effect.

Arturia's Flanger BL-20 plug-in is based on the Bel BF-20 Stereo Flanger rack-mount unit that came out in the late 1970s. I especially liked it for very subtle changes but if you want an "inside-out" moment, it does that easily and in full stereo width.

Each of these new Arturia Modulation Effects are \$99 each or \$199 for a bundle of all three.

arturia.com/products/software-effects/modulations-bundle/overview

▼ **SOLID STATE LOGIC SSL 2 AND SSL 2+**

SSL offers two versions of their first ever, USB C audio interfaces: the 2-in/2 out SSL 2 and the 2-in/4 out SSL 2+. Both models operate up to 24-bit/192kHz and require no driver on Mac computers. For PCs, download the free SSL ASIO/WDM driver.

They are indistinguishably sized desktop units with the same sound, performance and operation. There are two identical SSL microphone/line/instrument pre-amplifiers capable of up to 62dB of microphone gain. Enough gain for using low output ribbon or vintage dynamic mics. Three push-button switches on Channels 1 and 2 select: +48-volt, line level, or instrument input for guitars and/or basses.

I liked the straight-ahead input level metering provided by five LEDs that show input levels—the manual offers good suggestions about setting record levels with the red Gain control knob. Lastly, the lighted "4K" button adds a combination of high-frequency boost and subtle harmonic distortion—the sound of SSL 4000-Series consoles. "4K" works well for acoustic guitars and dark-sounding microphones on certain vocalists.

The large Volume control knob sets speaker level out of two ¼-inch TRS



rear panel output jacks. The Monitor Mix blend control balances between "Input"—the live audio coming in and "USB" or the audio returning from the DAW.

The SSL 2+ adds: MIDI input and output on 5-pin DIN jacks; an unbalanced stereo output that "mirrors" the main balanced 1 and 2 outputs; and another unbalanced stereo output 3 and 4. The SSL 2+ has a second stereo headphone output jack called Phones B with front panel level control.

Complete with the SSL Production Pack Bundle of software and USB cables, the SSL 2 sells for \$229.99 and the SSL 2+ is \$279.99 MSRP. I bought a SSL 2 and use it all the time for computer audio, Zoom or Skype.

solidstatelogic.com/music-and-audio-production/audio-interfaces

▶ **PRS GUITARS FLOATING GUITAR STAND**

The perfect way to display your favorite guitar with style at home or in the studio is with this minimalist design that plays down the stand's visibility, letting the guitar stand out. But despite its lithe design and shape, this stand is a stable platform and keeps the guitar safe.

It is of heavy-duty construction with a weighted base for stability that has a large, three-point oval base that will not tip over. It comes with a foam headstock cradle that will not damage precious guitar finishes and sells for \$139 MSRP.

us.prsaccessories.com/products/prs-floating-guitar-stand



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

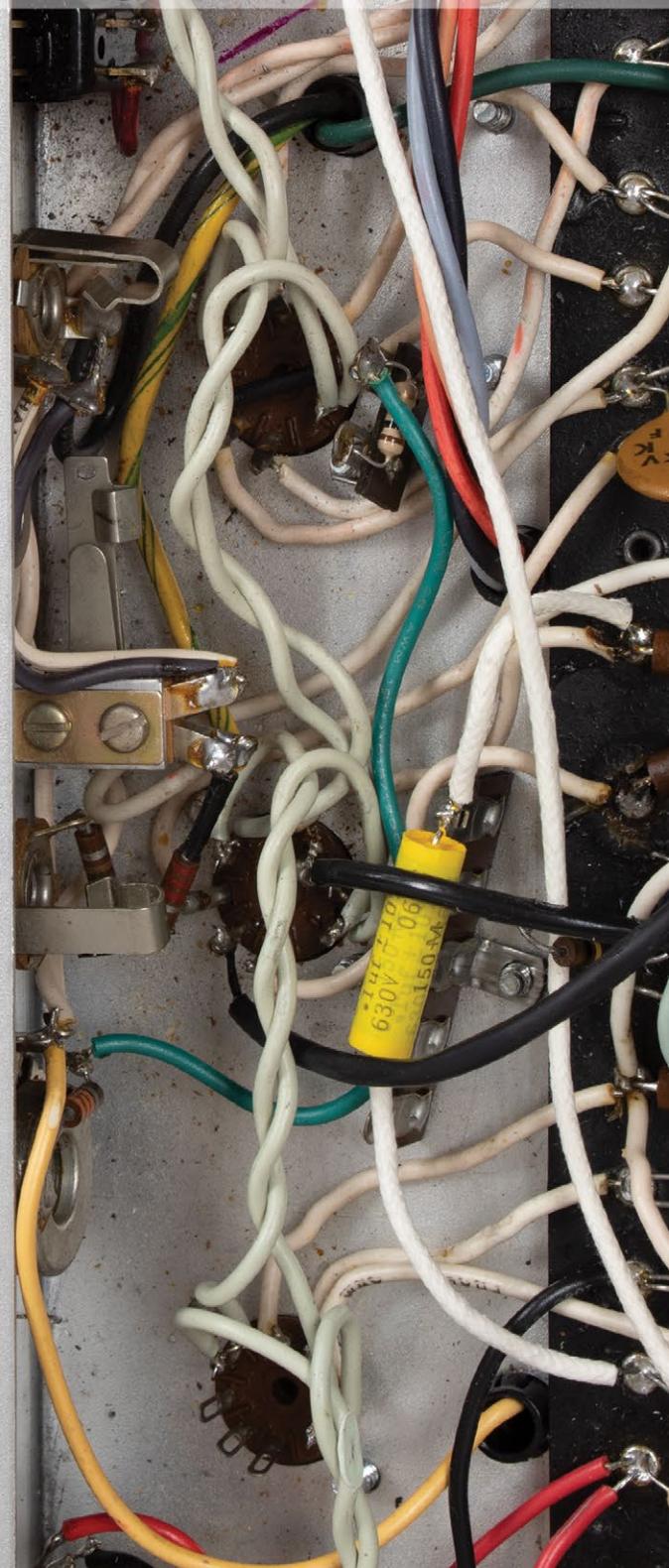


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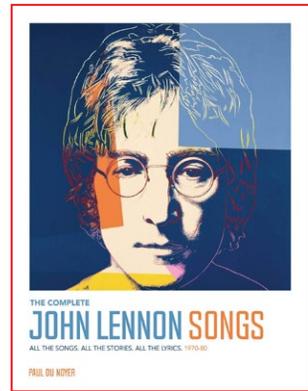
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The Complete John Lennon Songs—All The Songs, All The Stories, All The Lyrics 1970-80

By Paul Du Noyer
(hardcover) \$35.00

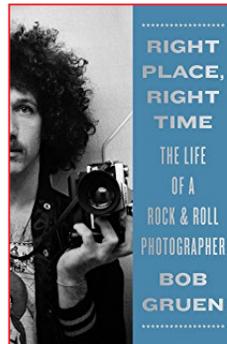
Mounted as an attractive coffee-table piece, Du Noyer's book is an engaging analysis of Lennon as an ex-Beatle, a period when his songwriting became more deeply personal, overtly political and confrontational than ever before. The detail presented by this collection—including track by track personnel who played on each recording—is most welcome. And the photos are fresh and interesting. Die-hard Beatles fan will relish this one.



Right Place, Right Time: The Life of a Rock & Roll Photographer

By Bob Gruen
(hardcover) \$32.50

Right Place, Right Time invites readers into the history of Rock & Roll through the lens of Bob Gruen, one of the genre's leading photographers. In his first memoir, Gruen recounts his experiences behind the camera, photographing legends such as Debbie Harry, Iggy Pop, and Billie Joe Armstrong.

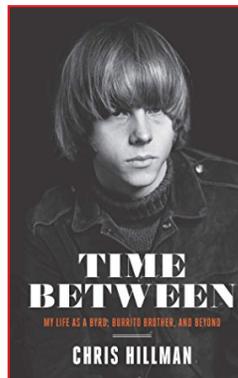


Gruen's camera took him beyond the studio and into the intimate lives of music's greatest figures. Now, readers have the opportunity to experience history through more than just his images. Gruen details the moments that occurred in-between the snapshots we're all familiar with.

Time Between: My Life as a Byrd, Burrito Brother and Beyond

By Chris Hillman
(hardcover) \$29.99

Considered by many as the inventor of Country-Rock as its own distinct genre, Hillman is predominantly known as an original member of classic rockers The Byrds, and his music career encompasses a plethora of experiences ranging from disastrous to awe-inspiring. In his first memoir, Hillman explores how these moments,

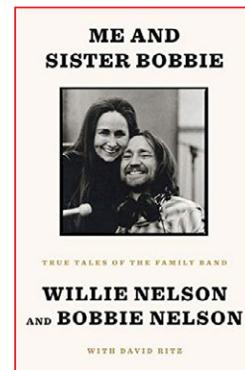


like the near-cancellation from *The Ed Sullivan Show* and a unique session with a South African trumpet player, has shaped his inspiration and reputation as a genre-blender. Hillman's memoir allows readers to experience the human behind the music, and the inspiration behind his innovation.

Me and Sister Bobbie

By Willie Nelson and Bobbie Nelson with David Ritz
(hardcover) \$28.00

Here's a unique glimpse into the lives of Willie and Bobbie Nelson, from their challenging youth to their present wisdom. In their own words, Willie Nelson and his sister Bobbie reflect on their lives simultaneously as they take turns playing narrator. This back-and-forth format sheds light on the nature of their relationship, revealing the heightened level of closeness and support these siblings have nurtured throughout their interwoven lives.



The memoir is not only an opportunity to explore the early years of two legendary musicians, but also a chance to explore the mutual benefits of an enduring relationship, a deep bond that has supported these individuals through trauma and fame alike.

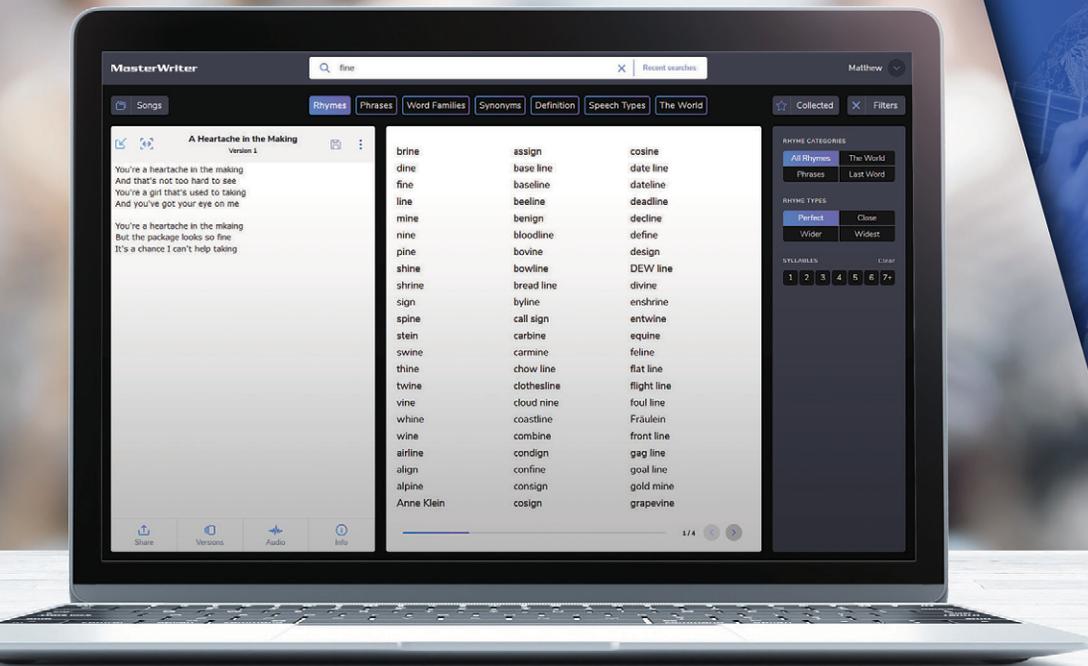
Hallway of Messages—Dark Street Abstract Poetry and Original Songs

By Rainy Knight aka Diana Thornley
(paperback) \$10.00

In her self-published booklet, a collection of 25 poems and seven original songs, this songwriter/poet (a former rocker, based now in Springfield, IL) presents a collection that offers her "Street Poetry" (the piece "Serious Love" is a standout) as well as her "Original Songs," which are longer, more involved and verbose excursions that are alternately sensual and emotional.



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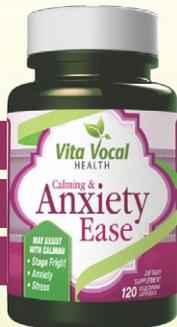


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– JONATHAN WIDRAN

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From Samples to Virtual Instruments: Since launching ILIO in 1994, Mark and Shelly Hiskey and their team have been committed to producing and distributing useful, timeless and inspiring sample libraries for musicians. With emerging technology and the ever-evolving needs of musicians, artists and producers, the Westlake Village, CA company has developed into a top distributor of virtual instruments, plug-ins and other tools for music production. Drawing on years of experience in sound design and electronic composition, their knowledge of the quality demanded by today's music makers is the driving force behind every title they release. Their goal has remained the same: to differentiate themselves by carrying only the most well-conceived and intricately executed products for their growing roster of musicians and producers.

A Background in Sound Design: A composer and sound designer by trade, Mark Hiskey worked out of a MIDI studio starting in the mid-80's, where he began using sample library products. One of the companies he hooked up with for product was Synclavier, a prominent music tech



company that specialized in expensive workstations. He and his wife started ILIO by licensing Synclavier sounds and formatting them for less expensive samplers. "We knew there was a growing trend towards using samples in music production, and it was a good opportunity for us to be there at the beginning of the movement that would explode even further over time," Hiskey says. "As sample libraries became more sophisticated, many of the companies we distribute have folded them into software instruments. Omnisphere from Spectrasonics, for instance, includes a vast sample library along with a multi-faceted built in synth engine. In addition, ILIO has created our own patch libraries that work with Omnisphere."

An Array of Companies: ILIO is the proud, exclusive North American distributor of Spectrasonics Virtual Instruments (including Omnisphere 2.6™ Power Synth and Keyscape™ Collector Keyboards); Vienna Symphonic Library (the most widely used orchestral sample library in the industry); Synthogy (including Ivory II Italian Grand and Ivory II American Concert D); Audio Modeling (including SWAM Instruments and Camelot); Plugin Guru (Unify); Delta Sound Labs (Stream); Applied Acoustics Systems (including Ultra Analog VA-3 and String Studio VS-3); Overloud Audio Tools (TH-U Guitar Amp Suite, Gems Bundle – Mixing and Mastering Suite); Gig Performer 3 (Live Performance Host); Hornberg Research (Hornberg MIDI Breath Station); and Sonoma Wire Works (DrumCore 4 Light, DrumCore 4 Ultra). ILIO's in house products include patch libraries for Spectrasonics Omnisphere such as The Fame Series Patches and BT-Modern Wave – Retro Modeling Analog Synth Tones, in addition to many other popular titles.

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▲ Eveta Takes On Black Eyed Peas Studio

Originating from Río Cuarto, Argentina, pop-artist Eveta transitioned from singing Argentinian folk and decided to chase his music dreams inspired by Michael Jackson, Shakira and Madonna. He relocated to Montreal at just 19 years old and has been between Canada and the U.S. ever since. He recently made a trip to Atwater Village, CA to record his single “Higher” alongside producer Sharon Daniels out of the world-famous Black Eyed Peas Studio.



▲ Torres Knocks Out Tracks in Miami

Pop-artist Giselle Torres recently hopped on the mic at Peermusic Studios in Miami, FL. During the session, Torres worked on about 15 songs with producer Alean Ambert, Grammy-winning engineer Alfonso Ordoñez and Venezuelan songwriter Mario Cáceres. Though her recording endeavors most recently took her to the sunshine state, she is based in L.A. and has had several of her tracks featured in indie films, including *Intern-in-Chief* and *Princess Cut 3*.



▲ All Systems Know Adjusts to the New Norm

July *MC's* New Music Critique All Systems Know have had to make adjustments to their rehearsal and recording sessions due to COVID-19. Recently they've broken their sessions into two parts, rehearsing instrumentally with only bass, guitar and drums, then sending the product to saxophonist Glen Gregory Turner III and singer Marcelo Correa da Silva to map out the finishing touches. Here, guitarist Max Kane preps for a session at Palmquist Studios in L.A.

▲ Jamaican Cuisine Fuels Dolio the Sleuth

Popular hip-hop/bluegrass crossover group Gangstagrass recently hit the booth at Jay Blak Labs Studio in Philadelphia, PA. The guys were ready to roll after bringing a platter of Jamaican take-out from across the street, and rapper Dolio the Sleuth quickly hopped on the mic. During the session, they recorded tracks “Freedom” and “No Time For Enemies” off their most recent album *No Time for Enemies*.

Producer Playback

“You can learn a lot through instructional videos. My ears are there from making records for my entire adult life, but as far as understanding how the gear really works, it’s like I went back to school.”

—Adrian Young (No Doubt, The Moxy Brothers)





▲ AES Goes Completely Virtual with TechTours

As the AES Show Fall 2020 has embarked on its first completely virtual show, they have given attendees a behind-the-scenes look at world famous studios in Europe and the U.S. with their popular series, *TechTours*. Studios toured in the past two weeks include Skywalker Sound, Galaxy Studios, The Village Studios, and Blackbird Studios. Remaining tours include Abbey Road Studios in London and United Studios and Capitol Studios in Los Angeles. Pictured above is Blackbird Studios in Nashville.



▲ Fuzz Enlists Albini for Newest Project

Fuzz recorded their newest album *///* on 24-track 2" analog tape and mixed at United Recording with engineer Steve Albini shortly before the Safer at Home order was issued. Albini's experience in capturing sound gave Fuzz the ability to focus entirely on the playing, while knowing their distinctive sonic signature would remain without the use of overdubs and studio enhancements. "We wanted to record in L.A. to stay close to home," said the band's guitarist, Charles Moothart. "We wanted to be able to go in and get live takes and not stress too much on mixing, and we wanted it to be fun. All signs pointed to working with Steve at United."

▲ Reggae World Remembers Studio Legend Bunny "Striker" Lee

With the passing of famed reggae producer Bunny "Striker" Lee, another cornerstone of Jamaican music takes his place in history. Lee began his producing career in the early '60s at Duke Reid's Treasure Isle label and worked with acts such as Roy Shirley, Slim Smith, Pat Kelly and Lloyd Jackson & The Groovers. The search engine AllMusic.com called Lee "one of the most influential and prolific producers in reggae history, pioneering the art of the dub, expanding the parameters of studio technology like no Jamaican producer before him." Lee was 79 years old.

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SUMMARY NOTICE OF PROPOSED SETTLEMENT OF CLASS ACTION

To all persons who have received foreign streaming royalties from Sony Music Entertainment (“SME”) that were not calculated “at source,” you could get compensation from a class action settlement.

*A United States District Court authorized this Summary Notice.
It is not a solicitation from a lawyer.*

A settlement has been reached in a class action lawsuit over how SME calculated royalties for Class Members on the foreign streaming of sound recordings subject to agreements with those Class Members. The settlement is not an admission of wrongdoing.

This is only a summary of the Notice. The Notice and Claim Form will be provided to your last known email or physical address. If you did not receive a copy of the Notice and the Claim Form, please visit www.foreignstreamsettlement.com, call toll-free 1-888-921-0722, or send an email to info@foreignstreamsettlement.com to obtain copies.

Judge Louis L. Stanton, United States District Court, Southern District of New York, is overseeing this case. The case is known as *The Rick Nelson Company, LLC v. Sony Music Entertainment*, 18-cv-08791 (LLS).

Who is Affected by this Class Action?

You are a Class Member if you are a party to a Class Contract (defined in the Stipulation and Agreement of Settlement (“Stipulation”) and summarized below).

“Class Contract” means a contract (i) to which SME, or any entity of which SME is a member or partner and on behalf of which SME pays or credits royalties, is a party; (ii) that provides for exploitation of audio or audiovisual recordings, the copyrights in which SME owns and/or controls; and (iii) in connection with which SME paid or credited any royalties for foreign streams calculated on a basis other than at-source revenue during the period from September 25, 2012, through June 30, 2019, or any portion thereof.

What Can Class Members Get From the Proposed Settlement?

1. Past Settlement Relief. Certain Class Members who submit a valid Claim Form will get a pro rata share of \$12.7 million in settlement funds, based on the total royalty amounts credited or paid to such Class Members for foreign streams attributable to their Class Contracts from July 1, 2015, through June 30, 2019. The formula for making this allocation is described in the Notice.

2. Prospective Settlement Relief. For Class Members who qualify, SME will add an additional royalty for Subject Recordings (as that term is defined in the Stipulation) equal to 36% of the royalty paid or credited to the Class Member for foreign streaming of such Subject Recordings as of June 30, 2019. While you do not have to submit a claim form to qualify for the Prospective Settlement Relief if you are a Class Member, the additional royalty will be credited sooner if you submit a claim (you will receive the same amount either way).

How Do You Receive a Benefit?

You must submit a Claim Form by **November 30, 2020** to receive Past Settlement Relief and to receive Prospective Settlement Relief sooner. Instructions on how to qualify and submit a Claim Form are available in the Notice and posted at the settlement website www.foreignstreamsettlement.com. You also can obtain these instructions by calling toll-free 1-888-921-0722, or sending an email to info@foreignstreamsettlement.com.

What Are Your Other Options?

If you are a Class Member and you don’t want to receive a payment as described above and don’t want to be legally bound by the settlement, you must exclude yourself by **November 30, 2020**, or you won’t be able to sue, or continue to sue, SME about the legal claims in this case. If you exclude yourself, you can’t receive a payment or credit, or any additional royalty, under the settlement. If you remain a Class Member, you may object to the settlement by **November 30, 2020**. The Notice describes how to exclude yourself or object.

The Court will hold a hearing in this case on **May 25, 2021**, to consider whether to approve the settlement. The Court will also consider Class Counsel’s motion for attorneys’ fees and expenses and service awards to the Class Representative. You may appear at the hearing, but you don’t have to.

www.foreignstreamsettlement.com 1-888-921-0722



Producer, engineer and musician Marc Urselli started a band as a teenager in Italy. As it matured, he felt compelled to record the rehearsals. Soon he began to amass a collection of mics and related gear and it wasn’t long until he had his own commercial studio. In 1999, he moved to New York City where he’d landed an internship at EastSide Sound. He’s now its chief house engineer as well as an independent consultant. He’s worked with artists including U2, Lou Reed and Les Paul. Three of the six Grammys for which he’s been nominated now sit on his shelf.

One of his recent engineering projects is the 26-track tribute album *AngelHeaded Hipster: The Songs of Marc Bolan & T. Rex*, which took about two years to complete. Two of the things that made it complex were the number of artists involved—Elton John, U2 and Kesha among others—and that tracks were recorded at 10 different studios in cities dispersed across the planet. “The biggest challenge was giving the album a cohesive sound,” Urselli recalls. “There’s a lot of diversity on this record in every sense: genre, musicians, recording techniques and studios. My style permeates the recording so by virtue of that, it ends up sounding cohesive.”

“Another challenge was being prepared for anything that the session or producer [Hal Willner] would throw at me,” Urselli continues. “Things would often happen last minute or without a lot of information. For example, the session with Nick Cave happened with a 48 hour notice. I was in New York and had to book a flight to L.A. The same thing happened with U2 in New Orleans. Being prepared is key in making everyone comfortable. They need to see that you are in command of the equipment and comfortable in that situation.”

When he begins work with a new artist, his first steps depend on his role. “If I’m the recording engineer, I ask them how they want to record: together in the same room or in iso booths,” he explains. “If I’m mixing, I ask how the tracks were recorded so that I know how to mix them. When I produce, I have artists send me demos so that I can see what kind of sound they’re going for and I’ll make suggestions and we work out arrangements together.”

Over many years of working in studios, one of the keys to success this engineer and producer has identified is the importance of roles. “You need to be respectful of them and don’t want to overstep your boundaries,” he asserts. “If I’m hired as an engineer on a project, even though I might have opinions [on the production], it’s important that I keep them to myself. The producer is the one who’s supposed to express an opinion.”

When *MC* spoke with Urselli he had three records with composer and producer John Zorn on his horizon. He’s also involved in something slightly unconventional: a throat-singing compilation, which calls on a Mongolian technique whereby singers create overtones with their vocal chords. He’s paired the vocalists with various musicians including guitarists from several metal bands. Lastly, he’ll release a record with his own quartet that includes Jim Jarmusch and Lee Ranaldo, guitarist with Sonic Youth.

THE 3 MOST IMPORTANT

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

- **Preparedness.** Being ahead of the game makes the difference between a session being stressful and it going smoothly.
- **Do your research.** I listened to Lou Reed’s entire discography multiple times so when I went into the studio with him I knew everything he’d done.
- **Collaboration.** It’s important to have a good rapport with the people involved. When I work in a studio that I don’t know, I rely on the experience of the local engineers for choice of mics and the positioning of instruments.

Contact – [facebook.com/marcurselli](https://www.facebook.com/marcurselli);
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BACKGROUND

Founded by music industry veteran Steve Stoute, UnitedMasters has arisen as the digital distribution platform of choice for over 400,000 artists. With more than five billion streams and a catalog of a half million tracks, the high-powered startup also offers a comprehensive suite of tools to help artists connect with fans. Having previously boosted the successes of Instagram and Zynga, Lauren Wirtzer-Seawood came aboard as President in March of 2019.

A Mission to Change the Business

One thing that has become important for me is making an impact on the music business ecosystem. It's hard to do that at a lot of companies, particularly legacy companies that have a set way of doing things. The appeal of UnitedMasters was to come to a start-up that is fundamentally built on the notion that we can change the way the music business works, the way artists can find success, and grow that. The music landscape is changing every day and I want to be a part of that change.

Steve [Stoute] has been thinking about this idea for a long time. Up until a few years ago, the way the music [industry] worked hadn't changed in 50, 60, 70 years. And [Stoute's] idea was rooted in the fact that there is an unbelievable amount of opportunity for artists to grow and succeed in a way where they can retain ownership of their IP.

Revenue Splits Versus Paying Up Front

UnitedMasters launched in November of 2018 and was a platform in which artists could have the ability to distribute their music to every DSP. They were automatically agreeing to a 90/10 revenue split—they keep 90% and UnitedMasters takes 10% from whatever revenue they get.

We heard [from] our community loud and clear. Many said, I'd rather pay a few bucks up front and keep 100% of my revenue. And if you're an independent, you need to keep every dime you possibly can to sustain your business. In response to that, we launched the subscription option in early July. If you prefer not to pay any subscription dollars up front, you choose the 90/10. If you want to keep 100% of your revenue, you can pay the \$5 a month subscription.

When Creating Apps, Think About Your Customers

Any time you build a product, the key to success is building it for what users need. And the only way that you do that is if you listen to the community and make sure you're providing them with solutions that solve their problems.



“Independent artists had absolutely no relevance to the music industry ecosystem just a few short years ago. Now, you're talking about a sector of the industry that's going to make more than two billion dollars this year.”

Analytics

It's hard to track down your analytics across all DSPs and all your socials to really figure out what it means and how it works together. So, our analytics are really easy to digest and understand. We're hopeful that artists are really looking at those analytics as a way to figure out what's working for them. It's the way that they're delivered that's most important.

MasterLinks and Modular Webpages

We have a couple tools that are incredibly valuable to artists, particularly when you're an independent and don't know where to go, what to use, how much to pay, etc.

We have what we call MasterLinks, which are free. [They] essentially give artists a custom short link they can use to drive fans to their music or pre-save a song that hasn't yet been released. Ultimately, you are providing the quickest way for someone to go from, say, your Instagram to your Spotify. Smart links are incredibly valuable in general because you need to find a way to figure out not only how to drive fans to consume your streams but also to track who's clicking, where they're clicking the most and hopefully a way to retarget them over time. [If] you know who your fans are, you can then send them a reminder when your next track comes out.

We also have artist pages, which are also free. If you don't have a website and just want something out there that represents who you are, we have a very simple, easy way to add content and promote yourself.

Brand Partnerships

We have an unparalleled number of partnerships with brands who are looking to use artists and music in various ways. And the ability for an independent to get in front of an NBA audience or an ESPN audience or 2K Games or Cash App is incredibly valuable. Many artists are excited

about UnitedMasters and the continuous flow of opportunities we're able to push in front of them.

We've had a deal with the NBA for the past year and a half in which the NBA's using music from UnitedMasters artists for all their digital content. Obviously, this year's season has been quite different, but they still are pushing out content on a regular basis. Oftentimes, we see artists whose songs are used in those campaigns have quite a bump in audience just by getting that exposure. We recently launched our ESPN deal, which is similar to some degree. We worked very closely with Twitch and a bunch of others, so there are constantly new brand opportunities being offered. And we're continuously working on bringing more brands to the table.

Rise of the Independent

The industry has changed. Independent artists had absolutely no relevance to the music industry ecosystem just a few short years ago. Now, you're talking about a sector of the industry that's going to make more than two billion dollars this year. That's like 10% of the global recorded music industry. And that number is going to keep growing and growing.

The power of the independent is real. Artists are savvy. They are no longer in the dark. There are no more unknowns around how you succeed as an artist. You know that you have to build a following and have a direct connection with your audience. You know that you have to do things in order to be successful and many artists are taking the path to independence very seriously.

Hidden Functionality

We are constantly working to make the distribution process that much more seamless, easy and meaningful. A lot of times, the things we're doing may be under the hood but there are always things being built specifically to support the independent artist's journey.

Authentic Success

UnitedMasters quickly built a brand that has recognition and authenticity. So, when you layer on top of that opportunities with big brands, it becomes incredibly interesting for artists. And quite frankly, we've had a number of successes in a very short period of time.

We have a platform that is growing. We've got that hockey stick growth where it just keeps getting bigger and bigger and faster and faster. That's a testament to the fact that we are building a service that people need. And this is the right time for them to use it. We see ourselves becoming the go-to distribution solution for new and existing artists. The future is just more—more artists, more services, more support, more opportunity.

What Really Counts

It all starts with good music. And it's just about believing in yourself, your craft and building your brand. It takes a lot of work and if you're not ready to put in the work then you should put your efforts on the table until you're ready. You have to be able to understand how to communicate with your audience, how to keep going and build on that audience day in and day out. It takes an incredible amount of focus but, for many, it pays off.

OPPS

Able ARTS Work is looking for a Music Therapist. Responsible for team development of arts-based curriculum. Work cooperatively with team to assist in providing optimum learning environment for the development of vocational, social, and emotional skills. Support individuals with developmental disabilities in enhancing quality of life. Create class descriptions, lesson plans, and goals and objectives for three to four classes to be taught daily on a semester basis. Participate in monthly training and weekly staff meetings. Apply at Glassdoor.

Santa Monica Studio needs a Music Production Intern. Responsibilities include: Assisting Music Supervisors and Music Editors in audio production work and integrating music in video games. Also requires the ability to effectively support key members of development teams, producers, composers and other disciplines while they work in the audio production facilities; Audio Production and Music Integration Support: Providing team member support for a variety of project audio production needs. Assist audio leads and support staff on technical and operational support for the successful execution of audio production. Assist Music Production staff with the integration and testing of music in video games. Apply at Hitmarker.

Warner Music Group is looking for an Assistant, A&R. Providing direct administrative and creative support for L.A. based A&R Creative Execs. You will be in charge of helping the L.A. A&R team run smoothly by handling calendars of

execs and writers, pulling together expense reports, helping confirm and coordinate writing sessions, managing the L.A. studio calendar and more. “We expect this assistant to be working hand in hand with our N.Y. admin support staff to make sure all admin duties are covered and, most importantly, the executives and the writers they work with are fully supported.” Apply at LinkedIn.

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

LABELS•RELEASES SIGNINGS

Canadian musician Dana Dentata has signed with Roadrunner Records. She’s the first female solo artist signed to the metal-heavy label. “With her brazen rhymes and authoritative flows, Dana Dentata has gained distinction for being equal parts empowering and provocative. By pairing her unapologetically sexual lyrics with production that is just as menacing, Dentata creates liberating, femme-centric hip-hop. A native of Toronto, Canada, she grew up inspired by artists ranging from Britney Spears and Hole, to Marilyn Manson and Eminem.” Contact RossAnderson@elektra.com for more info.

The founders of Wiretap Records have launched a new imprint called My Grito Industries to support Latin/Latinx artists. The announcement comes at a fitting time, midway through Hispanic Heritage Month (Sept. 15-Oct. 15). To coincide with the launch of the



SOPHIA WILSON

▲ Michelle, My Belle(s).

N.Y. female-fronted R&B collective Michelle (a band, not a person) released new single “Unbound” on Oct. 6. “Born-and-bred New Yorkers, the group is refreshingly comprised of predominately POC + queer members,” reads their press release.

label/organization, My Grito has also announced the signing of their debut band, Orange County’s 3LH. Contact info @ earshotmedia.com for more info.

South African DJ and producer Shimza has launched Kunye Records “Shimza stands as one of South Africa’s most prolific contemporary stars. Following a historic livestream performance from Robben Island in July 2020 to celebrate Nelson Mandela Day, Shimza continues his crusade to promote South Africa’s rich musical heritage with the launch of his new Kunye label. Marking the imprint’s inaugu-

ral release, the Gauteng-born artist offers his own stunning three-track *Calling Out Your Name EP*, delivering a poignant message of man’s cataclysmic effects on Mother Nature.” Contact maddie@getinpr.com for more info.

PROPS

Harry Styles’ Gucci suit has been added to the Rock & Roll Hall of Fame’s Right Here, Right Now exhibit. “Styles wore the suit when he inducted his friend Stevie Nicks into the Rock & Roll Hall of Fame as a solo artist in 2019. The pair performed Nicks’ hit ‘Stop Draggin’ My Heart Around,’ which

DIY Spotlight

JANE MCNEALY

It’s unusual to be talking about a songwriter in their seventies who only recently started their own label, but then there’s very little “usual” about Jane McNealy, head-honcho at Lo-Flo Records. McNealy got her start in the music industry in the ‘60s, moving to L.A. and meeting renowned orchestrator and arranger Harold Battiste Jr. “He had a record company called AFO (All For One),” McNealy says. “He was trying to start a jazz label out here. He signed me as a writer to his publishing company, and that got me going. I met a lot of interesting people and wrote a lot of music.” The music industry has evolved pretty much beyond

all recognition over the past 60 years, and unsurprisingly McNealy says that technology has changed the most. “That’s one of the things I miss about the ‘60s and ‘70s,” she says. “I think that there was much more melodic stuff going on 50 years ago. Things are quite a bit more automated. It sounds like things are put together with sampling. People aren’t just playing and performing the way they used to.” McNealy started Lo-Flo Records in 2015, primarily to release the mountain of archival material that she had accumulated over the years. When she was diagnosed with cancer, she felt motivated to get to work. “I got a great team together,

and they’re inventive and wonderful. People that like the analog things that I was dealing with for 30 years. I think people would appreciate that. There are a lot of musicians people will relate to even if they don’t remember them. I’m rerecording a lot of the jazz songs that I wrote. But also I’m putting out albums of the songs from musicals I’ve written.” Health-wise, things are on the up for McNealy, and much is happening with Lo-Flo. Visit loflorecords.com for all the info.



JEFF ANGELL

was originally a duet with Inductee Tom Petty. In Styles' induction speech he called Stevie 'the magical gypsy godmother who occupies the in-between. It's a space that can only be hers. She's a lot like a rock & roll Nina Simone, finding the notes only she can. And by being so unapologetically herself, she gives others permission to do the same, and that is true Stevie.' Contact swilson@rockhall.org for more info.

THE BIZ

A new children's book, *Grace's Rockin' Roll Adventure*, is hitting classrooms across the U.S as part of the Teach Rock program, and is also available for consumer purchase nationwide.

Starring Steven Van Zandt (claims to fame including Bruce Springsteen's E Street Band and his role on *The Sopranos*), the book follows the adventure of Grace and friends as her class wins a prize to attend a concert where Little Steven Van Zandt's band is playing. At the end of the concert, Little Steven Van Zandt gives her an electric guitar which inspires her and her friends to learn about rock and roll and to

become a Rock and Soul musician herself. To learn more, contact rebecca@southardinc.com.

Rock photographer Mark "WEISSGUY" Weiss has launched the *Decade That Rocked* podcast. "The initial set of episodes document his journey as a kid from New Jersey with a camera and a dream to shooting one of the most iconic rock & roll photographs ever: the cover-that-almost-was for Bon Jovi's *Slippery When Wet* album. His co-host for the ride is comedian and journalist **Greg Alprin** who, as an addict of the decade that rocked, shapes the conversation from a fan's perspective." Contact maria@adrenalinepr.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



ALLIEN-BEATRICH

▲ *Speelburg's Close Encounters*

Rising artist **Speelburg** put out his debut album *Porsche* on Oct. 2 via his own **Sophomore Slump** label in partnership with **Kartel Music Group**. "*Porsche* is an expansive collection living at the intersection of pop art and pop music that showcases the buzzworthy artist's unique sound that blends crisp, funky electro-pop beats and indie rock influences with witty lyrics and infectious hook-heavy choruses," according to a recent press release.

The LEGAL Beat

BY GLENN LITWAK



This article will discuss the pros and cons of having your music industry dispute submitted to binding arbitration instead of a court or jury trial. In the past, I have been a big proponent of binding arbitration, but some recent experiences have led me to reconsider whether I would recommend it, depending on the circumstances.

What is a binding arbitration? It is like an informal trial usually conducted by a retired judge in an office instead of a courtroom. There are two ways a dispute ends up in a binding arbitration: Either it is required by a provision

in the contract in dispute or the parties stipulate (agree) to it.

The advantages of a binding arbitration are:

- Your dispute will usually be decided sooner than with a trial. You will have more input as far as the hearing date. And you will usually have a firm date for the hearing as opposed to a trial which can often be continued.

- You will not have all the strict rules of a trial, such as certain rules of evidence. You will have a more informal atmosphere. Many times, disputes during the pendency of the arbitration can be resolved with a conference call with the arbitrator. And many communications between the arbitrator and parties can be done by email.
- You will be able to choose the arbitrator by agreement with the other side. If the parties cannot agree on an arbitrator, then the arbitration company will have procedures to choose one.

- If you win, you can recover your attorney fees and costs, as long as the contract in dispute provides for it. The vast majority of arbitration provisions in contracts do contain such a provision.

And here are some possible disadvantages of a binding arbitration:

- You have to waive your right to appeal the decision of the arbitrator, absent such things as fraud or an

undisclosed conflict of interest of the arbitrator.

- The costs can be quite expensive. There is the fee of the arbitration association and the fees of the arbitrator, which can run \$500 an hour or more. Conversely, the cost to file a lawsuit in L.A. County Superior Court is only \$435. I have recently seen arbitration companies demand \$40,000 or more before a hearing.
- You won't have a jury to decide your case. Many attorneys feel that if they represent the plaintiff, they may get a better result with a jury, especially if they are seeking puni-

- You may not get to take advantage of certain strict rules of evidence that you would with a judge or jury trial.

There are a number of popular arbitration companies such as JAMS, ADR, AAA and California Lawyers for the Arts. Before you agree on a particular arbitration company, make sure you are aware of the costs and rules that they follow. Also, be very careful when choosing an arbitrator by doing adequate research. You can usually find reviews of retired judges who conduct arbitrations.

All the factors discussed above should be carefully considered before you agree to an arbitration provision in your contract or before you stipulate to binding arbitration.

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 glitlaw59@gmail.com or visit glennlitwak.com.

Do You Really Want To Arbitrate Your Dispute?

"There are two ways a dispute ends up in a binding arbitration..."

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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

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



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

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

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



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Date Signed: 2020
Label: BBR Music Group
Band Members: Dee Jay Silver and DJ Ikon
Type of Music: Country/EDM Crossover
Management: Red Light Management
Booking: WME
Publicity: Jay Jones/Quinn Kaemmer
Web: roadhouseofficial.com
A&R: Sara Knabe

The cross-pollination of electronic music and country isn't an obvious one. On the surface, the two genres are utterly at odds. Yet the duo of RoadHouse, composed of Dee Jay Silver and DJ Ikon, manages to do exactly that by employing the ethos that nothing is off limits while people are having a good time. Fortunately, they found in each other two like-minded souls.

"We had a ton of mutual friends in the DJ clique that we hang with," says Silver. "I was in Vegas in December at the NFR [National Finals Rodeo] and Ikon happened to be in the group. We started chatting, and our paths kept crossing. An immediate friendship struck up and we were talking daily. I said that I had a concept called RoadHouse and asked how he felt about being the other half of it."

The rest, as they say, is history. The chemistry works, both in the studio and in the live environment where they really shine.

"We just put it all together," says Silver. "We're gonna put pop, rock, country and EDM into one thing. Good music is good music. I don't think good music needs to be labeled, and that's what we live by. There's no song off limits, and if there's a song the crowd wants to hear, we'll play it."

"We're gonna put pop, rock, country and EDM into one thing."

The group describes its sound as a "country version of the Chainsmokers," with live instrumentation.

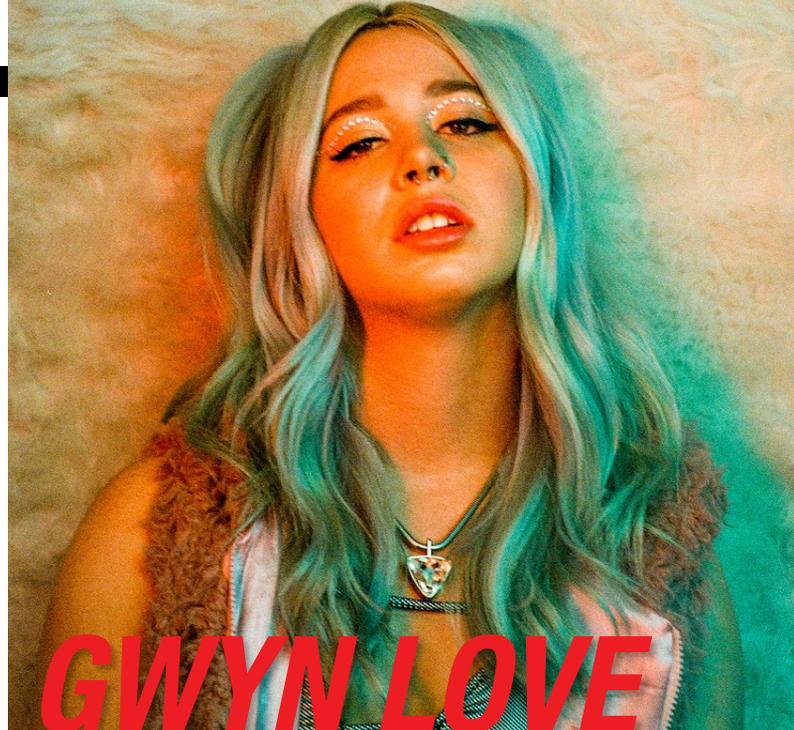
"When we do our live shows, the goal is to be as inclusive as possible," says Ikon. "We want everyone to enjoy it. Never have a dull moment, whether I'm pouring shots in people's mouths or bringing people up on stage. Music-wise, we really want it to be fun. We want people to sing every song in the entire set. That translates into the music."

Their good-time vibe brought them to the attention of BBR Music, and they recently became the first DJ project to sign to a Nashville label. "I've been with Jason Aldean for 11 years, and he's been with BBR since I've been with him," says Silver. "They've become family to me, they're just my people."

The first taste just dropped—a remix of LOCASH's "One Big Country Song." There's an EP on the way too.

"We're definitely staying busy, but we'd much rather be in the middle of Nebraska right now, about to go on and complaining about the heat."

— **Brett Callwood**



Date Signed: Aug. 1, 2019
Label: 604 Records
Type of Music: Pop
Management: Kara Purto and Jonathan Simkin - Simkin Artist Management
Booking: N/A
Legal: Lindsey Bailey
Publicity: Elisa Kupelian, elisa@donovanpublicrelations.com
Web: instagram.com/gwynlovemusic
A&R: Jonathan Simkin - 604 Records

Pop singer Gwyn Love wasn't seeking a record label. Rather, without any releases under her belt she thought getting signed was impossible. Then the music student received an assignment to interview someone in the industry. Because Marianas Trench reigns supreme as her favorite artist, Love reached out to Jonathan Simkin, President of the poppy rock band's label, 604 Records. Stylistically presented as VIOIV, the scrappy outfit notably released albums from Theory of a Deadman and Carly Rae Jepsen.

During her two-hour conversation with Simkin, Love casually mentioned she writes music. Simkin subsequently asked her to send him something he could hear. "He said that song was good and had potential," recalls Love regarding that track involving just piano and vocals. The tune would ultimately get placed on her debut EP, released this fall. Then she wrote

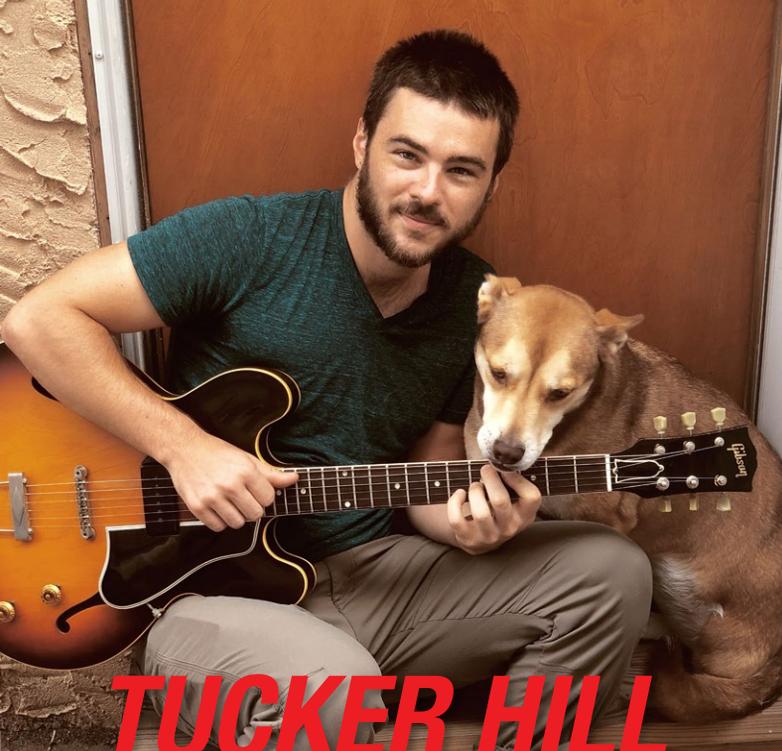
"You never know what could spark from talking to someone."

another song and recorded it under the production talents of a fellow pupil. Delivering that second track cemented Simkin's desire to sign her. All he wanted in addition was a peek at Love's Instagram.

As the label's first American artist, Love felt unsure how signing with a Canadian label might work. "I thought it was a little wild," she concurs, but Simkin's charm and faith in her talent convinced the spunky diva to take the plunge. Naturally, Love did her research first, questioning the label's other artists regarding their experiences. Uncomfortable with legalese, the Oklahoma native had her attorney scrutinize the contract before going official.

Just to be certain, artistic control was stipulated within the agreement. Also, instead of placing her concerns upon a hefty advance, Love asked for and received Logic Pro recording software. The deal made possible a music video (with which she expresses deep satisfaction), as well as collaborations with producers who would have otherwise been unobtainable.

Love advises others hunting for a label to refrain from hesitation and simply focus on forging connections. "You never know what could spark from talking to someone," she recommends. "Don't be scared to put yourself out there." — **Andy Kaufmann**



Date Signed: June 2020
Label: Fueled By Ramen
Band Members: Edith Johnson, vocals; Ada Juarez, drums; Téa Campbell, guitar
Type of Music: Pop-Punk
Management: Evange Livanos and Sofi Padilla - Alternate Side Management
Booking: Jason Parent and Andrew Ellis - APA
Publicity: Sarah Goldstein and Collin Citron
Web: meetmeatthealtar.com
A&R: Johnny Minardi

Big hooks, bouncy melodies, crunchy riffs and plenty of ‘tude. Florida band Meet Me @ the Altar are bursting with all of that—a positive vibe that is not only refreshing during these darkest of days, but absolutely life-affirming—plus, tunes that will earworm you to death. The band formed in 2015, when guitarist Téa Campbell discovered Ada Juarez playing drums on Youtube. “She came across one, and contacted me,” says Juarez. “She said she wanted to be friends and that she played music, and within two days of being friends, we created Meet Me @ the Altar. We held auditions, and that’s how we met Edith [Johnson, vocals] even though she didn’t join the band until two years later.”

“Even our songs with heavier topics sound happy.”

The musicians describe their sound as nostalgic—essentially classic pop-punk. Upbeat, super-energetic—makes you want to just jump around. All that good stuff. Names such as Neck Deep, Paramore, Pvriss and Linkin Park come up when discussing inspirations. Meanwhile, Johnson says that they write about whatever they’re feeling. “What we’re going through,” the singer says. “We have some sad songs, but also songs that are really happy. Never give up, be strong, chase your dreams and all of that. We write about basically everything, but we do not want to write about only sad things. Even our songs with heavier topics sound happy.”

Meet Me @ the Altar recently signed with the Fueled By Ramen imprint (owned by Warner, distributed by Elektra).

“We started talking to them casually at first,” says Campbell. “Then all of the protests happened and there was this huge surge for black art. Our name kept getting thrown at Johnny [Minardi, A&R]. We also got posted by Halsey. That’s when we started popping to Fueled by Ramen.”

The single “Garden” is their debut single for the label; the band members say that they’re not done promoting it yet and there’s more to come. In the meantime, they’re just trying to stay busy and sane in lockdown like everyone else.

“I had to discover new music because I couldn’t go outside,” says Juarez. “Then I would talk to them, and the next thing you know the day would be over and I would restart the next day.” — **Brett Callwood**

Date Signed: June 2020
Label: Bellringer Productions
Type of Music: Pop/Trap/Hip-Hop/R&B
Management: Simon Rosen - Law Office of Simon Rosen, simononkey@aol.com
Booking: N/A
Legal: Simon Rosen - Law Office of Simon Rosen, simononkey@aol.com
Publicity: N/A
Web: tuckerhillsounds.com
A&R: Marcus Bell

Philadelphia-based musician, producer and engineer Tucker Hill has struck himself a slightly different kind of deal. Rather than a conventional record contract, he’s signed an agreement with Bellringer Productions that will help him to place his music in film and TV, a pursuit that can be both lucrative and career-expanding. The roots of this new relationship stretch back to his childhood when Simon Rosen was his Little League coach. Rosen, a lawyer whose practice includes entertainment law, now represents him.

“I’m a member of NARIP, the National Association of Record Industry Professionals,” Hill explains. “It’s headed by Tess Taylor, who’s an amazing person. She got me connected with all of this. I registered for a pitch meeting with them for a publishing company called Bellringer Productions. Over the course of the meeting, I talked with [Bellringer CEO] Marcus Bell, played him some of my music and he signed me on the spot to push my music for film and television.”

“I reached out and discovered what a big deal he is.”

The association with Taylor at NARIP came courtesy of Rosen, Hill’s manager and attorney. By way of reminder, Hill has known Rosen since he was quite young. “When I began to do music professionally, my parents suggested that I get in touch with him,” he recalls. “I reached out and discovered what a big deal he is. He’s been really helpful in getting me connected and showing me the ropes.”

Generally, Bellringer acts as a conduit between artists and TV/film music supervisors, directors and the like. The company maintains a catalog of its artists and then pitches their material when and where it’s seen as a good fit.

In addition to creating his own work, he labors to develop other artists. One that he’s particularly enthusiastic about is R&B/pop talent Mona Mee. They aim to release music together soon. Currently he divides his time between his home recording space and MonkMusic Studios, a professional outfit in Montauk, NY, where he also works as an engineer. He’s especially thankful to Taylor, Bell, Rosen and, of course, his parents. — **Rob Putnam**



▲ Tamar Haviv: Positive Powerful Purposeful Pop

Tamar Haviv has released a joyful single/video, “Come Together” in partnership with Melissa Etheridge’s Etheridge Foundation in honor of National Recovery Month and Suicide Awareness Month. The Etheridge Foundation supports research and treatment for underlying mental health issues in conjunction with drug addiction. “Come Together” is the first single from Tamar’s upcoming EP, *The Come Together Project*. Tamarhaviv.com.

► Ashley Gorley Takes Top NSAI Songwriter Award

Hit songwriter Ashley Gorley has been named Songwriter of the Year in the Nashville Songwriter Awards bestowed by The Nashville Songwriters Association International (NSAI.) It is his fifth time winning the honor. Gorley recently made history by achieving 50 No. 1 hits in the Billboard Charts. He has had over 300 songs recorded in his career.



▲ BMI Awards in London

BMI paid tribute to the top U.K. and European songwriters, composers and music publishers of the most-performed songs of the previous year at the 2020 BMI London Awards. Honorees for Song of the Year, Million-Air Awards, Top 30 Pop Songs and Film, TV & Visual Media were celebrated across BMI’s digital and social channels. “Dancing with a Stranger” by Sam Smith and Normani (pictured) received the Song of the Year, which is awarded to the most performed song in the United States of the previous year by a U.K. or European writer.

AIMP Presents Panel

On Nov. 19, the Association of Independent Music Publishers (AIMP) will present a Catalogue Valuation Panel at 2:30 p.m. PST. Panelists include: Denise Colletta, City National Bank and Jason Karlov, Esq., Partner, Barnes & Thornburg LLP. AIMP’s Los Angeles Chapter Secretary David Weitzman, Partner, Primary Wave Music Publishing, will moderate.

The event is free for AIMP members, \$5.00 for non-members. The AIMP website offers articles, blog posts and job opportunities of interest to songwriters and the publishing community, as well as panel registration information at aimp.org.

MLC Comes Into Focus

On Jan. 1, 2021, the Mechanical Licensing Collective (MLC) will begin administering the new blanket license available to interactive streaming and individual download services in the United States. The MLC will then collect mechanical royalties from those services and distribute those royalties to musical works copyright holders.

All of this will happen in accordance with the Music Modernization Act (MMA) that was signed into law in 2018. The MLC is unique in that it will distribute 100% of royalties collected directly to publishers and songwriters without deducting an administration fee, as digital audio services are required under the MMA to pay for The MLC’s operational costs.

The nonprofit organization, based in Nashville and led by CEO Kris Ahrend has been preparing for the Jan. 1 start date by developing ways for songwriters, publishers, and other musical works managers of all scopes to submit their musical works data to be collected and administered, by establishing and maintaining an extensive database of accurate copyright ownership information. The MLC will allow users to view and to update the musical works data that is used to pay them via its new online user portal.

The MLC, which is governed by a board of songwriters and music publishers, has already been working to allow songwriters and publishers to review songwriter, publishing, splits and other information regarding their catalogs of musical works. Learn more at themlc.com.

Listening Room Retreats January Event

Listening Room Retreats announces that the Jan. 10-15 Idyllwild Retreat will take place in the newly renovated, spacious Idyllwild

Town Hall—where daily morning and evening song circles will take place.

All recommended prevention protocols will be followed during the week for maximum care, comfort and confidence, including individual versus group housing, social distancing in the daily co-writing and song circles, copious supplies of hand sanitizer, masks for usage when and where required, and plenty of fresh mountain air ventilating the working environments.

Writers at all levels of development are welcome, with participants working daily with different co-writing partners and assignments designed to stimulate inspiration and help shape rough ideas into completed works - using everything that comes up along the way.

The retreat is priced at \$595, exclusive of meals and housing, which are handled separately by participants. Interest-free monthly payment plans are available. Any participant whose home country restricts or is restricted from attending will be entitled to 100% of paid tuition being applied to a future retreat.

Information is at Listeningroomretreats.com



▲ New Warner Chappell Signing, Jxdn

Warner Chappell Music has entered into a worldwide co-publishing agreement with Jxdn. The hit-maker has already released three songs since signing to Travis Barker’s DTA Records in May, including “Angels & Demons,” which has racked up more than 80 million global streams to-date, and “So What!,” which has passed the 20 million streams mark.

Diane Warren and JoJo: Biden Their Time

The always-colorful hit songwriter Diane Warren has teamed up with recording artist JoJo who sings "The Change," a campaign song created by Warren as commissioned by the Joe Biden/Kamala Harris presidential campaign.

Eleven-time Oscar nominee Warren has history with Biden, who introduced "Til It Happens to You," from *The Hunting Ground* at the 2016 Oscars, as performed by Warren's co-writer, Lady Gaga.

"The Change" is being used in commercials, social media and campaign events.

Jon Platt Named to Berklee Board

Berklee has named Jon Platt to its Board of Trustees. Platt is chair and CEO of Sony/ATV Music Publishing, where his inclusive leadership style has reshaped the corporate culture and continues to set a powerful example for the music industry.

Since Platt's arrival, Sony/ATV has increased executives of color within its ranks and significantly grown representation by women on its senior leadership team. He has also attracted key new signings and executive talent, as well as expanded opportunities available to songwriters. With a mantra to always put songwriters first, Sony/ATV is setting the standard on how

songwriters are paid as the first music publisher to expedite foreign royalty payments. Sonyatv.com.

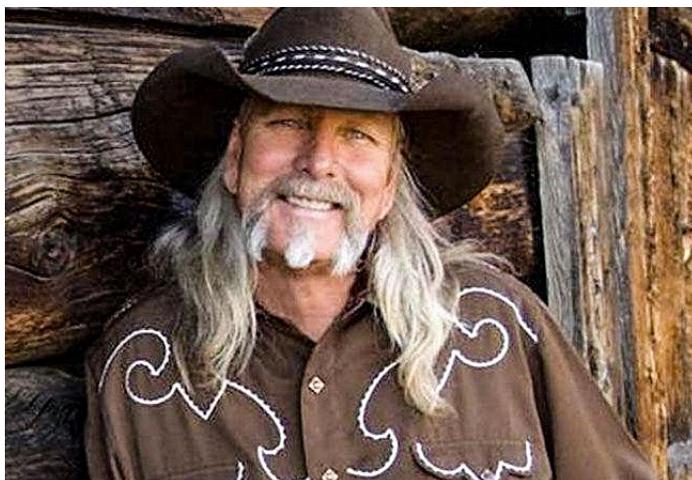
Primary Wave Aligns with Lava Media

Primary Wave Music Publishing and Lava Media have announced a new business relationship that sees Primary Wave making an investment in the Lava Media businesses, including the "Lava Music" and "Lava for Good" podcasts, and providing marketing and branding support for the podcasts as well as access to Primary Wave's roster of artists and writers.

In addition, Lava will work closely with Primary Wave on new publishing signings and catalog acquisitions and will collaborate on co-writing, synchronization, brand relationships, and expanded media development opportunities across both rosters.

The new arrangement, which was negotiated by Lava's COO Jeff Kempler, Lava's CFO Elliot Levine, and Primary Wave's COO Ramon Villa, will give Flom and his team access to Primary Wave's sync, branding, and digital marketing departments to support, innovate and create new opportunities for Lava's artists, writers and podcasts. Primarywave.com, lavarecords.com.

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



▲ Dean Dillon Joins Country Music Hall of Fame

Dean Dillon will join the Country Music Hall of Fame's Class of 2020 alongside legends Hank Williams Jr. and Marty Stuart. He has written more than 76 songs recorded by George Strait, including 19 radio singles and 11 No. 1 hits. He also co-wrote "Tennessee Whiskey," first recorded by David Allan Coe, later by George Jones, and recently a six-time Platinum recording for Chris Stapleton. Dillon's accomplished songwriting daughter, Jessie Jo, is this month's Songwriter Profile.



▲ SESAC Signs Burna Boy

Grammy-nominated singer-songwriter and Nigerian pop star Burna Boy, best known as Nigeria's musical ambassador, has signed with SESAC Performing Rights for direct U.S. representation. He recently released his fifth studio album *Twice As Tall*, a follow-up to his Grammy-nominated *African Giant*. Chris Martin of Coldplay guests on "Monsters You Made."



▲ ASCAP "On the Come Up" Showcase

ASCAP launched its annual "On the Come Up" Showcase, featuring some of the hottest new hip-hop and R&B talent. Artists include: Blxst, Mylah, Jordan Hawkins, Savannah Cristina (pictured), Liza and Langston Bleu. The showcase videos and artist interviews are available at ascap.com/otcu2020.

▶ Mac Davis: "I Believe in Music" Songwriter

Song Biz notes the passing of the great Mac Davis, an artist, actor, genial television host, and a distinguished songwriter who recorded hits like "Baby Don't Get Hooked On Me" and "Texas in My Rearview Mirror," and penned Elvis Presley classics, "In the Ghetto," "Memories," and "A Little Less Conversation." He was 78.



REED WADDLE

“With a voice like “a country music Chris Martin” (Coldplay), Reed Waddle projects a spirit that is smooth and easy to like, especially when he’s giving voice to such uplifting, inspirational originals as ‘Too Bright To Fade Away,’ which we could definitely imagine on Americana radio playlists.”

- *Music Connection Magazine*

“‘Too Bright to Fade Away’ is one of the standout tunes of the year so far ... Sensational, eclectic vibe as an acoustic/rock-n-roll and classical California country singer-songwriter”

- *Shockya! Magazine*

“Reed Waddle has a vibrant new album, *Time the River*, exemplified by album opener ‘Too Bright to Fade Away.’ You’ll find engaging songs throughout the album”

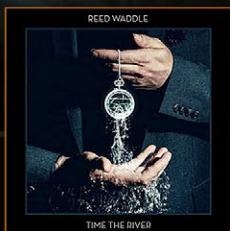
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Jessie Jo Dillon

Hit Songs and Nashville Narratives

A perusal of Jessie Jo Dillon’s titles in the BMI repertory names her as a writer on 907 songs. As listed alphabetically, first is “10,000 Hours,” a massive global hit co-written and performed by Dan + Shay with Justin Bieber. A No. 1 country hit, the song is two-time platinum certified by the RIAA, with over one billion streams. “What a wild ride that song has been,” marvels Dillon. “I still feel like it’s so much bigger than me.”

Nominated for Song of the Year at the recent ACM Awards, although “10,000 Hours” didn’t take the top prize, Dillon was well-represented by a performance of “To Hell and Back” from the song’s co-writer, Maren Morris.

Dillon is a songwriter on a proverbial roll. “Break Up in the End” by Cole Swindell, nominated for a Grammy and an ACM in 2019, was honored as the NSAI’s Song of the Year. “That one feels extra cool, because it’s your peers voting,” notes Dillon. “We all sang onstage at the Ryman Auditorium. I remember having an out of body experience of ‘How did I get here?’”

Nashville is Dillon’s hometown. Her father, the celebrated songwriter Dean Dillon, is a 2020 inductee into the Country Music Hall of Fame. Dillon says this heritage was problematic. “I was desperate to not be a country music songwriter, because I was scared. My dad is a legend. It was a big shadow in my mind.”

At 19, she moved to the West Coast. “The best thing I ever did,” she avows. “There’s something about being a kid, and needing to get out of your hometown. I went to Los Angeles to grow up.”

She attended a community college for what she describes as “a hot second,” and considered a journalism career. Her epiphany came courtesy of Kathleen Carey at Sony Music. “She said, ‘I don’t care who

your dad is. You write country music. You need to get over it. Buck up and go home.’ I needed someone to tell me to quit being a baby.”

As her recent cuts with Brett Eldredge and Brandy Clark confirm, Dillon often collaborates with other artists. “I’m a lover of people and have an interest in psychology, so it’s fun to see someone else’s perspective and to help them while inserting little pieces of myself.”

Penned by Dillon with Chase McGill and Jon Nite, the title track of Tim McGraw’s new collection, *Here on Earth*, offers global and personal perspectives. “I feel really lucky to have these type of songs out in the world,” says Dillon. “They have meatier subject matter. It’s always such an honor when an artist wants to take a chance.”

While McGraw’s version of the song is propelled by a massive electronic production, Dillon notes that it was presented as a simple demo. “Nowadays, there are people who do tracks, and they’ll be credited as writers, since they’re almost producing. When I’m writing with one or two other writers we can get away with a simpler demo. If you dig the song, you’re going to like the message, rather than us trying to put a bunch of bells and whistles on it.”

Singer-songwriter Brandy Clark and Dillon collaborated on “I’ll Be the Sad Song,” from Clark’s full length *Your Life is a Record*. Lyrics recall a special season and locale. “You pour a glass of something/And let your heart start running/To that summer at that bar on Division Street.” Dillon confesses that the tavern referenced is the Red Door Saloon in Nashville. “I loved and lost and did a lot of my living on Division Street. If I ever did a record I’d name it Division—it has such a double meaning.”

While a hit list of accomplished songwriters on Music Row includes an increasing contingent of women, it has been tougher for female artists to be heard on radio. Dillon is optimistic. “Because of ‘Me Too’ and all of the problems as shown from our brothers and sisters of color and their struggle,” she says. “The whole damn business needs to change now. It needs to be diverse and inclusive. It will only make the music better.”

Contact Shelby Paul, Big Machine Label Group, Shelby.Paul@bmlg.net



Who reads Music Connection?



THE INDIE ARTIST

“*Music Connection* magazine, whether online or in print, is the best publication for anyone with either an interest in music or the music industry to read—hands down. MC is always on the pulse of what is happening within the business at the present moment, providing up-to-date, invaluable resources to all creatives and industry-types. Not to mention, the *MC* team is incredibly supportive of independent artists, such as myself.”

– **Kara Connolly**



THE EDUCATOR

“*Music Connection* magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of *Music Connection* magazine has a permanent home in my teaching studio!”

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



THE GRAMMY WINNER

“*Music Connection* is consistently the best source for how to make records and sustain a career in music.”

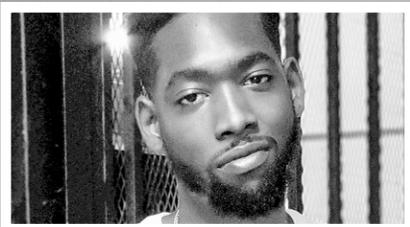
– **Greg Wells**, producer-songwriter-musician (Katy Perry, Panic!, Adele)



THE STUDIO OWNER

“I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them ‘Well the first thing you should do is check out *Music Connection*.’”

– **Kathleen Wirt**, Owner, 4th Street Recording



THE INDIE ARTIST

“*Music Connection* has been a reliable home to get absolute honest and reliable feedback on my reviews! I felt like they really gave my songs a chance and gave helpful feedback to assist in elevating my game as a recording artist and entertainer.”

– **Chevy Chase**



THE GRAMMY WINNER

“I never, ever miss an issue of *Music Connection*!”

– **Ricky Reed**, (Lizzo, Twenty One Pilots)

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V² Poised for a 360 Distribution and

After Recording and Performing Half Their Lives, Vittorio and Vincenzo of V² Ready for the Big Leagues

Three, Fantastic, Un-Released, Ron Nevison Produced Albums Await the Label Who Signs Them

Vittorio and Vincenzo of V² (pronounced V Squared) **www.VSquared.rocks** have been recording and performing like pros for half of their lives. Legendary rock producer, Ron Nevison (**RonNevison.com**) discovered Vittorio and Vincenzo at the age of 11. Nevison, who produced rock albums for some of the most iconic bands in the history of

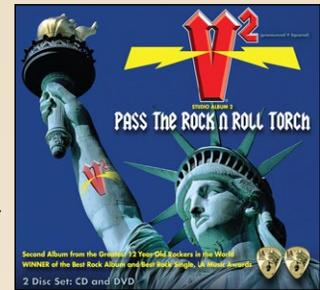


Rock N Roll, including Led Zeppelin, The Rolling Stones, The Who, Bad Company, Lynyrd Skynyrd, Heart, KISS, Chicago and others, immediately recognized the most talented 11 year old rockers he had ever witnessed and offered to produce Vittorio and Vincenzo's debut album, *We Are V²*. The boys debut album, *We Are V²* swept the 24th Annual LA Music Awards in 7 categories including **Rock Album of the Year** and **Rock Single of the Year**. Vittorio and Vin-

cenzo's live performance of their original songs, *We Are V²* and *Long Live Rock N Roll* made them the youngest artists to ever grace the stage of the LA Music Awards and the only band to ever receive a standing ovation. Their performance that night of *Long Live Rock N Roll* has over 1.5 million views on YouTube <https://www.youtube.com/watch?v=4V8avNQ0v2E> and is recognized as the greatest live rock performance by 11 year olds in the history of Rock N Roll. Several of the singles off the album went on to reach the top of Billboard's Hot Singles Sales Chart.

Ron Nevison, legendary rock producer, recalls "Having worked with and produced records for some of the biggest Rock N Roll bands and artists in the industry, when I saw Vittorio and Vincenzo perform live at age 11, I was immediately blown away. How could kids this young be so good? When I got them in the studio for the first time, I was even more amazed at their work ethic and talent. As I listened to playbacks I would forget how old they were until I turned around and saw two kids sitting there grinning at me. Wow! They were so well rehearsed, so professional, and so damn good! I didn't know it at the time, but I would go on to work with them almost every year including this year, at age 17."

Following the success of their debut album, while still only 11 years old, Vittorio and Vincenzo cut Studio Album 2 under the production ears of Ron Nevison entitled *Pass the Rock N Roll Torch*. Studio Album 2 was equally well received with several singles reaching the top of Billboard's Hot Singles Sales Chart and landing them with recognition from DigitalRadioTracker.com as the **Breakout Rock Artist of the Year**. When not in the studio, V² was performing regularly to standing ovations in Santa Rosa, CA at Rock Star University's HOUSE OF ROCK, opening for seasoned rock bands, including Blue Oyster Cult, Dokken, LA Guns, Quiet Riot, The Tubes, The Babys, Foghat, Puddle of Mudd, Winger, Stephen Percy, Lita Ford, Bret Michaels and others.



At age 12, V² released Studio Album 3, *The Beginning*, a compilation of all their original pre-teen songs and followed up the next year at age 13 with another Ron Nevison produced album, *Rock N Rods*.



A combination rock CD and custom car calendar featuring 6 original V² car songs and 7 classic car song covers, with a calendar of the actual cars the songs were written about, *Rock N Rods* with it's calendar was a big hit among car enthusiasts and quickly sold out before Christmas that year.

The next year, Vittorio and

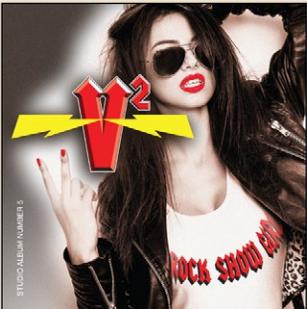


European Tour Deal with Major Label

Vincenzo suffered a serious setback when their home burned to the ground with all their instruments and music equipment in the massive Santa Rosa fires. The fire also forced the boys to relocate and start high school in an unfamiliar town. Although they lost everything in the fire, they continued to record



an album each summer and have three, unreleased, Ron Nevison produced albums ready for a major label 360 Distribution and European Summer Tour deal. The three, unreleased, Ron Nevison produced albums include *Rock Show Girl*, *So Long My Love*, and *The Originals*.



Rock Show Girl, which is Studio Album 5 was recorded when Vittorio and Vincenzo were 15 year of age and features an original song as the title track with V² covers of some of the most iconic rock songs about girls. The album was created to showcase the title track and demonstrate the amazing vocal and instrumental talent and range of the boys by covering songs that include, Queen's *Fat Bottom Girls*, Montrose's *Rock Candy*, The Kinks' *Lola*, Aerosmith's *Walk This Way*, AC/DC's *Whole Lotta Rosie*, Motley Crue's *Girls, Girls, Girls*, and others.

So Long My Love, Studio Album 6 was released when the boys were 16 to showcase the original title track and demonstrate the range, talent and softer side of V² with covers of some of the most iconic rock love songs including Poison's *Every Rose Has Its Thorn*, Clapton's *Wonderful To-*



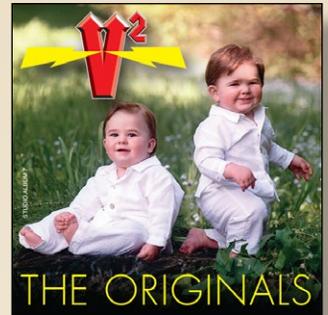
night, The Calling's *Wherever You Will Go*, Skynyrd's *Tuesday's Gone*, The Black Crowes' *She Talks to Angels*, James Taylor's, *Fire and Rain*, and others.

And just completed, at age 17, Studio album 7, *The Originals*. Another fabulous V² album is all of Vittorio and Vincenzo's most popular original music, which rose to the top of Billboard's Hot Single Sales

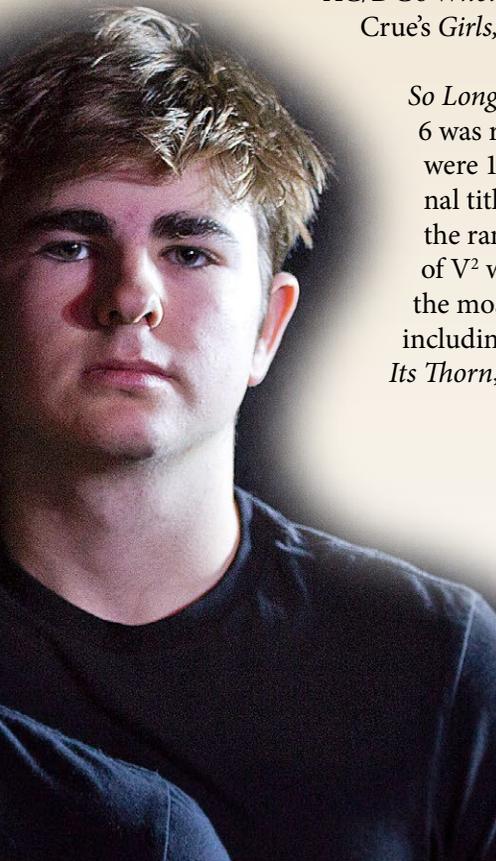
Chart, instrumentally and vocally re-recorded with their mature voices, under Ron Nevison's mythical production, plus two, new original songs!

Nevison adds, "Vittorio and Vincenzo are the best kept secret in the industry. No BS. No drama. They step into the studio and record like true rock stars. They step on stage and perform like true rock stars.

They will be the next big rock stars for the label that signs them! I know because I have produced records for some of the biggest rock stars. I'm so proud to be a part of Vittorio and Vincenzo's success. Great young men with great talent."

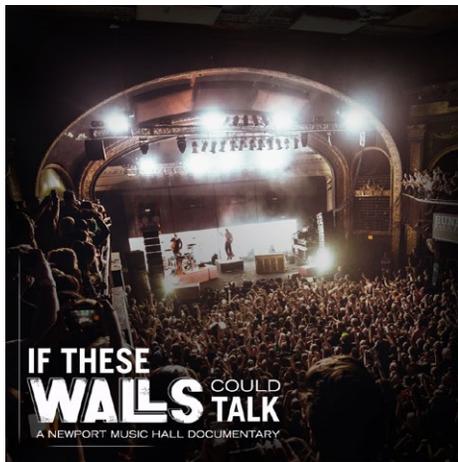


As seasoned recording and live performance pros at age 17, Vittorio and Vincenzo of V² are poised for a major label, 360 Distribution and European Summer Tour deal with three, phenomenal, unreleased, Ron Nevison produced albums. Major labels with world-wide distribution channels and European touring packages, who are interested in negotiating a 360 deal with V² can contact V² via email to Anthony@rockstaruniversity.com For more information about Vittorio and Vincenzo go to www.VSquared.rocks. To request copies of their three unreleased CD's send a letter on your label stationary with a self-addressed, postage paid envelope to PO Box 1780, Windsor, CA 95492.



DROPS

This fall, *The Ed Sullivan Show's* official YouTube channel began streaming clips from classic performances by comedians and musicians on the show from the 1950s and 1960s, including from *The Temptations*, *Richard Pryor*, *Bob Hope*, *The Beach Boys*, *Elvis Presley*, *Hank Williams Jr.*, *Loretta Lynn*, *Four Tops* and more. From 1948 to 1971, *The Ed Sullivan Show* booked some of the hottest established acts and emerging talent from around the world, including *The Beatles'* famous 1964 live appearance on the show, which introduced America to the English band. To view the performances, visit watch.edsullivan.com. For further details, contact Cathy Williams at cathy@121comm.com.



The new independently produced documentary, *If These Walls Could Talk*, looks back at the legacy behind Columbus, OH-based *The Agora/Newport Music Hall*, America's longest continually running rock club, as it celebrates 50 years in 2020. The hour-long film, which aired live on Facebook and YouTube on Sept. 30, offers an inside look at live music history and its progression to cultural phenomenon with exclusive never-before-seen footage and performances along with intimate accounts and personal memories of what the historic venue has meant to some of music's biggest artists and most influential industry professionals. Performances and interviews were included from *B.B. King*, *Queen*, *AC/DC*, *Joe Walsh*, *The Smashing Pumpkins*, *Walk the Moon*, *O.A.R.*, *CAAMP* and *Twenty One Pilots*, as well as industry professionals including The Agora owner *Hank LoConti*, *Marissa McClellan* of *PromoWest Productions* and *AEG Presents*, *Dave Watson* of *Columbia Records* and more. Contact Jessica Redden at jredden@bohlsengroup.com for more information.

Brian Eno has released *Film Music 1976 – 2020*, the first-ever collection of music from his work for film and television soundtracks over the course of five decades. The album features classic Eno compositions, seven previously unreleased tracks, and some deep cuts. Eno's film composition career dates back to the soundtrack for 1970's *Berlin Horse*, a short experimental film by *Malcolm Le Grice*. He went on to contribute to *David Lynch's Dune* and *Dario Argento's* opera *Force Majeure*. Eno then released *Music for Films* in 1978, which was a loose compilation of material intended as a conceptual soundtrack for imaginary films, but

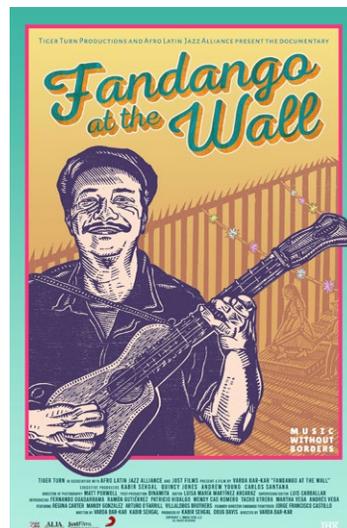


THE ED SULLIVAN SHOW

nearly all of the work wound up used in future films. This new release includes tracks from films throughout Eno's film composition career, including some from his many collaborations with British filmmaker *Derek Jarman*. Contact Meg McLean Corso at meg.mcleancorso@music.com for details.

This fall, HBO premiered the feature music documentary *Fandango at the Wall*, directed by *Varda Bar-Kar* and executive produced by *Quincy Jones*, *Andrew Young* and *Carlos Santana*. The film follows multi-Grammy award winning musician *Arturo O'Farrill* and multi-Grammy award winning producer *Kabir Sehgal* who head to Veracruz, Mexico to recruit master musicians for a live album recording at the U.S.-Mexico border wall. It's available to stream on *HBO Max*. The crux of the film is the *Fandango Fronterizo* music festival that takes place each year on both sides of the Tijuana-San Diego border. *Jorge Francisco Castillo*, who founded the festival, invites Sehgal and O'Farrill to Veracruz to meet the masters of *Son jarocho*, a 300-year-old style of folk music that combines indigenous,

Spanish and African traditions. The film features legends of this folk style, including *Andrés Vega*, *Martha Vega*, *Ramón Gutiérrez*, *Wendy Cao Romero*, *Tacho Utrera*, *Fernando Guadarrama* and *Patricio Hidalgo*. For details, contact Jesse Cutler at jesse@jpcutlermedia.com.



Singer-songwriter *Willie Nelson* released an animated video this fall for "Vote 'Em Out," a call to citizens to exercise their democratic right and vote. Viewable at WillieNelson.Ink.to/vote emoutvideo, the song was first released around the 2018 midterm elections. It was written with and produced by Nelson's longtime collaborator *Buddy Cannon*, and Nelson is joined in its performance by sons *Lukas* and *Micah*. The singer premiered the song in 2018 at a rally in Austin, TX for *Beto O'Rourke*. Nelson told the crowd of 55,000 to take the song home and "spread it around." He then

performed the song on an episode of *Jimmy Kimmel Live!* Contact at gabby.gibb@sonymusic.com for more information.

HartBeat Ensemble, Hartford, Connecticut's only community-based and ensemble theatre, has offered a diverse lineup of virtual and audio

theatrical experiences for the fall season. Inaugurating Artistic Director **Godfrey L. Simmons'** tenure, the projects all reflect the 19-year-old company's commitment to telling the stories of marginalized and BIPOC (Black, Indigenous and People of Color) communities. The fall season includes intimate conversations and performances by Hartford area female musicians, a virtual comedy by a Chinese-American elected representative, a solo show about Donald Trump's journey to the White House, a collaborative virtual game show on citizenship, a five-part radio drama about Indigenous populations in Connecticut and a podcast performance about the nature of heroism among an array of fantasy creatures. For more information, contact Jacques Lamarre at jlamarre@buzzengine.com.



JIM BRICKMAN

OPPS

The Hollywood Music in Media Awards, held annually in November, accepts submissions throughout the year at hmmawards.com/submit-music. The event honors original music—both songs and scores—in all visual media from around the world including in film, television, video games, trailers, commercials and more. Visit the website for submission guidelines and links to submit your work.

Due to COVID-19, **BurlyCon**, the world's only burlesque convention, has gone virtual this year, which means more might be able to attend this annual educational and social event for burlesque performers and fans. Usually held in Washington state, this year the organization is offering its classes, workshops, panels and performances online. **Virtual BurlyCon XIII** will be Nov. 8-21. For more information and to register, visit burlycon.com/register.

The National Alliance for Musical Theatre will begin accepting submissions for the **2021 Annual Festival of New Musicals** in November 2020. Writers can submit pieces to be considered for the event, which is held each year in November and entails two days of networking and new musicals presented to an audience of industry professionals. For details about the event and how to submit work, visit namt.org/newmusicals/festival-submissions.

PROPS

Fervor Records has landed songs in the **Disney+** period drama **The Right Stuff**. Music Supervisor **Gabe Hilfer** of **Full Pursuit** states, "We needed authentic 1950s music that was scene specific and emotionally congruent. Threading that needle without the help of Fervor would have been impossible." More info available at fervor-records.com.

Grammy-nominated songwriter and best-selling solo pianist **Jim Brickman** is donating to theaters across the U.S. this holiday season by performing virtual concerts that will include interactive Zoom rooms, meet and greets and Christmas gifts delivered to participants' doors. "**Comfort & Joy at Home LIVE!**" will take place Dec. 15 and offer audiences a personal concert experience with Brickman that features

both originals and classic holiday carols while supporting their local theaters. A portion of each ticket sale will benefit **Broadway in Riverside** during this challenging time. Tickets can be purchased at jimbrickman.com. Contact wendy@jimbrickman.com for more information.

SESAC Rights Management this fall honored many musicians in the film and television world for their achievements in the past year with its annual **Film & Television Composer Awards**. The online celebration honored music composers in the categories of film, streaming media, cable television, network television and local television. Among the honorees, **Christophe Beck** was honored for his film composition of **Frozen II**; **Daniel Lopatin** for **Uncut Gems**; **Andy Grush** and **Taylor Stewart** of **The Newton Brothers** for **Dr. Sleep**; and **Randy Newman**

for **Marriage Story** and **Toy Story 4**. In other categories, more than 40 television composers, including **Danny Lux**, **Dennis C. Brown**, **Evan Frankfurt**, **Gabriel Mann** and **Jon Ehrlich**, were honored, recognizing the compositions for some of the most highly-rated shows including **A Million Little Things**, **Grey's Anatomy**, **Golf on CBS**, **The Late Late Show with James Corden**, **The Inspectors**, **Rachael Ray**, **The Resident** and **48 Hours**. Watch video remarks from this year's award recipients at sesac.com-FilmTV Awards2020, and contact Edie Emery@eemery@sesac.com for further details.

In honor of World Suicide Prevention Day in September, California punk/metal band **Throw The Goat** released a new music video for the song "**Deaths Of Despair**" from their new full-length album **#VoteGoat2020: Capitol Hell (Combat Records)**, which dropped Oct. 30. The band encouraged people to seek out organizations dedicated to suicide prevention on their website and to donate to the cause. Nearly 800,000 people die by suicide in the world each year, which is roughly one death every 40 seconds, and it's the second-leading cause of death in the world for those aged 15-24 years. Depression is the leading cause worldwide. The band said in a news release, "Virtually all of us have lost friends and family to suicide. Some of us have survived attempts. It's worth it to keep living. There are people who care." Watch the video on YouTube and for more information, contact Ilka Erren Pardinias@buzz@flypr.net.

Spotify recently announced a partnership with **Chernin Entertainment**, the production company behind **Ford v Ferrari**, **Hidden Figures** and **New Girl**, to develop film and television pitches based on Spotify-exclusive and original podcasts. The new partnership will mean podcasts can be brought to life in TV shows and movies, and Spotify says its library now consists of more than 250 original shows from which Chernin can work from. Contact newswire@greyspacegroup.com for more information.

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

Out Take



Jack Williams

Composer/Songwriter

Website: hjackwilliamsmusic.com
Contact: hjackwilliamsmusic.com
Most Recent: *Tales from Yellowstone*

Composer, performer and songwriter Jack Williams was a chef in Atlanta working part-time as a roadie when he landed his first big break—by knocking on '60s folk icon Richie Havens' hotel room door and handing him a cassette. It resulted in Havens inviting Williams to New York to be his opening act. Ever since, Williams has pursued opportunities and connections in similar bold fashion.

"What's been successful for me is I'm not afraid to reach out and talk to people," says Williams. "If I see a show with my wife and love it, and I did this with the Netflix series *Hinterland*, you see in the credits the music was composed by so-and-so, and I try to find that person and contact them ... Some people don't answer. Some people say, 'Leave me alone.' Some say, 'Yeah, let's hear your stuff.'"

Williams has worn many musical hats as a session musician, commercial songwriter, and performer, but more recently has been focusing on creating music for television and movies. This summer, Kevin Costner and Modern West released the album *Tales from Yellowstone*, a compilation of songs inspired by the show *Yellowstone*. It features four tracks that Williams co-wrote, including "Won't Stop Loving You," with Costner and others.

As someone who's written commercial music his whole life, Williams says he's happy to focus more on placing songs in film and TV. "Commercial writing is a small box where you have to say certain things, make things shiny and polished, whereas songs for TV shows and film, you can say anything you want, make it as dark as you want. That's what I like." He says he's taking advantage of the lull COVID-19 has had on film production to build up his catalog.

"Most of the time, directors and music supervisors say, 'We're looking for a song tomorrow.' Right now, they're just getting back to shooting and not looking for anything until early 2021," Williams says. "The smart thing to do is write all the songs you can, so when they are looking, you've got a big old bag of goodies."

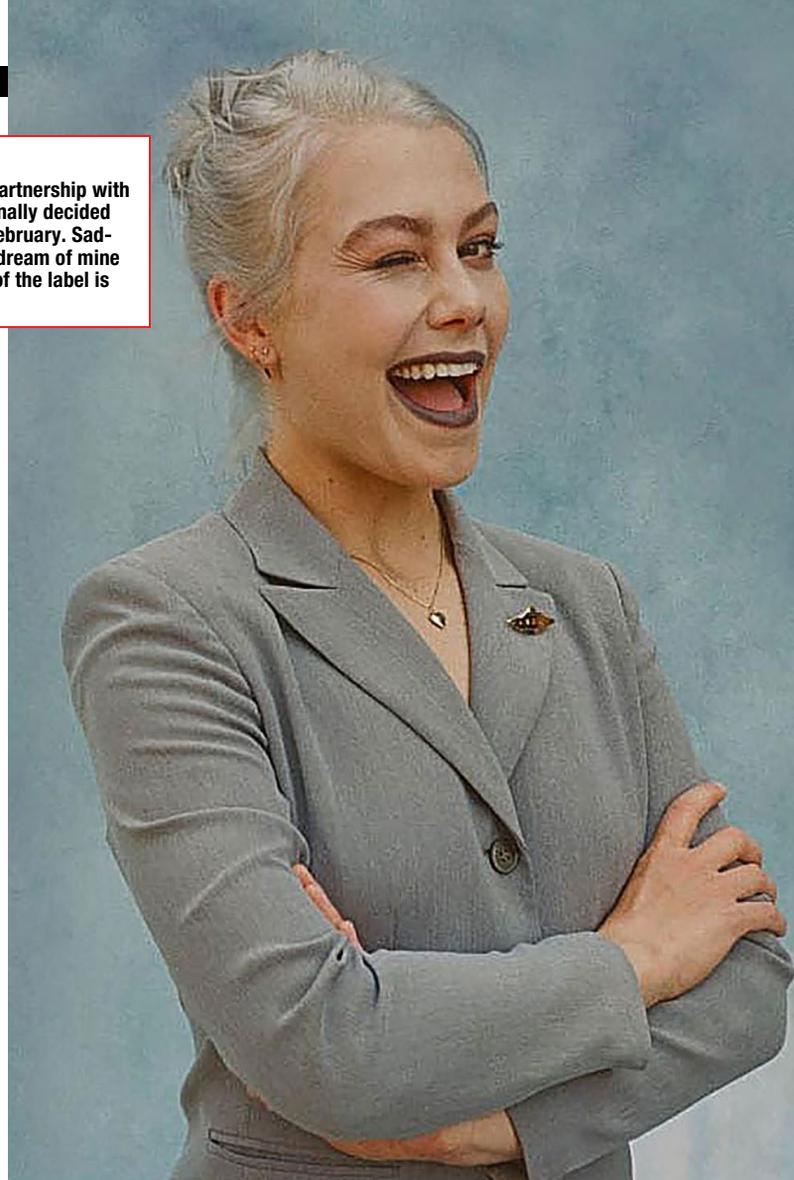
► Bridgers Announces Saddest Factory Label

Phoebe Bridgers recently announced her new record label, Saddest Factory, in partnership with Dead Oceans. Bridgers has been pitching artists to Dead Oceans for years and finally decided to ask for her own label after they signed recent *MC* cover band Bright Eyes in February. Saddest Factory will provide a home to Bridgers' own signings. "It's always been a dream of mine to have a label, because I'm also such a music fan," says Bridgers. "The vision of the label is simple: good songs, regardless of genre."



▲ Gibson and Quayle Reach Out to Students with the Power of Music

Gibson Gives, the charitable arm of Gibson Guitars, recently partnered with country music artist Stephanie Quayle to provide students at Gallatin High School in Bozeman, MT with 24 hand-crafted, high quality acoustic guitars. "Music is such a powerful influence in all of our lives and learning music has such great benefits to brain development," said Erica Schnee, Principal of Gallatin High. "We are so appreciative of Gibson's generous donations." Quayle, a Bozeman native, added, "Amidst such unprecedented times, one thing I am sure of is the healing power of music."



◀ Monae and #Wondalunch Give Back to L.A.

Janelle Monáe and Wondaland Arts Society held a contact-free drive-through food distribution recently in Los Angeles at Dymally High School. The team and partners worked hard to distribute 1,000 grocery boxes, baby supplies and books to the community. Several volunteers helped pass out goods and fresh produce, while a DJ took to the stand to provide fresh tunes for the crowd.



▲ Post Malone Dominates the Billboard Awards

Post Malone took home nine Billboard Music Awards after being nominated for 16 at the award show that took place with very few in attendance on Oct. 15. Most notably, Malone beat out superstar Billie Eilish for Best Artist. He also won Top Rap Artist, Top Male Artist and Top Rap Album. "I'm honestly blown away by the love everyone's shown me," Malone said. "It's kind of a big deal to me and everybody involved because we work our asses off."

Tidbits From Our Tattered Past



▲ BTS Breaks Livestream World Records

BTS put on a massive production with their virtual concert “MAP OF THE SOUL ON:E” on Oct. 10 and 11 across four large stages, giving livestream viewers a sense of scale, as if they were in four different venues. The concert incorporated technological features such as AR, XR and 4K/HD, and provided fans with “multi-view live streaming” that displayed six multi-view screens for fans to choose from. In June, the KPOP group broke the Guinness World Record for most viewers for a music concert livestream.

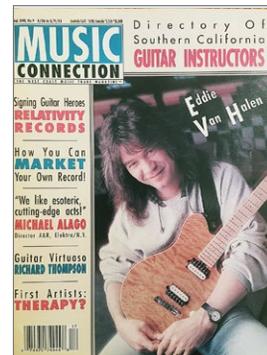


◀ Megan Thee Stallion Announces the Don't Stop Scholarship

Megan Thee Stallion has partnered with Rap Rotation, Amazon Music's flagship global hip-hop brand and playlist that highlights the best in hip-hop, to award two \$10,000 scholarships to women of color who are pursuing an associate, bachelor's or post-graduate degree in any field of study. As a current college student herself, Meg says she is passionate about the transformative power of education and remains a strong advocate for women pursuing a college degree.

▶ TikTok Star Jeven Signs to Atlantic

Atlantic Records has partnered with Music The Label to sign rising singer-songwriter and global TikTok sensation, Jeven Reliford. The artist is known for generating nearly 200 million views and building an audience of over 4 million followers in under one year on TikTok, but is gearing up for a new chapter as a musician. “I don't want to sound like anybody else. I try to make everything my own,” Reliford said in a recent interview. “I've been through a lot, but I'm always going to try to make people smile. I give as much as I can.”



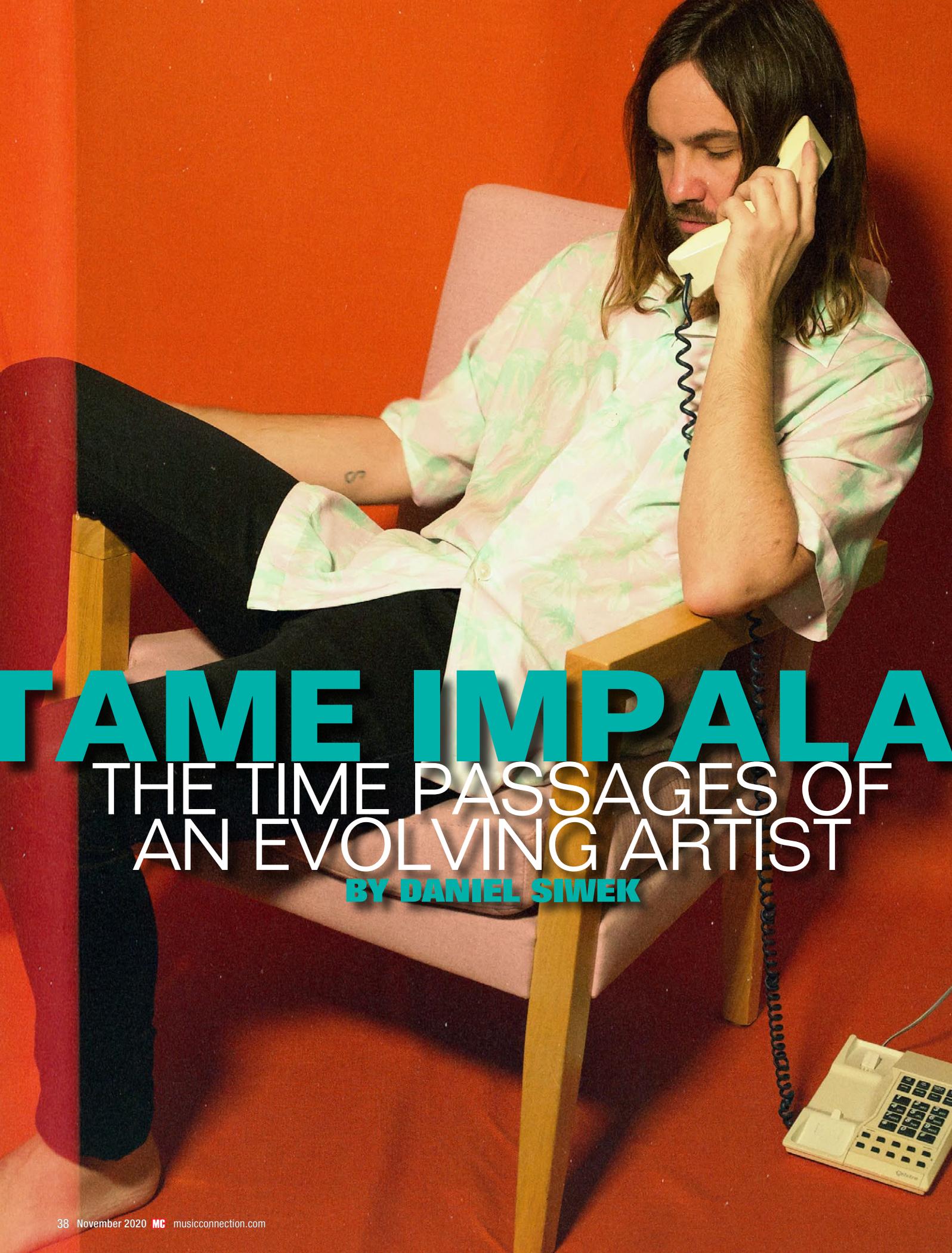
1993—Eddie Van Halen—#9

In *Music Connection's* Q&A interview with the guitar virtuoso, who passed away recently from cancer, Van Halen had this to say about showmanship he'd seen on display among up-and-coming club bands: “Half of these guys are more concerned with how they look,” he said. “If you can't make a show happen in your boxer shorts and just your amp, then you don't belong up there.”



2001—Jill Scott—#5

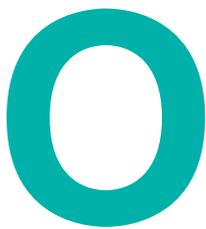
In our exclusive interview with the breakthrough pop/R&B artist Jill Scott, she traced the origins of her development as a singer and performer. “I never intended to sing in front of people. But getting in front of people, being onstage, reading the words, just opening myself through poetry, I opened a lock and so much of me just came out.” The issue also contains interviews with Perla Batalla, R.L. Burnside and T-Bone Burnett.



TAME IMPALA

THE TIME PASSAGES OF
AN EVOLVING ARTIST

BY DANIEL SIWEK



n stage, Tame Impala is a band, but in the studio and at its heart, it is the life's work and vision of Kevin Parker, a native of Perth, Australia, who writes all the songs and plays all the instruments and handles all the

production. He uploaded some of his music to MySpace in 2007 and was signed to the nation's hippest label, Modular Recording, who quickly released his self-titled EP, followed by his debut album *InnerSpeaker*, now celebrating its 10-year anniversary.

Out of the gate he was a neo-psychedelic garage rocker displaying influences of '60s bands like Nazz, The Beatles and The Who, but always adventurous, and always evolving, Parker's music has gone much more in the direction of electronic pop, some tracks more at home on the dancefloor than the headshop.

His list of collaborations, many of them with hip-hop artists, is also as surprising as it is impressive: the likes of Travis Scott, SZA, Lady Gaga, Mark Ronson, Kanye West, Kali Uchis, Theophilus London, A\$AP Rocky and Kendrick Lamar are just the tip of the iceberg; and Parker was also working the nightshift on The Weeknd's *After Hours* with Oneohtrix Point Never.

Parker was set to promote his fourth album, *The Slow Rush* (for Interscope, his new label home), when COVID crashed the party, so for now, along with Jay Watson and Don Simper, he presented a stripped down, drum machine and synth version of the band, known as the Tame Impala Soundsystem, on *The Tonight Show with Jimmy Fallon*.

We caught up with Parker at his new home in the forests near Perth where he talked about his career, gave some insights into his world and the industry, as well as his gorgeous, hypnotic, and introspective new album, one that somehow merges yacht rock and vaporwave, and uses the devices of time and nostalgia in an evocative way that's similar to how Al Stewart and Alan Parsons did so brilliantly on 1978's *Time Passages*.

Music Connection: Like many artists, you had big plans to go on the road to promote your latest album, and then there was COVID. How are you dealing with it?

Kevin Parker: Aside from the fact that it's totally disruptive and obviously terrible that I can't be playing shows for my fans, there's a small part of me—a large part of me, actually—kind of gets a kick when the snow globe gets shaken up. I feel that creatively and artistically, at the moment, it's kind of like there are no rules, you know? Like, whatever you want to do. Whatever you want to do and however you think you can continue doing what you love and bringing it to the world, you can do it. Do you want to do an internet concert? You can do that? Yeah, now it's kind of like the pressure is off for it to be cool if you try something, just some sort of weird idea, everything from playing music to promoting your album. If you want to try something and it fails, it's okay, because you gave it a go. That's kind of how I feel about things right now.

MC: When you began, you had to learn how to navigate the rapid evolution of social media, from MySpace, where you were discovered, to Instagram. Do you think that the post-COVID world is another new landscape for the artist to navigate and create?

Parker: I think that if you make it your own and do with it what you want, then that's kind of a

way to be expressive with it. Obviously I know there are people who have done studies, there is data and stuff to suggest that there are better ways of doing it, but when I started putting my music on MySpace, I just put up songs when I'd finish them, and sometimes I'd make them downloadable just because I thought it was a good way to share my music. And I didn't really care about making money off of it at that point. In fact, making money off music was never something that I had in the forefront in my mind. It was only when I signed a record deal that it became a factor.

Obviously, I got lucky. Anyone that's successful in music got lucky. My music was found by the right people at the right time. I personally did not have to work as hard as some people did. The extreme hard work I've done was always to make the music good. But I think there are lots of ways to skin a cat.

“Sometimes you have to really fight for the lyrics and squeeze them out, and sometimes they just appear. They just spit out of you.”

MC: We recently interviewed Todd Rundgren, who I know you are a fan of. He mentioned that he's been in touch with you to collaborate, but he wouldn't be making any more LPs because of the state of the music business and the way listening habits have changed. He said it's going back to when most artists focused on singles and compiled them into “albums.” What's your take on that?

Parker: I don't find myself old-school philosophically about music. I know some people hold the album in the highest regard in terms of formats of music; I do it because it's a fulfilling thing to think about “the album.” I like to think about the start of an album, the middle of an album, and the end of an album. I like to think of it as a journey, because for me, if I wasn't thinking about that there would be no point in making an album. It's like making a movie verses making lots of individual scenes. It's just an enjoyable way of looking at it.

MC: Preparing for that article I saw another interview with you praising Todd's classic album, *A Wizard, a True Star*. You come from a garage psychedelic pop-rock place, too, you are ambitious in the studio and eclectic with the genres like he is, so what can you tell us about the Rundgren influence on Tame Impala?

Parker: Totally, the phaser on the drums, his

use of Major 7th chords. But it began with Nazz, which was him in the form of a band in the '60s. And it was that kind of melodic sensibility that he carried over into Todd Rundgren that was like the first Todd influence in my life. The melodic sensibility resonated with me in the Nazz more so than other '60s bands that I've been associated with, influence wise.

Of course, I also loved that it was something we'd never heard before, and you could tell that it was so ambitious; even though it was rock, it was more ambitious than that. I heard *A Wizard, a True Star* a couple years later when a friend got the tip-off in Japan. We put it on our record player, it just blew all our minds. “International Feel” was one of those songs that left me stunned. It's like a piece of music that you've been looking for without realizing it. It was everything that we loved at that time and we hadn't heard it yet. Like, after track one we were all standing in the room like what the fuck just happened? It became this sort of holy grail for us years after that.

MC: I asked him why he thinks so many younger bands look to his music for inspiration and he basically said it's because they get bored of what they're doing and what their contemporaries are doing, so they look to the past to inspire them to move forward. Is that true?

Parker: I always want to find new things to put into my music. I'm not sure if it's because each time I do an album I want to do something new just because I want to do something new or because I [want to do something different from other bands].

Like, my friends tell me about bands that sound like Tame Impala, and those bands'll use some features of my sound as something from a box; such as phased-out drums, or like Juno synthesizer. And I remember thinking that I don't want the essence of Tame Impala to be something quantifiable, like a two-word thing. Like “Tame Impala”? Yeah, do this.” That idea makes my skin crawl. I don't want my sound to be something that you can so easily put into words and replicate.

So, I guess that's kind of why I have such drive to do something different each time. And also because, at the end of the day, I'm most excited by discovering something new, or putting a new element in my music. And it's also sort-of more evocative to me. I'll do whatever it takes to make evocative music. And it can be evocative of anything. Like, it can be evocative of a time, like a past decade or a place or a state of mind. I just love the idea of transporting, where I feel like I'm listening to it. My music is sometimes retro in nature, and that's only because it's evocative, there's no other reason. It's only because it transports me from where I am right now. It's the same reason why I like playing video games. It comes from the same desire to be not here right now.

MC: You mention “retro” in a sort of nostalgic escapism way, which is also a theme on your new album *The Slow Rush*. Do you view your music as nostalgic escapism or escapist nostalgia?

Parker: For a long time I've openly talked about Tame Impala as being escapism music. In the same way that *Lord of the Rings* is escapism. Because you are lost in a world that does not intersect with our ordinary world. You know, for me, music is an escapism kind of thing. I get lost in worlds.

MC: It seems that people use nostalgia and escapism as a sort of medicine to deal with hard times, too. But in today's context, can we

be in a nostalgic, escapist dreamscape and also “woke” and socially aware?

Parker: It is funny, because there’s definitely more of an expectation to give a damn about the world and to not try to escape. I think that maybe escape has become a bit of a taboo. I guess there’s more of a sentiment that if you remove yourself from the world then that’s the same as not caring about the world, and then you are part of the problem and not the solution.

I’ve never seen Tame Impala as an apolitical thing, but I do feel more and more everyone’s eyes are being opened to what’s really going on in the world and how it doesn’t have to be like that. There’s expectations but there’s also opportunities to help, and I guess I’m sort of trying to navigate the new way of doing that, and I’m learning how to continue to make escape music but also do what I value and what I see Tame Impala as being in the world. I want to do what’s right, and I want to be remembered as not someone who just washed their hands of it. Which is not to say that I do those things because of pressure.

I get pretty riled up about climate change. All those things where people are being fucked to each other is one thing, but us fucking up the planet is another thing, because it’s us making a problem that is bigger than us. It’s still difficult to navigate, so I’m learning. But it’s like in the Great Depression and World War II, movie tickets still went up, you know?

MC: Talk about the way you use nostalgia on the new record, but first, I’ve noticed that you are showing us how you go through some emotional and life transitions from the last record (*Currents*) to *The Slow Rush*. Can you take us through the emotional tracking of where you were to now?

Parker: I think the idea and feeling of change has always been really powerful for me. Especially one to put in music. Sometimes I’ll write a piece of music and it will remind me of a time when I felt my life was changing. And it’s such a specific emotion because it’s daunting and exciting and sad and happy at the same time. And it reminds me of times in my life when life was changing gears. And obviously between *Currents* and *The Slow Rush* there’s kind of an overlap of subjects. People call *Currents* a breakup album, but it really isn’t. There’s a situation that comes up in a lot of the songs, but it’s about something bigger than that. The breakup in that album is part of a bigger, personal transition.

MC: And on *The Slow Rush* it’s like this examination of your life using references to time as a device. Do you think you use this retro nostalgic trip through time as a way to explore all these other inner landscapes and concepts?

Parker: Yeah, that’s a good way of putting it. I’m going to remember that line for when somebody asks me. I guess, for whatever reason, since *Currents* came out, maybe it’s my life moving on, I’m thinking about the past, the future, and the present. It just kind of hits me. I’ve been having these really intoxicating feelings, like “shit where am I going to be in a year or 10 years?”

It’s something so banal as walking up to something in your house that’s covered in dust that you swear to god you only just cleaned the dust off yesterday, and you realize that it’s been like a year since you cleaned the dust off it. And you’re like, “shit, did a year just go like that?” Something so simple and meaningless as that can trigger that kind of feeling. So, it’s kind of that in combination with the kind of music I’ve been making; I’ve been getting into a lot of ‘90s house and that kind of beginning of bedroom house, and a lot

of the chords and the pads are so evocative of dreaming. I guess a lot of things coming together created the platform for *The Slow Rush*.

MC: “Posthumous Forgiveness” is really soulful, almost in an Isaac Hayes or Marvin Gaye way in the beginning. And it packs an emotional punch. Can you talk about that song?

Parker: It’s funny, I’d love to tell you that I had a vision for it from the outset. I will write some chords and it will remind me of this and I’ll just go with that. Or I’ll write a line of lyrics and it will remind me of something and I’ll go with it.

I did not start with that song being about my dad, and it did not start out having a kind of two-part thing, I sort of let the song dictate that. I reluctantly decided to write the lyrics about the idea of forgiving someone after they’re gone even though they don’t have a chance to explain themselves.

When you forgive someone who is dead, you don’t forgive them because they said sorry, it’s a one-sided thing, you just have to decide to forgive them for reasons that you console yourself with. And I was like, “oh shit I’ve gotta do it,” because I hate writing lyrics where I feel like I’m trying to make people feel sorry for me. Only

“I want to make music that is current and relevant, so I never think about my music as being something that stands the test of time.”

because I’m a naturally shy person so I don’t like to burden people with those kind of things, even though I’m an artist.

MC: I saw an interview where you talked about trying to open up more in your lyrics. Is that right?

Parker: Yeah. It’s not that I’ve decided to do it, but every time I do it, it is just a rewarding thing putting your emotions in a song, because even though you’re putting it on a thing for millions of people to listen to, it’s easier than talking about it. You know what I mean? It’s the easy way out.

And also, it’s easy because, personally, I’ve been holding on to those words and I never even talked about it. Sometimes you have to really fight for the lyrics and squeeze them out, and sometimes they just appear. They just spit out of you. Like you turn on the tap and they come out, and “Posthumous Forgiveness” was one of the songs.

MC: That type of emotional authenticity you achieved makes the music timeless, so that it transcends other trends in music styles or gear, know what I mean?

Parker: Thanks, man. It’s so interesting because, when you’re making it, you have no way of gauging that, you know? You want it to be good, but you have no idea if it’s authentic or not, you’re just doing it because you want to do it. I guess that means it’s authentic, but it’s difficult to navigate that.

Honestly, I want to make music that is current and relevant, so I never think about my music as being something that stands the test of time. I feel like that’s a quick way to back yourself into a corner, that’s a quick way to gridlock yourself into thinking about it too deeply. So, I try to only think about the music as being relevant to now and something people will enjoy now and maybe they will in the future.

I get angry when I hear people say, like, people are just singing about the same things over and over, like “oh man, songs are always about the same things, like heartbreak or falling in love.” And I’m, like, well of course they are, because those are things that are relevant to everyone all the time. It’s not like songs have to slowly evolve in complexity of emotions. It’s just up to the artist to interpret that in different ways.

MC: You’re also celebrating the 10-year anniversary of your debut album, *InnerSpeaker*. What’s it like to look back at that, do you get some high school yearbook moments?

Parker: It’s just a snapshot of who I was. I was so unsure of this new life of mine. It’s weird, because I can’t work out if I was totally brash and didn’t give a shit about anyone and just doing what I wanted or if I was desperate to be approved for whatever I was doing. I was definitely searching for meaning.

It’s funny, I was going through one of my old lyrics books, basically a scribble diary, and I was writing down the reasons to justify making an album, as if I was some kind of big commercial sellout move. I was consoling myself, like “why even make an album?” Because I was so kind of detached from society and the commercial world that making albums seemed like something you want to do to make money, or something for the record label.

Like, doing interviews was impossible. But I was also definitely a lot more tunnel vision than I am now. I didn’t know about so many things, but I was definitely brave, because I decided to record the album myself. The label asked if I wanted to get a producer, they said we got this producer or that producer, what do you want to do? And I just said I want to do it myself like I did the EP. And they said, “Okay. If you’re sure.” Which I commend myself for.

MC: There’s something to be said for the fearlessness of being a young punk and not knowing any better, but how have you avoided being cynical or jaded as you’ve found more success?

Parker: At the end of the day, selfishly, I make music for me. One of the things that drives me is the feeling of discovering something new; my own personal fulfillment. And so, with that in mind, all those other things fade. They’re secondary. And I feel like being jaded about music is defeat. That’s letting technicalities and the process and the systems of the world get you down. That’s letting them get the better of you.

So, I’m pretty determined, staunch that I will never be jaded about any scene or industry or popularity. Pop music today is what it is. You can’t blame people making it and you can’t blame people listening to it. It’s just the way it is. Either you embrace what you like about it or you let it get the better of you.

MC: Can you talk about the band, and the process of relinquishing control of everything you create by yourself in the studio to your bandmates on stage?

Go to musicconnection.com for Kevin Parker’s answer to this question and much more....



PHOTOS BY NEIL KRUG

Copyright Infringement In Plain Language



By Bobby Borg
and Michael Eames

Canadian poet, novelist, and teacher Margaret Atwood once said, "Human beings make art, that's just what we do." Atwood's statement

beautifully captures the natural inclination for self-expression, collaboration, and communication. But how well do you think the author's statement would hold up in a world where art could be legally used by everyone at his or her own discretion for free? It wouldn't. And that is exactly why there are copyright laws. Copyrights give artists just like you an incentive to create beyond just the pure pleasure of it.

But even when there are copyright laws and registration processes in place, there will be cases where people use your music without your permission, knowledge and payment (this is called infringement). Sometimes this is done out of ignorance, sometimes it is done by mistake, and sometimes it is done intentionally. Just be clear that registration does not stop stealing, it only makes it easier to sue people that do rip you off. That is why understanding the very basics about copyright infringement is extremely important. It can help you to feel more confident about the rights in your works, and it can help stop you from infringing others, too.

In any case, let's take a quick look at the definition of infringement and end with a series of famous cases.

What Is Infringement?

Section 501 of the United States Copyright Act states that copyright infringement is when someone uses your original works without your permission, knowledge, or compensation.

Rapper Vanilla Ice ripped off David Bowie and Queen's classic "Under Pressure" when he recorded and distributed his hit "Ice Ice Baby." And Led Zeppelin ripped off Willie Dixon's song "You Need Love" when the band recorded and distributed the classic "Whole Lotta Love."

The examples of copyright infringement are quite plentiful, and they occur—not just by shady criminals lurking in the dark web—but by some of your favorite and beloved artists.

Any Substantial Damage?

When you discover that someone is infringing on your rights, you must first consider what the damage really is. Of course, in principle it's wrong (how dare someone steal your art!) and it's your right to stop them from doing it. But, for any attorney or judge to take an infringement case seriously, you need to have suffered a substantial loss.

Substantial Loss is Likely

If you hear your song played in a television commercial or in a movie, or see it released by a major label and streaming into the millions on Spotify, you've probably suffered a loss of income as a result. At this point it might be helpful to speak with an attorney to discuss your options.

Substantial Loss is Unlikely

If you hear that your former bandmates recorded one of the songs you co-wrote with them and sold 20 vinyl albums in the past year or received 50 streams on Spotify, there's really very little damage other than your hurt feelings. You can hire an attorney for \$150 to \$300 (or more) to write a cease and desist letter (demanding your former band stop selling/streaming the song), but no one really gives a damn. Fight the battles that are really worth fighting.

What Do You Have to Prove?

Should you feel there's substantial damage and an infringement exists, then it just might be time to go to battle. To illustrate the various elements commonly involved in proving an infringement case, let's look at a real-life example between a local opening act and a major label band.

CASE STUDY:

Local Unknown Versus Major-Label Giant

In the early 1990s, a small, unsigned band hired an attorney to sue a successful major-label recording artist for copyright infringement (sorry, the names must remain confidential here). In the suit, the band claimed that the artist's hit song contained a chorus that was an exact replica (both melodically and lyrically) of one of their own. Here's how it all went down.

Registration: The local band showed that they had registered the published song with the Copyright Office within three months of the first publication, which was long before the major-label act had registered it.

Access: The local band was able to prove the likelihood that the artist could have stolen its composition. This is called "proving access"—

the local band had opened for the major label artist on several occasions and had newspaper clippings and testimonials from the promoter to back it up.

Substantially Similar: The local band was able to show that the major-label artist's chorus was "substantially similar" to their own. A musicologist testified and matched the notes of the two songs side-by-side on a staff.

Unique in Character: The local band (and its music experts) were able to show that its chorus was so unique in character, it undoubtedly was copied intentionally. In other words, the infringement was "willful."

Witnesses: The local band brought in a witness whose life the lyrics documented—a friend who had been in a serious car accident and almost died.

Proof of Publication: The local band exhibited newspaper clippings showing the recording for sale with mention of the song in question as the featured track.

Damage: The local band was able to show that they had suffered substantial financial loss as a result of the infringement, by showing Soundscan reports of sales attributed to the major-label artist and Billboard charts indicating the song's charting position.

Needless to say, there was substantial evidence in the local band's favor. The case was settled out of court, and the band received an undisclosed sum of money. Bam!

Sampling and Infringement

Moving into a more frequent area of copyright infringement, let's talk briefly about "samples."

Remember that samples are song snippets (either re-recorded or lifted from an existing sound recording) to enhance a musical track. A snippet that is re-recorded is typically called an "interpolation."

While there is a lot of confusion in this area, just be clear that samples require permission from, and compensation to, the copyright hold-

FAIR USE DEFENSE

Don't Try This At Home

While on the topic of samples and infringement, you should know about a case involving 2 Live Crew versus Roy Orbison, and something called fair use in copyright law.

Fair use is a defense that alleged infringing parties often use. Fair use means that small amounts of copyrighted material can be legally reproduced for purposes of critical review, parody, news reporting, teaching, etc. without getting a license and paying a fee.

Rappers 2 Live Crew composed a song "Pretty Woman" using the intro and first line of lyrics to Roy Orbison's "Oh Pretty Woman" and released it.

A lawsuit by Orbison's camp followed and the ruling shocked many. The judge felt that although 2 Live Crew's song contained parts that were significantly similar to Orbison's original, 2 Live Crew's version contained social criticism and parody of Orbison's original, and thus 2 Live Crew's version qualified as a fair use.

Just don't try this at home, folks! It's touchy stuff that could land you in a long battle.

ers of the music and/or the copyright holders of the sound recording (which may be two or more separate entities).

No, you cannot use up to four bars of music (such as a significant guitar melody or riff) or “just a few seconds” without it being a copyright infringement.

By not properly “clearing” a sample use before releasing a project, you are accepting the risk of having to either 1) clear the rights at a later date for a much higher fee/split, or 2) defend yourself in an infringement lawsuit. Plain and simple. So be careful!

Best Course of Prevention

With all of this talk about infringement and lawsuits, you may be wondering what’s the best course of protection against being infringed and against infringing others. Good question!

Against Being Infringed

The best course of protection is to do the following: work with reputable people, acknowledge in writing your contributions to co-authored songs, and register your songs prior to their publication (or within three months after the date of publication). That’s really all anyone can do!

Against Infringing Others

As for being careful not to infringe others’ rights, be mindful when sampling other people’s works—an area where infringement is most likely—and get proper clearances and permissions from the publishers (and/or master owners) prior to publication.

When buying beats, you should also make sure the beat does not include unauthorized samples—remember what happened to Lil Nas X and the song “Old Town Road?” Unbeknownst to the rapper, a beat he bought contained an uncleared sample from Trent Reznor of Nine Inch Nails. Reznor now owns a piece of the hit.

Further, should you create something original that sounds too familiar, know that it just might belong to someone else—ask your peers to identify the source before you run off and record and distribute it. Would you believe that George Harrison (yes, the mighty Beatle) was charged for “accidental infringement?” Yup, it’s true! So, next time you write something that sounds like a hit, know that it just might be a hit that already belongs to someone else.

MORE CASE STUDIES

in Copyright Infringement

To wrap up this article and ensure that you really understand infringement, let’s take a look at a few more real-life/popular examples and briefly explain what happened. Note: Many infringement cases are often solved out of court, so the terms of the settlements are unknown.

Ronnie Mack (The Chiffons) Versus George Harrison

Ronnie Mack (whose song “He’s So Fine” was recorded by The Chiffons in 1962) sued George Harrison of the Beatles (who released “My Sweet Lord” in 1972).

Mack claimed that Harrison’s verses were substantially similar to his own verses and that Harrison had access to infringing the song given the hit success of the song by The Chiffons in 1962.

While Harrison claimed that he did not have to rip anyone off because he was a Beatle capable of writing his own hits, and that he was actually inspired by a public domain hymn “Oh Happy Day,” Harrison was nonetheless found guilty of accidental infringement and required to pay approximately \$500,000, which was a lot of money back then.

Tom Petty Versus Sam Smith

Tom Petty (who wrote “I Won’t Back Down” in 1989) made a claim against singer Sam Smith (who released “Stay With Me” in 2014).

Petty felt that Smith’s verses and chorus to “Stay With Me” were substantially similar to his own song, not to mention, that Smith had access to infringing Petty’s song given its success.

Smith did not disagree. In an out-of-court settlement, Smith gave both Tom Petty and his co-writer Jeff Lynne (of ELO fame) a 12.5% share each of “Stay With Me.” Sam stated that the similarity was a “complete coincidence” and he did not hesitate to credit “I Won’t Back Down.” This is yet another example of how you can accidentally infringe someone’s song, so be careful!

Spirit Versus Led Zeppelin

A representative for the band Spirit (a group who wrote the instrumental “Taurus” in 1967) sued Led Zeppelin (who released the classic song “Stairway To Heaven” in 1971).

Spirit’s representative claimed that the opening riff to “Stairway To Heaven” was significantly similar to the main riff of “Taurus.”

While the riffs do sound identical in our opinion, Led Zeppelin’s was not found guilty by a jury in 2016 on what many believe was a technicality. You see, because the sheet music was the only deposit copy submitted for registration back in 1967 (since sounds recordings were not protected by federal law back then), the judge did not allow the jury to hear the actual sound recording of the song during the trial.

Feeling that the judge had given incorrect jury instructions, Spirit’s representative appealed and a new trial with a series of new judges was eventually ordered in 2018. Nevertheless, the result was the same. It was determined that the original judge had in fact given correct jury instructions and so Led Zeppelin remained victorious.

Spirit’s representative tried as a last ditch ef-

fort to take the case to the Supreme Court to be reviewed and potentially sent back to the courts but on Oct. 5, 2020 the highest court in the land decided they were not going to hear the case. So this long saga is over and Led Zeppelin’s claim and legacy surrounding their signature song remains intact.

Marvin Gaye Versus Robin Thicke and Pharrell Williams

The Marvin Gaye Estate (owners of “Got to Give It Up” written by Motown legend Marvin Gaye in 1977), sued Robin Thicke and Pharrell Williams (who released the song “Blurred Lines” in 2013).

The Gaye Estate claimed that “Blurred Lines” was similar in style and feel to the song “Got to Give It Up” and that—given the song’s massive success—Thicke and Williams had access to infringing it.

Thicke and Williams admitted that they were inspired by Gaye and the Motown sound, and that the song was similar in tempo and used similarly percussion and background sounds of people, but they argued that “influence” alone is not the same as copyright infringement.

Thicke and Williams argued that there were no similarities in the melodies and lyrics and that there were no samples used from the song “Got to Give It Up”.

Nevertheless, in a judgment that shocked the music community, a jury still found in favor of The Marvin Gaye Estate.

Thicke and Williams appealed the decision, not only because it set a terrible precedent for future creators who would feel fearful of being sued over “influence,” but because they felt that the judge wrongly admitted certain evidence into the trial. You see, despite the fact that the sheet music was the only deposit copy submitted for registration by Gaye (since sound recordings were not protected by federal law at the time), the judge still allowed the jury to hear the actual sound recording of the song.

All things being said, in the end The Marvin Gaye Estate still won the appeal and is now entitled to half of all the royalties to the song “Blurred Lines” moving forward. Wow.

The Rolling Stones Versus The Verve

A representative for The Rolling Stones (a band who wrote the song “The Last Time” in 1965) put the squeeze on the band The Verve (who released “Bitter Sweet Symphony” in 1997).

The Stones’ rep (Allen Klein, who was the Stone’s publisher and manager at the time) claimed that while The Verve’s record label did properly obtain a sample license for an orchestral part lifted from the Stones’ master recording of “The Last Time,” The Verve did not clear the musical composition (yes, a sample can consist of both the master and song, or just an interpolation of the song).

Being that sample licenses are completely negotiable (the authors/owners can ask for whatever they want), Klein decided that he would demand the maximum—he now wanted to publish 100% of “Bitter Sweet Symphony” through his publishing company ABKCO and to list Mick Jagger and Keith Richards as the writers of “Bitter Sweet Symphony.” The Verve, who felt they had no legal rights in the matter, received absolutely nothing. That totally sucked!

But in 2019, ABKCO worked out a deal to re-

No, you cannot use up to four bars of music (such as a significant guitar melody or riff) or “just a few seconds” without it being a copyright infringement.

turn the songwriting credits to The Verve's Richard Ashcroft so that he could finally benefit from the work he did on the song. ABKCO, however, still remains 100% publisher of the song.

Wow! So remember this kiddies, be sure to clear "all" sample rights (master and/or song) before you release your next big hit, or you could end up in a bitter sweet symphony.

Huey Lewis and the News Versus Ray Parker, Jr.

Huey Lewis (who wrote "I Want a New Drug," in 1984) sued Ray Parker, Jr. (who released "Ghostbusters" in 1984—note this song was also the theme to the popular movie *Ghostbusters*).

Lewis claimed that Parker's "Ghostbusters" was substantially similar to "I Want a New Drug" and that Parker had access to stealing the song given the hit success of Lewis' song in 1984. Furthermore, Lewis believed that Parker willfully infringed his song, given that it was Lewis who was initially asked to create the *Ghostbuster* theme—according to Lewis, the producers of the *Ghostbusters* film must have asked Parker to create something similar to the Huey Lewis sound.

While the two parties settled out of court in Lewis' favor for an undisclosed sum, Lewis was later sued by Parker when he broke a confidentiality agreement made between the two parties. Apparently Lewis discussed the case in a television interview, letting his ego get the best of him! Sometimes, ladies and gents, you just have to know when to shut your mouth!

Flame Versus Katy Perry

Christian rapper Flame (who wrote the song "Joyful Noise" in 2008) sued Katy Perry (who released the song "Dark Horse" in 2013).

Flame claimed that a repeating eight-note phrase or beat in Perry's "Dark Horse" was similar to one found in "Joyful Noise." Further, he claimed that Perry had access to stealing the phrase/beat given that "Joyful Noise" was widely distributed (with millions of YouTube and Spotify plays) and also noted that Perry got her start in the Christian music scene.

Perry fired back stating that the part (which is essentially two notes repeating four times each) was not significant or original enough, and thus was un-protectable under copyright law. She further argued that considering this as an infringement would seriously hamper the creativity of artists for years to come because it would be like taking away the musical alphabet. Finally, she claimed that she had never heard of Flame or his song "Joyful Noise" till the lawsuit.

In 2019 a jury awarded Flame with \$2.8

*You must be careful
of where—and from
whom—you purchase
your beats.*

million in damages. The verdict, however, was overturned after Perry appealed. In the new ruling, the judge found that none of the individual elements that comprised the repeating phrase in "Joyful Noise" were "independently protectable."

At the time of this writing, Flame did not appeal, but the judge did note that she would conditionally grant a new trial if he did. Be sure to look for updates on this case.

Joe Satriani Versus Coldplay

Legendary guitarist Joe Satriani (who wrote the song "If I Could Fly" in 2004) filed a lawsuit against Coldplay (who released the hit "Viva La Vida" in 2008).

Satriani felt that the verse melody of "Viva La Vida" was substantially similar to an instrumental melody found in "If I Could Fly."

Things got ugly in a war of words between them, but in the end, they settled out of court for an undisclosed sum in 2009.

One possible reason for the settlement is that Yusuf Islam (previously known as Cat Stevens) was considering filing his own infringement lawsuit against Coldplay claiming that his 1973 work "Foreigner Suite" bore a distinct resemblance to "Viva La Vida." When asked whether he was considering a lawsuit, Yusuf was quoted as saying "it depends on how well Satriani does."

Let's see how long Satriani can keep his mouth shut (take note Huey Lewis).

Trent Reznor (of Nine Inch Nails) Versus Lil Nas X

Trent Reznor (who wrote the song "34 Ghosts IV" in 2008) found himself dealing with an issue over a matter concerning Lil Nas X (who released the song "Old Town Road" in 2019).

Reznor discovered that "Old Town Road" contained a sample of a banjo from "34 Ghosts IV." Lil Nas X didn't dispute it, and in fact, it was X's manager who alerted Reznor of the matter. Apparently, X purchased the beat from a Dutch

producer who never cleared the sample rights.

Given that the song made the Billboard charts in 2019, Reznor could have totally held X over the barrel for this one, but he reportedly said, "Look, I'm fine with it. Let's just work it out."

As it stands, Reznor is now listed as both songwriter and producer on the song together with the Dutch producer YoungKio and Lil Nas X. The song ended up being a diamond certified single and topped the Billboard Hot 100 for a record breaking 19 consecutive weeks!

While this example did not turn ugly, this sets a strong example, ladies and gentlemen, of how you must be careful of where—and from whom—you purchase your beats. Be careful!

Willie Dixon Versus Led Zeppelin

Blues legend Willie Dixon (who wrote the song "Bring It on Home" released by Sonny Boy Williamson in 1966), sued rock legends Led Zeppelin (who released the song "Bring It On Home" in 1969—not kidding, same titles).

Dixon claimed that the intro and outro of Led Zeppelin's "Bring it on Home" was substantially similar to his original "Bring it on Home." Apparently Zeppelin didn't disagree. In fact, Zeppelin didn't disagree with yet another claim by Dixon that the song "Whole Lotta Love" infringed Dixon's song "You Need Love." WTF Zep!

Both cases were settled out of court. Dixon was given full songwriting credit for "Bring It On Home," and for "Whole Lotta Love," Dixon's name appears alongside Led Zeppelin.

David Bowie and Queen Versus Vanilla Ice

And finally, and perhaps the most infamous case, is one against rapper Vanilla Ice.

Queen and David Bowie (who jointly wrote "Under Pressure" in 1981) sued Vanilla Ice (who released "Ice Ice Baby" in 1989).

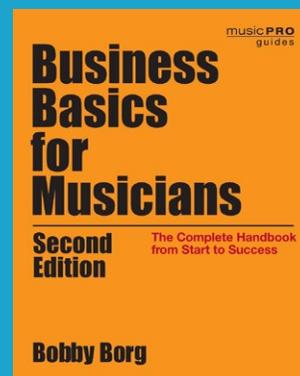
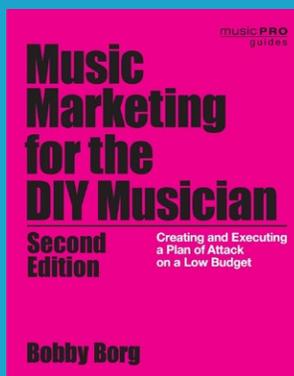
Queen and David Bowie claimed that the two-bar repeating bass line to "Under Pressure" was indeed a sample from their song and that Ice had access to stealing the part given the hit success of "Under Pressure" in 1981.

While Ice claimed rather jokingly that his song was different all because of one eighth-note he added to the end of beat four in the first measure, Ice settled out of courts for an undisclosed sum of money. Furthermore, Bowie and members of Queen all received songwriting credits on the track.

So, in closing, ladies and gents, please make every effort to respect other artists' copyrights, and hopefully other people will respect your rights too. Copyright gives people an incentive to create, and without incentive, it especially makes it hard for new artists to thrive. •

BOBBY BORG is a professor of music industry studies and an author of several music industry books including *Music Marketing For the DIY Musician* and *Business Basics for Musicians* on sale at finer book sellers. Borg can be contacted at bobbyborg.com.

MICHAEL EAMES is the owner of PEN Music Group, a music publishing company, and he is also the co-author (with Borg and 3 other co-authors) of *Five Star Music Makeover*. Eames can be reached at penmusic.com.] Borg and Eames are writing a new book titled *Intro to Music Publishing* for independent artists, coming next year.



Music Publishing Essentials

A Chat With The Harry Fox Agency

Navigating the ever-changing world of music publishing and trying to remain creative is a daunting task. With music streaming replacing both download and physical sales, there are more opportunities for artists to accrue royalties. However, with new technologies comes new obstacles for one to overcome as well as to understand how the playing field works.

Since I have survived as an artist in the music industry for over 30 years, I have had a lot of different publishing administrators, both large and small, but at the end of the day they are really just interested in their 15% cut and do very little for artists. So, years ago, I decided to self-administer my catalog and record label. This resulted in a huge clean-up of mistakes that my past administrators made. Everything from song registration corrections with PROs to back collection on royalties mispaid to other publishers that were supposed to be paid to my company.

For the purposes of this article, I thought the best way to serve artists is to go directly to The Harry Fox Agency, who I have been affiliated with for decades. The following interview is with a great ally of mine at HFA, Ashley Morey, who is a senior manager at client services.

Tarquin: For new artists, what are the most important factors they need to know about music publishing?

Ashley: If you're an artist and writing your own songs, that, by default, makes you a music publisher if you haven't signed a deal with a publishing administrator. It's important for artists who are writing their own material to educate themselves on all the different right types and income streams, so they know exactly where to look and who to contact for different types of uses. While a composition can be recorded by a variety of different artists, resulting in different master recordings, and therefore, different sound recording rightsholders, the composition itself is what's controlled by the publisher. The publisher collects royalties for the use of that composition regardless of who records it.

On the flipside, if you are an artist and are recording a song that you didn't write, it's important to keep in mind that you need a license from the publisher or publishers who control that composition in order to distribute your recording. Just because you're singing the latest single from Taylor Swift doesn't mean you own it now. I think a lot of new artists or music fans don't realize that. Yes, you control the sound recording rights if you made the recording on your own, but someone else wrote the song. You need to get a license from them in order to distribute it.

Tarquin: Can you explain what are mechanical royalties and how they are calculated?

Ashley: Mechanical royalties are the royalties earned as a result of a composition being reproduced on an audio-only (not audio-visual) physical or digital product. In the traditional sense, that means that every time a vinyl record or a CD or a cassette is sold, there is a mechanical royalty paid to the publisher

controlling each composition recorded on the product. It's also true in the digital sense for individual track or full album downloads, or, in today's most common occurrence, each stream played by a user on an interactive streaming platform such as Spotify or Apple Music. In the U.S., mechanical royalties are established and revised over time by law. For a traditional mechanical use, such as on a physical album or digital track download, the rate is 9.1 cents per unit per song. For example, let's say you co-wrote a song with someone and collect 50% of the publishing for that song. Now, another artist wants to record this song on an album and they're pressing 1,000 copies.



“Years ago, I decided to self-administer my catalog and record label.”

The mechanical royalty the artist or label is required to pay to you would be .091 (9.1 cents) x 1000 (units) x .5 (your 50% share on the song) = \$45.50. The calculations become more complicated with the streaming services, because they account for various service types and subscriber numbers which fluctuate month by month. However, HFA has a great rate calculation resource which explains the breakdown in detail and it's available publicly on our website (harryfox.com/#/rate-charts).

Tarquin: What are the differences between mechanical royalties and performance royalties?

Ashley: The key difference between mechanical and performance royalties is that mechanical royalties are the result of a distribution of a recorded piece of music, either in physical form or a digital file on your device, to the public for private use. Public performance royalties (or performance license fees) are derived from the right to perform publicly a song live, play a recording in a club, play it on the radio or on television, in a retail establishment including restaurants or streamed online. Essentially, public performances are either live performances or transmissions to places of public gatherings like bars and retail

establishments. Performance royalties are generated anywhere from a band performing songs in a venue, to the music at the grocery store so effortlessly inspiring impulse buys, to the selection of songs by your favorite DJ on the radio.

Tarquin: How have mechanicals changed from physical sales to now mostly streaming?

Ashley: In 2013, mechanical royalty income tracking focused nearly exclusively on making sure that commercial physical products releases were accounted for; tracking units sold on SoundScan and doing analysis to ensure that labels were reporting properly to HFA. In 2020, that has completely flipped. About 99% of the income tracking inquiries we receive are asking about royalties from online distributions. Everything is happening much faster and on a much more granular level and the publishing community has done a great job in stepping up and playing a proactive role in ensuring their work information is correct.

Tarquin: Does an artist still have to pay advance mechanical royalties when covering a song or does the Digital Streaming Services pay for it now?

Ashley: Generally speaking, a mechanical license is required anytime you are reproducing and distributing a copyrighted work that you do not own or control. However, many streaming services have taken on the obligation to license the content on their service rather than simply acting as a digital storefront. If you are unsure, your distributor can likely help you determine which services fall into this category, or you can contact the specific service directly.

Tarquin: What challenges will Harry Fox face with the ever-changing music industry?

Ashley: It's a groundbreaking time for mechanical licensing with the recent changes in the law leading to the formation of the Mechanical Licensing Collective. HFA will continue to provide new services to the publishing community and music industry as a whole in new and interesting ways outside of the traditional mechanical licensing box. The music industry changes quickly, and in just seven years at HFA, I've witnessed drastic changes both in the industry and copyright law. The ever present need to evolve over the years has caused me to thrive, grow, and learn more about publishing, copyright, and licensing than I could have ever imagined. It's that passion and knowledge that I believe keeps HFA relevant throughout the ever-changing industry.

BRIAN TARQUIN is the winner of multiple Emmy Awards, having established himself as a top-rate TV composer-guitarist. In 2006, SESAC honored him with the Network Television Performance Award. In addition, Tarquin has produced and composed the *Guitar Masters* series, trading licks with such guitar greats as Leslie West, Steve Morse, Billy Sheehan, Frank Gambale, Andy Timmons, Chris Poland (Megadeth) and Hal Lindes (Dire Straits). For further information, visit briantarquin.com.

Will Lady A Need a Plan B?

How to Protect Your Band's Name

Lady A is the latest in a long line of musical acts that have ended up in court over a band-name dispute. So, if you're using a band or stage name, you need to make sure it really is yours. As the Lady A case has demonstrated, it's not just major-label artists who can get caught up in costly band-name disputes; an independent act risks losing the brand they've spent years building if the name isn't properly protected and a major-label act suddenly starts using it too.

The name of your band is valuable. In fact, it may be the most valuable asset you own. It identifies your group and your unique sound. Your fans follow that name and it will grow in value with your reputation. To protect it, you must pick a unique name and ensure that you control it.

Devastating Consequences

As your band's success grows, you don't want to be forced to change your name. You don't want other bands using your name, confusing your present and future fans. And what happens if members change, or the band breaks up?

At the very beginning, when you name your band, pick an original name. I remember a popular band named Press that I heard in Ferndale, MI, in the '80s. They had a great following. Atlantic Records signed them in 1987, changed their name to Rebel Heels and released an album, *Rebel Heels*. I heard they changed their name because it conflicted with another band also named Press. They folded after that first album and I always wondered: Did the name change cost them their loyal following?

Changing your name wipes out years of positive momentum. Your fans know your name, so you don't want to reintroduce them to a new one. Years of reputation building will be lost.

Avoiding a Name Change

The first step is to pick an original name. Make a list of potential names. Do an Internet search for any bands with the same or a similar name. Band names are protected by trademark law, and anyone who adopts a confusingly similar trademark to an existing trademark is infringing. "Confusingly similar" is a complicated legal term, but basically, if consumers (fans) would likely be confused as to which band is playing, it's confusingly similar.

You don't want to be infringing. So, strike out any band names that are the same, or confusingly similar, to existing bands. When you've narrowed your list, you should have a trademark attorney do a more complete search of your preferred name to "clear" it legally. The money you spend is a worthwhile investment.

After you've cleared the name, register with the U.S. Trademark Office. Federal registration provides nationwide benefits that you can use to enforce your trademark against any infringers.

Lady Antebellum vs. Lady A

Country band Lady Antebellum recently decided to change their name to Lady A, explaining that when they first started using "Antebellum"

14 years ago, they didn't consider the pre-Civil War "associations that weigh down this word," including ties to slavery.

The band is now in a lawsuit with Anita White, a 61-year-old singer from Seattle who's been performing and recording as Lady A for decades. Who will win? The court will decide. But Ms. White would have a much stronger case if she had registered her name.



“What if members leave, or the entire band comes to an end? Who owns the name and who can continue using it?”

Planning for Change

Bands break up, members leave, tragedy strikes. So, you have to plan for change. While you're together, everything's great. But what if members leave, or the entire band comes to an end? Who owns the name and who can continue using it?

The band Journey is currently in a dispute over its name and millions in royalties. Journey co-founder Neal Schon and longtime member Jonathan Cain claim that two other band members, Ross Valory and Steve Smith, are trying to take the Journey trademark. Who owns Journey's name is confusing because of how it was handled through the years.

Tragedy can also lead to band disputes. Lynyrd Skynyrd lost Ronnie Van Zant and Steve Gaines, among other band personnel, in a 1977 plane crash. Ten years later, several of the original band members, and Ronnie's brother, Johnnie Van Zant, began touring as Lynyrd Skynyrd. The widows of Ronnie Van Zant and Steve Gaines sued for damages, and won. Interestingly, the court ruled that at least two original pre-crash members must be in the band for it to continue as Lynyrd Skynyrd.

Trademarks, Logos and Symbols

How do you avoid getting into a band name dispute? You have to plan for all possibilities. Who owns the name is one of the most important decisions you'll make. Also, who owns the related trademarks, logos and symbols. Business-savvy rock band Kiss even registered their famous face makeup with the USPTO. They're all owned by Kiss Catalog, Ltd.

The best approach is to follow a typical business model, with all intellectual property assigned to the business. Trademarks are commonly owned by a single business entity, typically a corporation. The owners then determine how they control and own those rights. Decisions are made according to the rules and regulations of the business. Disputes regarding who owns the trademark are controlled by well-defined legal standards.

Written Agreements

A contract signed by all members is another way to define who owns a band's name. But it has to anticipate all future possibilities, and great care needs to be taken in drafting the agreement. Over time, it will likely need to be amended for unanticipated events, making it not the best solution in my opinion. Getting everyone to agree on changes could be difficult, if not impossible. A corporate structure is much more flexible.

Guns N' Roses is an interesting exception. Their trademark registration lists the owners as W. Axl Rose, Saul Hudson and Michael "Duff" McKagen. So, unless there's a side agreement between these owners, use of the name would require all three to agree—a situation that's not recommended.

The Takeaway

Your band's name is important and can become your most valuable asset. So, take care choosing it and protecting it. Anticipate and plan for the unexpected—you don't want circumstances making your decisions for you. You've invested a lot in your band name, and attention to this critical detail will allow you to control its destiny, as well as your own.

WILLIAM H. HONAKER, "The IP Guy," is an intellectual property attorney at Dickinson Wright PLLC. For more than 30 years, he has been helping businesses, large and small, protect their patents, trademarks and copyrights. To book Bill to speak to your group, call 719-966-7088. Legal disclaimer: ipguy.com/disclaimer

Thriving Roots

The Americana Music Fest Goes Virtual

The Americana Music Association was born in 1999. The Association's mission "Is to advocate for the authentic voice of American Roots music around the World." Toward that end, in 2000, they hosted their first annual Americana Fest in Nashville, TN. It was created to bring together "fans and music industry professionals alike offering celebrations through panels, seminars and networking opportunities by day, and raw, intimate showcases each night." [From the Americana Music Association website, americanamusic.org.]

Previous festivals have included the Americana Awards show, which was held at the historic Ryman Auditorium and was filmed for television. There were always lots of showcase performances by up-and-coming, as well as nationally known artists.

This year, COVID-19 forced the Americana Music Association to make a difficult choice: Cancel the festival altogether or take it online and make it strictly "virtual." They chose the latter, and this year, instead of calling it the "Americana Fest," they called it, "Thriving Roots." It took place Sept. 16-18.

Why the Name Change?

Thriving Roots' executive director Jed Hilly explained that they knew it would not be possible to simply duplicate the Americana Fest online. They decided to change the name in part to make it clear that this was something different

from the Americana Fest. The Americana Fests typically lasted six days. Thriving Roots lasted three. There was no Americana Awards show this year. Mr. Hilly wanted to be clear that this was not a "festival" in the true sense of the word—although the two entities shared many of the same objectives and attractions.

Who Was There?

Thriving Roots did have participation by quite a few luminaries in Americana Music, just as the Americana Fest always had. Jackson Browne, Bonnie Raitt, Boz Scaggs, Elvin Bishop, Brandy Carlile, Mavis Staples, Keb' Mo', Taj Mahal, Roseanne Cash, Emmylou Harris, The Black Pumas and Bob Weir, to name a few. There were lots of interviews and in-depth conversations, as well as a healthy dose of performances by both famous and yet-to-be famous artists. Most were previously recorded and filmed with multiple cameras and studio quality sound. This certainly made for some good viewing and listening entertainment but lacked the spontaneity of a truly live, in-the-moment performance. There were no on camera audiences, no laughter or applause, and little patter.

Technical Challenges

Consider the scope of planning and directing nearly constant activities, often with several different things going on at the same time. Include previously produced videos and performances as well as live, real-time presentations, which must be fully interactive with a potential audience of thousands.

It was left to Americana Association board member Sarah Comardelle to find and hire an Internet tech company that was up to this challenge. Pathable was the company they chose and, amazingly, they made it all work.

Was it perfect? No—but close. There were a few minor technical glitches here and there; a microphone not working, momentary drop-outs, but these occurrences were rare and did not last long. In the end they had almost no negative impact on the overall conference.



Cost / Profit—was it worth it?

Before COVID-19, The Americana Association was doing well. Mr. Hilly told me that as of April of this year, sales were up 30% over last year. But along comes COVID and those numbers change.

Sponsorship dropped off dramatically during COVID. Some sponsors dropped out altogether. Others stayed on, but only paying half what they had previously paid.

Many who had purchased tickets to the Americana Fest demanded refunds once they heard it would be replaced by the virtual Thriving Roots conference. Others accepted a credit for next year's Americana Fest.

Hiring Pathable to handle the technical challenges was, in Jed's words, "Very expensive," but it was that, or don't do it at all.

In the final analysis, The Americana Association lost \$1.4 million over past year, but the Thriving Roots festival still made a profit. The festival made more money than it cost to put it on.

Additional Highlights

Jed Hilly told me his vision for Thriving Roots was to be "A cross between a music

conference and a Master Class." Both objectives seem to have been achieved in a live presentation by singer-songwriter Mary Gauthier and her partner, Jaimee Harris. "Accessing The Universal In Your Songs" was a live interactive session in which Ms. Gauthier performed several songs and then spoke openly about her creative process in writing the songs. She also answered questions in real time from the viewing audience. It was entertaining, inspiring and educational.

Jackson Browne interviewed Mavis Staples, and they talked about the influence of black and gospel music on their songs, and the history of protest songs, but neither of them performed at all.

Likewise, Bob Weir of The Grateful Dead was interviewed by Oteil Burbridge and they talked about the influence of music from

other cultures, (African American, the blues, etc.) and the origins of some of the Grateful Dead songs. But again, no musical performance.

This may have been a disappointment to some fans of these artists, but the interviews were interesting and informative.

There was a live listening panel wherein portions of records or demos were played. The viewing audience was encouraged to vote by clicking on a number from 1 to 10, ranging from loving the song to hating it. This was followed by real-time calculation of audience votes and some

discussion, with viewers being able to actually speak in real-time if they had a microphone.

Is this the future of conferences and festivals in the age of COVID?

Jed Hilly doesn't think so. He believes virtual conferences provide a "lane" for educational and informational purposes, but that they will not permanently replace live conferences or concerts. "The shared experience is important," he said.

Mary Gauthier echoed these sentiments. She said that online performances are better than nothing, that they provide artists and fans a way to connect musically and emotionally, but she said "there's nothing like sitting in a stadium at a Springsteen concert surrounded by people all screaming 'Born in the U.S.A' at the top of their lungs."

JOHN M is a songwriter with six albums, a documentary house-concert film and numerous videos in his catalog. He is also the author of the book, *Performance Matters*, a guide to successful live music performance, and the host, star and producer of the weekly show, *Sunday Morning Live with John M*, on Facebook Live.

Grex

Electric Ghost Parade

Geomancy Records

Producer: Karl A.D. Evangelista

The brainchild of guitarist-vocalist Karl Evangelista and keyboardist Rei Scampavia, Grex crafts a sound that defies description. With musical influences ranging from Hendrix and Pixies to Sonny Sharrock and The Beatles, they offer a lot of wiggle room for exploration. Previous releases utilized hip-hop and stark abrasive imagery. Here they paint with a multi-colored palette and put an emphasis on shape shifting various textures and moods. Tracks like "Feelin' Squiddy" mine a Grateful Dead-meets-space-rock vibe. "Transpiration" pairs free jazz with prog. "Martha" features beautiful vocalizing by Scampavia and an early King Crimson sense of style. — **Eric Harabadian**



The Neptunas

Mermaid A-Go-Go

Altered State Of Reverb

Producer: Danny Amis

The Neptunas, an all-female surf/garage combo, have resurfaced this year with their most polished release to date. Los Straitjackets' founder Danny Amis produces, and with the simple addition of mariachi horns on the first cut he manages to bring the band's instrumentals to epic soundtrack levels! Goofy and catchy fun permeates this release, and songs like "Shark Tooth Necklace" and "Mermaid A-Go-Go" will charm humanoids from ages 6 to 60. The Neptunas' covers, from The Kinks to the Super Stocks to "The Lonely Bull," are inspired and well played. Experience their serious no-holds-barred attitude of NOT being serious! — **David Arnsen**



Mandoki Soulmates

Living in the Gap & Hungarian Pictures

Purple Pyramid/Cleopatra Records

Producer: Leslie Mandoki

Leslie Mandoki is a veteran producer-arranger-composer who is affectionately described as the "Hungarian Quincy Jones." He has been putting super-groups together for his epic recordings since the early '90s. This latest double album merges the cream of jazz, rock, fusion and pop. The music centers on themes of global unity and societal change. "Old Rebels," "I'm Not Your Enemy," and "The Torch" span the gamut from mid-tempo serene to symphonic and grandiose. Guest artists include Al Dimeola, Randy Brecker, Mike Stern, David Clayton-Thomas and Ian Anderson. — **Eric Harabadian**



Rusty Eye

Dissecting Shadows

Epoche Records/Blood Blast

Producers: Baron Murtland, Mr. Rust, Miss Randall

Rusty Eye is a heavy rock trio from Hollywood who bring multiple influences into the mix for their first release since 2014, their sixth album overall, proving metal is alive and well and fueled with a purposeful vision. All of their songs tell a story or have cinematic overtones. The debut single "This is Permanent" delivers a grindcore urgency, with a catchy hook sung by drummer/co-vocalist Miss Randall. "Can't Wait to Go to Hell" is appropriately dark, but weaves in clever pop hooks and synth elements. The supernaturally charged "Hellbound Witch," "Hope Denied" and rocker "The Destroyer" highlight a superb return to form. — **Eric Harabadian**



Eels

Earth to Dora

E Works/[PIAS]

Producer: Mark Oliver Everett

As if to tempt luck, the 13th album delivered by Los Angeles indie rockers Eels wallows freely in sorrow and yearning. Lyrically, *Earth to Dora* leans toward darkness, but bandleader Mark Oliver Everett's knack for spicing beauty from sadness overshadows whatever pain he intends to express. Arrangements like swirling watercolors intermix with vocals alternately roughhewn and buttery throughout. It's enough to make one believe the singer, alternatively called E, exists purely to fill the spiritual hole left by Tom Petty's untimely death. — **Andy Kaufmann**



Carol Welsman

Dance With Me

Justin Time

Producers: Carol Welsman & Oscar Hernandez

Considering her career-long status as a true musical citizen of the world, perhaps it was only a matter of time before Canadian born, six-time Juno Award nominee Carol Welsman's fascinating, multi-cultural journey would lead to the kind of intense, dazzling immersion into all things Latin jazzy that she shares on her 13th album, *Dance With Me*. As you groove and flow along with the wide array of indigenous grooves (salsa, bolero, cha cha cha, Afro-Cuban, calypso) and danceable, percussive gems, you'll find yourself marveling at the way she's artfully adapted so many popular Latin standards into English, sung with her always stylish phrasing. — **Jonathan Widran**



The Immediate Family

Slippin' and Slidin'

Quarto Valley Records

Producer: Bruce Quarto

In the tradition of The Wrecking Crew and The Funk Brothers these guys have played with countless hit makers, like James Taylor, Linda Ronstadt, Jackson Browne, Warren Zevon, etc. Now they're out front and center with an EP that puts a spotlight on original songwriting as much as instrumental chops. The Danny Kortchmar/Waddy Wachtel title track features wicked slide and a Dylan/Stones vibe while "New York Minute" pairs a dramatic storyline with the stellar rhythms of Leland Sklar and Russ Kunkel. There's also a cool live version of "Werewolves of London." "Top of the Rock" and "Cruel Twist" round out a solid effort. — **Eric Harabadian**



Thurston Moore

By The Fire

Daydream Library Series

Producers: Eva Prinz, Paul Epworth

Sonic Youth co-founder Thurston Moore delivers a heady magnum opus here, genetically recombining and expanding his signature sounds to new heights. Almost half the compositions top the 10-minute mark, and feature oblique instrumental passages suddenly morphing into beautiful vocal sections, and vice versa. The band is tight, and a new keyboardist adds some nice textures. Moore conjures soundscapes that can bring to mind wind over sheets of ice, or travels through a subway tunnel, and the lyrics work as poetry even without the music. One of the year's best releases. — **David Arnsen**



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



Somersault Queen

Contact: somersaultqueen@gmail.com
Web: instagram.com/somersaultqueen-music
Seeking: Label, Film/TV, Distribution
Style: Rock, Pop-Rock

Somersault Queen generates a unique brand of rock, infused with psych and prog elements, that remains consistently sunny from track to track. We're taken with "In The Midst of Conversation," where the tight, precise band delivers a seven-minute song full of twists and turns. We love the instrumental bridge, though the song could be shortened. We hear an Arcade Fire influence in the melodic and retro-spacey "Lounge." "Above From Below" is another one that delivers bold, beautiful moments, though we question its 8-minute length. Nevertheless, this is a band whose multi-layered music grows on you and reveals itself after repeat listens.

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

SCORE: 8.0



Jennifair

Contact: jennifair2010@gmail.com
Web: jennifairinternational.com
Seeking: Booking, Distribution
Style: R&B, Hip-Hop

Chicago-based artist Jennifair is like a perfectly outfitted R&B swiss army knife. The childlike demeanor and appealing soprano of her voice take a classic feeling R&B track to another level, most notably on "Wanna Believe." On the other end of the knife is an absolutely killer rap flow displayed in its top form on "Living the Life." Our team quickly noted a clear comparison to Anderson .Paak due to the immense talent across the board and the ability to do multiple things within the genre. We hear a beautiful singing voice, hard delivery of raps with interesting and clever content, and a clear sense of musicality aided by the stellar production of her engineer, Drum Mage. We think Jennifair is on her way to stardom.

- Production 9
- Lyrics 9
- Music 9
- Vocals 9
- Musicianship 9

SCORE: 9.0



Anthony Lazaro

Contact: amanda@TrendPR.com
Web: anthonylazaro.com
Seeking: Film/TV, Booking
Style: Singer-Songwriter/Pop

Such a pleasant surprise when we listened to native Italian, Germany-based artist Anthony Lazaro. His accented English actually adds to the appeal of his recordings, such as "Hello," a sweet little ukulele, electric guitar & voice song that delivers maximum atmosphere, right down to the gentle hand-claps and rain effects. Lazaro's appealing, resonant voice, never straining for a note, gets the ideal amount of reverb on "The City Lights," where once again his vivid lyrics dovetail with his romantic message. We're not as stoked with "The Guest List," a cute, optimistic and danceable outing with a hook that's a wee bit corny. Nevertheless, Lazaro is a unique artist, an artful, appealing communicator.

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

SCORE: 8.4



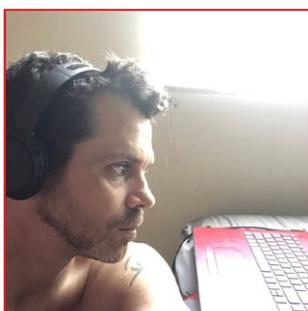
Courtney Houdini

Contact: courtneyhoudinibookinginfo@gmail.com
Web: courtneyhoudini.com
Seeking: Film/TV, Booking
Style: Hip-Hop, Rap

Rapper Courtney Houdini has undeniable potential and makes her voice heard with a smooth and gliding delivery and unrelenting cadence. The tone of that voice is made for rap and fits magnificently over hard trap beats. Where her music falters is in the production efforts. Generally, her vocal recordings are below the curve and required extra effects and reverb to enhance them to a presentable level. Another distracting effect is the constant trading of bars between Houdini's own voice and a significantly pitched down version. This may have been to compensate for the lack of perfect vocal recordings, but really takes away from the naturally appealing tone of her voice.

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

SCORE: 7.0



The Juan Solo 7

Contact: Thedentguync@gmail.com
Web: Spotify
Seeking: Label, Film/TV
Style: Alt-Rock

Raleigh, NC band the Juan Solo 7 are "a little indie, a little shoegaze, a little metal, with lots of guitar"—a very apt description. "Roller Derby" has a nice groove and epitomizes the band's attack, right down to the droney vocals, downstroked guitars and weird, grumpy-sounding element underneath it all. "The Best Part About Failure" is a polished, kinda catchy song, a positive, happy melody over hard, grungy drums. We especially dig the effects on the vocals here, as well as the jammin' guitar solo. The visceral, abrasively metallic "My Place" is powered by aggressive guitars and its unrelenting attack wore thin on us. The JS7 is a tight, powerful band whose material is not up to the level of its technical skills.

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

SCORE: 7.4



Hotboi Ty

Contact: powerseatmusicgroup@gmail.com
Web: distrokid.com/hyperfollow/hotboity/shells-in-the-wind
Seeking: Exposure, Booking, Film/TV
Style: Hip-Hop, Rap

Hotboi Ty is ready to roll onto the hip-hop scene and compete with the likes of Roddy Ricch, Calboy, and any other melodic rapper in the game. He's got a clear formula: full-bodied, sung bars over moody beats. It's a style that's massively prevalent today, and Ty has it down to a T. He's got clear vocal talent, a knack for creating a catchy vocal lick and his production is spot on. His content feels pretty unoriginal on the surface, but Ty gets massive props where they're due: in his ability to produce tracks that will hit every time. His music could see the radio tomorrow and could take the Internet by storm with the right combination of luck and clever media strategy.

- Production 8
- Lyrics 8
- Music 9
- Vocals 8
- 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.



Dudley Harris

Contact: Powderfinger Promo
Web: dudleyharrisblues.wixsite.com/website
Seeking: Label, Booking, Film/TV
Style: Blues

From his raspy-deep voice to his grooving guitar parts, longtime blues artist Dudley Harris delivers a completely authentic-sounding brand of old-school roadhouse blues. His themes are also spot-on for the genre: On "Tired Baby" he complains about his woman constantly disrespecting him, while "Love Me" is a get-down sexy come-on song, blues-style. This recording, which like the others has a live-in-studio vibe to it, features a bevy of backup singers who make their presence felt. "Cinnamon Roll"—on which the artist engages us fully with just his guitar and his voice—is another classic-sounding tune, with Harris praising a very special woman. Fans of Hooker, Wolf and Muddy will dig this artist.

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

SCORE: 7.4



Skender Beck

Contact: skenderbeck1@gmail.com
Web: soundcloud.com/skenderbeck
Seeking: Label
Style: Rock

Singer-songwriter Skender Beck is humming on all cylinders on his recordings, with really cool song concepts and an obvious ability to turn them into highly polished works. And let's not forget to point out that his backing musicians are terrific. These dudes sound totally dialed in to each song, especially the drummer, who really smacks. And while Beck's lead vocal on "Good Times" is effectively deep and mellow, it didn't prepare us for how impressive he sounds at the upper area of his range on "Stop"—so emotive—and his guitar really soars. Finally, "Gone" packs real emotion ("I can fight you no more") and makes us believe that this artist's music would enhance a film or TV soundtrack.

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

SCORE: 8.0



Wendy Moten

Contact: radioeye@aol.com
Web: wendymoten.com
Seeking: Label, Booking, Film/TV
Style: Americana Country

Sometimes a beautiful voice is all you need to get by on. In the case of Nashville based Wendy Moten, things just go sky high when the songwriting and the production are such high-caliber. Her "Till I Get It Right" is a terrific song, a twangy heartbreak ballad adorned with lush production and first-rate players. So pretty. With "Nails In My Coffin" Moten sets her words of woe to a danceable, uptempo, bluesy beat, and it works so well. By the time Vince Gill duets with her on the Linda Ronstadt classic "Faithless Love," you understand that this woman has massive vocal chops, which so far has garnered her backup gigs with the likes of Faith Hill and Mr. Gill. Sounds to us like she's ready for the spotlight.

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

SCORE: 8.6



Lecu

Contact: lecumusic@gmail.com
Web: lecumusic.co.uk
Seeking: Management, Booking, Film/TV
Style: Electronic

Edgy filmmakers looking for a scorer should check out U.K. composer, Lecu, who's working at a high level. "Symmetrical Waves" is a showcase of his gifts, a theme propelled by a really cool, driving PVC pipe kind of sound, building and building with smart transitions that include majestic swirls of synthesizers that swoop and dive. "Observing Something In Balance" is more sinuous, vibey stuff featuring a solid drop, and even some tambourine which adds a welcome texture, showing that the quirky Lecu refuses predictability. The 2019 thriller *Uncut Gems* came to mind as we listened to the edgy "The 4th Condition," where Lecu once again exhibits transitions that are interesting and unexpected.

- Production 9
- Lyrics X
- Music 9
- Vocals X
- Musicianship 9

SCORE: 9.0



Amber Lee

Contact: amberleeartist@gmail.com
Web: amber-lee-music.wixsite.com/amber-leeofficial
Seeking: Booking, Film/TV, Promotion
Style: R&B, Alt-Pop

Aussie artist Amber Lee projects a forthright, theatrical vibe as a singer, excelling on the lower end of her range on these recordings, which have an artfully spare, low-key profile. "Queens and Kings" shows Lee to be an erratic vocalist early in her career, with a high end that tends to be shrill and pitchy. Her lower range vocal is quite nice on "Doubt," but the mix causes her to be overshadowed by the song's electro/dubstep flair. "Our Little Game," shows off Lee's vocals to their best advantage, and she delivers a performance that is right in her range on this sinister-sounding song. We encourage Lee to keep working and to perhaps consider musical theater.

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

SCORE: 7.2



Justin Howl

Contact: info@justinhowl.com
Web: justinhowl.com
Seeking: Label, Booking, Film/TV
Style: Blues and Roots

We like how Chicago folk-blues artist Justin Howl incorporates humor into his work. "Things to Do" is a wonderfully weird track on which he recites a laundry list of activities. The song's harmonica groove is cool and vibey, for sure, and it truly honks on "Sweet Babe," a tune about undying love. Howl actually performs a harmonica solo here that is terrific, along with lyrics that relate a funny little tale. Then he engages us once again with "Love Triangle," telling of a determined guy who "is in love with a woman who's in love with a woman who's in love with a man." All of his recordings have a consistent living-room intimacy topped off by Howl's warm and rangey vocal presence.

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

SCORE: 7.8

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

Livestream Rockwood Music Hall New York, NY

Contact: Amanda@TrendPR.com

Web: runninglightsmusic.com

Players: Mike Squillante, lead vocals, guitar; Nick Squillante, keyboards, backing vocals; Stephen Ranellone, drums

Material: With New York City venues beginning to host livestreaming shows, performers can get out of their living rooms and showcase themselves in a more conducive setting. Complete with decent lighting and audio, alternative rockers, Running Lights, the powerhouse trio founded by the Squillante brothers, performed a full 45-minute set.

The brothers began their music career cutting their teeth on numerous covers that were well received on YouTube before deciding to forge ahead with their own material. After adding Warped Tour veteran Stephen Ranellone on drums, they were off and running (no pun intended).

The bulk of songs in the set dealt with various relationship themes, from the best side of love, to the rockier side. Riding a positive wave, the toe tapping, infectious “One And A Million,” employs the use of simile to promote their case: *On a night like this you can feel the heat / From a sunset left on a summer street / It’s a perfect moment for just us two / But I swear it’s one in a million / Take you anywhere that you want to go / If you hold my hand when the lights get low / It’s me and you and that makes two / But I swear we’re one in a million.*

In “Not In Love,” we see the less fulfilling side of a relationship: *We could be together / But we don’t want to try forever / And when you leave tomorrow I know I won’t follow and*



we’ll pretend we’re not in love.” They also covered “Mr. Brightside,” a Killers song, but with a less edgy treatment.

Musicians: Mike Squillante has all the requisite angst in his vocals to drive home his messages, along with a sizable vocal range and spot-on pitch. Nick Squillante on keyboards ably jockeys live playing with some pre-recorded tracks, while drummer Ranellone has some fierce moves and skillfully establishes each groove.

Performance: Streaming performances reside in a kind of black hole as the audience is not physically in the room. While the band

intermittently addressed the “virtual” crowd, at times they resorted to chatting among themselves along with a couple of shoutouts to fans/friends the audience wasn’t privy to. Instead, the performers should imagine that the audience is in the room and speak directly to them. Additionally, cutting one or two songs would go a long way to holding viewers’ often brief online attention span.

Summary: No doubt this is an outfit that can craft a song and effectively put it across. Considering the differences between true live and online performance will go a long way. You can hear their new single at smarturl.it/RL_OIAM. — **Ellen Woloshin**



Livestream Sugar Hill, NY

Contact: bombzrmanagement@gmail.com

Web: bombzr.com

Players: Ramon Jackson, vocals; Clayton Bryant, vocals; Rich Bomzner, sax, talkbox; Jesse Klirfeld, trumpet; Chris DeCarmine, drums; Jesse Katz, bass; Cory Gypsy Simpson, guitar; Marcio Garcia, keys

Material: It looks like Sugar Hill in New York has been hosting a socially distanced Supper Club, and this set by NYC band Bombzr was recorded on Sept. 4 (so technically we’re reviewing a

stream, as opposed to a livestream). But that’s okay—this is a brave new world and everyone’s adapting. The set is short, just the four songs, but certainly enjoyable. The sound is a very traditional take on funk and R&B with a ‘70s disco vibe. Horns and even some nifty use of a talkbox (haven’t seen that in a while). Think Kool & the Gang and Chic, with a bit of Detroit Spinners thrown in for good measure.

Musicianship: The set takes a while to warm up, in all honesty. Though to be fair, that appears to be by design. The band takes to the stage minus a frontman, and make a soft

start. By the time singer Ramon Jackson gets up for the hilariously titled “Butterscotch Baby,” they’ve found their groove and are firing. Clearly, they can all play. Sax player (and the man responsible for the talkbox) Rich Bomzner is the band leader—he has after all gifted them with their name. The rhythm section ticks along nicely, while guitarist Cory Gypsy Simpson and keys man Marcio Garcia add some nice flourishes. The horns stand out, but that’s to be expected here. Meanwhile, both of the vocalists utilized (separately)—Jackson and Clayton Bryant—have wonderfully warm and expressive voices. Bryant’s two songs—“Make Me Feel Your Moves” and “Act a Fool”—are as enjoyable as the show opener.

Performance: There’s not a lot to talk about. It’s a four song set, so there’s not much time for between-song chatter. Bomzner does introduce the band members, and tell us when a song is new—that’s about it. And this being socially distanced, it sounds like the crowd is spread thin, and the band obviously can’t get in their faces. But still, the musicians have enough charisma to carry the whole thing, and there’s never a dull moment.

Summary: A Supper Club show during these weird times is always going to be a challenge. But we heard enough from Bombzr to make us want to hear more. If nothing else, it’s great to hear a band that plays funky R&B the old school way. And let’s be honest—“Butterscotch Baby” is a great song title.

— **Brett Callwood**



Livestream Red Hook, NY

Contact: Andrew@circulinemusic.com

Web: circulinemusic.com

Players: Andrew Colyer, keyboards, vocals, percussion; Darin Brannon, drums, keyboards, percussion; Natalie Brown, vocals, percussion; William "Billy" Spillane, vocals, rhythm guitar, percussion; Alek Darson, lead guitar, percussion; Joel Simches, bass guitar, bass pedals, drums

Material: Circuline is a modern rock band that puts the emphasis on harmony, melody and good song structure. Drawing heavily from the progressive rock tradition, they jam with

the best of them. But the melodic essence of their tunes is key, and will resonate with you for some time to come. Shades of YES, ELP, The Moody Blues, early Jefferson Starship, Curved Air, Steve Hackett and many other elements factor into their unique and original sound. The theatrical sci-fi-like "Forbidden Planet," "Inception's" stratospheric arc, the jazzy "Summit" and the incredibly cinematic "Stereotypes" display the wide range of this mega-talented troupe.

Musicianship: The merging of several ingredients and disciplines creates their cauldron of creativity. Colyer is a Juilliard-

trained pianist who mans an impressive bank of keyboards. His composing, arranging skills and ability to coax a plethora of otherworldly sounds out of his instruments is jaw-dropping. The same can be said for Brown and Spillane's front line vocals. Their singular and harmonic exchanges provide a rich and exciting choral effect. Brannon's drumming intrepidly weaves through all the accents and tempo shifts providing back beat, and even stepping out front for a solo spot. Darson comes from the Hackett/DiMeola/Fripp school of guitar and, along with the versatile low end of Simches, rounds out this ensemble in a grand manner.

Performance: From September through early October 2020 the band has been promoting their new album "Circuline" with an exclusive Facebook Live "New View Virtual Tour." Via their FB site, audiences have been treated to video premieres and behind-the-scenes online chats where the band talks live about the making of the videos. These weekly installments really seemed to connect with fans as the chat room was consistently active and engaged. The video premieres showcase the band performing at various venues in the U.S. and Europe. Throughout these performances there is a true team spirit that is evident. Everyone checks their ego at the door and the result is a shared experience between the ensemble and their audience.

Summary: Circuline is a progressive rock band that seems to really connect with their fans. And, during these unprecedented times, this "New View Virtual Tour" further displays their "out of the box" resolve and approach.
— Eric Harabadian

Livestream Colorado Springs, CO

Contact: Nick Loss-Eaton Media,

nick.losseaton@gmail.com

Web: xanthealexis.com

Material: Trauma therapist by day, folk singer by night, Xanthe Alexis is all about inner healing and transcendence. Her delicate-yet-sturdy "songs about feelings," concern emotionally charged topics ranging from empathy and anxiety to love's fickle nature. One of her confessional lullabies was written in the shower after a near-death experience. Another explores the weighty issue of domestic violence. Closing out this particular set was "The Offering," the title track to her most recent full-length statement.

Musicianship: Alexis soothes souls with velvety vocalizations and stargazing lyrics. Soft and supple acoustic strumming provides comfort akin to a crackling campfire, but it's when her big notes billow forth that the Colorado transplant's talent becomes most apparent. Radio play combined with a smattering of laudatory mainstream press has materialized, leading to this moment wherein none other than SPIN magazine hosted this stream. Regrettably, they placed her on their Twitch channel, resulting in exceptionally low audience turnout.

Performance: Having set the stage with lit candelabra and a peacock feather, Alexis inhaled incense as her first act before the camera. Moments later, she was requesting people's astrological signs. Such details perfectly



illustrate her mystical personality and sound. A reminiscence regarding the ubiquitous presence of the presenter's publication throughout her youth was a touching moment. Other comments, such as the "full disclosure" that she was wearing slippers, baffled as well as amused. She may not realize it, but a self-satisfied "Hm...mm...mm..." followed every song's conclusion.

Summary: Bearing penetrating material, a charismatic voice and high-profile support,

Alexis is an indie hopeful in good standing. Yet her acoustic meditations, given their slower nature and preoccupation with seriousness, seem unlikely to burst through during these troubled times. It's ironic that her emphasis on mending souls could pose such a barrier. However, much like the "magical things" from her backyard included with each physical copy of her recordings reminds us, miracles can happen.

— Andy Kaufmann

Livestream Studio City, CA

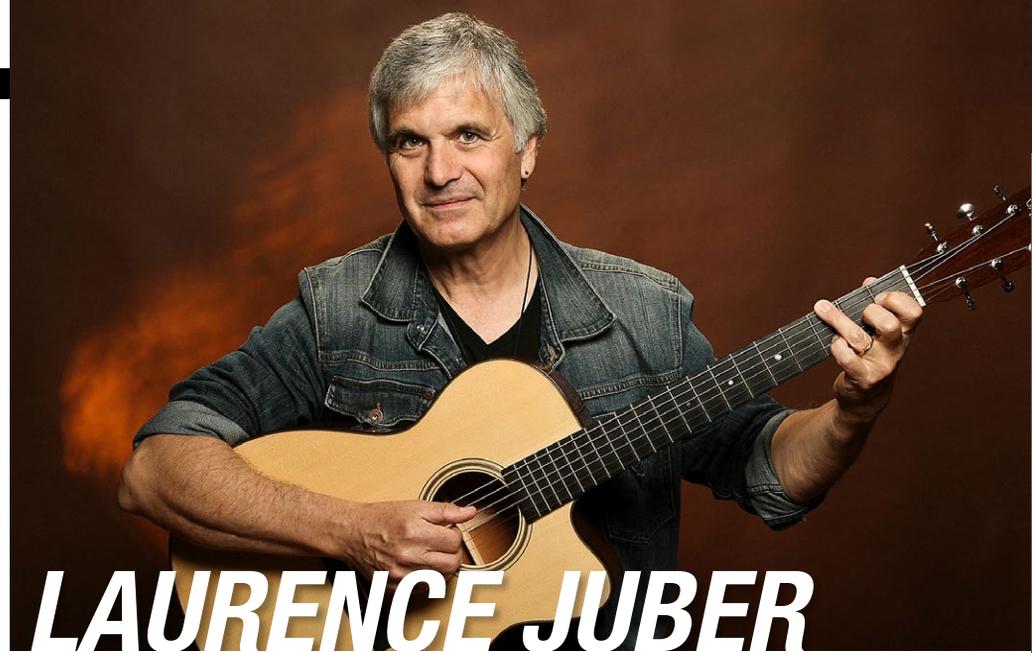
Contact: lj@laurencejuber.com

Web: laurencejuber.com

Material: Laurence Juber is a Grammy-winning guitarist-composer who boasts a resumé that includes stints with Paul McCartney's Wings, Dan Hicks & The Hot Licks, Seal and many others. His mix of material is sophisticated, eclectic and draws liberally from jazz, blues, pop, American Songbook, folk and classical music. Instrumental hymns like "Amazing Grace" and movie classics are sequenced alongside a handful of original compositions taken from his albums *LJ* and *Altered Reality*.

Musicianship: Juber is a master on the guitar. His incredible reach gives him tremendous facility with chords and single note lines. And his ability to integrate a myriad of ideas into a single arrangement is both entertaining and technically profound. He uses all facets of the acoustic guitar, from fretboard finger-tapping and bell-like harmonics to playing its body in a percussive manner. Also, his use of legato phrasing and alternate voicing maintains a sense of adventure for traditional songs as well as original material.

Performance: Juber's Facebook Live performance on 9/11 respectfully paid tribute to first responders and those who lost their lives on that fateful day, with a soul-stirring version



of "Amazing Grace." His take was appropriately reverent, but also featured some high-wire string bends and jazzy chord substitutions. A lighter tune, "Bob's Your Uncle," followed and put a spotlight on fast riffing with a mix of folk and Wes Montgomery-like filigree.

Another tune, "Silhouette," featured nuanced tonal shadings with a strong arpeggio base. The shift from darkness to lighter moods was a nice touch by Juber. Harold Arlen's "If I Only Had a Brain" from *The Wizard of Oz* was a surprise and his engaging technique on this classic was evenly matched by his winning smile.

Summary: As with many artists these days, broadcasting from studios and creative bunkers is the new reality. Hence, the virtual experience, for both artist and audience, can lose a bit of its luster. But that is not the case with Laurence Juber. Regardless of the circumstances, he is in his element. In a quiet solo setting such as this, one is able to really observe his fretboard wizardry and focus on the beauty of his playing up close and personal. And based on the comments from fervent fans in the chat room, they are good with that. — **Eric Harabadian**



Livestream Vancouver Island, BC

Contact: judikerr@judikerrpr.com

Web: hayleysales.com

Material: Kicking off the North American leg of her 2020 virtual world tour and the release of her upcoming album, *Ricochet*, Hayley Sales delivered her livestream show from her parents' blueberry farm on Vancouver Island, playing the piano she learned on as a child and singing into her vintage 1920s AEA ribbon mic (a gift from her uncle). A Judy Garland

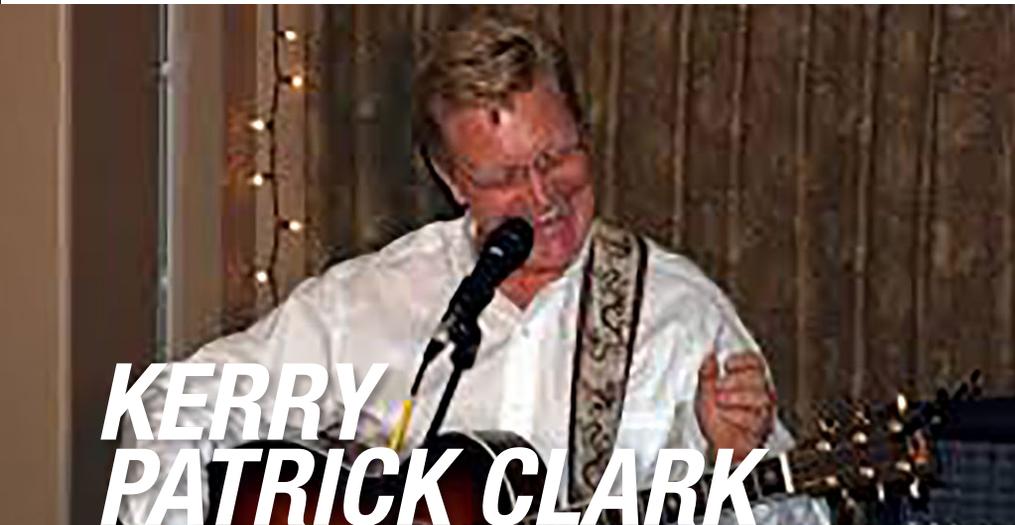
buff from a very early age, the feel of her show is similar to Norah Jones-meets-Duffy, with the vocal delivery of one of the greats. Sales' trademark retro jazz sound, gentle demeanor, and consummate professionalism came across as polished and powerful but with just enough spice to keep up the intrigue.

Musicianship: Show opener "Never Let You Go" was a perfect introduction to Sales' dreamy vibrato and captivating vocals, followed by the darker lines and taffy-pulling lyrics of "Let Me Fall Apart"—her aptly-dubbed "quarantine song."

Showing more musical diversity with her new single, "All Shook Up," Sales included some great scat moments, while sharing a more pop sound and "Get You Alone" offered the listener some upbeat, Peggy Lee-style sass. With solid piano playing and a stylistically diverse musical delivery, her performance was elevated even more by her incredible lyricism. With a great use of space throughout the show and a brilliant interplay of storyline tension and melodic delivery, Sales demonstrates a clear commitment to a perfect blend of sound and performance.

Performance: Sales covers topics ranging from love, compromise, and compassion in "Take The Morning," with its ghosted lines and powerful torch notes, to the humility and humanity of "Poor," "All This Love" and "Never Far." All three tunes combine a molasses feel with simple, heartfelt messaging and a stunning stretch of notes and melodies that create a compelling tension. "I Don't Believe" speaks to Sales' compassion and ideal vision of humanity, and "Right At The End" offers an inspiring story of tenacity, each song highlighting Sales' ability to communicate even the most vulnerable of emotions. She also shared her as yet unreleased tune, "Rearranging," co-written with Sharon Stone.

Summary: With an innate musical and storytelling ability and a willingness to unabashedly emote through her lyricism and vocal stylings, Hayley Sales delivered an animated and engaging show, demonstrating stunning vocal tone, warmth, and overall ability. Sales boasts an incredible vocal command and wraps you up in a journey of sound: a lovely escape from the worries of the world. — **Andrea Beenham**



Livestream Toledo, OH

Web: KerryPatrickClark.com
Contact: Kerry@KerryPatrickClark.com

Material: Kerry Patrick Clark is a singer-songwriter reminiscent of John Denver, Cat Stevens and Harry Chapin. The songs are super-delicious, with delightful hooks and wonderful lyrics that warm the heart like mom's apple pie. Tunes such as "Simple Man," "I Hope You Dance" and "Brighton Boulevard"

are introspective, well-written, beautiful songs that make you lick your lips to scrumptious melodies and make you think about yourself and your chosen direction in life. (They also make you think about BBQ'd chicken wings, but that's another story for another day.)

Musicianship: Clark is a superb guitar player. As his fingers fly up and down the fretboard, he sings about how to make your matrimonial relationship last forever. His vocals are compelling, as well; sometimes rough and

gritty and sometimes smooth and silky, but always hitting the right note at the right time. All the songs showcase Clark's vocals, but his voice really comes through in "In A Perfect World" as he croons about an imperfect world that really isn't so bad.

Performance: Excellent rapport with his audience, along with great storytelling, made this a very fun show to watch. Clark is extremely likable and he transcends the typical singer-songwriter persona as he gives the listener a taste of religious ting and serves it up alongside all the wonderful songs. "Chase Love" carries the audience on a religious ride that, although a bit uncomfortable at first, makes more sense as the song develops.

Summary: All the songs are great! Most are laden with juicy pieces of music, or with deep, hopeful, heart-tugging lyrics. Fun songs like "Time" and an even more fun song, "Witch Doctor," change the mood to a more playful frame of mind as Clark sets off on a sensory journey that ends up soothing the soul and healing the mind and spirit. He then changes the mood again to a more hopeful theme and then back to being "a better person" and then to a godly perspective. Kerry Patrick Clark is an artist who keeps you off balance and lands with joyful, charismatic and captivating tunes (like "I'm a Quilt") that take your breath away. Check out his latest album, *What a Show*. You will not be disappointed. — **Pierce Brochetti**

Livestream Lincoln Park, NJ

Contact: amanda@amandaroseriley.com
Web: amandaroseriley.com

Material: Amanda Rose Riley's songs are familiar, revealing a darkness behind her sweet sounding voice and guitar. There is a sadness beneath the warm songs, which makes listening a little distressing. Both chordally and melodically, they fall a little flat. The choices seem too safe for the kind of indie music Amanda seems to want to create. As such, her songs themselves become a little samey after a while. More daring melodies and some more interesting chord changes as well as some more natural sounding lyric choices would make a huge difference. Some of the indie darlings of today make use of very interesting arrangements (see Jack Stauber, WILLOW, Renee, etc.) to make otherwise simplistic songs more compelling. Riley might benefit from studying some of the musicians she hopes to embody.

Musicianship: The artist's voice sounded great during this set; she hit all of the notes she intended to hit. However, due to the material's shortcomings, her musicianship feels a little stale or basic. Each song was in the same key as well as using the same chords, which was distracting enough that the musicianship took a back seat. As mentioned above, talent and skill are great but become useless if the material isn't strong. Riley doesn't need to work on her musicianship; it doesn't need to be the focus until the songs are in the right place. Getting those pieces together will make the musicianship stand out even more.



Performance: There was more talking than was necessary in the set, which made the performance seem like Amanda suffered from a lack of confidence. It seemed rambling, or unrelated. More like she was playing a set in her bedroom than for a live set for an audience. The downtime between songs made for a sleepy sort of performance in which it was easy to lose focus and stop paying attention. This very digital year is a setback for musicians who don't enjoy being on camera, but that doesn't mean that performance quality needs

to suffer. It's still crucial to come through with energy and professionalism.

Summary: Unfortunately, there wasn't a lot of unique material in Riley's set. Going forward, her first step is definitely to figure out how to make the melodies more compelling. If the lyrics are meant to be the focal point in the song, Riley needs to do some reflection and study artists that she admires. Starting there and making the songs truly compelling will do wonders for her artistry. — **Kara Bradford**

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BUCKHORN

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

BMG CHRYSALIS

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

Additional locations:

Los Angeles

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

Nashville

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

BUZZART ENTERPRISES, INC.

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

CARAT RECORDS

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

CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING

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

CHRISTMAS & HOLIDAY MUSIC

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

CONCORD MUSIC PUBLISHING

5750 Wilshire Blvd., Suite 450
Los Angeles, CA 90036
310-385-4455
Web: concord.com/music-publishing
How to Submit: no unsolicited material
Other locations in Nashville, New York, Miami, London, Berlin

COPPERFIELD MUSIC

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

CORNELIUS COMPANY, THE

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

CURB GROUP, THE

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

DEEP WELL RECORDS

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

DEFEND MUSIC, INC.

1667 N Main Street
Los Angeles, CA 90012
323-305-7315
Email: info@defendmusic.com
Web: defendmusic.com
Styles: all styles
Published: songs recorded by Sharon Jones & the Dap Kings, Kaskade, Robert Glasper Experiment, Eli Paperboy Reed

DELICIOUS VINYL

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

DEL ORO MUSIC PUBLISHING

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

DIMENSIONS GATE (BMI)

Cleopatra Records
11041 Santa Monica Blvd., Ste. 703
Los Angeles, CA 90025
310-477-4000
Web: cleopatrarrecords.com, www.facebook.com/CleopatraRecords/
Contact: Brian Perera
Published: Cleopatra Records artists only
How to Submit: no unsolicited material

DON WILLIAMS MUSIC GROUP, INC.

4960 Palomar Dr.
Tarzana, CA 91356
818-342-2564
Email: info@dwmg.com
Web: dwmg.com
How to Submit: no unsolicited material

DRAKE MUSIC GROUP

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

EARWIG MUSIC COMPANY, INC.

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

ECS PUBLISHING

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

EMI CMG MUSIC

P.O. Box 5085
Brentwood, TN 37024
615-371-4400
Email: licensing@capitolcmgpublishing.com
Web: emicmgpublishing.com
Styles: CCM worship, gospel
How to Submit: no unsolicited material

EMI MUSIC PUBLISHING

(see SonyATV)

ESPY TEXAS LLC - BOB-A-LEW MUSIC

P.O. Box 22257

Sarasota, FL 34276
512-308-1593
Email: info@espymusic.com
Web: espymusic.com
Contact: Ronda Espy, Kim Espy
Styles: pop, country, blues, alternative
How to Submit: no unsolicited material

FIRST ACCESS ENTERTAINMENT
Los Angeles, CA 90048
Email: LA@firstaccessent.com
Web: firstaccessent.com
Styles: pop, R&B, dance, hip-hop, EDM, soul, reggae, blues, rock
Clients: Rita Ora, Zayn, The Invisible Men, Winnie Harlow, Nicola Roberts, Travis Mills, Kara Marni, JHart, Algee Smith, Soleima, Conor Maynard, Team Salut, India Gants, Kwamie Liv, Elle Goulding, Thank You X, Naatons, Bebe Rexha, Madison Beer, Leon Else, Leon Babe
How to Submit: no unsolicited material

Additional locations:

New York
Email: ny@firstaccessent.com

London
Email: london@firstaccessent.com

FIRSTCOM MUSIC
2110 Colorado Ave., Ste. 110
Santa Monica, CA 90404
310-865-4477
Email: info@firstcom.com
Web: firstcom.com/en-us

How to Submit: Call before submitting material

Additional locations:

Dallas
14860 Montfort Drive, Suite 260
Dallas, TX 75254
800-858-8880

New York
1755 Broadway, #6
New York, NY 10019
212-333-1330

FOUR JAYS MUSIC
421 E. 6th Street, Suite 501B
Los Angeles, CA 900134
213-236-9222
Email: info@harrywarrenent.com
Web: fourjaysmusic.com
Styles: standards, film music all styles (except country 1926-1960)
How to Submit: no unsolicited material

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

FUNZALO PUBLISHING
P.O. Box 571567
Tarzana, CA 91357
818-578-8599
Email: funzalorecords@gmail.com
Web: funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CDs

GAMBLE-HUFF MUSIC
Philadelphia International Music
P.O. Box 128
Darby, PA 19023
610-583-8767
Email: chuckgambles@gamble-huffmusic.com
Web: gamble-huffmusic.com
Contact: Chuck Gamble
Styles: R&B, jazz, soul
How to Submit: no unsolicited material

GENE ATRY MUSIC GROUP, THE
WARNER CHAPPELL MUSIC
(Golden West Melodies, Gene Atry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Atry Music Company)
777 Santa Fe Ave.
Los Angeles, CA 90021
310-441-8600
Web: geneatry.com
Published: Vintage music catalog

WORDS WEST LLC
GENERATION MUSIC, INC.
P.O. Box 15187

Beverly Hills, CA 90209
323-966-4433
Contact: tony@wordswest.com, info@wordswest.com
Web: wordswest.com
Contact: Tony Gimbel, Managing Member
Words West LLC/Tony Gimbel, President
Generation Music, Inc.;
Styles: all styles
How to Submit: no unsolicited material

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

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

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

Additional location:

Headquarters - Oslo
PB 2050, Vika
0125 OSLO Norway
+47-2242-0112

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

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

HARMONIOUS MUSIC
5062 Lankershim Bl. #174
N. Hollywood, CA 91601
818-505-9537
Email: jay@2activate.com
Contact: Madeleine Smith, Jay Arthur
Styles: urban, pop, club, rock, country and children's
How to Submit: soundcloud links, easy to stream & listen (nothing to download), unsolicited material accepted

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

HEARYOU GLOBAL PUBLISHING
PO Box 97
Troy, KS 66087
800-756-6714
Email: info@hearyoumusic.com
Web: hearyoumusic.com
Styles: All Styles
Published: Songs recorded by: Vanderberg, Jett Blakk, Long In The Tooth, Thought Penny, Through The Silence
How to Submit: email Christine.cochran@hearyoumusic.com (accepts unsolicited material)

INTERNATIONAL MUSIC COMPANY
35 W 45th Street, 2nd Floor
New York, NY 10036
212-391-4200
Email: info@internationalmusicco.com

Web: internationalmusicco.com
Contact: Marco Berrocal
Styles: publishes classical sheet music
How to Submit: no unsolicited material

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

JAMBO STUDIOS/RHYTHM ADDICTION/
SURROUND SOUND SONGS
17412 Ventura Blvd. #1251
Encino, CA 91316
818-227-9669
Email: jambomail@aol.com
Web: michaeljaysongs.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

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

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

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

LIPSERVICE MUSIC PUBLISHING
19 Prospect Park W., Ste. 14B
Brooklyn, NY 11215
718-989-1181
Email: jlipsius@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

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

MAKIN' MUSIC
3002 Blakemore Ave.
Nashville, TN 37212
615-479-7917, 760-267-3832
Web: makinmusiconline.com
Styles: country
How to Submit: no unsolicited material

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

MEMORY LAND MUSIC GROUP
434 West 33rd St.
New York, NY 10001
212-460-8677
Email: info@memorylanemusicgroup.com
Web: memorylanemusicgroup.com
Contact: Mark Spier, Pres., CEO
Styles: standards, novelties
How to Submit: no unsolicited material

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

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

MOJO MUSIC MEDIA
437 E. Iris Dr.
Nashville, TN 37204
615-255-9837
Email: butch@mojomusicandmedia.com
Web: mojomusicandmedia.com
Contact: Butch Baker
Styles: all styles
How to Submit: no unsolicited material

Additional locations:

Los Angeles
2355 Westwood Blvd., #1245
Los Angeles, CA 90025
310-213-6109
Contact: Nobu Yamamoto
Email: Nobu@mojomusicandmedia.com

New York
3000 Marcus Avenue, Suite 1W5
Lake Success, NY 11042
516-488-8400
Contact: Mark Fried
Email: mark@mojomusicandmedia.com

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

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

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

MPL MUSIC PUBLISHING
41 W. 54th St.
New York, NY 10019
Web: mpcommunications.com
Styles: all styles
How to Submit: no unsolicited material

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

MUSIC ROOM PUBLISHING GROUP, THE (ASCAP) / MRP MUSIC (BMI)
525 S. Francisca Ave.
Redondo Beach, CA 90277
310-503-1198
Email: mrp@aol.com, johnny@johnnyreed.com
Web: musicroomonline.com, musicroom.us, hollywood2you.tv
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

MUSIC SALES CORPORATION
180 Madison Ave.
New York, NY 10016

212-254-2100
Email: elisa.jacobs@music-sales.com
Web: music-sales-film-tv.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

Additional location:

Santa Monica
 1247 6th St.
 Santa Monica, CA 90401
 310-393-9925

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

NORTH STAR MEDIA
 3765 Wade St.
 Los Angeles, CA 90066
 818-766-2100, 818-766-2678
Email: pblair@northstarmedia.com
Web: northstarmedia.com
How to Submit: unsolicited material accepted

Additional location:

Michigan
 40900 Woodward Ave., Ste. 350
 Bloomfield Hills, MI 48304
 818-766-2100

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

ONLY NEW AGE MUSC (BMI) / LUCID DREAMS (ASCAP)
 8033 Sunset Blvd., Ste. 472
 Los Angeles, CA 90046
 323-851-3355
Email: info@newagemusic.com
 suzanne@suzannedoucet.com
Web: newagemusic.com
Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

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

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

Additional locations:

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

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

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

New York
 152 West 57th Street
 New York, NY 10107
Email: newyork@peermusic.com

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

PRIMARY WAVE MUSIC PUBLISHING
 116 E. 16th St., 9th Fl.
 New York, NY 10003
 212-661-6990 Fax 212-661-8890

Email: info@primarywavemusic.com
Web: primarywave.com
Styles: rock, pop
Additional location:

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

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

QUINCY JONES MUSIC PUBLISHING
 6671 Sunset Blvd., Ste. 1574A
 Los Angeles, CA 90028
Web: facebook.com/QuincyJones, quincy-jones.com
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

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

REAL CURES MUSIC
 11900 Metric Blvd., #J-195
 Austin, TX 78758
 512-532-6157
Email: realcures@yahoo.com
Web: realcures.net
Contact: David Lear
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk
How to Submit: unsolicited materials accepted via U.S. Mail / Email / MP3 etc

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

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

RALEIGH MUSIC PUBLISHING
 1411 Broadway, 4th Floor
 New York, NY 10018
 212-804-8181
Email: info@raleighmusicgroup.com
Web: raleighmusicgroup.com
Contact: Peter Raleigh, Steve Storch
All Styles: Heritage Catalog Admin, Pop, Hip Hop, R&B, Rock, Alternative, One Stops
Notes: Elvis Presley, George Gershwin, Anthony Newley, America, P!nk, Muhammad Ali, Lords of the Underground, ISLAND, Lost Frequencies, Taylor Dayne, Randy Edelman

ROBBINS ENTERTAINMENT
 35 Worth St., 4th Fl.
 New York, NY 10013
 212-675-4321
Email: info@robbinsent.com
Web: robbinsent.com
Styles: dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

ROGERS & HAMMERSTEIN
 229 W. 28th St., 11th Fl.
 New York, NY 10001
 212-541-6600 Fax
Email: info@concordtheatricals.com
Web: concordtheatricals.com/music-publishing
Styles: show tunes, concert, pop
How to Submit: No unsolicited material

RONDOR MUSIC INT'L, INC.
 See Universal Music Publishing Group
 2440 Sepulveda Blvd., #119

Los Angeles, CA 90064
 310-865-0770
Email: rondorla@umusic.com
Web: mpa.org/music-publisher/rondor-music-international-inc/
Styles: all styles
Published: the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Will Jennings, Garbage, Jurassic 5, Shep Crawford and Steven Van Bandit
How to Submit: no unsolicited material

ROUND HILL MUSIC
 1802 Grand Ave.
 Nashville, TN 37212
 615-292-5100
Web: roundhillmusic.com
How to Submit: no unsolicited material
Additional locations:

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

Santa Monica
 1411 5th Ave, Suite 305
 Santa Monica, CA 90401
 310-428-0859

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

Additional location:

Studio City
 12711 Ventura Blvd., #217
 Studio City, CA 91604
 818-862-0775

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

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.
 254 W. 31st St., 15th Fl.
 New York, NY 10001
 212-461-6940, 212-461-6941
Email: ny@schott-music.com
Web: schott-music.com/about/worldwide/new_york
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC
 130 W. 28th St., 2nd Fl.
 New York, NY 10001
 212-741-1175
Web: secondfloormusic.com,
 jazzleadsheets.com
Styles: Jazz
How to Submit: call or email first

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 United Kingdom
 +44 75 49 57 7919
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Styles: All Styles
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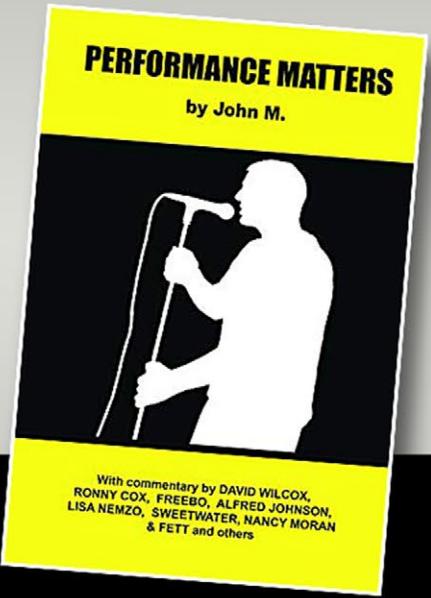


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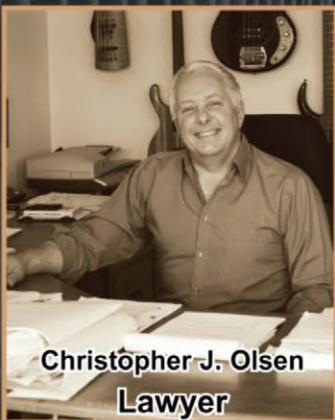
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What's the Multiple?

— How Much is Your Music Catalog Really Worth?

Tour cancellations due to the global pandemic have been a gut punch to the music industry this year. Artists who depend on income from live shows are hurting. At the same time, however, record high valuations are being reported in the sale of music catalogs.

Songwriting catalogs, especially those with established hits and tracks with a history of generating royalty revenue, are becoming increasingly coveted by specialty investors looking for new categories of income-producing assets in lieu of broader public markets such as stocks and other securities.

Creatives like Richie Sambora, Timbaland, Mark Ronson and numerous others, like legendary hitmaker Barry Manilow, have been involved in recent catalog deals. It's little wonder that many royalty holders, including songwriters, producers and publishers, are trying to assess the worth of their catalogs and determine whether the time is right to sell or perhaps finance their copyright assets with a royalty advance, an option that allows the rights holder to retain copyright ownership and access funding without relinquishing all future royalties in perpetuity.

Meanwhile, the commercial marketplace for music is rapidly changing. Without an understanding of these changes, catalogs are at significant risk of being undervalued. Knowing the true value of music royalties is imperative for artists to avoid being short-changed—knowing not only the current value of a catalog, but the lifetime value. In other words, what is the multiple?

The term “multiple” refers to the value of an asset over time and is commonly used for assessing the valuation of catalogs. For example, if an artist has a consistent royalty stream of \$100,000 per year on a particular catalog, a “6 multiple” would price that catalog at \$600,000, yielding the seller six years’ worth of projected income in exchange for the rights. The new owner now collects the royalties, and in some cases, holds the rights to license and distribute the music.

There are important factors impacting how multiples are determined that all artists should understand. Digital downloads and on-demand streaming services are now the dominant retail channel and royalty generators for popular music. As the footprint of technology expands exponentially around the world, streaming royalties, and catalog multiples, are also growing.

At the same time, the government-mandated Copyright Royalty Board (CRB) is overseeing an annual rate increase for mechanical streaming royalties paid by online music services. These platforms used to pay songwriters and publishers a “headline royalty rate” of 10.5% of their annual U.S. streaming revenues, covering both mechanical and performance royalties. In 2018, the CRB decreed that this rate would rise by around 1% annually, up to 15.1% in 2022, representing a 44% increase over five years.

Spotify, Amazon, YouTube and Pandora are appealing the royalty rate increase, and in early August, the D.C. District Court of Appeals sent the arguments back to the three-judge CRB panel to work through

additional details of the complex policy. While concessions to the online music platforms may be made in some areas of the final arbitrated decision, it is generally expected that the 44% increase in streaming mechanical royalties will remain in place. Anyone calculating the future value of catalog royalties should closely monitor these policy changes and the corresponding increases in streaming rates.

In addition, the U.S. Copyright Office created a new entity, the Mechanical Licensing Collective (MLC), which will initiate significant changes in the collection and payment of royalties to artists beginning Jan. 1, 2021. Not only will the MLC identify and pay songwriters and publishers when their compositions are streamed, it will also research

and pay out any earned but unclaimed money. This represents a significant benefit to creatives that will impact the value of catalogs and songs.

Even with the help of the MLC, it is critical for music creatives to be aware of, and register for, all of the different categories of royalties and licensing fees they may be eligible to receive. Royalties are distributed through a complex network of entities via individual contracts between artists, collaborators and distribution services. Historically, the intricacy of this system has prevented the full range of royalties from reaching their rightful owners. Many of these largely unknown revenue streams are outlined in the guide *50 Income Streams Music Creatives Should Know About*.

The growth of streaming, rising rates and new ways of collecting royalties signal a more profitable future for creatives, as long as songs and catalogs are properly registered. Without a thorough understanding of how these factors impact future valuations, any multiple offered

today may be misleading and underpriced. For example, if the catalog currently earning an average of \$100,000 annually is priced at a 15x multiple of \$1.5 million, but future earnings are not fully considered, the multiple being offered is actually lower. If future revenue growth means the average annual income will be closer to \$150,000 per year, that \$1.5 million price represents a 10 multiple, not 15. A 15 multiple would be priced at \$2.25 million—a considerable difference.

Despite the unprecedented situation that artists are currently facing, the outlook for music royalties is positive, and there is a robust market for recording and publishing copyrights. Some artists are reluctant to part with their catalogs, whether for personal, creative or financial reasons. Whether an artist decides to sell or opts instead for an alternative funding solution such as a royalty advance, they should carefully consider the projected future value of their assets. Knowing the true multiple is the key to determining fair market value for creative works.



“It is critical for music creatives to be aware of, and register for, all of the different categories of royalties and licensing fees they may be eligible to receive.”

ALEX HEICHE, a frequent speaker on music royalties, licensing and copyrights, is the founder and CEO of Sound Royalties, a next-generation financial services company helping creatives obtain funding without putting copyrights at risk.

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