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to Overcome  
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+ Ricky Reed  
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+ UNSIGNED  
LIVESTREAM REVIEWS!

## The Flaming Lips

Vol. 44 • September 2020 • \$3.95/\$4.95 Canada





# SansAmp™

## PSA 2.0

**for Guitar, Bass, Vocals,  
Horns, Drums, Keyboards,  
you name it.**

# TECH 21

**Analog Brilliance<sup>SM</sup>**

[tech21nyc.com](http://tech21nyc.com)



**Originally introduced in 1993, the SansAmp PSA rackmount quickly became a studio staple. It's been used on thousands of major releases, worldwide tours and film soundtracks for multiple stage and studio applications and instruments.**

We thought it was time to change things up a bit and streamline its architecture into a compact, easily portable pedal. The SansAmp PSA 2.0 offers the same 100% analog circuitry for punchy, responsive, organic sounds that brings out the best in any instrument. Only the programming and memory sections are digital. It also offers the same operational simplicity, essential functionality and dizzying versatility of its predecessor.

With 128 memory locations, storing and recalling programs is simple. You turn the knobs and hit Save. Being all-analog, there is zero latency when you switch between programs.

The SansAmp PSA 2.0 provides the flexibility to find almost any conceivable personality within the vintage and modern guitar and bass amplifier sound spectrums, as well as an assortment of revered stomptboxes.

### **SansAmp PSA 2.0 Features:**

- 100% analog signal path; digital programmability
- Performance Mode to instantly access 3 most often used presets
- Buzz, Punch, Crunch and Drive for tons of tonal options
- Gain for different flavors of overdrive
- Dual band active EQ, cut or boost  $\pm 18$ dB
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- MIDI capability
- 1/4-inch 1megOhm input
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- Speaker simulation defeat switch
- Rugged, all-metal housing
- Measures 7.75"l x 2.5"w x 1.25"h
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- Utilizes included 9V DC Universal Power Supply, Model #DC9. Includes interchangeable international prong assemblies for EU, UK, Australia/New Zealand for use anywhere in the world.





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**Vocalstrip 2 & Drumstrip**

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Two independent headphone outputs

#WhatWillYouCreate

# Solid State Logic

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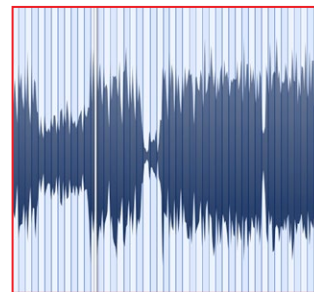
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## The Flaming Lips

In *Music Connection's* exclusive interview with Wayne Coyne, the Lips' frontman discusses how the legendarily imaginative band approached and completed *American Head*, its 21st album.

By Andy Kaufmann

Photos: George Salisbury



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DJ/ Producer **GEM** has just launched a heart centric music concept via her **YouTube** channel.

A selection of **SONIC TONICS**; a form of medical mixes that blend electro tracks with wellness frequencies. The channel aims to provide a place where the listener can experience only positive inputs, entraining their minds to magnetize success, love, and well-being towards them. The new station is complete with gorgeous animations for drifting into relaxation.



The newest **Sonic Tonic** for the **GEM** channel is titled **Letting Go** and is aimed to rid the listener of toxic thoughts.

The song takes the audience on the journey of a girl standing in front of a vortex. You're encouraged to let go of all that is not meant for you.

A calming message during these times.

We predict a cult following for this spiritual styled music channel.





ParSonics  
STUDIO



## The Alan Parsons Studio Magic Make it Yours

A reflection of Alan's immersive style, ParSonics studio is situated atop his secluded Tres Vientos Ranch in the hills above Santa Barbara. This state-of-the-art studio is now available to you, for your projects.



ParSonics.com

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# Great Films Need Great Music

## Great Music Needs Professional Musicians



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# PARSONICS STUDIO

parsonics.com

**Legendary Résumé, Groundbreaking Studio:** With the launch of his ParSonics Studio, situated atop his secluded Tres Vientos Ranch in the hills above Santa Barbara, Alan Parsons is still a behind-the-boards visionary to be reckoned with decades after his legendary engineering work with The Beatles (*Abbey Road*, *Let It Be*) Pink Floyd (*Dark Side of the Moon*), Wings and The Hollies, producing hit albums for Ambrosia and Al Stewart and scoring hits with his group The Alan Parsons Project (including “Time,” “Games People Play” and the Top 5 single “Eye in the Sky”). After working for years in a modest in-home studio setup, he got the urge to record new music “the old way, with a full band interacting with one another”—and worked with designer Jared Stansill to extend and convert a shed building on the property into a larger, state-of-the-art facility. In 2019, the year he won his first Grammy (after 12 previous nominations) for Best Immersive Audio Album *Eye in the Sky* (35th Anniversary Edition), he did more touring than ever before throughout the U.S. and Europe after the release of *The Secret*, which featured guest appearances from Jason Mraz, Lou Gramm and Steve Hackett. With the pandemic keeping him off the road, Parsons—in addition to working on his own projects—is now making his immersive studio magic available to the public for the first time.

**ParSonics’ Secret Weapon:** Parsons has eternal praise for his 32 channel Neve 5088, which he dubs “a most wonderful sounding machine,” but beyond the state-of-the-art gear, stunning acoustics and the wealth of experience the producer brings to each project, ParSonics has a powerful secret weapon in engineer and Pro Tools master Noah Bruskin. Bruskin is a onetime MI student who rose from an internship at Santa Barbara’s Playback Recording Studio to become head engineer, working with everyone from Olivia Newton-John and John Farnham to Pink, Protoje for Rebelution’s Grammy nominated album *Falling Into Place*—in addition to post-production work (for Oprah Winfrey, Rob Lowe, Kevin Costner, et al) and projects with Apple, HBO, Skywalker Sound and other prominent companies.



**A Quote from Parsons:** “Noah was there every step of the way during construction, and was very influential on the way we wired it and the provisions we made for mic panels and outboard gear. As an engineer, he’s as capable of conducting a session as I am, and is a whiz at Pro Tools. The wonderful thing about an analog console is that in the early stages of recording, we can talk about mics and musicians and go back to the way I was trained at Abbey Road, using my technique and ears to balance the sound. Then Noah works his digital magic, getting all the levels right and fixing anything, including vocals, that have been compromised.”

**Studio Specs:** ParSonics offers a quiet, isolated location with stunning 360-degree views with a full kitchen and relaxation area, guest apartment and “a slightly less salubrious Airstream trailer.” In addition to the classic Neve console, the control room offers 5.1 monitoring through B&W 802 Loudspeakers and a selection of microphones collected by Parsons throughout his career, including a Neumann U47 FET (Field-Effect Transistor), several other Neumann mics, British Coles 4038 ribbon mics and the Neve RNR1 ribbon mic, a gift to Alan from Rupert Neve. Joining the vintage and contemporary, he also has mics from Mikték and Rode plus access to the original speakers used on *Dark Side of the Moon*.

Contact ParSonics, +1 805 272 0159

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## Erica Atkins

*Executive Director*

Bloomington School of Music

**Erica Atkins** has been appointed **Executive Director** of the **Bloomington School of Music (BSM)**, effective on Sept. 8. After spending five years at the arts education non-profit Opening Act, most recently serving as Deputy Director, Erica will bring 15 years of arts education experience to BSM, including work at the New Victory Theater, Levine Music and the YMCA. "The Board and I are thrilled to announce Erica's appointment," said Ken Michaels, BSM Board President. "We know Erica's specialized experience and networks will be a great resource for us in these uncertain times and look forward to welcoming her into our community." Contact michelle@michelletabnickpr.com for more.



## George McIntyre

*Chief Technology Officer*

Surround

**Surround** has announced **George McIntyre** as the company's new **Chief Technology Officer**. McIntyre brings decades of experience, including in digital media and blockchain, leading teams at companies like Microsoft, Oracle and IBM. McIntyre has been developing software for over 35 years for leading software companies and collaborated with top academic institutions, thanks to projects at Stanford and MIT. He has also worked to develop new digital media codecs and formats. Accustomed to managing 100+ engineers and multi-million dollar budgets, he is no stranger to the executive table. For more information, contact zynep@rockpaperscissors.biz.



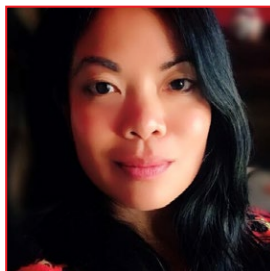
## Jamie Dominguez

*Regional Director of Business Development and*

*Artist Relations*

Sound Royalties

**Sound Royalties** has hired **Jamie Dominguez** as one of its new **Regional Directors of Business Development and Artist Relations**. Dominguez is a former Senior Director of Creative Services for SESAC, a Performing Rights Organization, where she worked since 2001. Among her many professional affiliations, Dominguez has served on the Library of Congress Preservation Board as well as the Songwriters Hall of Fame Special Projects Committees, and is also an active member of the Board of Governors of the Recording Academy, representing the New York Chapters. For more information contact aportunlock@soundroyalties.com.



## Cappriccio "Capp" Scates

*Regional Director of Business Development and*

*Artist Relations*

Sound Royalties

**Cappriccio "Capp" Scates** is **Sound Royalties'** second hire as **Regional Director of Business Development and Artist Relations**. Scates is a veteran record industry executive who recently served as President/CEO at Mytrell Records. He is a former Senior Director of Writer/Publisher Relations in SESAC's Atlanta office. Scates began his career with Sony Music, Death Row Records, Tommy Boy Records, UMG, and Atlantic, promoting the careers of Boyz II Men, Bone Thugs-n-Harmony and Alicia Keys. He previously served as Director of Operations for PM Music Group. Contact aportunlock@soundroyalties.com for more.

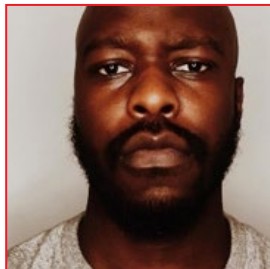


## Egomeli Hormeku

*SVP/Creative Director*

Def Jam Recordings

**Egomeli Hormeku** was recently appointed **Senior Vice President and Creative Director of Def Jam Recordings**. Hormeku is an experienced and innovative brand and content strategist who served as CEO of the company he founded in 2015, Magic Creative Agency, while working with Nike as Digital Strategist/Lead Social Community Manager. He later spent a year as Senior Producer of Content Development at Columbia Records. In his new role, Hormeku will provide creative oversight in content creation, digital and social strategies, and brand identity and partnerships. For more information contact Gabe Tesoriero, G.T@umusic.com.



## Shonda Grant

*Chief People and Culture Officer*

The Recording Academy

**The Recording Academy** recently announced the promotion of **Shonda Grant** to **Chief People and Culture Officer**. With more than 19 years of HR experience, Grant played an integral role in hiring the Academy's first Chief Diversity and Inclusion Officer and MusiCares' new Executive Director. In her new position she will be responsible for developing and expanding the organization's people strategy and managing all employee initiatives. She will oversee all HR functions for the Recording Academy, Latin Recording Academy, MusiCares, GRAMMY Museum and the Latin GRAMMY Cultural Foundation. For more info, contact lourdes.lopez@recordingacademy.com.

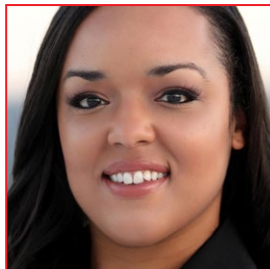


## Laura Carter

*SVP, Head of Urban Marketing*

Interscope Records

**Interscope Records** has promoted **Laura Carter** to the position of **Senior Vice President, Head of Urban Marketing**. As the voice and leader for the marketing team, Carter takes the marketing reins of a department that is experiencing phenomenal success. Previously she worked closely with J. Cole, Dreamville and its deep roster of artists on their *Revenge of the Dreamers* franchise, as well as Mustard's 10 Summers label with its successes from Mustard and R&B superstar Ella Mai, along with newcomer Ryan Trey whose first release on the #JUSTAREGULARDAY label. For more information, contact jv@spinlab.net or cara.donnato@umusic.com.



## Keith "Keefa" Parker

*Vice President, A&R*

Atlantic Records

**Atlantic Records** has named **Keith "Keefa" Parker** **Vice President of A&R**. Parker most recently served as an executive producer on Roddy Ricch's breakthrough album, *Please Excuse Me for Being Antisocial*. The late Nipsey Huddle, who credited Keita Roc as being very influential in the early part of his career, took Parker under his wing, introducing him to Atlantic's Dallas Martin, who gave him an internship in 2018. Parker, in turn, played a key role in bringing Roddy Ricch to the attention of Nipsey and Atlantic. He is currently working with Ricch on his second studio album as well as A&Ring the new album from Ty Dolla \$ign. To learn more, contact Trish. Mollo@atlanticrecords.com.





## ► ISOACOUSTICS ISO-PUCK 76

The **Iso-Puck 76** is IsoAcoustics' newest member of their growing family of easy-to-place vibrational isolators. It measures 3-inches wide by 1.5-inches tall without load. These are isolators for heavier monitor loudspeakers. They support up to 40-lbs or 18kg each so four of them will take care of the heaviest of monitors or guitar amps and that is how I use them in my studio.

I received four sets of Iso-Puck 76s—they come in packs of two and are designed to sit between a piece of audio equipment and its supporting surface such as the floor or a shelf. The idea is to decouple or mechanically isolate vibrating equipment or speakers from vibrating a floor or shelf.

This action works in both directions too. I have four of the smaller Iso-Pucks under my super-sensitive Technics SL-1500MK2 turntable to isolate it from my outboard equipment rack's vibrations. Four Iso-Puck 76s came in super handy for my new 1,000-watt Kali Audio WS-12 subwoofer that weighs 76-lbs. My previous smaller sub rattled the floorboards in my studio at certain frequencies and this more powerful Kali is no different—actually worst in that respect.

Older stereo speakers will have improved clarity and better stereo image when supported by these Iso-Pucks. And now there are three sizes: Iso-Puck mini at 6-lbs, Iso-Puck at 20-lbs and now the Iso-Puck 76.

The Iso-Puck 76s are \$79.99 for packs of two and for more information, check:

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



## ◀ DEAN GUITAR NEW ICON SELECT ELECTRIC

The latest addition to Dean's Select Series seems an ideal balance of sound and style. Built exclusively with Seymour Duncan pickups and available in a choice of two stunning finishes, the Icon Select offers all the sounds ever needed in a universally admired style.

The Icon Select has a classic tight-grained mahogany body with an attractively carved, contoured top. The Icon Select Classic Black has a mahogany top with smooth black finish, while the Icon Select Flame Top Ocean Burst is flamed maple with an Ocean Burst finish. Dean uses 5-ply multi-binding on the body, neck, and quill headstock.

Like other guitars in Dean's Select Series, the Icon Select has a 3-piece mahogany set-through-neck, pearloid Icon inlays for the ebony fingerboard's 22 jumbo frets, a Tune-O-Matic-style bridge, a Cadi hard tail and Grover® tuners.

You get Seymour Duncan's APH-1 (neck) and SH-5 (PAF) pickups in a custom zebra parchment finish with sandblasted pole pieces. Dean keeps the controls on the Icon Select simple and effective with volume, tone, and 3-way toggle. Black knobs and hardware polish off the classic features of the Icon Select.

Both new models are priced competitively at \$899 MAP for the Classic Black and \$949 MAP for the Flame Top Ocean Burst.

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

## ► DAKING COMP II

Geoff Daking has a new VCA-based 2-channel compressor called the Comp II. This is a 1U "meat n' potatoes" processor that sounds great with minimal fussing over its set of optimized parameters and compressor controls. For the self-produced/engineered musician and songwriter, the Comp II delivers professional sounding results quickly—results you can commit to during recording so that later, the Comp II can be used in the mix.

The Comp II offers switchable dual mono or stereo linked operation and has few controls to cover all recording or mixing tasks. Like all Daking gear, the Comp II is built in the USA, has a flat frequency response that extends out to 65-kHz, and has fully-balanced input and output XLR connections.

The Voltage Controlled Amplifier's design and implementation acts and sounds more like a FET (field effect transistor) circuit with its feedback topology—most VCA-based compressors are feed-forward designs. The Comp II uses a peak-detector circuit plus an all-discrete class-A output amplifier.

All controls are continuously adjustable; threshold is called Compression and the variable makeup gain control is called Output. Basic as it seems nowadays—this is of the same design mindset as most of the coveted vintage compressors and limiters of yesteryear.

The other parameter choices use two-position lighted switches. Attack is either fast or slow and Ratio is either a low compression ratio (Comp) or a higher limiter ratio (Limit). Release time is switchable between Fast and a program-dependent automatic called Auto.

The Daking Comp II sells for \$1,399 MAP and comes with a world-ready outboard power supply.

[transaudiogroup.com/products/daking/daking-compressors/comp-ii](http://transaudiogroup.com/products/daking/daking-compressors/comp-ii)





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## ◀ KAZROG TRUE DYNAMICS PLUG-IN

Kazrog's Shane McFee in conjunction with Devin Powers have released their True Dynamics plug-in. True Dynamics models two different super-rare vintage (late 1940s and '50s) single channel compressor/limiters: the Presto 41A Limiting Amplifier used in their vinyl disc cutter and the Industrial Transmitter and Amplifiers LA1B Limiting Amplifier as used in AM radio broadcast transmitters.

Both are available within the same GUI and I liked that you could switch between them and keep the same knob positions—a modern feature.

On an acoustic guitar track, the LA-1B seem to have a little faster attack time compared to the P41-A. I used the P41-A for a rounder tone on a recording of Nathan

East's five-string bass guitar and saw good, clean gain reduction up to 8dB. On a grand piano recording I preferred the LA-1B and used both the HPF and LPF side-chain filters. Here I wish there was a bypass button for these filters for a quick A/B. You have to drag their faders to "off" to not hear their effect.

For stereo mix bus compression, I started with the P41-A and the HPF set to 432Hz. I got significant average level increases here with some dulling of peak moments as expected so I would have to readjust to compromise for maximum level possible. I switched over to the LA-1B without touching any controls and it was more transparent and clear with bright attacks.

So Kazrog's True Dynamics gives you two "schools of thought" on compression/limiting: a easy-going, musical and smooth touch with the Presto P41-A and a more strict, precise, clean, and accurate process using the ITA LA-1B. I love them both!

True Dynamics sells for \$79.99 and is available as VST 2, 3, AU, and AAX Native.

[kazrog.com/collections/frontpage/products/true-dynamics](http://kazrog.com/collections/frontpage/products/true-dynamics)

## GIK ACOUSTICS VISO BOOTH

**GIK Acoustics has a way** to reduce a room's bad tonal coloration from getting picked up by your vocal microphone. VISO, that's Vocal ISolation booth, is a nice looking triangular-shaped vocal shield that uses ECOSE® technology—the same absorptive material used in GIK's room treatment panels to control errant sound reflections bouncing around the room.

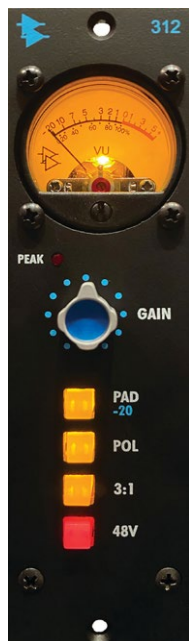
Other vocal shields use thin polyurethane foam that looks cheesy and deteriorates over time. Foam doesn't absorb much in the low-mid frequencies where you need it most with close-miked vocal recordings.

The VISO Booth uses a pair of 1.5-inch thick, 16.5 X 11.5-inch panels rigidly joined to form a right angle. There is a short, straight microphone stand to attach a mic clip or shock mount right in the focal point of the two panels. The interior is covered in black cloth material great for pinning lyric sheets or dialog scripts so that they are directly in your face. The outside is made of blond wood veneer with a cut pattern design like GIK's 2A Alpha Series panels.

I found the VISO booth to reduce the amount of "boxy" room tone from my singer's vocal mic. I recorded her in my office using a Bock U195 condenser microphone and it sounded great, but my office is not a friendly acoustic space. By the time I got the compressor set up and she got warmed-up, a little louder and fully energized the room, I started to hear the sound of my office on her vocal sound too much. Without changing any recording settings and just setting up VISO, the sound was better immediately! It was dryer, clearer and much easier to mix and add effects later on. Love it!

The VISO Booth sells for \$119 MSRP.

[gikacoustics.com/product/viso-portable-vocal-isolation-booth](http://gikacoustics.com/product/viso-portable-vocal-isolation-booth)



## ◀ API 312 Microphone Preamp

Originally offered in the early 1970s, API founder Saul Walker designed his first microphone preamp called the 312. This microphone preamp was used in his first API recording console; only the gain control knob was available on each channel strip/module. Now available as a 500 module, the new API 312 has the exact same circuit with a 2520 op-amp and both API 2516 input and API 2503 output transformers. This preamp design is also used in API's 3124V, the 3124MV and the A2D products.

The API 312 features a maximum of 69dB of microphone gain, a -20dB attenuator pad, and a 3:1 output transformer switch. Like the API 512c model, the 3:1 switch selects a different tap on the output transformer to lower the throughput gain by about 12dB.

You can see this gain change on the cute little vintage-style VU meter with its own peak LED. Being able to lower the output gain allows you to drive the preamp harder towards clip yet, still adjust a proper output level.

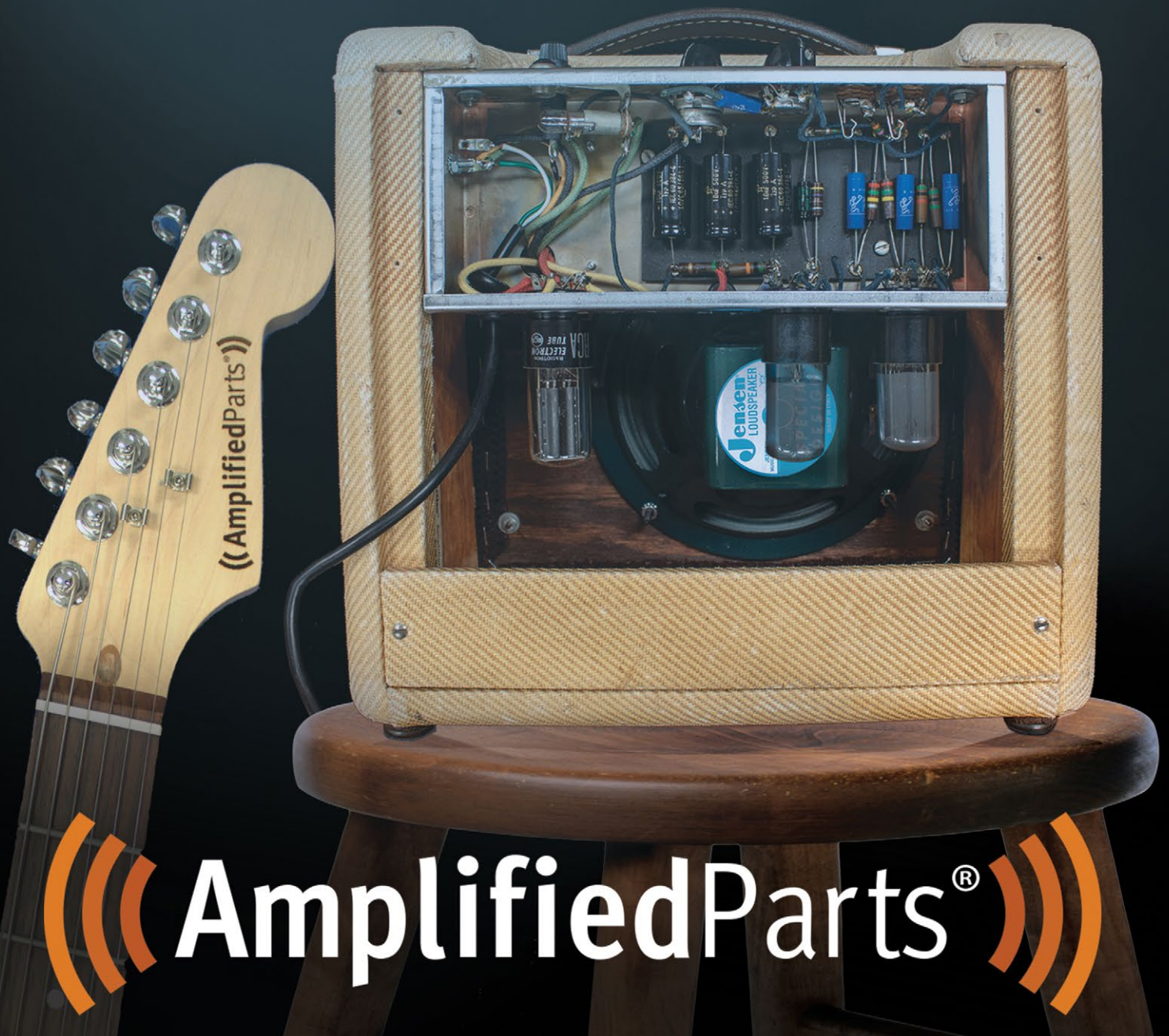
The API 312 sells for \$795 MSRP and backed by API's unique Five-Year Warranty.

[apiaudio.com/product.php?id=158](http://apiaudio.com/product.php?id=158)

**BARRY RUDOLPH** is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. [barryrudolph.com](http://barryrudolph.com)



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## BOOK STORE

### Docs That Rock, Music That Matters

By Harvey Kubernik

(paperback) \$44.95

Featuring original interviews with acclaimed Oscar winners D.A. Pennebaker, Murray Lerner, Albert Maysles, Morgan Neville, John Ridley and Curtis Hanson, this is the 19th book from author and popular music historian Harvey Kubernik. It's a comprehensive compilation of interviews and conversations with rock, blues, folk, soul, reggae musicians, singers, songwriters and recording engineers, photographers, cinematographers, documentary movie makers and distributors whose creative works matter, and who share their insider stories, techniques and inspiration with readers and viewers. This is the definitive volume for fans, collectors, music and film students to cherish and share with anyone who follows rock & roll facts and stax of wax from the '50s into our current century. Kubernik's book delivers the backstories behind many of the music DVDs and movies you may have on your shelves and in rotation in your home library. This is yet another passionate and uniquely informed treasure chest of rock & soul revelations. Thank you, Harvey Kubernik!

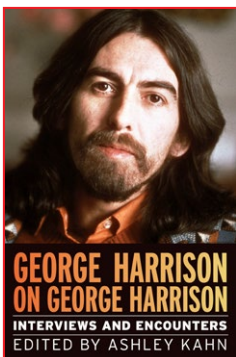


### George Harrison on George Harrison

By Ashley Kahn

(hardcover) \$30.00

Kahn's compendium is an authoritative, chronologically arranged anthology of Harrison's most revealing and illuminating interviews, personal correspondence and writings, spanning the years 1962 to 2001. Though known as the "Quiet Beatle," Harrison was arguably the



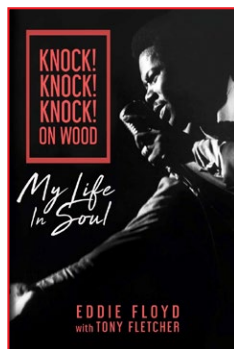
most thoughtful and certainly the most outspoken of the famous four. This compendium of his words and ideas proves that point repeatedly, revealing his passion for music, his focus on spirituality and his responsibility as a celebrity, as well as a sense of deep commitment and humor.

### Knock! Knock! Knock! On Wood: My Life in Soul

By Eddie Floyd and Tony Fletcher

(hardcover) \$28.99

Known for the classics "Knock on Wood," "Big Bird," and many others, Floyd's informal, conversational memoir charts his life as a soul legend. His career began in Detroit in the '50s as a founding member of the Falcons. A solo artist and songwriter for Memphis' famed Stax Records from 1966 until 1975, Floyd has also been the singer for the Blues Brothers Band and for Bill Wyman's Rhythm Kings. The book is presented in an engaging style, with anecdotes about music legends like Booker T and Wilson Pickett.

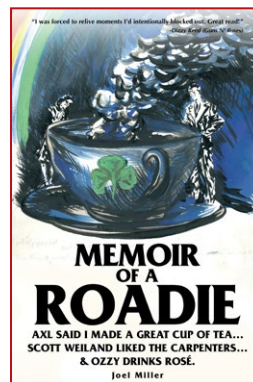


### Memoir of a Roadie

By Joel Miller

(E-Book) \$9.99 on Kindle

Former roadie Joel Miller's memoir is a saga of his years working for rock stars like Poison, Stone Temple Pilots, and Guns N' Roses. Miller, who grew up in the L.A. area, and whose father was a Jaguar engine specialist, had



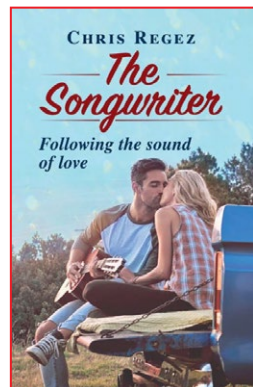
plenty of brushes with Hollywood fame on his way into the music biz, hanging with Jay Leno, working as a gofer on movies including one with his teenage crush Erika Eleniak. Yes, there are stories of sex, drugs and rock & roll, but the book is best when recounting the day-to-day world of a roadie.

### The Songwriter

By Chris Regez

(paperback) \$17.40

This novel by Chris Regez tells a fictional story with realistic detail. Taking place in Nashville, TN, Regez's words are laced with love for the songwriting capital—a testament to the author's real-life fondness for the southern city.



Although the narrative is not based on Regez's personal experiences as a songwriter, it is inspired by his real-life involvement with the music industry, adding a layer of sincerity to the protagonists' world, and a dose of insight for the curious reader.





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— JONATHAN WIDRAN

## **SOUNDCHECK STUDIOS**

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

**Lockout Rehearsal Studio Builds Sense of Community:** A hard rock drummer by trade and former drum department manager at SIR, David Lee launched Soundcheck Studios as a 24-hour lockout rehearsal facility in North Hollywood in 2005. He converted an empty warehouse into a dynamic facility featuring 28 rooms of various sizes for different purposes, serving an eclectic clientele including national touring acts, garage bands and solo producers in need of a home base. Each room is open to be sonically treated to accommodate the clients' preferences, and the tall ceilings are perfect for those who prefer a more "live sound." In addition to minimal "noisebleed" between rooms (thanks to six inches of airspace between two walls with sound board, insulation, and drywall), the facility has secured gated parking, closed circuit TV monitoring and easy load in/out. It was also one of the first studios in L.A. to offer free wireless internet access.

"My goal was to provide a creative environment with a sense of artistic freedom in the studio, not simply a generic classroom vibe," Lee says. "Also, I wanted Soundcheck to be a place where musicians can network and help each other get to that "next level." In an era where so many artists are opting for working at home, I think I've succeeded in perpetuating a sense of community at the studio. And as we all try to navigate through this "new normal," I wanted to offer the L.A. music scene a different way to access their audience, which is why I made my showcase room into a live streaming room. Ultimately, I just want massive success for the bands at my studio and for them to say their journey began at Soundcheck Studios."



**PROPHETS OF RAGE**

**The Showcase Room:** The crown jewel of Soundcheck Studios has long been Room #3, a 30-ft x 40-ft space with a 20-ft x 18-ft stage and drum riser. It has been used by everyone from Idina Menzel to Filter as well as members of Rage Against the Machine, who joined forces there in 2016 with members of Audioslave, Public Enemy and B-Real of Cypress Hill to form the popular rap rock supergroup Prophets of Rage. The room has a concert style, 4-way PA system and black velvet curtains wrapping around the walls to give the sound engineer complete control. Perfect for the COVID-19 era, it is now converted into a live streaming room. In addition to the PA, it has a professional lighting rig and a multi-camera video streaming console. This allows the client to have a professional audio mix with the live video footage being fed directly to whatever social media platform they prefer. The room will also be available for any movie or video production with the same safety protocols.

**COVID-19 Protocols:** A full page on the Soundcheck website is dedicated to protocols based on the new normal. Face masks are required, social distancing enforced in all public areas, and there are hand sanitizing stations in the hallways. The facility discourages people outside the immediate band to come to the studio. When booking the showcase room, clients are subject to temperature checks and everyone is name checked before entering. All the air conditioning units have been newly outfitted with iWave ([iwaveair.com](http://iwaveair.com)), a bipolar ionization process similar to what is used in airplanes and hospitals which sends electrical charges into the airstream that kills any pathogens that get through the regular filters in the units.

Contact Soundcheck Studios, 818-823-8774



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--Richie Kotzen



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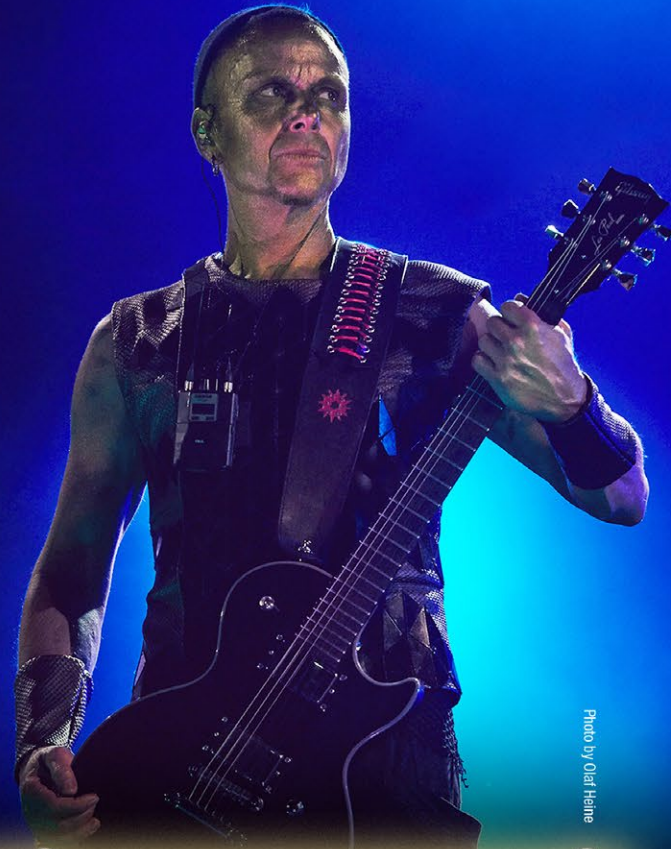


Photo by Olaf Heine



## **PAUL LANDERS PL1 SIGNATURE**

"Although it is so tiny, I can dial in all the sounds I need for my band. I love the fact that I have an analog path, that it is not a digital animation. It is real! And what I love most is I can plug it straight into the mixer or the computer! No amp needed for the best distortion sound I know of."

--Paul Landers



Check out Rammstein's  
2019 Untitled Album

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## ▲ Bonelang Masters the Home Studio

Samy.Language (l) and Matt Bones (r) of the alternative Chicago hip-hop group Bonelang built a studio at home for their newest album, *SAINTMAKER*. Of their home outfit, the duo said this, “We build studios as a side hustle, so we were able to build our apartment into a fully functional space. We’ve always been home studio guys.”



## ▲ Comedian Heidecker Preps Album with Weyes Blood

Typically known as a comedian, Tim Heidecker is shifting gears and putting together an album called *Fear of Death*, which has been called “a Serious Album about Serious Topics” to ensure listeners that it isn’t comedy. He recently held a recording session at Valentine Recording Studio in L.A. to lay down tracks with help from psychedelic folk artist Weyes Blood and a small crew of talented artists. Pictured (clockwise from left): Weyes Blood; Drew Erickson (Weyes Blood, keys); Michael D’Addario (The Lemon Twigs); Tim Heidecker; Brian D’Addario (The Lemon Twigs); and Jonathan Rado (Foxygen).



## ▲ Hinayana Rocks Austin Signal

Metal outfit Hinayana recently took to the studio to finish up their new EP *Death of The Cosmic*, which will be released on Aug. 28. Here, the group’s drummer Daniel Vera tracks drums with engineer Kevin Butler at Austin Signal recording studio in Austin, TX.



## ▲ FlyLo Gets Some Help from Ocean Way Audio

Last month, Flying Lotus outfitted his L.A. studio with Ocean Way Audio’s HR3.5 monitor system, including dual S18A powered 18” sub woofer cabinets. “For me, the test of a good monitor system is how it sounds on other speakers,” said FlyLo. “The first place I go is out to the car and take a little ride. These monitors sound great in my studio and when I finished a song, I listened in my car and it was perfect.”

## Producer Playback

*“Even if it’s not good that day, I still try to finish ... If you just lie in bed all day, you’ll get in the habit of not working when you don’t feel like it.”*

—Morgan Matthews (Alicia Keys, Gunna)







### ▲ Lily Takes Lunch at Narwal Studios

British folk-singer Fenne Lily recently held a session at Narwal Studios in Chicago, IL to work on her new album *Breach*, out on Sept. 18. To power through the late hours of the day, Lily and her band took a meal break. Pictured here, Lily's bassist, Joe Sherrin, helps her out with a spoonful of pasta before they power on.



### ▲ 13-Year-Old Bedroom-Pop Singer Calls the Shots

Teen singer-songwriter Kaatii has kept herself busy during quarantine as she works toward becoming the next bedroom-pop icon. This photo was taken earlier this year with producer Eric Dash at his home studio in Beachwood Canyon, CA while working on Kaatii's latest single "Swept Up."



### ▲ Lotus Finishes *Free Swim* at Spice House Sound

Instrumental-electronic quintet Lotus hit the studio last month at Spice House Sound in Philadelphia, PA. The group put the finishing touches on their 10th independent studio album *Free Swim*, entirely written and produced by the group's Jesse and Luke Miller. Pictured here, Luke Miller records guitar for a track at the end of a long session.



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John Samuel Hanson and Kyle Biane  
**CONFIDENTIAL MUSIC**  
*Music for Stranger Things, Star Wars*

Film trailer composing duo John Samuel Hanson and Kyle Biane met at Immediate Music, a production music company that focuses on high-caliber trailer music. Both soon realized that their respective skills wedged together like two perfectly cut jigsaw pieces and in 2012 they formed their team Confidential Music. They now compose and deliver trailer music for a range of projects. Highlights on the team's resume include *Stranger Things*, *Star Wars: The Force Awakens* and *Suicide Squad*. On Feb. 14 this year the partners released *Light Cycle*, the team's first full-length record, under the name ConfidentialMX.

The team's process begins in a variety of ways. One of which is when a client describes a movie in basic terms. Interestingly, though, the pair doesn't often see the actual trailer or images from the film in question. The story is simply summarized and then Hanson and Biane allow their creativity to guide the flow. As longtime composers, both have also learned that variety and selection is crucial to their business. "We have a [music] library that clients can choose from as a starting point, but we also make changes to a piece if they want them," Hanson observes. "We go by what a client says and what they ask for. They cut their trailer around the music, which is kind of the opposite of how a score works where the music is made for the picture."

"The bridge between advertising and art or cinema comes into play there," Biane adds. "In a movie, [the music] propels whatever the scene is. You have them stacked in these peaks and valleys. In a trailer, you have two minutes and twenty seconds to hit it on the head, so pacing becomes vital. Having a couple of solid pieces of music gives [trailer producers] that railroad track to work in, which makes it unique and fun as an art form; the music gets equal priority."

Five times a year Confidential Music drops a new seven-track addition to its library. To the team, each one feels akin to a record release since that's virtually the level of work involved. "Basically, we put out a mini record five times a year," Biane explains. "Then [clients] have that repertoire to feed on. About half of our work comes either directly from our library or from personalized changes to something on it. Clients want to make it special for their campaign so we'll do customizations to hone in on the movie that's being advertised."

As an aside, Hanson wrote the *Light Cycle* track "View From The Voyager" just as the Voyager 1 spacecraft passed into interstellar space in 2012. Later it was heard by a well-placed person and was paired with the trailer for the 2014 film *Interstellar*. Neither of them even had to pitch it.

*Light Cycle* is now also available on vinyl. In March, the team worked on trailers for the Disney film *Onward*, but true to their name, virtually all of their upcoming projects are, indeed, confidential. Perhaps that's part of the reason they remain a highly sought trailer composition team.

Contact [info@cmx.la](mailto:info@cmx.la), [confidentialmx.com](http://confidentialmx.com)

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and reviews."**

— Mindi Abair

### THE 3 MOST IMPORTANT

**... lessons Hanson and Biane have learned as trailer composers are:**

**Listen to your feelings on a certain piece of music and to other people. Try to understand where they come from and what their words mean. When a client says "I hate it," that could mean a million things.**

**Realize that we all have a common goal and don't take a critique personally.**

**Gain staging—order of operations on the mixing side—is vitally important. Make sure that your signal flow is structured properly. You'll get far more efficiency and results.**





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## Andrea Johnson

Agent/Partner  
ICM Partners

**Years with Company:** 5

**Address:** 65 E. 55th St., New York, NY 10022

**Phone:** 212-556-5600

**Web:** icmpartners.com

**Email:** aljohnson@icmpartners.com

**Clients:** Straight No Chaser, Michael Feinstein, The Piano Guys, David Foster, Wyclef Jean, Jane Lynch

### BACKGROUND

A farmer's daughter from rural Ohio, Andrea Johnson grew up in a musical family. Playing piano from an early age, she later took voice lessons and imagined she'd become a singer before switching gears and taking business classes. Her expertise in classical music eventually allowed entry to the other side of the industry. Now at ICM, she currently manages a tantalizing range of talent.

### Shrinking Budgets for Classical

Mission statement dollars don't exist the way they used to. In 2001, we could reliably sit around a conference table and route a 50-city orchestra tour on the ground because we knew there would be takers in 50 different markets. Today, there are maybe 15 organizations in the entire country that can underwrite something like that.

### Loving Everything

I have colleagues who have to personally love the music otherwise they don't feel they can do the job. I'm the opposite. I end up loving the music after I've started working with the client. What excites me is taking an artist who might be under-represented or has an interesting concept I think is buildable and helping them achieve those goals. And in that I become a fan. I also have crazy eclectic tastes. Just today, I've been listening to everything from Bach to Rage Against the Machine to Drake to Ariana Grande. I have a soft spot for almost everything.

### Using Existing Talent

Anyone who's working at a company with different departments should keep in mind what intellectual property they represent already that's not being fully fleshed out. Where are there some needles in haystacks that we could put on the road where that's not an area of business they've ever even thought about before?

We represent Jocko Willink. He's an ex-Navy Seal and a New York Times bestselling author who also has a very successful podcast. He does a show where he talks about taking the principles of being a Navy Seal and putting them into action in business. This is not something he had really ever considered. He was already a client of the agency in our literary department and I said, I wonder if he's ever considered this. It took a couple years for him to wrap his head around doing it but it's been this incredibly successful venture.

### Growing Baby Bands

We frequently work with acts that are just starting out. One of the most satisfying things is to take on a baby band and grow with them. My client,



*"Anyone who's working at a company with different departments should keep in mind what intellectual property they represent already that's not being fully fleshed out."*

Straight No Chaser, I've had for 10 years. It's now an annuity for everyone and it's never been healthier or more profitable than it is today.

### Can You Sell Tickets?

Our job, at the end of the day, is to book shows, so you have to demonstrate some ability to sell tickets. Otherwise, it's a waste of time to have an agent in place. But if a manager we're in business with says I've got the next new thing, then absolutely we're going to give it a hard look, even if there's no money to be made for quite some time. Anybody in this business who's working on commission is prepared to work for free for a while in service of belief in an artist's career.

### Education and Perseverance

Educate yourself about the business. Read the Don Passman books. That's the best thing you can do for yourself. And get a lawyer if you don't have one, if you need one. And then just start gigging out. It's going to be tough. You're going to have to DIY a lot of things before people start knocking on your door. While it's never been easier, cheaper or more democratic to put your music out there, it's also never been harder to break through. So you have to be prepared to do whatever is necessary.

Perseverance is a major part of this. You have to be willing to work your ass off. Eventually, something will catch fire. And then, I promise, you will have to beat us off with a stick. Once you get over that hype bubble it becomes a feeding frenzy. But it's about getting over the hump.

### Get Yourself Booked

Find a venue that's presenting the kinds of artists you look up to. Make friends with the guy or girl who's booking it and say, I'm a singer-songwriter, I front an indie rock band, whatever

it is. I'm working on my mailing list. Are there any opening slots? We're willing to work for pizza. I'm going to bring in people to drink.

Here's the other dirty secret, a lot of bands need help selling tickets. And the local opening act can sometimes outsell the headliner, depending on who it is and the night of the week. So ingratiate yourself to those people who need to make money. Bring in people who are going to drink and you're going to get calls. Word is going to spread. Don't fool yourself into thinking it's going to happen overnight. You want a career? You have to build a foundation.

### Agents Need That Fire in the Belly

We're looking for the fire that's burning in someone. I'm looking for a self-starter, a critical thinker, someone who isn't going to be in my office every five seconds asking me questions that they could probably answer on their own with a little legwork. [We want] people who are connecting the dots on their own and have an insatiable curiosity to learn more and be better.

### Reality Bites

Backstage is usually pretty boring. It's not people doing shots of tequila or illegal drugs. It's usually a bunch of bored people on their phones waiting for something to happen.

### Everything on the Table

A lot more is expected from your clients than there was 10 or 15 years ago. Never before has the agency business been more competitive than it is today, so it stands to reason that it's not enough just to book tours anymore. Of course, touring still pays the bills for a lot of people but the expectation is that the agency is going to be able to bring other opportunities if those are what the artist wants. Do you want to act? Do you want to produce? Do you want to direct? Do you want a branding deal? Do you want a reality show? Do you want to write a book? Anything you could imagine is pretty much placed on the shoulders of the agency. And the hotter the act, the more competitive it is.

### Keeping Promises

Part of this business that can get a little nauseating is the bloated promises that are made and not only not delivered on but the person making them has no intention of delivering on them. It's just about stealing a client. I pride myself on not being that kind of agent. If I say I can do it, I'm going to do everything in my power to make it happen. And if it doesn't happen it's not for lack of trying.

### Parity

If you are a woman thinking about getting into this business, we want you here. It has traditionally been lacking in females but it's getting better. We pledged to have 50/50 parity in terms of women and men by the end of 2020. We're very close. We're certainly closer than our competitors and I'm extremely proud to work for an agency that has not only made that promise but is actively delivering on it. The more voices we have in the leadership structure of this agency the better we're going to serve our fantastically diverse roster.



## OPPS

**Broadcast Music, Inc. (BMI) needs an Executive Assistant.** Responsible for a thorough understanding of one or more application program(s) and the business processes related to it. Responsible for coordinating support and development activities for one or more application program(s). Identifies and documents requirements for applications. Communicates those requirements to Application Developers. Prepares for the implementation of the application. Provides user support for applications after implementation. Apply at Glassdoor.

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**For More Career Opportunities, check out [musicconnection.com](http://musicconnection.com) daily. And sign up for MC's Weekly Bulletin newsletter.**

## LABELS•RELEASES SIGNINGS

**AMPED Distribution has bolstered its roster with key signings.** It has inked distribution deals with **Better Noise Music, Earache Records, Nuclear Blast, [PIAS], Polyvinyl, Smithsonian Folkways Recordings** and **Tommy Boy Music**. "AMPED just finished another record breaking fiscal year (7/1/19 to 6/30/20) and we are defying and defining what physical sales can do on and offline," said **Dean Tabaac**, head of AMPED. "In the new year, we think a critical campaign needs to focus on moving the new release street date back to Tuesday. The Friday street date has proven to be detrimental to maximizing sales across physical and digital platforms. Streaming remains strong and we feel it is actually helping physical sales since there are no longer cultural borders preventing anyone from listening and learning about any genre or artist they want." Contact [amanda@abc-pr.com](mailto:amanda@abc-pr.com) for info.

## PROPS

**Congratulations to Taylor Swift,** as her *Folklore* album makes **Spotify history**. According to [music-businessworldwide.com](http://music-businessworldwide.com), it became the second biggest album debut of all time on Spotify behind Drake's *Scorpion*. "To demonstrate this, we need to look to a new number — the number of chart-eligible Spotify streams that *Folklore* racked up in its first 24 hours. (This figure is always slightly lower than the official stream-count number, as Spotify caps the amount of plays each individual user can contribute towards its chart in a 24 hour period.)"



### ▲ Stone Temple Pilots Return to Their Core

On July 31, grunge stars Stone Temple Pilots, with new singer Jeff Gutt, performed their debut album *Core* in its entirety for a livestreamed concert via [nugs.net](http://nugs.net). The band released a new acoustic album, *Perdida*, earlier in the year.

**Tekashi 6ix9ine made history in June with label Create Music Group by becoming the first fully independent distributor to reach Number One on the Billboard singles chart.** In an episode of the Virtual Voices series moderated by **Rolling Stone's Amy Wang**, co-founder and COO **Alexandre Williams** talks about how they achieved it with the "Trollz" single with **Nicki Minaj**. "Trollz" also boasts the highest weekly sales sum in more than a year, with 108,000 sold, beating Taylor Swift's "Me!" "Tekashi 6ix9ine is without a doubt one of the most galvanizing figures making music today," said Create Music Group Founder and CEO, **Jonathan Strauss**. "We are thrilled that we've been able to attain what many in our industry thought was impossible — being the first independent distributor to

achieve a Number One single on the Billboard Hot 100 chart since streaming surpassed sales as the dominant form of music consumption. We built our company for the modern artist and this is a watershed moment for fully independent labels, distributors and music creators everywhere." Email [jv@spinlab.net](mailto:jv@spinlab.net) for more info.

## THE BIZ

**Citizen Vinyl Record Pressing Plant will open in Asheville, NC, in September.** "It's a once-in-a-lifetime opportunity to bring this historic studio back to life, and to be able to work in a space with such deep history," says CEO Gar Ragland. "The original co-existence here of music, radio broadcast, journalism and the printing of the newspaper is a rich legacy that

## DIY Spotlight

**We spoke to DJ and producer Gem** via Zoom from her native Australia. The Los Angeles-based artist is stuck there during lockdown, having returned for her brother's wedding earlier this year, which has intensified her lens on "doing it yourself" in a musical sense.

"There's actually never been a better time to release music because there are so many opportunities and platforms that will support independent artists like myself," Gem says. "You can really take control of your own music. I love the idea that I can take a whole project and there's not people telling me

## GEM

how it should sound or what it should be.

Gem says making the music is only half of the work. The rest is marketing it and getting it out there.

"You almost have to be an entrepreneur now," she says. "You have to wear so many hats. I think there are some great platforms helping artists. I'm using Ditto, I find that incredible and they've been enormously supportive. You have to go out and form relationships that work for you."

Gem has been creating music since she was very young, forming an all-girl punk band in school. To the minor annoyance of her

musician father, she started making electro versions of '70s rock songs by the likes of Fleetwood Mac — that covers record came out two years ago. Since then she's developed her own sound which she describes as chilled electro tuned in to new age frequencies, and she released a new single, "Malibu," on August 5.

We don't know what the rest of 2020 has in store for us, but you can be sure that Gem will keep working on new music.

For more information, contact [mgmt@planetwoodstudios.com](mailto:mgmt@planetwoodstudios.com).





will continue to inspire all facets of this project. It's both a privilege and responsibility to build upon it with our own original programming and offerings, and to cultivate an inclusive atmosphere where guests can learn and grow in community with one another."

**Limelight is a new music and video streaming platform described as a revolutionary prospect for the future of the music industry.** "The app provides a virtual venue for indie and emerging artists to gain an audience while preserving the concert experience for proven headliners, enabling performances to be broadcast live from a smartphone to a dedicated music community," reads a press release. "Whether it is a live show, stripped-back session, or behind the scenes at the studio, artists have an opportunity to share their music to a live audience; creating a forum where they can reach a larger base and connect them back to the grassroots and essence of what the music is all about." Contact [melanie@limelightmusic.live](mailto:melanie@limelightmusic.live).

**Legendary music executives have announced the Black Ameri-**

**can Music Association (BMA).** "I'm so honored to be chairing the Black American Music Association and to help lead a movement involving so many dedicated, like-minded executives, creatives, and professional leaders in their own rights. Throughout my entire career, I have been driven and inspired by Black American Music; an art form that we identify with, as the mother of all popular music genres," states co-founder **Michael Mauldin**. "We'd like to thank **The Georgia Entertainment Caucus** along with **BMI** for their partnership and support, and look forward to working with them on the Black American Music Walk of Fame." Contact 244430@email4pr.com for further info.

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



### ▲ Skofee and Cigarettes

**Pictured here is alt-pop artist Skofee, who has just released her "Fantomlimb" single as a teaser to the *Polished* EP which drops in September. She says of the new single, "It details the feeling of longing for someone who isn't there for you in the way they once were emotionally."**

## The LEGAL Beat

BY GLENN LITWAK



### ATLANTA HIP-HOP GROUP

Migos [Kirsnick Ball (Takeoff), Quavious Marshall (Queve), and Kiarri Cephus (Offset)] have sued their former attorney, Damian Granderson, and his former and current law firms.

The lawsuit was filed in California and includes claims for legal malpractice, unjust enrichment, breach of fiduciary duty and violation of the Business and Profession Code.

Migos alleges that prominent music lawyer Granderson overcharged them and did not disclose a conflict of interest in

that he also represented the record label they were signed to, Quality Control Music ("QCM"). The lawsuit claims that Granderson had Migos enter into deals that favored the label more than Migos and that he made mistakes in drafting agreements. It also mentions that when Migos signed their record deal they were in their late teens or early twenties and had only graduated high school. However, as long as they were 18 years old, the fact that they were young and not college educated would not prove liability in and of itself.

In California an attorney must disclose all potential or actual conflicts of interest and obtain the client's written consent. Migos also alleges that Granderson was not licensed to practice law in California.

The complaint states that Granderson charged excessive fees by charging them 5% of their entertainment income. This is an interesting claim since 5% is the most common amount music lawyers charge when working on a percentage. We will have to learn why Migos contends it as excessive. Sometimes on large multi-million dollar deals a music lawyer

might agree to lower the percentage. On such big deals the client might be better off just paying the lawyer by the hour.

Another claim is that Granderson did not enter into a written fee agreement with Migos as required by California law when the client is being charged a contingent fee (a percentage).

The suit alleges that since Granderson "concealed" the fact that QCM had a distribution agreement with Capitol Records, it resulted in QCM "profiting far more handsomely than was apparent from the face of the documents that Granderson presented to Migos for immediate execution."

Migos further contends that in 2018 there was an amendment signed to Migos' agreement with Capitol that "triggered an extension of the exclusive recording agreement between QCM and Migos, which Granderson knew to contain terms that were unconscionable for Migos."

It is quite difficult in California to prove that a contract is unconscionable, so we will have to see what evidence is presented.

The CEO of QCM, Pierre "Pee"

Thomas, denied Migos' claims in a post on Instagram. "It is unfortunate that the same people that we have worked hard for, provided opportunities for, and championed for are now alleging that we have participated in any kind of immoral or unfair business practices or took advantage of them and their careers. .... We have always practiced honest business and complete transparency from the beginning when we started Quality Control Music. We built this business on family values, which has been so hard to do when you are dealing with so much pride and ego."

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

## Migos Sues Their Attorney for Malpractice

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





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

*Matthew Vander Boegh, TAXI Member*

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

## I joined TAXI.

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



## It Didn't Take That Long

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

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

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

## My Two Secret Weapons

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

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:** April 18, 2020

**Label:** Prosthetic Records

**Band Members:** Kristian Grimaldi, guitar, vocals; Craig Breitsprecher, bass, vocals; Kyle Quintin, drums; Yegor Savonin, guitar, keyboard

**Type of Music:** Melodic Death Metal

**Management:** N/A

**Booking:** N/A

**Legal:** John Mason - Copyright Counselors

**Publicity:** Becky Laverty, Becky@pioniermusicpress.com

**Web:** firesinthedistance.com

**A&R:** Steve Joh, Sjah@prostheticrecords.com

It's 2020. And you're probably sheltering-in-place. If you don't have a full album ready to shop, what exactly are you waiting for? Take Fires in the Distance, for example. As bassist Craig Breitsprecher explains, having a package ready to release likely played a role in their recent signing to metal label, Prosthetic Records. "We already had the artwork ready to go, the CDs pressed. ... They didn't really have to take on a whole lot of risk, because this album was definitely coming out." And since the band had already funded their debut LP, *Echoes From Deep November*, they were able to use the advance money to reinvest in the album's marketing, and boost their live stage presence, etc.

But how did Fires in the Distance get in contact with Prosthetic in the first place? "I noticed that Prosthetic Records followed us on Instagram," Breitsprecher amusingly admits. "I was like, 'I think I should hit these guys up!'" And while his band was humbly skeptical, Breitsprecher decided to reach out anyway. Prosthetic's A&R rep Steve Joh confessed he was

***"If the label wants to sign you, you're not gonna turn them off by asking questions."***

a fan who pre-ordered the album based on friends' recommendations. Rather than rest on the band's laurels, Breitsprecher seized the moment and sent Joh a Dropbox link of the finished album. Not long after, Prosthetic drafted Fires in the Distance a three-album contract.

Before signing on the dotted line, the group did their due-diligence, asking a contract attorney and a signed band to look over the offer. Explains Breitsprecher, "If the label wants to sign you, you're not gonna turn them off by asking questions or understanding it. A contract in its nature is a commitment. And while you may be excited in the moment, I think it's really important to take a step back. ... It's one of the most exciting signatures you could put on a piece of paper, but I think it's all the more important to keep yourself grounded and level, so everybody involved in that contract is getting what they're looking to get out of it."

As part of the deal, the band's debut album, *Echoes From Deep November*, will now drop in September. — **Andy Mesecher**



**Date Signed:** April 29, 2020

**Label:** Mom+Pop Music

**Type of Music:** R&B/Soul

**Management:** Kevin Lazaroff, Modern Invasion,

Kevin@ModernInvasion.com

**Booking:** Katherine Friedland, Mom+Pop Music, Katherine@MomandPopMusic.com

**Legal:** Neil C. Shulman, Ploegsma & Schulman LLP, Neil@PSMediaLaw.com

**Agent:** Jbeau Lewis, UTA, Jbeau@UnitedTalent.com

**Publicity:** Lisa Gottheil and Nick Javier, Grandstand Media, LisaG@GrandstandHQ.com, NickJ@GrandstandHQ.com

**Web:** EvannMcIntosh.com

**A&R:** Suzanna Slavin, Mom+Pop Music, Suzanna@MomandPopMusic.com

It's awfully rare for a label to sign a musician at the tender age of 16 and give her the keys to the car to boot. Such is the case with Kansas-based McIntosh, who recently tells us that Mom+Pop not only inked her to a record deal but "let [me] be in charge of the whole boat."

The gamble by the indie label wasn't actually as risky as it sounds. Before the signing, McIntosh had already drawn 15 million streams of her self-released debut, *Mojo*; and notched 50 million views and 1.5 million likes on TikTok.

***"I signed with them after two Zoom meetings."***

"TikTok was a huge boost," McIntosh recently told *Music Connection*. "I was just starting with TikTok after my album dropped, but all of a sudden the video for it took off and I got maybe 30,000 streams for the song on Spotify."

That was the turning point for McIntosh, who had quietly been releasing heartfelt R&B tunes performed on acoustic guitar a few years earlier on YouTube and Soundcloud.

It's hard to overstate the impact TikTok has had on McIntosh's budding career. The A&R department at New York-based indie label Mom+Pop Music caught wind of the youngster's video clips on the social-networking service.

"Mom+Pop reached out to me," she recalls, adding that other labels had started taking notice of her as well. "They were going to fly out to Kansas, but this quarantine thing happened, so I signed with them after two Zoom meetings."

That fateful day happened April 1, and since then, McIntosh has focused on the gospel she wants to spread to her ever-burgeoning masses.

"I want to have a positive influence at a time when all the energy in the world seems very negative," she confessed. "Love needs to be normalized. I talk about LGBTQ+ rights. I am allied with the Black Lives Matter movement. We've moved backward in last 10 years and need to move forward." — **Kurt Orzeck**





**Date Signed:** March 13, 2020  
**Label:** Red Bull Records  
**Type of Music:** Hip-Hop/R&B  
**Management:** Elie Shermer  
**Booking:** Jvngle Music Group  
**Legal:** Matt Gorman, Oceantown Music  
**Publicity:** The Chamber Group - Shannon Atran & Milcah Tesfaye  
**Web:** N/A; see his Instagram @jmgkofi  
**A&R:** Kenny Salcido, Red Bull Records

**T**hese past few years, when Kofi wasn't garnering critical acclaim, gaining legendary fans like Drake and accumulating hundreds of thousands of streams for tracks such as "Wake Up" and "Came Up," the Toronto-based singer, rapper and songwriter was blowing everyone away as a gravity defying UCLA men's volleyball champ under his birth name Daenan Gyimah.

Ironically, his success as a middle attacker for the Bruins, and being chosen in 2019 to join the Canadian Men's National Team for prominent international tournaments, threatened to get in the way of his signing to L.A.-based Red Bull Records when the label was making its offer to add the now 22-year-old to their multi-genre roster.

"I set up a meeting with Tick (A&R rep Kenny Salcido), went over there and we chopped it up," says Kofi, a classically trained pianist and multi-instrumentalist whose music features tinges of his Ghanaian heritage. "He and (Managing Director) Greg Hammer wanted to know my plan. They knew I was a high-level volleyball player and wondered how much time I could commit to music and touring. Getting the deal done took a while because we had to figure out where the line between the two

*"They were absolutely okay with me playing volleyball."*

careers would be drawn—but one of the main reasons I signed with them was because they were absolutely okay with me playing volleyball."

A prolific writer and artist, Kofi began dropping tracks in quick succession in 2018 under Jvngle Music, not so much a label as a collective to spotlight the natural talent he encountered and encouraged in his area of Toronto. The success of "Came Up" (which has nearly 1.9 million Spotify streams) via prominent playlist placements caught the attention of several labels, including Red Bull. He received a DM from music publisher Jared Lane, who was serving as a consultant for Red Bull Records and told Kofi the label heads were interested in a meeting. When Lane met Kofi, he told him he reminded him of Akon, which, Kofi says, "was crazy because Akon is my favorite artist of all time."

Kofi released three lead singles, including "F.A.Y.," "Nuff Talk (feat. Rodney) and "Babygirl," from his debut label EP *Story of My Life*, which dropped Aug. 14. "It was great doing self-releases for a while," he says, "but signing with a label is like proving I can actually make money and have a sustainable career doing this. A lot of people try but never get to the place where they can sign with a label like Red Bull. Getting signed was my plan all along." — **Jonathan Widran**



**Date Signed:** November 2019  
**Label:** Bright Antenna Records  
**Band Members:** Tom Havelock, vocalist-lyricist; Llywelyn ap Myrddin, keyboardist; Guillaume Jambel, drummer; Dan Radclyffe, guitar  
**Type of Music:** Indie Pop/Alternative  
**Management:** Will Gresford - TripTik Management, 44-788-748-4226  
**Booking:** Mitch Blackman - ICM (USA), icmpartners.com/contact; Ryan Penty - Paradigm (UK), paradigmagency.com/contact/london  
**Legal:** Berkeley Edwards - Clintons, clintons.co.uk/node/53  
**Publicity:** Mikaela Duhs - Shore Fire Media, 718-522-7171, mduhs@shorefire.com  
**Web:** prepofficial.com  
**A&R:** Braden Merrick

**T**he members of London-based indie pop outfit Prep took their act on the road early and often. That work ethic landed them their first EP contract and also sent them back out on tour. An album deal with Northern California label Bright Antenna Records followed soon thereafter. In short, the harder they worked, the more they played.

"Before Bright Antenna, we'd done a few EP deals," vocalist Tom Havelock recalls. "The first was with L.A. label B3SCI Records. We toured through Los Angeles in the winter of 2018 for a show at [bar and studio] Gold-Diggers. Natalie [Jones] of Bright Antenna was in the

*"We didn't reach out to any of these people. All of them have come to us."*

audience and emailed us the next day. She's a flautist and one of our songs has a sort of flute-drop in the middle. She loved it and tipped off the rest of the label. They got in touch, we kept the conversation going and they asked us if we wanted to do an album."

"We didn't reach out to any of these people," keyboardist Llywelyn ap Myrddin adds. "All of them have come to us. We concentrated on building up solid releases and a fan base. We didn't play Asia without an audience. Touring has helped with that and we've collaborated with Korean artists. Seeing that kind of stuff going on, people started to pay attention to us rather than [us] getting up in their faces. It's been great because good [labels] have been in contact. Putting out music and trusting that once it's good, that will lead to things rather than artificially trying to hustle it [is key]."

The band aims to drop its first full-length record sometime in the fall. Meanwhile, the members have maintained the band's buzz in several ways. One was a YouTube Live chat with fans in June with another planned closer to the record release. Recent single "Over" has received nearly one million YouTube views and "Who's Got You Singing Again" from the 2016 *Futures* EP has earned more than nine million. — **Rob Putnam**





### ▲ Carey Ott: Music for the Moment

New from Song Biz Profile alumni Carey Ott, “White Noise” offers sonic comfort in troubled times. It’s described as “dreamy opium-clouded stratospheric drifting croon.” Ott is signed to music publisher Spirit Music. Check it out on all music platforms.

### ► BMI Pop Awards

“Without Me,” co-written by BMI writers Halsey and Delacey, was awarded Song of the Year at the 68th annual BMI Pop Awards. Khalid and Post Malone shared the award for Songwriter of the Year. Sony/ATV Music Publishing took the award for Publisher of the Year for the eighth time. “Without Me” is Halsey’s first Number One as an artist and is also the first song that Halsey (pictured) wrote under her given name, Ashley Frangipane.



### ▲ Claudia Brant Joins Sony/ATV

Grammy-winning songwriter Song Biz favorite Claudia Brant has signed a global publishing administration agreement with Sony/ATV music. Brant, with hits for Luis Fonsi and Ricky Martin, has credits with many of Latin music’s biggest stars and beyond, including Camila Cabello, Fifth Harmony, Reik, Il Volo and CNCO. Inducted into the Latin Songwriter’s Hall of Fame in 2016, she is a National Trustee board member for The Recording Academy. She won a Grammy for Best Latin Pop Album in 2019. Her deal with Sony/ATV encompasses her prior catalog with the publisher.

### AIMP Celebrates Nashville Award Winners

The Nashville Chapter of the Association of Independent Music Publishers (AIMP) has announced the winners of its fifth annual AIMP Nashville Awards. This year’s AIMP Nashville Publisher of the Year award went to SMACKSongs, a co-publisher of the song “One Night Standards,” which was named AIMP Nashville Publisher’s Pick. Ashley McBryde, a co-writer of the track as well as its recording artist, was named AIMP Nashville Artist-Writer of the Year, while Hailey Whitters took home AIMP Nashville Rising Artist-Writer of the Year.

The AIMP Nashville Songwriter of the Year award went to HARDY, while AIMP Nashville Rising Songwriter of the Year went to Allison Veltz Cruz. The AIMP Song of the Year was “The Bones,” co-written and recorded by Maren Morris, while National Music Publishers’ Association (NMPA) President and CEO David Israelite was honored as AIMP Nashville Song Champion of the Year. Visit [Aimp.org](http://Aimp.org).

### ASCAP Rhythm & Soul Connects

ASCAP’s weekly Rhythm & Soul series, #ASCAPRealSounds “Insights with ASCAP” sessions continue to educate and inform the music community. A recent guest was Raedio Director of A&R Ashley Monae on @ASCAPUrban’s Instagram Live. You can view it at [instagram.com/tv](https://www.instagram.com/tv).

Join the weekly conversation with the official hashtag #ASCAPRealSounds.

### Jim Wilson and Arlo Guthrie Share “Hard Times”

Stephen Foster’s “Hard Times Come Again No More,” penned by the great American songwriter in 1855, has new life, courtesy of an improbable collaboration between folk legend Arlo Guthrie, and Los Angeles-based composer, arranger and pianist Jim Wilson.

### ► Hannibal Crosses to Big Deal

Big Deal Music Group has signed four-time Grammy Award nominated producer, songwriter, multi-instrumentalist Robin Hannibal to a global publishing deal. He has worked with artists such as Kendrick Lamar, James Blake, Chance the Rapper, Tyler the Creator, Pharrell, Calvin Harris, Anderson Paak, Little Dragon, Alina Baraz, Yuna, DVSN, and Skrillex. Visit [bigdealmusicgroup.com](http://bigdealmusicgroup.com).

The track was recorded long distance, with Guthrie at home in Massachusetts, and Wilson in California. Vocalist Vanessa Bryan is featured on co-lead, joining a gospel choir, and a band including bassist Stanley Clarke. All musicians donated their time.

A video of the song features Guthrie, Wilson and Bryan performing with the band and choir against photos of Depression era America, and more recent pandemic and Black Lives Matter pix. Rolling Stone premiered the video online, and it can be viewed on YouTube and other video outlets.

### InterContinental Music Award Winners

Shahed Mohseni Zonoozi, the founder and executive director of the InterContinental Music Awards (Los Angeles-based music awards organization), shares news that the 2020 winners have been announced.

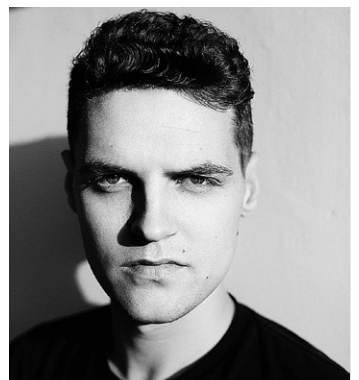
Over the past decade, the organization has recognized music talents from different countries and rewarded them by producing high-quality music for them, as well as presenting them on the big stages in front of thousands of audience members during multi-cultural live events.

Winners were selected in Asia, the Middle East, South America, Africa, and Australia. North American winners are Sean Bertram, Alt Pop; Lily Stockwell, Country; Cami Petyr & Ben Cohen, Pop; The Frost Duo, Jazz, and Robert Alfieri, Pop R&B.

Early Bird submissions for the next award season open on Sept. 1. To see a complete list of winners and for entry info, visit [intercontinentalmusicawards.com](http://intercontinentalmusicawards.com).

### BMI Shouts Hallelujah

BMI (Broadcast Music, Inc.) pays tribute to the best and brightest in Christian music with its annual Christian Awards celebration. The honorees were announced on BMI.com and across the organization’s digital platforms, celebrating the encouraging and uplifting music of BMI’s Christian songwriters.





The Song of the Year title went to “Who You Say I Am,” written by Ben Fielding and Reuben Morgan and published by Capitol CMG Publishing and Hillsong MP Songs. The song was nominated for Top Christian Song at the 2019 Billboard Music Awards and won the GMA Dove Award for Worship Song of the Year in 2019. It peaked at number two and spent an impressive 109 weeks on the Billboard U.S. Christian Songs Chart.

For the second year in a row, the Songwriter of the Year award went to Ethan Hulse, who wrote “Confidence,” “Haven’t Seen It Yet,” “Known” and “Scars.” In 2019, Hulse won his first BMI Award and was simultaneously named Songwriter of the Year. Essential Music Publishing took home the Publisher of the Year award. The company had the highest percentage of copy-right ownership among the year’s most-performed songs.

In addition to the major award winners, BMI is also paying homage to the Twenty-Five Most Performed Christian Songs of the Year (2019). This year’s group of inspirational winners featured 14 first-time award winners, including Jeff Bumgardner (“Even Me”), Austin French (“Freedom Hymn”), Gareth Gilkeson (“Counting Every Blessing”), Lyn Rowell (“I Believe He’s Alive”), and Shane Stevens (“Beat Up Bible”), among others. Veteran Christian artist and six-time Songwriter of the Year winner TobyMac took home his 29th award for “Everything.”

To honor these achievements, BMI created a page on its website where fans can watch special video

messages and performances, listen to award-winning music, and learn more about their favorite songwriters: [bmi.com/christian2020](http://bmi.com/christian2020).

## SongWriterCamps Pitch Digital Tent

SongWriterCamps has announced dates for their three-day “Film & TV Sync Camp” running Sept. 1 - 3. This is an online and interactive experience for unsigned artists, songwriters and music producers to collaborate and to write specifically to an active brief each day, for the opportunity to place songs in film, TV, advertising and trailers. In association with The Guild of Music Supervisors, PEN Music Group and DISCO, they will be selecting 18 music creators according to their experience and skillset.

A percentage of proceeds from this camp will be donated to NAACP Legal Defense Fund and Black Lives Matter.

The event will be held online via Zoom. Participants must have experience in collaborating with others and the added ability to deliver a professional recording. Writers will be working and demoing songs remotely. Songs written and produced at the camp will be administered by PEN Music Group to enable one stop clearance and to maximize future sync opportunities and royalties worldwide. See [songwritercamps.com](http://songwritercamps.com).

**DAN KIMPEL**, author of six music industry books, is a content and music contributor for a variety of print, electronic media and podcast platforms.



## ▲ ASCAP Honors Peggy Lee Songwriter Winners

The ASCAP Foundation has announced the recipients of the inaugural Peggy Lee Songwriter Award, an honor created to mark the centennial of the extraordinary artist while nurturing the careers of promising new songwriters. Co-writers of the winning song “Fake ID,” ASCAP members Michael Blum and Jenna Lotti, are the first to receive the prestigious recognition. Lee’s granddaughter Holly Foster Wells worked with The ASCAP Foundation to create this unique opportunity for up-and-coming songwriters.

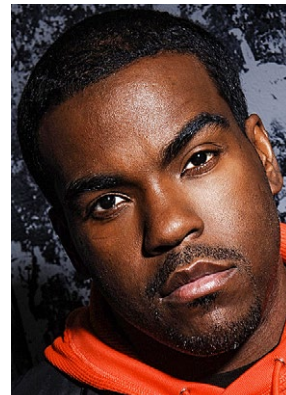


## ▲ Devo Catches Primary Wave

Primary Wave Music Publishing, a leading independent publisher of iconic and legendary music, will acquire a stake in the music publishing catalog and master recordings of Devo. The acquisition includes some of the Grammy-nominated band’s biggest hits such as “Whip It,” “That’s Good,” “Girl U Want,” “Freedom of Choice,” and more. Devo will now have access to Primary Wave’s publishing infrastructure, which includes digital strategy, marketing, licensing, synch opportunities and film & TV production.

## ► Jerkins Catalog Acquired

Hipgnosis Songs Fund Limited has acquired the 982-song music catalog of four-time Grammy winner Rodney “Darkchild” Jerkins, who under the terms of the deal will also join Hipgnosis’ Investment Adviser’s Advisory Board. The agreement includes 100% of Jerkins’ writer’s share of income for his early works and 100% of his publishing interest and writer’s share of income for his later works with songs recorded by Whitney Houston, Mary J. Blige, Jennifer Lopez, Justin Bieber, Sam Smith, Lady Gaga, Beyonce, Michael Jackson and many others.



## ▲ Nia-V Joins Concord and Creative Titans

Concord Music Publishing and Creative Titans announced a new deal with songwriter Nia-V. This new worldwide co-publishing deal, effective immediately, will cover her full catalog as well as her future works. Vania Khaleh-Pari, also known as Nia-V, hails from North London, England and is the niece of legendary performer Nasser Kondazi. Most recently, she co-wrote Brandy’s single “Say Something” off of her highly anticipated seventh studio album, *B7*.



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"I'd like to thank the IAMA for the honor of this award. It's nice to know that there are still nice surprises around the bend on this long winding path of a career. I love a good song – writing them, hearing them by other people, and sharing them that seems to fit into the mission of IAMA. Thanks for reminding me I'm on the right track still!"

– Ellis Paul, Top winner of 16th Annual IAMA (International Acoustic Music Awards)

Ellis Paul

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## SONGWRITER PROFILE

– DAN KIMPEL

### Jono Dorr

#### *A Singer-Songwriter's Existential Echoes*

The touchstones in a conversation with singer-songwriter Jono Dorr are vast and varied, and might include discourses on Southern field hollers and prison songs, the Russian Revolution and truths told by ancient Greek philosophers.

Matching emotion to intellect, Dorr's signature sound as an artist draws upon his diverse musical influences to create a sphere of sound that is both cerebral and grounded, a stunning contrast of darkness and light.

His EP, notably his first-ever collection of original material to be released as an artist, is titled *The Unexamined Life*. The line is a phrase shared by Socrates as described by Plato: "The unexamined life is not worth living."

While the EP marks his artist debut, Dorr is an accomplished collaborator and producer who has conspired with artists like Hayley Kiyoko, Kehlani, Gnash and the Neighbourhood. With this roster, Dorr is a member of a creative collective. For *The Unexamined Life* is Not Worth Living, he is an auteur. "It's fun to write as a team. The artist leads the way, and you pinpoint what they're trying to say. Co-writing goes back and forth. When I'm writing by myself, it's an intuitive puzzle, where I'm like 'That's perfect I don't know why it's perfect, but it just feels right.'"

The Los Angeles native, who now resides in Santa Monica, CA, majored in philosophy at UC Santa Cruz with an electronic music minor. Dorr says that his psyche is attracted to both philosophy and songwriting. "You come across very short phrases that cut right to the meaning. What I like about philosophy is how exact it tries to be. I think poetry is similar in that it tries to be exact in an artful way."

After college, he wrote and recorded cues for reality television shows. "Rock, country, techno. It was how I sustained myself for a while and it got me into producing and songwriting and it was also my income source." He records in his home studio, and notes that among his instrument collection is an acoustic piano. "There are some good piano plug-ins, but I prefer the sound of an upright piano, just a little out of tune. It has a texture to it."

While electronic ambience highlights Dorr's tracks, there are earthier elements that keep them rooted, as on his songs "Quiet Footsteps" and "Child." Says Dorr, "I grew up playing guitar. There are different paths, and one of them is the blues world. So I get very obsessed with blues, and that became the thing I wanted to play. You go further back into the blues and you discover a very raw quality that resonates. It's very jarring. I connect with the blues."

Serrated memories from Dorr's life annotate his narrative in "High Tide" with the words, "You always pulled a knife on me/Wait for the sun to rise 'til you scream." Say Dorr, "It's literal. I had experiences when I was young of intense threats of violence. When I'm writing it's hard for me to say that the lyrics (are?) my ideas—the words just come out."

While he hasn't performed since his college years, videos reveal that Jono Dorr is a telegenic and charismatic performer. His video for "High Tide" includes footage of the artist in Italy, highlighted against the backdrop of an ancient Roman aqueduct. "My two best friends both turned 30, as I did in April, so we went on an adventure and I brought my camera. When we were at the aqueduct, a guy just happened to be flying his drone. We asked him if he would shoot, and he sent me the footage—it was all so serendipitous."

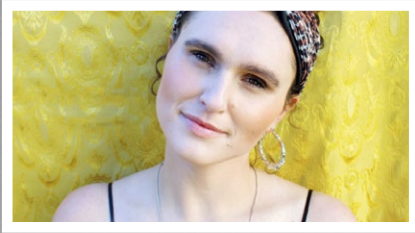
Living in Santa Monica, Dorr derives inspiration from the Pacific Ocean. "I go nearly every day to watch the sunset or to go swimming. One of the nice things during the serious lockdown was that I could get there early before the patrollers kicked everyone off of the beach. It looked like an untouched desert, with wind lines on the sand—this pristine nature. Whenever there is emotional intensity in the environment, we can connect better to music. It can be much more meaningful."



Contact Annjelica Houston, Trend PR, [Annjie@TrendPR.com](mailto:Annjie@TrendPR.com)



# Who reads Music Connection?



## THE INDIE ARTIST

"Music Connection is an excellent tool for Indie Artists. With the articles and opportunities, there is so much information to learn from as well as actions to step up our careers and move the needle forward! Thanks, for the review and all the good info!"

- **Rachel Troublefield**



## 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 MUSIC PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended."

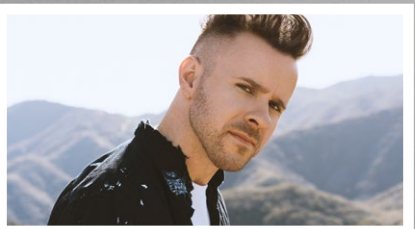
- **David Avery**, Powderfinger Promotions



## THE INDIE BAND

"Music Connection bridges the gap between indie needs and industry resources, way before it was trendy to be indie. ... Their desire to cater to all of levels of music folks within the trade has helped them create their own lane and maintain the respect of our peers. A must-read to stay in the know."

- **Dessy Di Lauro & Ric'key Pageot**, Parlor Social



## THE PRODUCER-SONGWRITER

"I never, ever miss an issue of Music Connection!"

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

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## DROPS

The fifth episode of **Song Machine** from **Gorillaz**, “PAC-MAN,” is out, featuring Grammy-nominated rapper **Schoolboy Q**. Produced by **Prince Paul**, **Remi Kabaka Jr.** and **Gorillaz** and recorded in London just before the COVID-19 lockdown, the song came on the 40th anniversary of the iconic game. The video features the virtual band feeling the effects of an arcade game machine procured for Kong Studios by Gorillaz bassist **Murdoc Niccals** in mysterious circumstances. *Song Machine* is a music series of singles and music videos released by the English virtual band. All previous episodes can be found at [gorillaz.com](http://gorillaz.com). Contact Michele Hug at [michele@nastylittleman.com](mailto:michele@nastylittleman.com).



**Raedio**, **Atlantic Records** and **HBO** have released a companion visual to **Kirby's “Velvet” (Remix)** featuring **Lucky Daye** off the **Insecure: Music from the HBO Original Series, Season 4** soundtrack, which can now be streamed and downloaded. A soundtrack music panel was held in June in celebration of the release and in conjunction with Black Music Month. Moderated by **Gia Peppers**, the panel was an open discussion about the soundtrack and the importance of black music, and panelists included *Insecure* actors **Alexander Hodge**, **Reggie Conquest** and **Jean Elie**, music supervisor **Kier Lehman**, and soundtrack artists **TeaMarr**, **PJ & Kirby**. *Insecure* artists **Baby Rose**, **Kirby & PJ** have also been featured on **NPR's Tiny Desk** series in recent months, with performances including tracks from the soundtrack. For details, contact [brittany.bell@atlanticrecords.com](mailto:brittany.bell@atlanticrecords.com).

The modern classic **Whiplash**, written and directed by Oscar-winner **Damien Chazelle** and starring **Miles Teller** and **J.K. Simmons**, was recently released and remastered in 4K Ultra HD. The release also includes the film and special features on Blu-ray, plus a digital version of the film via Movies Anywhere. The film tells the story of **Andrew Neyman**, an ambitious young jazz drummer, on the path to the top of his elite East Coast music conservatory, who must battle it out with a ruthless instructor. For more information, contact [Jonathan\\_Stone@spe.sony.com](mailto:Jonathan_Stone@spe.sony.com).

**The Go-Go's** documentary—featuring the all-new single “Club Zero”—premiered July 31 on **Showtime**, detailing the career of the groundbreaking all-female L.A. quintet. Directed by **Alison Elwood** (*Laurel Canyon*), the film is archive-rich, with plenty of vintage clips showing the band as it rose through the ranks of

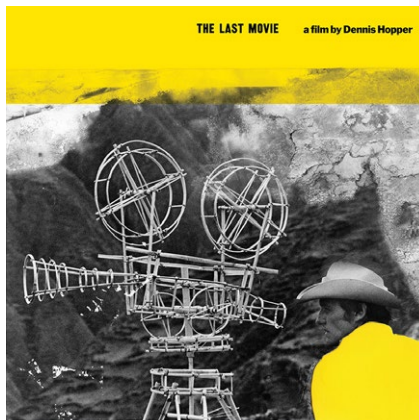


the city's '70s punk rock scene to worldwide stardom. The Go-Go's are the only all-female group to write their own songs and play their own instruments on a #1 album, *Beauty and the Beat*. See [Gogos.com](http://Gogos.com) for more details.

After the success of the 1969 film **Easy Rider** starring **Peter Fonda**, director **Dennis Hopper** was given complete freedom to direct and star in the bizarre, surrealist **The Last Movie**, released in 1971. Filmed in Peru with Hopper, **Fonda**, **Kris Kristofferson**, **Dean Stockwell**, **Michelle Phillips**, **Russ Tamblyn** and **Samuel Fuller**, there was never a soundtrack to the film until now. The album features the first-ever performances of Kristofferson's legendary “**Me and Bobby McGee**,” as well as country-folk songs from **John Buck Wilkin** and Peruvian folk and dance music, all recorded live on set in Peru. Contact **Jenna Jones** at [jenna@firererecords.onmicrosoft.com](mailto:jenna@firererecords.onmicrosoft.com).

**Queen + Adam Lambert**, a musical collaboration between singer and songwriter Lambert and the iconic rock band, launched a “lockdown” series this summer called “**Roadies in Lockdown**” **Rhapsody Tour**, which can be found on Queen's official YouTube channel.

The series, conceived and produced by tour video director **Steve Price**, explores the roles of various Queen + Adam Lambert crew members on the road, catches up with them in lockdown and takes a look at the hard work that makes Queen + Adam Lambert shows a reality with behind-the-scenes and concert footage from around the globe. Price has worked with Queen + Adam Lambert since 2014 directing all the video elements of the show. For further information, contact [sharrin.summers@email.disney.com](mailto:sharrin.summers@email.disney.com).



From up-and-coming filmmaker **Unjoo Moon** and starring **Tilda Cobham-Hervey** in the lead role, the new biopic **I Am Woman** tells the story of **Helen Reddy**, the Australian singer who wrote and sang the 1971 megahit “I Am Woman.” Reddy was a single mother in 1966 who left her life in Australia for New York, but quickly found that the male-dominated music industry didn't take her seriously. After befriending rock journal-

ist **Lillian Roxon** and marrying talent manager **Jeff Wald**, Reddy secured a recording contract and released a string of hit singles, including “I Am Woman,” which became an anthem for the women's liberation movement. Contact **Sara Tehrani** at [ddapr.com](mailto:ddapr.com).



## OPPS

As of Sept. 1, the **Oticons Faculty International Film Music Competition** is accepting registrations for its **film scoring contest**. Composers from around the world will be able to submit their original scores to a scene of an in-development feature film. For details about the competition and registration and submission guidelines, visit [faculty.oticons.com](http://faculty.oticons.com).

The submission window for the **2021 National Music Theater Conference** is **Oct. 15-30** this year. Applicants can submit their original scripts and demo tracks for consideration, and three pieces will be selected for workshop residencies at the **Eugene O'Neill Theater Center**. For submission guidelines and information, visit [theoneill.org/nmtc](http://theoneill.org/nmtc).

**Waldrup, Zach Myers & Zack Mack, Rick Monroe and Jared Weeks.** Contact Hayley Brinkman at [hayley@bigpicturemediaonline.com](mailto:hayley@bigpicturemediaonline.com).



**Imagine Entertainment Chairman Brian Grazer** and **Warner Music Group** recently announced a multi-year strategic partnership to co-produce and co-finance a slate of music-centered projects across multiple mediums, including film, television, documentary and other short-form content. The new partnership will allow the companies to find new ways to bring the stories

of WMG's artists, songwriters and labels to life. For more details, contact Sage Shah at [s.shah@imagine-entertainment.com](mailto:s.shah@imagine-entertainment.com).

The viral **YouTube** show **Saturday Night Seder**, a virtual Passover Seder held in April



There is still time to submit work including features, documentaries and shorts for consideration in the **Sundance Film Festival 2021**. Deadlines have been extended this year due to the COVID-19 pandemic. This year's guidelines and event information can be found at [sundance.org/pdf/submissions/2021\\_Submissions\\_FAQ.pdf](http://sundance.org/pdf/submissions/2021_Submissions_FAQ.pdf).

## PROPS

**Helloo TV** is a production company created by front-of-house audio engineer, tour manager and production manager **Erik Rogers** and professional photographer and videographer **Paris Visone**. The platform connects artists with fans through virtual concerts by using multiple HD cameras and three-dimensional immersive audio, and proceeds are donated to charitable organizations such as **MusiCares** and **The National Independent Venue Association**. Since its official launch in June 2020, HellooTV has hosted artists including **Karen**

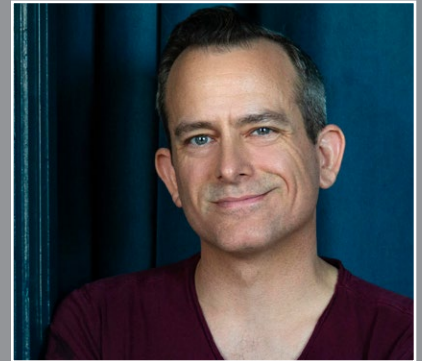


amid the COVID-19 pandemic, managed to raise \$3.1 million for the CDC Coronavirus fund and gain nearly 3 million streams online. Artists also came together remotely to provide music for the show for the good of the cause. Featuring two original songs, Oscar-winner **Benj Pasek, Hannah Friedman, Alex Edelman** and **Mark Sonnenblick** wrote the show's opener, titled "**Day-enu**," and Pasek, Friedman, Sonnenblick and **Shaina Taub** penned the show's closing song. The creators worked remotely over Zoom, phone calls, Google Docs, and without a studio

during lockdown to make the songs a reality. For further details, contact Chandler Poling at [chandler@whitebearpr.com](mailto:chandler@whitebearpr.com).

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

## Out Take



**Geoff Zanelli**  
Composer

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

**Contact:** Emilie Erskine, [emilie@erskinepr.com](mailto:emilie@erskinepr.com)

**Most Recent:** *You Should Have Left*

**You don't have to know** the instrument to play it successfully for a film score. For the suspenseful David Koepp film *You Should Have Left*, composer Geoff Zanelli took his musical inspiration from the Welsh landscape where the film was shot and incorporated Welsh instruments into the score, including the crwth, tagleharpa and psaltery. "Without trying to pretend I know how to write Welsh music, I wanted to use these instruments," Zanelli says. "The film's genre lent itself to not being able to play the instruments, necessarily—I just had to sort of torture them."

Zanelli, whose catalog includes many horror, thriller and suspense films, said scoring for those genres allows him to get "dark and introspective," which he finds cathartic in a way, but his titles also include a diverse collection of blockbusters, thanks to an early career start under the wing of Hans Zimmer and John Powell. Zanelli attended Berklee in the mid-'90s but spent summers in California interning for Zimmer. "He was writing the score for *The Lion King* then. I was getting his lunches," Zanelli says. But the internship led to an assistant position with Powell, and he eventually landed the job scoring parts of 2001's *Hannibal* alongside Zimmer.

For those who get to cut their teeth under the tutelage of a great composer, Zanelli said the experience is invaluable and goes far beyond the writing job itself. "When you work with great filmmakers, it's impossible not to learn something just by sitting there," he says.

Though the industry is more competitive now, Zanelli says aspiring entertainment composers do have the advantage of more and diverse writing opportunities to not only develop their voice, but put their work out there without having first worked under a high-profile name. "People are scoring YouTube shows now. Popular blogs have music to them," he says. "And more films, television shows and games are being made than ever."



## ► YG Supports Black Businesses with 4Hunnid Merch Drop

Rapper YG's record label 4Hunnid is working with LISC Los Angeles to distribute grants and offer technical assistance and other resources to Black-owned businesses in South LA impacted by COVID-19 and recent events. The label recently released a Black-owned businesses drop of merchandise, with all proceeds donated to their partnership with LISC LA.



## ▲ Songwriting U Competition Presents Giant Check to Winner

Songwriting University chose Colin Matchack as the winner of their first international songwriting competition. Matchack was chosen from 15 finalists by the SU founders and judges, and was awarded the \$10,000 grand prize in the form of a giant check. The 21-year-old, Tennessee singer-songwriter said, "I didn't go to college. I chose music and I don't have a degree, but it feels like I do now."



## ◀ Musically Fed Provides 22,000 Meals to Nashville Families

Last month, a drive-through car distribution was conducted at Soundcheck Nashville for over 140+ families of behind-the-scenes workers in the music industry. Each car received freshly prepared frozen meals, fresh produce, dry goods, bottled water and other food products. In addition to the members of the music community, Musically Fed was able to distribute additional food and dry goods to numerous Nashville non-profits in need.



## ▲ Pandora Livestream Series Kicks Off with Kane Brown

Last month, Pandora unveiled its new concert series for the virtual/Coronavirus era. The livestream series kicked off with a performance from country artist Kane Brown on July 28. The show streamed live and is now available on YouTube. The next performance in the series has yet to be announced.





### ▲ Common Kings Rock the Drive-In

Nederlander Concerts presented the Common Kings at City National Grove of Anaheim's Drive-In OC on July 17 and 18. The Grammy nominated Orange County, CA reggae band played to a sold-out crowd and were greeted by Nederlander Concerts and APA prior to taking the stage.



### ◀ Pop Smoke Honored with Virtual Tour of NY and London

In honor of Pop Smoke's life and death earlier this year, you can now experience a fully interactive tour of New York and London, while virtually exploring the places that meant most to the late rapper. First, fans choose a Pop Smoke song to play during the tour. By tapping different locations, fans will unlock exclusive, never-before-seen footage. Check out the tour at [virtualtour.real-popsnake.com](http://virtualtour.real-popsnake.com).

### ► MC's Kimpel with Songwriter Profile Alum John-Robert

This picture from a few years back was taken of MC contributor Dan Kimpel with last month's "Songwriter Profile" John-Robert. Prior to signing with Nice Life/Warner Records, John-Robert was considering enrolling at the Musicians Institute and took a tour of the school. Kimpel was conducting mentor sessions in the admissions office when Robert entered and introduced himself before this was taken.



# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 1999—The Dixie Chicks—#19

In our cover story on the fast-rising Dixie Chicks, the trio's Emily Robison states, "For any artist going into a new record deal, there are certain compromises you have to make. We were clear about what compromises we would make and which ones we wouldn't." Also in this issue we interview producer Neal Avron and Led Zeppelin's John Paul Jones.



### 2007—Mike Post—#10

Award-winning film and television composer Mike Post (*Law & Order*, *Hill Street Blues*) is featured in this issue, speaking mainly about his blues music project with the L.A. Blues Alliance and his lifelong love of the genre. "At 17, I took a guitar lesson from Lightnin' Hopkins and from Brownie McGee when they came to L.A. to play The Ash Grove. I just asked "Any chance of getting a lesson?"



# THE FLAMINGO

By Andy Kaufmann

Photo by George Salisbury





# G LIPS



**C**reative people often color outside the lines. The Flaming Lips' singer Wayne Coyne doesn't even know the lines exist. In fact, Coyne and his gang of artful misfits have been defying expectations in ways equally confusing and enchanting since 1983.

Consider some of the eccentric milestones they've accumulated over their storied career. In 1997, they released an experimental 4-CD project wherein listeners were instructed to play each disc simultaneously. An evolution of this exercise saw Coyne "conducting" up to 40 fans controlling the volume of specially recorded cassettes." The year 2009 saw them covering the entirety of Pink Floyd's *The Dark Side of the Moon* and in 2011 they dropped "7 Skies H3," a song that endures a full 24 hours. The band has worked alongside a smattering of unconventional collaborators, everyone from pop icon Miley Cyrus to rock duo Deap Vally and punk hero Henry Rollins. Continuing this trend, their forthcoming release boasts vocals from country singer Kacey Musgraves. Most cryptically, they once hawked music encased in skulls made from gummy candy. And this is only part of the group's baffling pedigree.

On Sept. 11, the Lips will release *American Head*, their 21st studio album. Trumpeted as a stylistic return to form, those yearning for the sound presented on two of their most popular albums, *The Soft Bulletin* and *Yoshimi Battles the Pink Robots*, will revel in the collection's 13 soothingly psychedelic tracks. To date, they have unleashed three music videos in support of the project, each featuring the sort of striking visuals for which they're renown. Their filmic take for "Dinosaurs On The Mountain," for instance, presents the players performing while quarantined in individual plastic bubbles. Inspired by the rise of this absurd concept alongside our world-halting COVID-19

**"You don't really want your music to be a product. You want it to be kind of a mirror of what you're about."**

pandemic, Coyne scribbled a humorous illustration depicting him on stage before an audience filled with similarly bubbled fans. Smartly, Coyne made the image available for purchase in T-shirt form, flipping the virus' ever-present negativity into an artful and profitable opportunity. It is representative of the whimsical, surrealistic and unconventional positivity that keeps Flaming Lips fans returning for more.

But what makes Coyne so fascinating is his uncalculated perspective on music and life. A pure artist, he's refreshingly real, placing emphasis on creativity over anything else. *MC* chatted up Coyne regarding his nearly four-decade career and how his rollicking approach to everything Flaming Lips has worked in his favor, allowing the chaos behind a career in sound to inspire, guide and ultimately assist his never-ending quest to conquer imaginative ground.

**L-R: Nicholas Ley** (percussion/drums), **Michael Ivins** (bass), **Steven Drozd** (guitar/keys/drums/backing vocals), **Wayne Coyne** (vocals/lyrics), **Jake Ingals** (keys/guitars), **Matt Duckworth** (drums), **Derek Brown** (guitars/keys/backing vocals)



**Music Connection:** Congratulations on your new album.

**Wayne Coyne:** Thank you. Sometimes you feel like it's not that important, but music is always a great thing.

**MC:** *American Head* is your 21st album. Is this release as exciting as your first?

**Coyne:** Probably more exciting. I could see where people get jaded or burned out, but we love making music and making records. We would probably make them if no one even wanted them.

**MC:** How do you keep the process fresh?

**Coyne:** We don't ever think of it like that. I can see where, for some people, that would be [a] relevant [question], but for us it's not. We really enjoy it. The more you do it, the more confident you get, the more you brush off mistakes or things that don't go right. You see how much of it is just luck, so when things go good you don't feel that responsible for it and you're thankful. And when it goes badly you don't feel like you're a failure. I don't think it ever gets old.

**MC:** Was the process of writing songs for this album different from your other albums?

**Coyne:** No, not really. We have a slightly different agenda sometimes, depending on the vibe or mood of the record we think we're creating. And we've become a bit more keen on honing in on emotional, melodic things. Music has such a great crescendo of emotion. You can be feeling normal and happy and then you put on a song and within 45-seconds you're crying and back in time to some moment in your life. It's a powerful rush. I think we've gotten more where we want that to happen, that emotional connection.

But a lot of it is just feeling in the dark. You don't really know what you're doing. It's such an abstract, strange thing. It's a bit like being a blind painter. You paint a picture and everybody says, man, that picture was great. And you're kind of like, I don't know what I did to make it so great, but I'm glad it works.

**MC:** "You don't know where you're going until you get there."

**Coyne:** Well, even then, because we enjoy doing it... I say we work hard. A lot of people work hard at what they do. Sometimes we work at it too much and ruin what was a good thing. But you want it to be left with your personality all over it. You can't tone it down too much. You don't really want it to be a product. You want it to be kind of a mirror of what you're about.

**MC:** With the pandemic shutting down concerts, do you still want to perform? Have you thought about doing livestreams?

**Coyne:** I don't really like livestreams. I'm glad people are doing something, but I'm not

that interested in that thing. Seeing people in their houses is not a substitute for being in a room that's alive and full of energy. What I've liked about the ones I have watched wasn't necessarily the music. I like looking at—oh, that's your living room. What kind of furniture do you have? Seeing the room they're in as opposed to the music.

We're not extroverts in that way. We've kind of come to an agreement about [our being] the humans that get to perform Flaming Lips music. I know the audience is there to see us, but we'd like to think of it as "We're here to do these Flaming Lips songs. We feel like it's the music and what the songs are saying that's important. We just happen to be the humans that get to do it." That kind of relieves us of thinking that the audience is there to see us. We don't miss [performing] in that sense. We certainly miss that exchange with the audience, that energy and flow.

**"You have to decide what you're in it for. You have to decide, am I going to make music or am I going to try to be popular? Am I going to try to be rich? Do I want people to love me? Do I want people to pay attention to me? For us, it was always for the music and to make records. Trying to be famous is just crazy. There's no way you can control that."**

**MC:** What about VR?

**Coyne:** I like it; it's just a different format. [If] there's a live performance and then you watch it on TV, is it the same thing? All formats have possibilities of being amazing. I just don't feel you should wake up, grab your guitar and sing the first thing that comes to your head. That doesn't feel worthy of someone's time.

Eventually, we probably will play some kind of live shows. I just feel awkward thinking, oh, it should be about us when there are so many people out of work. It's not

about "When am I going to see a concert?" It's about "How am I going to survive?" I don't feel it should be about us. It should be about getting this dilemma fixed and then we can go back to being entertained. You go to a concert to be entertained. There can be deeper reasons as well, but we don't feel good wanting anybody to spend money on what we're doing right now because nobody has any.

**MC:** But you're sort of pioneers in ways of coming up with incentives for people to spend money on your material.

**Coyne:** [laughs]

**MC:** I think you were ahead of the curve on that. What does management think when you say, "I'm going to put music in a gummy skull"?

**Coyne:** I think all creative people are in agreement about those things being fun and fantastic. They are hard to pull off. With the gummy skulls, it was in the middle of a very hot summer. And we had never worried about carrying candy that would melt. Luckily, I'm stubborn and I'm going to keep trying to make it work. We got lucky in that we ran into the inventor of the world's largest gummy bear, who is a Flaming Lips fan. It always helps when you attract enthusiastic, likeminded experts. He knew what he was doing and knew he could do it. So it wasn't just the idea. The idea attracted someone who knows how to do it.

**MC:** Speaking of novelty, you have country artist Kacey Musgraves on this album. How did that connection happen? Are you a fan of country music?

**Coyne:** I wouldn't say all country music. There are some classic country artists we love. Kacey, I feel, falls into being one of those classic country artists. I like her. I like the way she sounds. I like her group. I like her vibe. So I never really think of her as country. She just seems like an American singer-songwriter gal.

Three or four years ago, she came through Oklahoma City. I didn't see her, but some people reported that she seemed to have some Flaming Lips influence. So we became interested. When we found out she had done our song, "Do You Realize??" for her encore on the Saturday night set at Bonnaroo the previous summer, we just fell out of bed. Then we watched videos that were out there and it's an amazing rendition.

So I started nosing around and asked if she wanted to collaborate. I think she probably at first was like, ugh, I don't know. But I was relentless and she said yes, so I'd stop bugging her. But she's so sweet and wonderful. She's a great singer. We were very lucky she lent her voice to be part of our album.

**MC:** You're always connecting with somebody unexpected or doing something high-concept. Do you think these ideas help or hurt your career?



**Coyne:** I wouldn't really know about that. There is a good 60% of any music or art that you're just doing because you like it. You don't really care if it's branded or marketable or if anybody likes it. That guides us, for the most part. Then there are times when you think this is absolutely going to work.

With Kacey Musgraves, I don't think that is that strange. And none of us felt like that with Miley [Cyrus]. We adore Miley. We're very glad she wanted to do what, for her, was absolutely insane. We never thought much about—is this going to help us as a marketable idea? The music is all that matters. Everything else is just stuff.

**MC:** You collaborated again with producer Dave Fridmann on this album. Is there a reason you keep using him?

**Coyne:** We've been making records with Dave Fridmann since 1988, so it really is just the way we make records. Say Kanye West called and said, "Hey, I want to produce your next record." I'm not sure I would want to. I never think, could there be someone else? Or, should there be someone else? This is just the way we make records. Dave's very driven and focused and always pushing us. I'm not saying I wouldn't do something with Kanye but I'm not sure I'd want to do a whole Flaming Lips album with him, you know? But he's going to be president, so he wouldn't have time.

**MC:** Do you seek out sync placements? You've had your music in some interesting movie and TV soundtracks.

**Coyne:** I'm not personally doing it, but through publishing companies, sure. And we're lucky that a lot of art directors are Flaming Lips fans and are always saying, well, this is interesting. This is different and good for your plot or branding or the vibe you're trying to create. I don't think it's because we're pursuing it. You're at the mercy of what's available and what people want to use your music for. We've been lucky that some of the things [our music has been used in] have been cool and unexpected and well done.

**MC:** Do you come up with the concepts for your videos or do you choose a director you trust?

**Coyne:** We've only done a few videos where other people have directed. Most are directed by me, for good or bad. I use the word directing because that's what people call it, but it's mostly that I'm the one who's getting it all together and making it happen. It's another version of being creative and getting to do stuff.

That's one of the great, ever-moving aspects of being in a slightly successful weirdo band—there's so many great things you get to do. You get to make music with friends, travel, meet cool people, work with other cool artists, make movies, make videos, create products... There are so many things. Once we finish a record, it starts another process of

## Quick Facts

- Wayne Coyne's brother, Mark Coyne, was the group's original vocalist. By the time they released their full-length debut in 1986, *Hear It Is* on Pink Dust Records, Mark was gone and Wayne had assumed lead singing duties.
- The band has won three Grammys—two for Best Rock Instrumental Performance (2003 and 2007) and Best Engineered Album, Non-Classical (2007).
- *American Head* offers two unique vinyl options—a standard black double-LP and a limited-edition colored version featuring blue and pink discs. The band's website also sells a variation of the colored edition that includes an exclusive print signed by Coyne.
- The band was signed to Warner Bros. in 1990 after a label rep witnessed a performance during which the band nearly burned down the venue using pyrotechnics.
- One theory regarding the origin of the band's name suggests it came from a 1953 film starring Stan Freberg that features the comedic actor singing a song entitled "Flaming Lips."

making videos and t-shirts and all that. If you didn't like it, it would be a complete headache because there are so many things to do and everything is due tomorrow. You try your best to make everything the way you want it and make it on time. But you have to just embrace all the opportunities that come along.

I was born in 1961, so I grew up with The Beatles and Elvis Presley. They made movies and were on TV and made videos. It wasn't just music. We were very aware of what they wore, the drugs they took and things that happened to them. It wasn't just that they played guitars and sang. That's what I like about being in a group; it opens up a whole life that is filled with everything creative. And when it goes well it's insanely fun. And even when it goes bad it's still pretty fun.

**MC:** You've had a bunch of members leave over the years. That's a trauma for any band. How do you deal with that?

**Coyne:** We've been a band for almost 40 years. [When] I think of people who've been in the band and left, it never seems like many because if someone leaves after five or six years that's still the span of some bands' whole career. I don't think we would've wanted to even know we were going to be a band for 40 years. In the beginning, you just think this is something silly we're doing to last us through the summer. You don't really think the things you said when you were 22 are still going to be with you when you're 60. You just think, what the fuck?

I don't think anybody has ever joined or left The Flaming Lips as a career move. There would be no advantage or disadvantage to being in or out. It's mostly that people are likeminded friends and it either works for a while or it doesn't. Of the people that have left, most are still friends. They just didn't want to do it anymore. Almost every

time someone left the group it made us do something cooler. It's an opportunity to say, good, I was kind of bored with that anyway. Let's go in this other direction. That happened to us in the mid-'90s when our guitar player, Ronald Jones, left. We'd positioned him as kind of the star. But internally he was a lot of stress to deal with. So when he left, part of us was relieved. And it opened up a whole other way of doing music. Within a couple years we were able to transform into this completely different group.

**MC:** Do you have any advice for musicians?

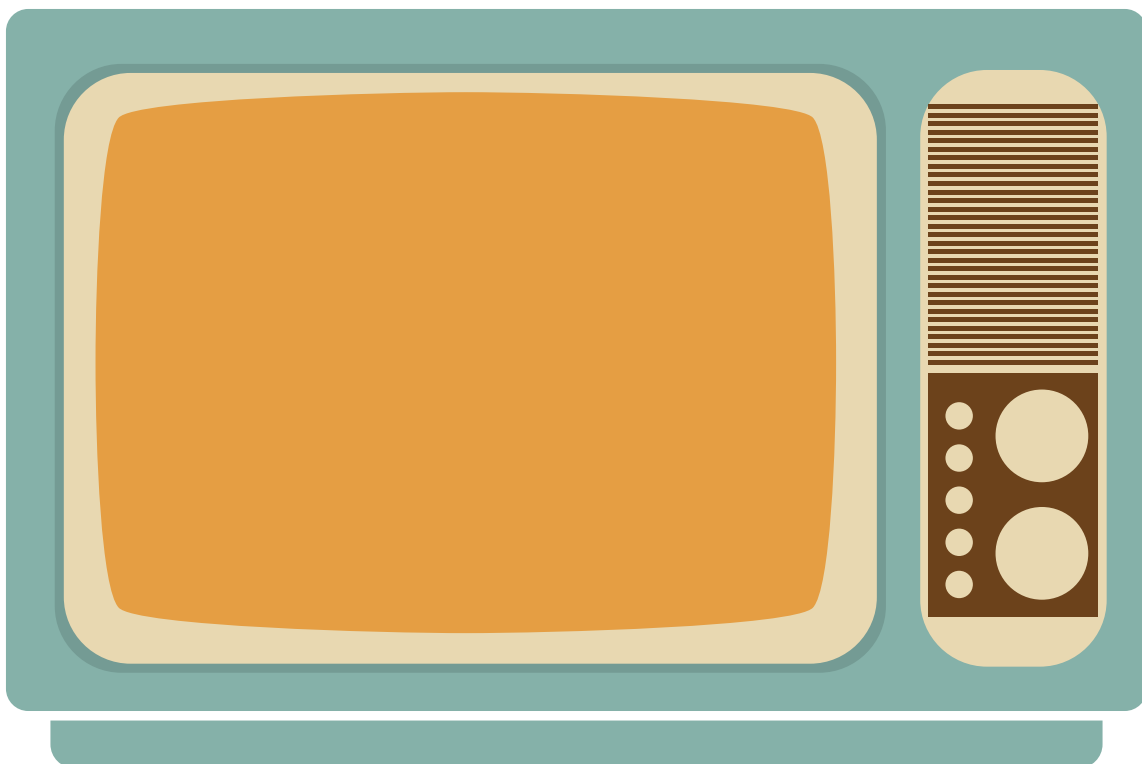
**Coyne:** We [didn't know] there was a music industry when we began. We didn't know record companies signed you. We knew what music was, we knew what groups were and we knew they made records. We got our first lawyer in 1986 when I was working at Long John Silver's here in Oklahoma City. He called me at my job; it was the only place I had a phone. We still have this lawyer almost 40 years later. And he's great for us. So I don't know.

You have to decide what you're in it for. You have to decide, am I going to make music or am I going to try to be popular? Am I going to try to be rich? Do I want people to love me? Do I want people to pay attention to me? For us, it was always for the music and to make records. Trying to be famous is just crazy. There's no way you can control that. But you can control the music you make. You have to hope you get lucky and when it happens that you're able to deal with it. We wouldn't have known any of that when we started.

But if you want to be famous, don't do it in the music business. Run for president. That gets a lot of attention.

Contact Rick.Gershon@warnerrecords.com





# SET UP & PITCH YOUR OWN PUBLISHING COMPANY FOR FILM/TV PLACEMENTS AND MUCH MORE

BY BOBBY BORG AND MICHAEL EAMES

**MANY ARTISTS DREAM** of getting into a publishing contract with an established music publisher. After all, music publishers offer advances, hook you up with co-writes, plug your songs, collect all the money, and even help fight infringement cases.

But one thing that many artists fail to understand is that publishing deals don't grow on trees. Said another way, established music publishing companies typically look for artists with hit song potential and representation by top attorneys and personal managers. This means that until you can generate

this type of leverage in your career, you'll just have to publish yourself.

In this article, we offer some very basic steps to setting up your own publishing company. We'll cover everything from affiliating with Performing Rights Organizations (PROs) to getting something called a DBA to even registering with the Mechanical Licensing Collective (MLC). To conclude, we'll offer a few suggestions for pitching and placing your own music as well. If this sounds good, what do you say we get right to it?



## STEP 1

### AFFILIATE AS A PUBLISHER AND PICK A NAME

The first step in starting your own publishing company is to contact one of the two main performing rights organizations (ASCAP or BMI) and affiliate as a music publisher. PROs are responsible for helping you collect royalties from the performances of your compositions (which we will discuss in more detail later on), but PROs are also where you set up your publishing company and create a name.

To affiliate as a self-publisher with the PROs, you're required to pick a name for your publishing company. You're also required to include two alternate names (three names total) in case your first choice is already taken by another publisher. And trust us, naming your company is not easy. I remember (this is Bobby speaking) when I was coming up with my company name that Bobby Borg Music was taken, Borg Music was taken, and even B Borg Music was taken. I was running out of choices, so I just grabbed the name of a bay (Mistra) where I was swimming on a recent vacation and added music to the end of the name (Mistra Music) and it was accepted. LOL. The more unique the name, the better your chances of securing that name.

To affiliate with a PRO as a music publisher, you must be prepared to pay a small fee. ASCAP charges a one-time application fee of \$50. BMI charges a little more—the cost is \$150 (for an independently owned company) or \$250 (for a partnership or corporation). But don't let price be the determining factor for why you choose a PRO. Be sure to talk with a representative from each organization to see which organization vibes with you the best.

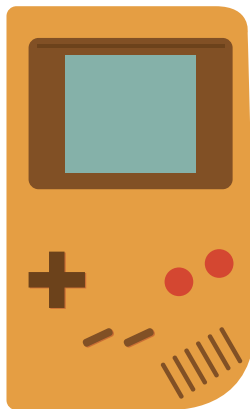
Note: We purposely left SESAC, Global Music Rights and Pro Music Rights (the newest performing rights companies) out of this discussion since their members must typically be selected by a referral process. AllTrack is the final new PRO that is catering toward independent artists. Please speak with a representative of all to find out about eligibility.

## STEP 2

### FILE A DBA AND OPEN A BANK ACCOUNT

Now that you're creating a name for your publishing company via one of the PROs, the second step in setting up your self-publishing company is to file for a DBA certificate with your county clerk's office. A DBA, or "doing business as" statement, is sometimes called a "fictitious business name."

A DBA will enable you to cash checks made out to your publishing company name. Can you imagine the headaches you'd have trying to cash a check made out to John Doe Songs without any identification proving the connection? That's what a DBA is for.



## GETTING A DBA

Getting a DBA is easy. Search online for your local county clerk's office. You'll need to fill out specific forms that the clerk will provide, pay a fee ranging from around \$45 to \$60, and submit the contents of the form to a local newspaper for printing (a procedure for which your county clerk will provide assistance); then you'll receive your certificate soon after.

## OPENING A BANK ACCOUNT AND GETTING A TAX ID NUMBER

Finally, you also need to set up a bank account under the name of your publishing company. When opening the account, you will need to provide your Social Security Number (if you are not incorporating or starting a partnership) or a federal tax identification number (which, for a corporation or partnership, is basically the business equivalent of an individual Social Security Number).

A tax identification number can be obtained through applications filed with the IRS. (Contact the Internal Revenue Service at 800-829-1040 or [irs.gov](http://irs.gov).)

### AFTERTHOUGHT: GOT BUSINESS ENTITIES?

Sole proprietor, partnership, C corporation, S corporation, or LLC? Another important aspect of starting your own publishing company may be the formation of a business entity to provide certain tax benefits and shield you from certain liabilities. It's not absolutely necessary when you're starting out, but you should discuss this with your accountant. You can also see the book *Business Basics For Musicians*, which covers this topic extensively in an interview with attorney Jeff Cohen.

## STEP 3

### REGISTER WITH THE COPYRIGHT OFFICE

Moving right along to the third step of starting your own publishing company, let us briefly encourage you to register your copyrights with the Copyright Office in Washington, D.C.

Copyright registration is the process of officially filing a public notice with the Copyright Office in Washington, D.C. that you are indeed the author/owner of a song (and/or master recording) upon a specific date. Registration provides you with a number of important benefits including 1) the rebuttable presumption of ownership, 2) the right to sue, and 3) the right to receive statutory or actual damages.

The fee to register your copyrights using paper forms is \$125 per registration. The fee to register your copyrights electronically is \$45 per registration (as long as you are the sole author of the song and the master) or \$65 per work per registration

(when there are multiple authors/owners). To initially save money, you can also register several copyrights together as a "group of unpublished works" on one registration for \$55. But that being said, note that once your copyrights are published, it is recommended to go back and register each copyright individually.

If you have any further questions regarding how to fill out a copyright form, the Copyright Office will be more than happy to assist you. Please call the Copyright Public Information Office at 202-707-3000 or visit their website at [copyright.gov](http://copyright.gov).

## STEP 4

### PREPARE TO COLLECT ROYALTIES

And now, progressing to more exciting stuff, the fourth step in setting up your self-publishing company deals with money and making sure that you are prepared to get paid. Let's go ahead and go right down the list of what we call the four food groups of music publishing to ensure that you don't miss a single penny. This includes mechanicals, performances, synch, print royalties, electronic transmissions, and foreign sub-publishing incomes.

### MECHANICALS (FOR CDS AND VINYL)

Mechanical royalties are fees payable for the reproduction (or copying) of your songs on CD and vinyl (they are also fees for the copying of your songs via digital download or streaming, but we'll discuss that later). The person who is doing the copying is the person who pays the mechanical royalty. So, how you approach the collection of mechanicals will depend on whether you are the record label or if you are signed to an outside established record label.

### WHEN YOU ARE THE LABEL (DOESN'T APPLY)

When releasing your own records as an independent DIY artist, you are obviously not going to pay yourself a mechanical royalty out of any money collected from the sale of the record, so there is nothing to really discuss with regard to the collection of these royalties. Let's move on.

### WHEN YOU ARE A SIGNED ARTIST (DIY OR HFA)

When you are in a signed recording contract, the record company is indeed required to pay you mechanical royalties for the use of your songs on record. Record companies can send you your mechanical royalty statements directly, or if you choose, you can have a major mechanical rights collection society such as the Harry Fox Agency (HFA) issue mechanical licenses and collect those royalties for you. HFA periodically also audits the record company to ensure that they are not doing anything sneaky, so this might be a good route for you to go if you don't trust labels.

HFA charges a percentage of your gross earnings, which is subject to change, so check their website for the most current rate. We can say that it is around 11.5 percent of your earnings, but whatever the rate, we think that it is worth it. Record companies tend to get backed up in their royalty payments and without someone breathing down their neck, it



might be a while before you're paid. We know people that literally have to call up the record company yelling to get their money before the label is forced into writing a check. In fact, it's happened to us.

You can contact Harry Fox at 212-834-0100 or visit the HFA website at [harryfox.com](http://harryfox.com).

## PERFORMANCE ROYALTIES (PROS)

Performance royalties, once again, are the monies that you receive for the public performance of your composition by a variety of different music users. These users include radio stations, television networks, Internet sites, digital streaming sites (including non-interactive webcasters like Pandora and satellite radio like SiriusXM), and more. Of course, you know that performing rights organizations collect this money. To ensure you get paid, do the following:

### PRO PUBLISHER AFFILIATION

You already affiliated as a self-publisher in step one when you formed your publishing company and created a name, so you are good to go here. Your PRO will send you the publisher's share of any income for the performances of your compositions that is due to you.

### PRO WRITER AFFILIATION

In addition to affiliating as a self-publisher, writers are required to have a separate writer affiliation. This is because performing rights organizations always send the "writer's share" of earnings directly to the writer, regardless of who the music publisher is—even if it's you.

ASCAP charges a one-time fee of \$50 for writers. BMI charges nothing.

### TITLE REGISTRATION

Finally, as both the publisher and writer of your songs, it's absolutely essential that you provide your performing rights organization with detailed information (name, title, shares in a song, etc.) for every composition you publish so that you can be entered into their system and get paid.

If you're the sole writer of a composition, you own 100 percent of the writer's share and 100 percent of the publisher's share. If you write a composition with your four-member band and you're dividing the credit equally, then each member owns both 25 percent of the writer's share ( $4 \times 25 = 100$ ) and 25 percent of the publisher's share ( $4 \times 25 = 100$ ).

## SYNCHRONIZATION FEES AND MASTER MONIES

Synchronization (or just synch) refers to the art of "synchronizing" (or merging) your music with visual images in motion pictures, television, the Internet, video games and all other audiovisual media. When someone wants to use your copyrights for these purposes, two different licenses are required: One for the song and one for the master.

### SYNCH FEES

Despite a few exceptions (mainly Public Broadcast Television Stations), synch is completely negotiable. This means that while there are

certainly reasonable industry norms, a publisher has the right to set his or her fees. For an independent artist, synch licenses might be issued by you for free (just for exposure) or for several thousand for use in a popular TV show. In any case, synch monies can be sent directly to you from the various production companies with whom you contract (either via mail or automated clearing house [ACH]).

## MASTER MONIES

Another distinct type of income that comes from synchronization is master use fees (though this money goes to the master owner and not to the music publisher, unless the two are the same).

If you own the masters that embody the

songs being licensed, you are entitled to a separate fee from the synch fee for your songs. Master use fees are traditionally negotiated on a "most favored nations" basis. This means that whatever amount was offered to the publisher of the songs, the same amount is offered for the master recording as well, or vice versa, whichever is negotiated first.

Like synch fees, master use fees can be sent to you either via the U.S. Mail or via ACH directly from the various production companies with whom you contract.

## PRINT ROYALTIES

Print royalties are the monies you make when your music and/or lyrics are sold in printed form. This includes sheet music, folios (music books) and more.

When someone—like a printer—wants to use your copyrights in printed form, a license is required. A print license can be issued by you (the music publisher) and royalties can be collected directly by you (the music publisher) from the music printer as well.

## ELECTRONIC TRANSMISSIONS

Moving into an area that encompasses the four food groups of music publishing, let's discuss electronic transmissions, which you should know is more a "source" of income than a type of income. This includes interactive streaming, non-interactive audio-only streaming, interactive video streaming, downloadable sheet music/lyric websites and permanent digital downloads.

### INTERACTIVE STREAMING (MLC AND PRO)

When your music streams on sites like Spotify or Apple Music (a process where your music is copied onto a central server and performed), then you are going to be owed a mechanical and a performance royalty from the digital service provider who is doing the streaming.

To ensure that you collect your fair share of mechanicals from streaming, it is absolutely important that you register your songs (as of Jan. 1, 2021) with an organization called The Mechanical Licensing Collective (MLC). The MLC issues

a blanket mechanical license to the streaming services and then the MLC matches up the reported streams to the compositions and pays out the mechanical royalties to publishers just like you. But just be clear: if you are not registered, you will not be paid! For more information, please be sure to visit the website [atthemlc.com](http://atthemlc.com).

To ensure that you collect your fair share of performances from streaming, you must be registered with a PRO, which you have already done, so you are golden! Let's move on.

## NON-INTERACTIVE AUDIO-ONLY STREAMING (PRO)

When our music streams on sites like Pandora and from satellite radio providers like SiriusXM (where you can't determine what you listen to), you are entitled to a performance royalty only. To ensure that you collect your fair share of performances from non-interactive streaming, you must be registered with a PRO, which again, you have already done, so you are good to go.

### AFTERTHOUGHT: WHAT'S SOUNDEXCHANGE HAVE TO DO WITH IT?

While this is more of a record company issue than a publishing company issue (though the two can be one of the same), remember, that master owners are entitled to receive a broadcast performance royalty from web radio stations like SiriusXM and Pandora mainly. If you own your master recordings and are also acting as your own record company (and/or if you perform on your masters as a featured or non-featured musician), be sure to register with SoundExchange. Visit [soundexchange.com](http://soundexchange.com).

## INTERACTIVE VIDEO STREAMING

When your official promotional music videos are uploaded to sites like YouTube and then streamed, or when "user-generated content" is uploaded by users (like lifestyle videos that use your music or even cover videos) and then streamed, you may be entitled to synch fees

(or otherwise, advertising money) as well as performance royalties.

Technically the entity synchronizing your music should request a license directly from you, but on sites like YouTube, this is usually not going to happen. Instead, publishers must register their songs with YouTube (usually via AdRev or others) who will then pay a portion of the ad revenue that is collected as the alternative to a traditional synch fee.

To ensure that you collect your fair share of performance royalties from video streaming, yup, you guessed it, you must be registered with a PRO, so no problem here. You've done that.

## DOWNLOADABLE SHEET MUSIC/ LYRIC WEBSITES

When digital sheet music distributors like Musicnotes.com and Sheet Music Direct want to sell





your music in printed format, they must get a license directly from you the publisher. Royalties can be contractually negotiated to be distributed directly to you through the U.S. Mail or via ACH.

And while on the topic of print royalties, what about lyric websites? When lyric websites like LyricFind and Genius want to display your lyrics on their sites, they must obtain a print license from you the publisher and pay you a percentage of the advertising money. Again, royalties can be contractually negotiated to be distributed directly to you through the U.S. Mail or via ACH.

## PERMANENT DIGITAL DOWNLOADS (I.E., ITUNES-TYPE ROYALTIES)

When you publish your songs and allow sites like iTunes, Amazon and eMusic to sell them as a digital download, you are entitled to a statutory mechanical fee of 9.1 cents per song paid to you (the publisher).

If you are an independent artist acting as your record company, you are obviously not going to pay yourself a licensing fee for reproduction of your songs in digital download format.

If, however, you are an artist who is signed to a recording agreement with an outside indie or major, the record company is responsible for paying you this royalty. You can collect that money directly from the label or you can have an agency like the Harry Fox Agency collect on your behalf.

## SUB-PUBLISHING INCOME

Finally, let's talk quickly about sub-publishing income. Foreign sub-publishing income is the money that you earn when you publish your music outside of the U.S. For instance, when your songs are streaming on platforms in foreign territories (like Tencent and NetEase in China), it is likely that you are entitled to foreign sub-publishing income.

Foreign sub-publishing income is not really a type of income itself, but rather a source made up of the same four food groups: mechanicals, performances, synch, and print. The difference, however, is that it is treated in some ways differently from U.S. income.

Without going into the weeds here, the bottom line is that in order to collect foreign sub-publishing income you need to enlist the assistance of a local sub-publisher in the territory or your money could end up lost in the black box (i.e., your money could go uncollected and end up in other artists' pockets). So how the heck are you going to do that? You have three options:

- You might be able to find a service, for instance CDBaby Pro via SongTrust, that promises to help DIY artists collect foreign royalties in addition to handling other administrative services like registration with the PROs, the MLC, and with synch licensing.
- You can contact directly any of the local performing rights or mechanical rights agencies in each country (such as GEMA in Germany or JASRAC in Japan) and ask them for a list of their registered local publishers and then contact them on your own.
- You may be able to arrange a deal with a

U.S. publishing company (assuming you have a little leverage) that has worldwide offices like major publishers such as Warner/Chappell Music, Universal Music Publishing Group, BMG, and Sony/ATV Publishing. There are also smaller publishers like PEN Music Group and Round Hill Music who all have worldwide affiliates.

Just keep in mind that all of these options above are going to require you to pay a small fee. Sub-publishers typically take from 10 to 25 percent of what they collect.

## STEP 5

## IMPROVE YOUR PITCHING GAME

Okay, so getting to the last step of the process in setting up your self-music publishing company, we have to state clearly that your business will not be worth one penny unless you perfect the art of pitching and placing your music, unless you get lucky and you blow up and the licenses effortlessly flow into you. LOL. This can actually be a separate article in and of itself, but

here are three super important points.

## HAVE GREAT SONGS/RECORDINGS

Probably the biggest tip we can give you starts with the music.

Write music with memorable hooks and clear lyric subjects and make sure that your music evokes strong feelings and is applicable to specific moods and scenes for film and TV.

Also be sure that the recordings of your music contain strong vocal and instrumental performances, current instrumentation and mixes, and cleared samples (if any). You might also have both a "clean" (no-profanity) version of your music as well as an instrumental (no-vocal) version of your music available for a variety of different situations that might come up.

Just have high-quality material. Music publishing really does start with the music.

## DON'T BE AFRAID TO TAKE BABY STEPS AND THINK OUT OF THE BOX

Don't just shoot for the biggest placements in major motion pictures and television shows (which are probably untouchable for you right now). Rather, think small to build credibility and don't be afraid to think out of the box.

Hit up students who are making films, local businesses who are advertising on the radio or cable, and even fitness instructors who are playing music in their spinning classes. We know artists who have written the entrance music for mixed martial arts fighters, composed music for wedding videos, and placed music in actor reels. Would you believe that one young artist we know actually got signed to a publishing deal because his music got played in a spin class where the wife of a music publisher was exercising? True story.

So look, gang, while we understand that you are in a hurry to make it, slow down, think small, and think out of the box. Eventually all of the small things you do will start looking like a mountain of credits and the bigger gigs will come.

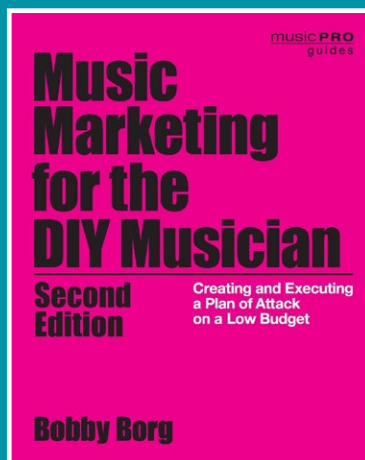
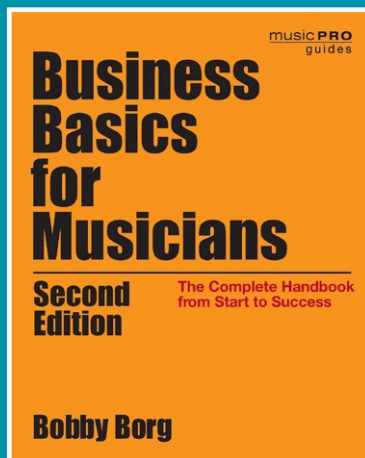
## MASTER YOUR INTERPERSONAL SKILLS

And finally, become an expert at everything to do with the fine art of communication. Bottom line: if people like you they will want to do business with you.

Learn how to write effective emails that grab the attention of the intended receiver while being clear, concise, and confident. Big people in big places do not have time for chit-chat.

Learn how to be persistent while also being pleasantly patient at the same time. Remember that no one owes you anything in this business. So maintain a great attitude.

And learn how to make people feel good about themselves by researching certain contacts (like the ones you expect to see at a big conference). Start up an interesting conversation with key people in order to stimulate healthy dialogue. People like to hear nice things about themselves and talk about themselves too. Just be sure never to be phony.



**BOBBY BORG** is the author of two new books (pictured) available at Amazon or at [bobbyborg.com](http://bobbyborg.com).

**MICHAEL EAMES** (who is cowriting a new book with Bobby) is the founder of PEN MUSIC at [Penmusic.com](http://Penmusic.com).



# Eric Hutchinson and Skout

## An Artist-to-Artist Conversation about Anxiety & Depression

### About Skout

Known for percussive, melodic guitar work and introspective songwriting, Skout's lyrics wrestle with the messy truths. Often writing and performing alongside her best friend and longtime collaborator Connor Gladney, Skout has created a sound that floats somewhere between indie, folk, and pop. The new album, *Patterns*, arrives Sept. 25. The lead single, "Move," is out now.

### About Eric Hutchinson

Eric Hutchinson is an international platinum-selling artist who recently released his latest album, *Class of 98*, a '90s alt-rock-inspired autobiographical record that chronicles the singer-songwriter's adolescence. He has performed in all 50 states and has shared the stage with acts such as Jason Mraz, Amos Lee, Ingrid Michaelson, O.A.R. and Michael Franti. His single "Rock & Roll" earned him his first gold record in the United States and the song became a #1 hit in several countries.

**Eric:** How are you doing in this new reality with COVID?

**Laura:** It's been one of the most challenging years of my life, as I'm sure it has been for everyone. My bandmate Connor is high risk, so he had no choice but to move out of NYC. It was a heartbreaking change. The mental ramifications have been huge too. Social isolation has forced us to find new ways to find joy.

**Eric:** For musicians in particular, I've been thinking a lot about just how magical that moment is when people come out on stage. They're creating something that wasn't there a minute ago. That's the thing I'm really missing right now.

**Laura:** Exactly. Without live music, it's like the soul of the music industry has been put on hold. I'm releasing *Patterns*, my new EP in September, and all the tour planning we had been doing is just completely out the window. You had your *Class of 98* tour totally stalled, right?

**Eric:** Yeah. We had a bunch of stuff scheduled and we pushed it back. And now it's kind of just, who knows? I mean, not knowing if I'll tour at all, even in 2021. Work is definitely different now. How I express myself has changed. How has that change been for you?

**Laura:** While I'm really bummed not to release the EP with a celebratory tour, I'm trying to find the positives. I'm focusing all my energy on getting my music to the most ears possible digitally this year. I'm trying to be more present online; more honest and vulnerable than I have been in the past.

**Eric:** I sometimes wonder about how much to share of yourself with your audience. How do you strike that balance between being authentic and oversharing?

**Laura:** When I first started out, I was consciously holding back; my sexuality, mental health. As I started to re-evaluate, though, I asked myself why I was doing music in the first place. For me, it's a tangible place to put the things I can't quite verbalize. So if I'm being my most authentic in my writing, why not let the person around my music represent a true version of myself as well? I think you paved the way for that mentality in me. I noticed a shift

**Laura:** Oh man! I think I've come to the conclusion that I may never be the person with any answers or prescriptions in my songs. Just more questions.

**Eric:** You've said with "Move" that you didn't realize the song was about depression until you heard it afterwards.

**Laura:** Yeah "Move" was heavy for me because after I demoed it, my girlfriend sat me down and said, "Is this how you feel? This is what depression sounds like." I was in denial about being depressed because my life was functional. I had friends, a loving family, etc.

**Eric:** Right. Depression is perceived as "I don't get out of bed and I have a little grey cloud over me." I think you really pulled off something with "Move." As an artist, I feel like one of the hardest things to do is to fully be vulnerable in that way. I think it's a really important song. I related to it myself. A lot of people will. The song poses an interesting question of age and what age means to us and our art.

**Laura:** Yeah, I think we all have these age benchmarks that keep us moving, but at the end of the day, they're probably not very healthy comparisons.

**Eric:** I always had in my head that Paul Simon wrote *Graceland* when he was 40. And I was like, well, that's an amazing album. And that was really late in his life. And so, there's

still hope for me just to make it like the perfect album. Now I'm turning 40 in a few weeks. I'm in this weird position of, like, I'm not that young, but I'm not old enough. A person of just average age. That's not interesting. We need a hook! I had a lot of exposure, but I was still, like, twenty-seven, twenty-eight when that really started and I felt pretty old at that point. The benchmark stuff that you're talking about, I really ruined a lot of the enjoyment for myself during a lot of exciting times because I kept moving the goalposts.

**Laura:** From my end, I hope you know how much a musician of your caliber believing in me has changed my outlook and self-confidence. I'm so grateful for your friendship, mentorship, and advice.

**Eric:** It's purely just longer living, longer experience. There are no secrets to it. It's just doing it a little longer. I have a few more tips, but I still have tons of questions and things I don't understand.

**Laura:** We'll have to keep writing after those questions!

Contact Mike Gowen,  
mgowen@milestonepublicity.com



L-R: Connor Gladney, Eric Hutchinson, Laura Valk

in your live show around your openness and vulnerability in the last few years.

**Eric:** I did a joke in my show where I asked, "How many people are on Prozac? Wellbutrin?" The amount of hands that were going up was surprising to me. Now, the more I do it, I find half the audience is on something to help deal with anxiety or depression. I've found it very empowering to shine a light on things that I have spent a lot of my life trying to keep in the dark. For me that was dealing with my family history and openly saying I was depressed.

**Laura:** You seem to have a way of staying uplifting while still addressing really serious topics.

**Eric:** It's fun hearing you say that. I was so surprised when I first put out my first album *Sounds Like This*, because I felt like all these are all my depressing songs and they're all [about] my anxiety, and everyone's like, "I love this happy album." And I feel that with *Patterns* you're not trying to sugar coat things. A lot of your music seems to be searching for answers. Do you feel as if you've answered any of your own earlier questions?



# Guitar Center's Online Lessons Program

**W**ith the emergence of the COVID-19 pandemic, everyone has shifted to alternative means of conducting their lives and their ways of doing business. This is, of course, very true when it comes to all things music-industry related. Many artists, studios and stores are transitioning from in-person interaction to virtual communication and livestreaming.

Nationally, Guitar Center is one of the corporate leaders in answering the pandemic crisis, particularly when it comes to their instrument lessons program. They have taken on the arduous task of transferring their in-store music lessons program, throughout the entire national chain, and adapted it to online learning. *Music Connection* talked to Detroit-area Canton, MI store manager Rich Shappee and Midwest district manager Vince Mattias about the evolution of their expanding lessons program.

"Guitar Center lessons started in 2013," says Mattias. "There were only a few stores doing that. In 2018 we put in whisper rooms where instructors could conduct one-on-one lessons with students. Now, just about every Guitar Center has lessons going chain-wide at over 290 locations. We're one of the largest companies offering lessons, with thousands of students. If students want to learn basic scales or songs we can teach that, or we have a curriculum they can go through to take them

few short months ago, when an unexpected detour disrupted business as usual.

"With the pandemic the company was forced pretty quickly to shift to online lessons," says Shappee. "We couldn't do lessons in the store, which were going pretty great. The

took an online guitar lesson with instructor Michael Schultz. Schultz is a 2018 graduate of the Detroit Institute of Music Education (DIME) and I requested a lesson based on chord construction and their relationship to improvisational ideas. I logged in via a Zoom meeting invite and we got right to it. Schultz's insight and ability to walk me through various chord inversions was eye-opening

and inspiring. And his use of clear graphics and adjustable camera angles made it clear for me to see when he would demonstrate chord and single note exercises on his guitar fret board. "It's gone really well for me," observes Schultz on transitioning to online teaching. "I've got a great setup for it. I use a good sound mixer, with a virtual amp program. I also have really good programs on my computer, like Guitar Pro, for transcriptions. There is latency where there may be some delay when you're trying to play in time with a student. But, overall, everything has been great."

Another incentive that, until recently, has been a big morale booster for the collective Guitar Center student body has been their optional quarterly recital program. This is where students get to perform, collaborate and strut their stuff for friends, family and fans. "We do it offsite at a local community theater and it gives students a chance to play in front of an audience," says Shappee. "Just before the pandemic we had our largest one yet, with 25 students performing. The kids



***"Within a week we shifted from everything being in-store to online. Actually, doing virtual teaching has expanded our horizons for the future."***

on a path. From a company standpoint it's our number one priority. We want to keep the music community alive and keep inspiring younger and older students to want to learn or progress with an instrument."

Lessons are available in all facets of musical and instrumental performance, from vocals, guitar, bass, keyboards and drums at the majority of stores, to DJ, music production, songwriting and horns at select locations. They also offer a curriculum-based achievement program—for those that want to participate—centered on receiving awards for incremental levels of progress. However, the company's biggest challenge arose just a

company did an amazing job of building an online lessons platform right away. Within a week we shifted from everything being in-store to online. Actually, doing virtual teaching has expanded our horizons for the future. Everybody has different schedules so this gives students more options. And we have a wide variety of instructors, age groups and lessons offered."

Obviously the backbone of the lessons program is the teaching staff. And through a stringent interview process Guitar Center's commitment to finding the right instructors for every student is one of their primary concerns. Via the Canton, MI location I

really root for each other. We also have what we call 'open office hours' where students can jam together. Relationships are built here."

From ages 7 to 70, beginners to advanced, all students are encouraged and welcome to register for lessons at Guitar Center. And, now with the addition of online access in full swing, it's never been easier to follow your musical dreams. "A lot of people think we're still just a guitar shop, but lessons are a big part of what we do," says Shappee. "We're all about the complete customer experience. It makes us a little bit different than your average retailer."

See [guitarcenter.com/services/lessons](https://guitarcenter.com/services/lessons)



# The Future of Fan Connection

In 1973, Led Zeppelin, The Who, and Alice Cooper embarked on respective legendary North American tours. These tours followed Woodstock by just four years and set in motion the most visceral, fist pumping, fan experiences the world has ever seen. In Michael Walker's 2013 book, *What You Want Is In The Limo*, Walker shares that 1973 represented the "apogee for a certain type of rock stardom that had been building." He says that each of these bands helped build something the world has not seen since and probably never will again: "The '60s created an outsize hunger for rock culture, but lacked the infrastructure to deliver it."

The '70s delivered. Walker goes on to state that "Subsequent generations of musicians will literally kill themselves trying to emulate the example set in 1973." Not only is modern rock stardom born, these tours transformed the music landscape and ingrained the power of live music into the fabric of fans everywhere.

Walker says that Alice Cooper's *Billion Dollar Babies* tour influenced everything from Kiss' fire-breathing theatrics, to Marilyn Manson and Slipknot's calculated horror shows, and Lady Gaga's self-conscious role-play. "Every time a Bono gets a stadium full of disaffected youth to shout along to parables about Martin Luther King Jr., he can thank The Who's *Quadrophenia* tour for demonstrating that rock can deliver a thinking man's agenda and still crank the amps to 11."

The sounds of venues, amphitheaters, and stadiums have powered our lives by driving culture and bringing society together ever since. That is, of course, until March 2020 when COVID-19 paused the show. Unfortunately, none of us have been able to get our emotional fix through the power of music, and the events industry has been hit harder than ever over the past six months. Each new revelation that forces promoters to change their plans hits the industry hard and simultaneously forces artists to rethink how they engage with fans.

Now, more than ever, fan engagement ought to be topping priority lists for artists, promoters, event organizers and anyone else whose events are affected by the fluctuations and permutations of the pandemic. The problem is that there is no substitute for live music. There is no doubt that music streaming and virtual performances fail to deliver the same level of emotional connection that in-person events provide. Digital opportunities have made it easier than ever to connect "to" people, yet there is no doubt that music streaming and virtual performances fail to deliver the same

emotional connection that in-person events provide to connect "with" people.

According to a PwC Global Entertainment and Media Outlook Music Report, a 2018 Live Nation "Global Live Music Fan Study" found that "In an increasingly digitized world, we are overloaded with information and are losing opportunities to truly connect—a global trend we define as Sensation Deprivation. Live music is the antidote to this need—it fulfills the desire of genuine human connection. Seventy-one percent of Generations X, Y & Z agree globally: 'The moments that give me the most life are live experiences.' By aligning with live experiences, brands have an opportunity to

into the pandemic pivot with almost all of live music being delivered largely via virtual shows and live streams.

In the early days, shows were broadcast for free via artists' Facebook and Instagram pages, where now many are more interactive, tied to charities, are powered by corporate brands or tech companies.

While the virtual show will never replace the visceral and fist-pumping energy of an in-venue experience, fans fatigued by mediocre one-way music delivery need more immersion, and artists need ways to earn more money for themselves and the causes they support. This evolution is necessary and will most likely act as a companion when live music resumes.

On any given night fans can now tune into events ranging from "One Wave," an immersive series with artists such as John Legend, to events staged within online gaming platforms with Travis Scott. Consumers expect more!

When thinking about these events, artists and brands must create engagement opportunities that transform fans into participants. The digital environment allows artists to provide experiences digitally (at scale) that they would not be able to offer in person.

Whether it's a unique two-way conversation between fans, allowing them to chat like never before with each other, or unprecedented access with one-on-one meet & greets through Looped, artists now have the ability to go deeper

with fans. They also have the responsibility to make good on promises, shout outs, giveaways and other engagements, especially when fans are paying the big bucks for these experiences.

The virtual environment is wide open for artists, managers and promoters to think out of the box. Performers, and brands, can also optimize a variety of fan connections, as long as they are authentic for consumers and fans.

You can't help but wonder what would have happened if Alice Cooper, The Who, and Led Zeppelin were forced to take their 1973 tours digital. Regardless, this generation of artists and technology is here to stay.

Just remember that more paint and more canvas don't make more Picassos. Tomorrow's Led Zeppelin, Jay-Z and Lady Gaga are not going to be silenced by COVID or all the digital noise.



***"Artists and brands must create engagement opportunities that transform fans into participants."***

create deep meaning and engagement with their consumers in moments when they feel the most alive and present. These new challenges require the industry to adapt and meet the needs of a dynamic and demanding society."

This fragmentation is an opportunity, not an obstacle. The question is, how can artists be authentic and build relationships, effectively and at scale, when their most valuable asset is on hold?

Artists and record labels are leveraging technology to reach their fans in new and innovative ways. The crisis has also created a longing for "what was" and demonstrated the power of community. People are yearning for the days where they can be in a crowd listening to live music, something we've taken for granted. From Italians singing in solidarity on balconies for mass singalongs to front-porch social distancing performances, the music community has found alternative ways to stay connected.

Until we can all crowd back into a 90-plus degree dusty field in the middle of Tennessee, here are a few key areas of focus for fan engagement for LIVE 2.0.

Live-streaming 2.0 – We are now months

**JEREMY HOLLEY** is the Co-Founder of FlyteVu, an award-winning entertainment marketing company based in Nashville. See [flytevu.com](http://flytevu.com).

# zPlane deCoda

**Z**Plane's deCoda is a semi-automatic music transcription software system that runs standalone on most modern Macs and PCs using your own computer's built-in audio. Using advanced artificial intelligence, deCoda will deconstruct any song for learning, practicing, deep analysis and correction if required. After importing a .wav audio file, in seconds deCoda will tell you the key, tempo, chords, and identify, map and locate where the verses, choruses, bridges or solo sections are on a time-line. deCoda is not hard to learn; it works musically using bars and beats. A "loop" can be any length from a beat, a whole bar, or a whole song.

zPlane is a 20-year old research-focused company based in Berlin, Germany that licenses its advanced algorithms to many companies. I especially like the very helpful, short YouTube tutorials built directly into the interface—they're just a click away.

The opening Main View is the Current Project, deCoda's last state as previously closed including all settings, edits and audio files. You may view your project either as an audio clip waveform or as a MIDI-like piano roll in the resizable Main View. Songs are called Projects and are shown across the top with their Parts (sections) clearly labeled in sequence. At the bottom of this window is the key and tempo of the song with the ability to change either or both at will.

For purposes of slowing down music for learning, you have the selectable speed choices of 1/1, 3/4-speed, 1/2-speed, and 1/4 speed of the original tempo. By the way, the pitch does

not change only tempo! The tempo will be indicated and the metronome is available for song sections without drums; the click follows all tempo changes with a choice of 1/4, 1/8th or 1/16th note subdivisions.

You may change key just as instantly by clicking on the original key on a wheel controller window with choices above and below the original key. Sound quality is excellent with either pitch or tempo changes—everything just works—I expect nothing less from zPlane!

Chords are detected and shown at the top of the main window as deCoda will show song structure as Part A, B C, A2, B2 etc. You can change any chord—either just a single one only, or all chords in a section, or identical chords in the whole song. Sometimes (though it is rare) the time signature or exact downbeats will not be correctly detected and you can edit those in the Project Sidebar window.

The Piano Roll view has a virtual keyboard shown vertically on the left side and from each key flows a spectrogram that shows amplitude over time for that piano key. The dominant or lowest frequency is shown as a solid continuous line with harmonic overtones shown above it. Vocals show any changes in pitch, vibrato and duration. Much like editing notes in a MIDI editor, you can move notes around and set their duration with the start and end of notes always snapping to the tempo grid.

Focus mode shows in real-time, the instantaneous pitches represented as circles or "blobs" arranged about the vertical centerline of a stereophonic panorama. The vertical axis

shows frequencies from low to high and it is very easy to discern a lead vocal or a guitar solo as they are center-panned and dominate the mid-range frequencies in Pop music.

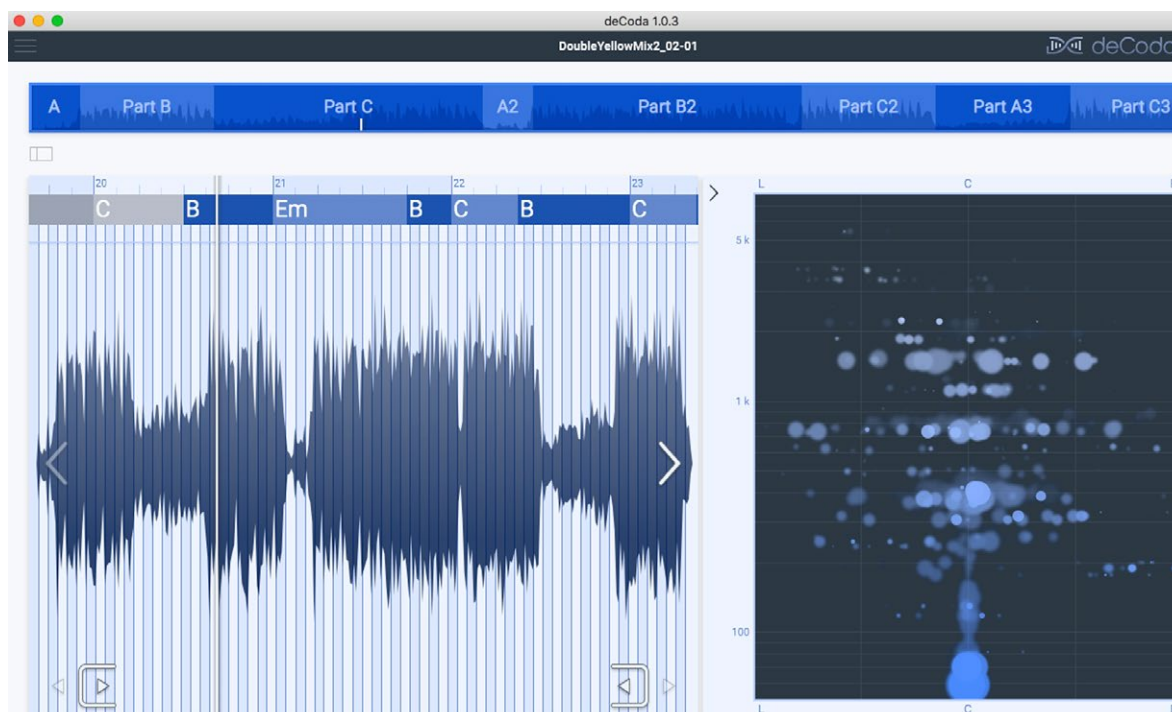
With my mouse, I circumscribed a section panned in the center for the lead vocal and I could mostly remove or isolate it from the backing track. This is a good way to practice singing to a track or isolating a guitar solo while the rest of the music is heard quietly.

You may export the whole file including its audio files as a single file. Export only a loop you've edited or export the Piano Roll as a MIDI file. Project History lists all projects you've opened and you can search projects, audition them, remove them from the library or just open one up to be the Current Project.

I think deCoda is an important music product and a fine bit of advanced kit I use to learn the chords of the music I am mixing. It allows me to discuss in a more precise and musical way with the artists, musicians and producers. It sounds wonderful and is amazingly accurate in detecting song key and tempos. I seldom have to go in and "correct" it! I love the built-in tutorials when I have to return after being away from it for a while.

deCoda sells for \$60 MSRP as a download with perpetual license. This is the perfect teaching aid—awesome for musicians and singers wanting to learn new songs. It is for Mac OS X 10.7 or higher, Windows 7 or higher PCs; you'll need 100MB of hard drive space.

*decoda.app*



*"It sounds wonderful and is amazingly accurate in detecting song key and tempos. I seldom have to go in and 'correct' it! I love the built-in tutorials when I have to return after being away from it for a while."*



# In The Box – Nailing That Guitar Tone

## *The Jack White “Battle Cry” Tone*



The alternative guitar guru Jack White has captured millennial ears for quite some time now. In fact, he has spawned a deep interest in retro guitars such as the Res-o-glass Airline Guitars and the 1950's Kay Hollow Body Archtop. To get a good idea of his guitar tones, you should watch the movie *It Might Get Loud* featuring Jimmy Page and The Edge of U2. It shows us how he approaches the instrument and how he creates his signature tone. Certainly not a diva or an '80s hairband video star, White is down-to-earth with his guitar playing and is passionate about how he creates his music.

As a music composer-guitarist for television

and film, I often have to cop many different guitar styles and tones. Recently, I was asked to come up with a CD of instrumental compositions for Telepictures Productions (*Extra*, *TMZ*, *Crime Watch Daily*) that incorporated guitar tones from White's 2017 single, "Battle Cry." He has a reckless approach (meant in a good way) in the song that really captures his guitar style. The main riff of the song I particularly liked because of its eminent feeling of danger and unbridled energy. I wanted to capture this attitude in my compositions and evoke the same type of emotions.

So the first thing I did was to identify the main riff's tonal characteristics heard in the song.

### Jack White's Tonal Characteristics

- Overdriven fuzz tone
- Low-end octave boost
- Long single note sustain
- Grungy guitar attitude
- Forward presence of guitar

There are many excellent amp plug-ins out there, but I used Logic Pro X (via an Avid Fast Track Duo interface). If you use another plug-in, you can probably approximate my choices, as many manufacturers provide a "usual suspects" menu of similar amp flavors, even if they go by different patch names.

### The Battle Begins

After establishing my "sound goals," I used a 1977 Gibson Les Paul Goldtop Deluxe with mini humbucking pickups through Logic Pro X to achieve the grunge attitude. For the main guitar riff of the song, I put the pickup switch on the bridge position.

### Logic Pro X

Within Logic I created a new guitar audio track Under "Crunch Guitar" I chose the guitar plug-in called "Chord Burner." I set the "Gain" knob at 11 o'clock, switch the "Lead Boost Drive" on and set the knob at full blast. I double-clicked on "Pedalboard" and added "Dr. Octave and set the "Drive" and "Direct" controls all the way to the right. I chose a Stadium 4x12 cabinet miked by a Dynamic 421 pointing directly at the center of one speaker.

I was able to closely dial in the Jack White tone from "Battle Cry" and Telepictures was very happy with the project. There are a plethora of amps and pedals to choose from in Logic, but other DAW programs, such as GarageBand, Steinberg Cubase and Cakewalk, can offer the same options.



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](http://briantarquin.com).

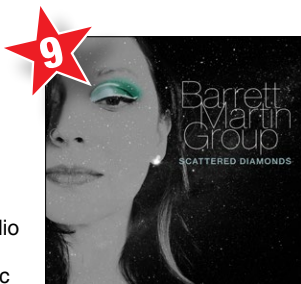
## Barrett Martin

### Scattered Diamonds

Sunyata Records/Sony Music

Producer: Barrett Martin

Latin Grammy-winning producer-percussionist-composer Martin continues an odyssey with his most adventurous and eclectic musical project yet, his ninth studio album, on which he employs musicians from around the world. It's an ethnocentric gumbo that features 17 original heavily percussion-driven jazz, rock, funk and multi-cultural fusion compositions. Iraqi, Indian, Senegalese and Ghanaian instrumental stars are major contributors to the tracks as well as classic rockers like R.E.M.'s Peter Dinklage and Soundgarden's Kim Thayil. Highlights include big-band centerpiece "The Firebird." — **Eric Harabadian**



## Susan Toney

### Headed For Love

Strange Child Records

Producer: Bob Tucker

Having survived a near fatal car wreck and a bout with cancer during her 20-year-plus career, Billboard charting indie singer-songwriter Susan Toney brings loads of a real-deal blend of heartbreak/struggle, graceful acceptance, hard-won lessons and ultimate optimism to this generous, multi-faceted 14 track collection. It's a dynamic exploration of the many stops, starts and colorful detours along the road. A powerhouse singer who can just as easily charm with sensuous subtlety, she infuses her heartfelt emotional narratives with bright, soulful and sometimes funky old-school '70s-'80s pop/rock sensibilities, with artful touches of country and gospel. — **Jonathan Widran**



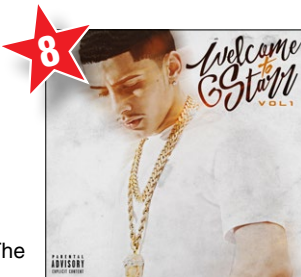
## J.I the Prince of N.Y

### Welcome to GStarr Vol. 1

G\*Starr Entertainment

Producer: DocOnDaBeat

After riding the wave of success garnered by the hit single "Need Me," J.I the Prince of N.Y is back with his third EP. Overall, *Welcome to GStarr Vol. 1* has the same melodic storytelling as its predecessors. The reggaeton track "Spanglish" is a pleasant surprise in the evolution of his hip-hop releases. J.I is no longer the kid from season 2 of *The Rap Game*. The rapper from Brooklyn makes that very clear when he sings about his love for women and the street life with legendary drill rapper Lil Durk in the song "Painless." Nevertheless, his adult challenges are best summed up with the contemporary R&B song "Wash Away My Sins." — **Miguel Costa**



## The Coronas

### True Love Waits

So Far So Good Records/Blix Street Records

Producers: George Murphy, Rob Kirwin, Cormac Butler

Sharing their name with the virus hasn't stopped this multi-platinum selling band from releasing their latest collection. *True Love Waits* continues to wow us with great production, familiar lyrical themes, and superb vocals from frontman Daniel O'Reilly. "Lost In The Thick Of It" stands out, as it features a female voice, while "Find The Water" features O'Reilly's wicked falsetto. Fans should not expect all the hit-worthy melodies of their chart-topping "Trust The Wire," but there is enough of their signature sound, with some new twists, to keep them in tow. — **Ellen Woloshin**



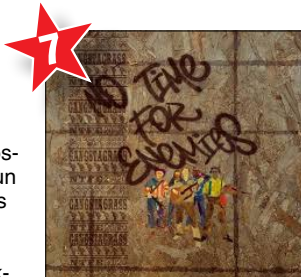
## Gangstagrass

### No Time For Enemies

Antifragile

Producer: Rench

Gangstagrass' latest project, though impossible to place in one specific genre, is a fun collection of inspiring bluegrass rap songs that stays on course with the band's track record since their inception in 2006. The group is unlike any other: a blend of quick-fingered fiddle and banjo players assisted by three old-school Brooklyn rappers. Their bluegrass hip-hop initially makes you raise an eyebrow, but it's not hard to settle into a groove. As a fan of trap rather than banjo-aided "boom/bap," I certainly had to set aside expectations, but I was pleasantly surprised by the catchiness and replay value of tracks like "Ain't No Crime" and "Ride With You." — **Jacob Trask**



## Chef McKenzie

### Nice Days

Fervor Records

Producers: Chef McKenzie, Basshaus & Will Prinzi

Ever since hip-hop turned into a caricature of itself, rhymes regarding the mechanics of sex ("Up & Down") and making bank ("Count Da Loot") seem antiquated. Regardless, here comes Jamaican lyricist Chef McKenzie, so named because he runs a food truck. As if to make certain his material remains sufficiently cliché, McKenzie sprinkles n-bombs throughout. (Note: clean takes exist for the linguistically sensitive.) Yet while the Queens, NY-raised hustler sinks low regarding content, his game raises high with unstoppable flow and silky smooth beats. — **Andy Kaufmann**



## Juni Ata

### Saudade

Flying on Fire Records

Producers: Jake Rossowog and Steve Cropper

If anguish brightens an artist's muse, the sorrow paid by Juni Ata (nee Jesse Daniel Edwards) resulting in *Saudade* makes this an unmatched listen. As a singer-songwriter, his simple-yet-incisive lyrics deeply resonate, but it's the multi-instrumentalist's supple compositional abilities that deliver silky complexity. Fusing sophistication with heartache and elegance with regret, these songs yearn to be shared, though their careening emotionality may trigger audiences into locking this one deep inside. — **Andy Kaufmann**



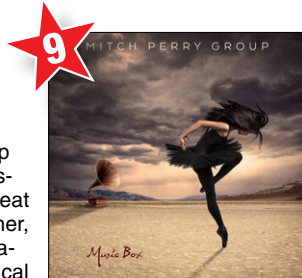
## Mitch Perry Group

### Music Box

Mitch Perry Group

Producer: Mitch Perry

Mitch Perry is, perhaps, the Forrest Gump of guitarists. For years his ubiquitous presence has been at the helm of so many great artists and albums. Michael Schenker, Cher, David Lee Roth, Aerosmith, Lita Ford, Graham Nash, etc. can all claim Perry's musical contributions bumped them up a notch. Now he has assembled his own crew and it features some of the finest studio vets on the scene today. No doubt Perry is a master shredder, but that's not the end game here. It's all about the songs and the camaraderie in creating them. Various tempos of rock, funk, blues and epic ballads all factor into the modern classic MPG experience. — **Eric Harabadian**







## Sabine

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**Web:** sabineofficial.com  
**Seeking:** Label, Film/TV  
**Style:** Pop

An introspective intelligence is captured with a tasteful production touch on these recordings by U.K.-based Sabine Kersse-makers. The subtle buildup of elements in "Over" (a song of resilience in the face of a sudden breakup) is impressive as it develops from a simple voice-and-guitar song to a rich, well-layered (but not overwrought) production. Sabine switches to piano for the next two songs, both of which ("Heart of Mine" and "Colour...") benefit from skillful structure and the naturally deep resonance of the artist's voice, whose lyrics explore the complexity of the human heart. We urge Sabine to continue to push herself vocally, strengthen her voice to deliver textures and colors that are still untapped.

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

SCORE: 7.8



## Elithetiger

**Contact:** jvsonw@icloud.com  
**Web:** instagram.com/elithetigerrr  
**Seeking:** Exposure  
**Style:** Rap/Hip-Hop

Rapper Elithetiger covers multiple facets of the hip-hop spectrum, even sending us down an almost folk-R&B path with the somber track "In Trauma and Triumph," which honestly displayed the most promise of Eli's diverse collection. While his ability to rap is clearly there, sometimes we were thrown slightly off track by a strange phrase or a sudden syncopated flow. Mixed with the high tenor of his voice and the attempts to fit many words into a small window, it was slightly off-putting at times. Eli thrives when his vocal artistry takes over. "In Trauma and Triumph" has really interesting vibes all due to his vocals. We encourage him to continue his vocal experimentation and tighten up the screws on the raps.

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

SCORE: 7.0



## Cub Sport

**Contact:** jpage@shorefire.com  
**Web:** cubsport.com  
**Seeking:** Booking, Film/TV  
**Style:** Indie Pop

Film/TV folks should check out Aussie foursome Cub Sport, who are working at a high level to deliver rich, well-produced recordings that capture a consistent vision, one that envelopes the listener in a world of dreamy reverb that exudes an appropriate warmth and sincerity along with a pinch of melancholy. The song's vocals are awesome on the soul-baring "Be Your Man," where the singer confesses "Sometimes my truth feels like a lie." The singer is even more touching on "My Dear" conveying a convincing vulnerability. The lead vocals shift to a childlike tone on "Drive" and again results in music that is dreamily melodic, intimate and affecting. Labels should check out this band asap.

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

SCORE: 8.6



## MDNT DRV

**Contact:** sydney@advantagepr.com  
**Web:** midnightdriveband.com  
**Seeking:** Film/TV  
**Style:** Electropop

Electropop duo MDNT DRV emit a mood and a message that is persistent in its darkness, with lyrics that dwell on the struggle to rebound from doomed relationships. "Above The Water," in particular, explores the "bottom of the ocean floor" and the fight to keep from "drowning." The duo's lead vocalist has an ideal tone for this kind of music, and its a consistent strength of all three of these tracks. However, he is saddled with lyrics that quite often (as in "Lonely") veer into cliché ("I don't know how I'm gonna survive"). The song "Over It" offers a glimmer of optimism amidst the gloom, but in a way that is lyrically shallow. ("I can see the light somehow"). We urge this duo to hook up with a poetic lyricist.

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

SCORE: 7.2



## The Loft Club

**Contact:** judikerr@judikerrpr.com  
**Web:** theloftclubband.com  
**Seeking:** Booking, Film/TV  
**Style:** Rock

U.K. band The Loft Club generates sunny '60s-fueled folk-pop harmonies that have a contemporary appeal. "Flicker" shows what this quintet do best, fashioning a retro-folk-rock formula with a modern edge that has worked so well for The Lumineers. We only wish the sound mix, while adequate, would offer more dynamics to emphasize this happy/sad song's catchy chord changes. There is, instead, a nagging monotony to the recording that almost wears thin by the end. "Heard Her Say" is a fun little tune with the band's vitality again setting a winning vibe, but with lyrics that speak of disappointment and dysfunction. "True Love" is another mixture of soft and harder rock. All in all, this Club is a promising outfit.

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

SCORE: 7.8



## The Brothers Union

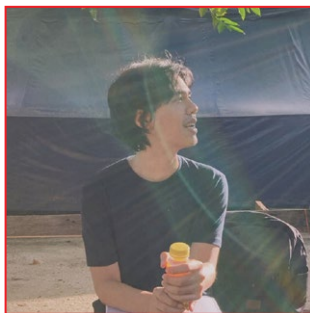
**Contact:** thebrothersunionnj@gmail.com  
**Web:** thebrothersunion.com  
**Seeking:** Label, Mgmt, Booking, Film/TV  
**Style:** Alt-Rock

An epic, melodic shimmer of chiming guitars and a group vocal power that all rise to a critical mass... That's the ultra-sonic persona this band of New Jersey brothers achieves on each of their recordings, a signature sound (vaguely Brit-influenced?) that resonates with optimistic energy. "Addicted..." is an undying pledge of adoration ("I can't believe how much I love you!") and has an uplifting energy that would keep a TV ad afloat. Even "A Thousand Tiny Cuts," despite its theme of acceptance and resignation ("I guess I'll be the scapegoat"), is positive in its impact. The band's sound wore a bit thin by the time we heard "Scarecrow," so the Brothers Union might look to add another dimension to their work.

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

SCORE: 7.4

**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.



## Kavin Kornthong

**Contact:** kawinkornt@gmail.com  
**Web:** kavin-kornthong.bandcamp.com  
**Seeking:** Film/TV  
**Style:** Ambient, Jazz, Prog Rock

An unusual artist, to say the least—and ultimately just as intriguing—making music that horror/suspense filmmakers will want to check out. Kavin Kornthong (based in Bangkok, Thailand) specializes in soothing, languidly paced songs with extended instrumental breaks (full of piano, saxophone, organ) that veer into an ambient music realm. And the artist's uniquely breathy, unaccented voice has a gift for effortlessly nailing every note, high or low—except when things go a wee bit sour and, perhaps, who knows, sinister...? The best moments are when incongruous elements somehow achieve their own logic and blend “perfectly,” at least in their own very cool musical universe.

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

**SCORE: 8.2**



## Indiana Bradley

**Contact:** indianabradley@gmail.com, jred-den@bohlsengroup.com  
**Web:** indianabradley.com  
**Seeking:** Label, Booking, Film/TV, Dist.  
**Style:** Rock

The uber-deep voice of Indiana Bradley grabs your attention on his band's mournful march, “Killin’ Time,” where the singer intones a merciless message: “empty souls must die.” The guitar solo is rippin’ and the band really rocks. Our hopes that Bradley's voice could deliver additional dimensions (a la Nick Cave) was met with disappointment upon hearing “American Psycho,” a taut, fast-paced rocker on which the lead vocals are pretty much swamped in the mix. Much more successful is Bradley's duet with Sie Sie Benoff; their male/female blend, coupled with the band's crackling guitar distortion, is strong and significant, and helps lift the entire arrangement to a new level.

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

**SCORE: 7.4**



## Mystro The Black Liberace

**Contact:** mystro.piano@gmail.com  
**Web:** blackliberace.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Hip-Hop Instrumental

Mystro boasts some serious sideman cred (Janet Jackson, Warren G, Chris Brown) and on his original intros he shows a knack for cleverly combining styles as diverse as hip-hop and classical, as on “Black Liberace,” which could make him of interest to TV commercial producers and music libraries. The music's surging groove, choir finale and even what sounds like a climactic thunderclap are inspired. Not as impressive are the classic ‘70s Disco-fueled “Sheba Baby” (where the 4/4 dancebeat overshadows Mystro's keyboard flourishes) and the ‘80s-inspired “Rockit 3000” which is memorable for its robotic rat-a-tat drum machine accents, “talking” synth, and even a statement by astronaut Neil Armstrong.

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

**SCORE: 7.6**



## ToBy

**Contact:** james@reybee.com  
**Web:** instagram.com/isttobyseason  
**Seeking:** Film/TV, Exposure  
**Style:** Rap/Hip-Hop

We were impressed by the range, both musically and vocally, of rapper ToBy, who mixes R&B, trap and lo-fi flavors into an enjoyable collection of tracks. ToBy spreads himself far across the genre, and his voice allows him to do so. While his barring ability is strong, his raps are the least intriguing tool in his arsenal. Where his voice stuck out was in the melodic hooks and bridges. Each song has a chunk that allows ToBy to use his voice and aid the song in a seemingly different way. Each bit has some clear stylistic experimentation and we even pulled some resemblance to the late Lil Peep from the hook on “Southside.” ToBy is certainly onto something as he experiments and finds his niche, and we're along for the ride.

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

**SCORE: 8.0**



## Noah Gabriel

**Contact:** noah@noahgabriel.com  
**Web:** noahgabriel.com  
**Seeking:** Label, Film/TV, Management  
**Style:** Americana

Right away (on the energetic “All or Nothing”) Chicago-area singer-songwriter Noah Gabriel shows his infectious confidence as a singer and musician. His ability to draw color, texture and emotion from his voice and acoustic guitar is impressive, even on these demo-quality recordings. Next, the downcast “Wake the Dead” is even better, with its agile guitar and a very cool instrumental arrangement, plus a backup voice that adds a nice touch. On the poignant “Wonder Boy” we admire the time changes between the verses and the instrumental bridges (“You're like lightning,” he tells a crying infant, “you don't need the rain.”). We hope these songs will receive the full production treatment they deserve.

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

**SCORE: 8.0**



## The Kaizens

**Contact:** thekaizensband@hotmail.com  
**Web:** thekaizensband.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Indie Rock

U.K. band The Kaizens showcase two sides to their sound. On “Fallout” and “You,” they're solidly above-average indie rockers, closely following the playbook authored by others. The musicianship is tight and the lead singer, intoning lyrics that explore the ups and downs of human relationships, shows an ability to trill high or wallow in the depths. It's all a bit familiar and safe until you hear “French Kiss” where the band goes all-out to dazzle the listener. We're talking an all-out 4/4 rock beat, a gallery of robotic vocal effects and even a giant shout-ing crowd. The recording's unpredictable combo of ‘80s and 2000s elements inspires further listens and leads us to wonder if they should veer more in this direction.

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

**SCORE: 7.6**



**Livestream** Portland, OR

**Contact:** Conner@AllEyesMedia.com

**Web:** JohnCraigieMusic.com

**Material:** John Craigie is a modern-day folk singer whose music goes way beyond folk. With smooth vocals and a nasally delivery, Craigie takes the audience on a journey through a musical realm that fascinates and charms the senses into a pure, welcomed submission. Lyrically based music tells stories of heartfelt topics that take you places you wouldn't normally go; to Europe or to the foresty, deserted woods of Northern California; the songs are very short and sweet, but to the point and hit home like a ton of bricks.

**Musicianship:** Craigie is an excellent guitar player and has a distinctive voice. He delivers with a nasally, almost annoying conveyance that would have some say he was trying to imitate Bob Dylan. The music is beautiful, melodic and appealing to all the senses. He is a rugged, younger looking version of Hugh Jackman, which is soothing to the eyes as well as the ears. Playing harmonica while he plays the guitar, his skill makes it sound as if Craigie has a rhythm section behind him.

**Performance:** The setting—The Alberta Rose Theatre—was intimate and quaint, an ideal ambiance for the music. It helps to have four cameramen, a great stage and professional stage hands. The performance went off without a hitch and showcased honest, truthful lyrics like *"I was high when we first made love/ I was blinded from the light above/ You sang like a drunken dove through the pouring rain/ Don't*



*deny what you can't explain,"* you can't help but think back on your own experiences and say, "Hey, I did that, too!" or "I would love to do that!"

**Summary:** Craigie has an uncanny ability to sing about YOUR personal experiences; he hits home. He takes you to places you've never been before and puts you right smack dab in the middle of history, making you feel as if it's happening all over again. Whether it be a

protest or a beautiful, far-off resort location, his emotional lyrics will mesmerize you; like when he's singing to his favorite Catholic janitor (slash) sainte. If you love deep, meaningful and expressive lyrics mixed with happy, upbeat acoustic guitar that inspires you to take chances and maybe go somewhere you've never been before, listen to John Craigie and you won't be afraid to dream of places yet to be tapped. His songs will transport you. — **Pierce Brochetti**



**Livestream** Los Angeles, CA

**Contact:** garystockdale@gmail.com

**Web:** garystockdale.com

**Material:** You might know Gary Stockdale because he was an original member of the Brian Setzer Orchestra. Those with a keen eye might be aware that he's written music for TV shows such as *Sabrina the Teenage Witch*, *Penn & Teller: Bullshit!*, and CBS' *A Home for the Holidays*. He even co-wrote the musical *Bukowsical*. The guy has been around for a long time and, in fact, has a rich resume,

including a number of albums of his own. That said, his gift for writing soundtrack music is key—there's a wonderful storytelling quality to all of his songs, alongside a lovely sense of sweetness. Randy Newman is an obvious reference—you could certainly imagine them competing for some of the same TV and film gigs. A song such as "Eugenia," about an old friend, allows the listener to really get to know her. *"She must put her best face forward/ Pretty paint to hide the lines/ It's 10:30 in the morning/ And she's dressed up to the nines/ She does this all the time"*—it's all so gloriously vivid.

**Musicianship:** Stockdale is clearly a gifted multi-instrumentalist. Switching between keys and guitar effortlessly, he's able to coax raw emotion out of his instruments and they play as much a part in the storytelling as his descriptive lyrics. Occasionally, he allows himself to really shake loose, such as on covers of the Rolling Stones' "Tumbling Dice" and Earth Wind & Fire's "Shining Star/That's the Way of the World." It all makes for an impressive set.

**Performance:** Much like any of the livestreams that we've been seeing lately, Stockdale is sat at home, holding a guitar and behind his keyboard. It's not like he can jump around the room and still be captured on the webcam. Still, he's chatty (as is his wife) and a compelling anecdotalist, and he communicates with those watching from home regularly. It's all very intimate, but Stockdale certainly makes it work.

**Summary:** These are strange days and, for the foreseeable future, this is what the live music landscape is going to look like. It sucks, but it's essential. Thankfully, artists such as Stockdale are muscling through and putting on wonderful shows, and the use of e-tip jars allows them to generate some income too. It takes some getting used to, but that's where we are. Stockdale is interesting and talented enough to make it worth tuning in, and he's hosting these shows every Tuesday evening at 5:30 p.m. Pacific. — **Brett Callwood**





## MERLOT EMBARGO

**Livestream** Los Angeles, CA

**Contact:** [contact@merlotembargo.com](mailto:contact@merlotembargo.com)

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

**Players:** Geoff Gross, guitar, vocals; Amanda Dillon, vocals

**Material:** Merlot Embargo is a duo hailing from Southern California, playing both

originals and covers on acoustic guitar. The covers are from a wide variety of groups and bands and the songs are rearranged to fit the acoustic format very nicely. The originals are just that—original. This duo doesn't sound like anyone else. Catchy hooks and good vocals keep you interested throughout as the pair can be likened to a contemporary James Taylor and Carole King.

**Musicianship:** Gross is an exceptional guitar player who leads on every song. His prowess comes through particularly on "Proud Mary" by Creedence Clearwater Revival. Playing it unnervingly fast, he hits every note at just the right time. He has great self-control and uses that power to make the tempo of the song work for him. The vocals are good as well. Dillon hits some pretty high high's and some bass-like lows with ease and makes it look and sound effortless.

**Performance:** Gross and Dillon were both into the performance, seasoned vets who like what they do. They are fun to watch and that in turn makes it fun for the audience. Raising money for a worthy cause is also very commendable. Breonna Taylor in Kentucky and George Floyd in Minnesota are both definitely worthy causes and it shows off the healing that our country so desperately needs.

**Summary:** Songs like "For What It's Worth" by Buffalo Springfield and "Where is the Love" by the Black Eyed Peas take on a whole new meaning in this time of protest, revolt and riot. These songs take you back to moments in our nation's history that cannot be ignored and at the same time they bring to light the atrocities happening today. When you're done reminiscing to the visuals and sounds of yesteryear, you can look to the here and now with original Merlot Embargo material like "Head Above Water," "Aware," and "Another Thing Coming." All well written, inspirational songs of optimism and hope that will have you wondering what's in store for our nation's future. — **Pierce Brochetti**

**Livestream** Burbank, CA

**Contact:** [NewFolkFusion@gmail.com](mailto:NewFolkFusion@gmail.com)

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

**Players:** Susie Glaze, guitar, vocals; Steve Rankin, guitar, mandolin, bouzouki, vocals

**Material:** The Susie Glaze New Folk Ensemble Duo is acoustic folk music mixed in with lots of different and assorted styles. Pop, Gospel, Country and even some naughty Irish-ness radiates from each song, making them unique within themselves. The opening tune, "Millworker," paved the way for an evening of fine folk fusion. Beautifully delivered, both musically and vocally, the two guitars coming together sound like 5 twelve strings chiming off all at once. The vocals are superb and fit the music perfectly as Glaze's falsetto cuts through the guitars without difficulty and with unnerving ease.

**Musicianship:** Glaze and Rankin both play guitar well. Years of practice make for a finely, well tuned machine. They were together on every tune from inception 'til the end. Glaze's voice is in the upper registry and cuts through anything in her way, while Rankin has a very deep, extremely rough tone that when combined cancel each other out and they wind up in the perfect middle. "Angel from Montgomery" and "Heartland" made for some beautiful harmonizing that poured out as Glaze and Rankin crooned for the audience.

**Performance:** The performance was great overall. Anticipating what the next song will



## THE SUZIE GLAZE NEW FOLK ENSEMBLE DUO

bring is always a great sign as to which way the performance is going. Tunes like "Mississippi, It's Time" leave you saying, "Wow, that was great." Then before you know it, "Soldier/The One I Love" knocks you silly with touching lyrics that make you want to cry. Good interaction with the audience made everyone feel like they were part of the show, so much so, you could almost hear the applause. Each song was pretty unique and the New Folk Duo exude confidence that translates into very likable renditions of all the tunes.

**Summary:** Although folk music, by tradition, can be glum, angry and depressing, the New Folk Duo tend to sing about positive and uplifting themes. All the songs are great and leave you feeling inspired and refreshed. This particular series from the duo was named the Woodshed Sessions and was curated for the Coffee Gallery in Altadena, CA; A perfect, fun and intimate setting in which to see these two. The music is very traditional sounding but with a modern take on the delivery, and that makes The Susie Glaze New Folk Ensemble Duo the gotta-see group of the summer. — **Pierce Brochetti**



**Livestream** New York, NY

**Contact:** vincentcrossx@hotmail.com

**Web:** vincentcross.com

**Material:** Although raised in Australia, Vincent Cross was born in Ireland, making honest his Irish oeuvre. Folk titans Pete Seeger and Woody Guthrie are primary influences, but Cross melds their ethos with Emerald Isle mythology, swapping the American worker's yearning for justice and comfort with romantic stories of Celtic struggle. Presenting four slices from his forthcoming "song cycle," *The Life & Times of James "The Rooster" Corcoran*, the 10-track epic concerns the 19th Century gang leader whom the singer claims as a distant relative. The album is a compelling juxtaposition of originals with traditional yarns.

**Musicianship:** Like any towering folk artist, Cross's voice cuts to the listener's core, his sorrowful notes transporting American audiences across the Atlantic and back in time. An Irish mist rolls over with every syllable, recalling a gauzy lore that may never have been. Though Cross's nostalgic vocalization meshed precisely with his earnest strumming, the camera's tight framing denied viewers the opportunity to examine his finger work.

**Performance:** What he lacks in rock star charisma Cross amply compensates for with direct intimacy. It is that personable nature which allows him to connect meaningfully with



audiences, purely and simply. His explanations detailing the history behind each song, though, deserve greater polish. An effort was made to relate with the chat room's inhabitants, yet this act remained a halfhearted afterthought. Now living in (and performing from) New York City, the distant honks of Big Apple traffic occasionally intruded, infusing a comforting touch of modernity to Cross's tales of past Gaelic adventure.

**Summary:** Able to warble imagined fables with raw truth, Cross's mastery of the personal

touch grants his music an emerald edge. While his sound retains the potency of Irish Scotch, his presentational trappings lack comparable masculinity and self-assuredness. Indeed, the critically acclaimed troubadour appears content to allow his music alone to bear the responsibility of carving a lasting path to people's hearts. In a universe brimming with extraordinary singer-songwriters, Cross's backward-gazing material feels destined to suffer a grim fate, much like one of the protagonists inhabiting his wistful narratives.

— Andy Kaufmann



**Livestream** Canyon Lake, TX

**Contact:** monica@sideways-media.com

**Web:** reuelmusic.com

**Material:** With so many artists cancelling live shows and tours, the Studios At Fischer, located in Canyon Lake, TX, is showcasing various artists from their world-class production facility. With his classical background in piano, film composition and electronic music, there

isn't much pianist Reuel couldn't technically tackle in his recent performance. As he takes us across multiple genres from jazz, film soundtracks to classical, the musically diverse program was a tour de force of showmanship and an example of what an artist can do when they think outside the box.

With so much territory to cover, some standout moments were his version of "Mad World," (Tears for Fears) where he raised the bar by adding his own motif, embellishing an

already captivating melody, and in the film category, the theme from *Schindler's List* (which can bring the most stoic person to tears). He also shared a couple of his original works along with jazz standards like "Misty," and one of Broadway's best, "I Dreamed A Dream" from *Les Misérables*.

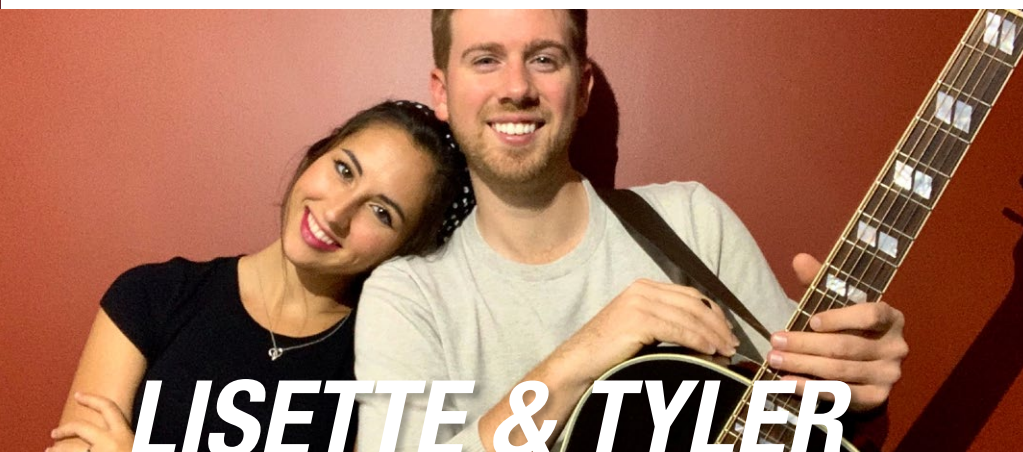
**Musicianship:** Reuel brings classical sensibilities to the various genres along with masterful technique. While he proved he can play just about anything, it was his more reserved moments that demonstrated a wider range of emotion.

**Performance:** This show had so much to offer on so many levels. Besides the excursion through many styles, the physical surroundings of the venue, which included changing camera angles, nuanced lighting, and great sound, were elements that visually held your attention. Before switching from one category to another, Reuel gave a brief background on what we were about to hear and why he chose each song. The only drawback was the show's length, not because of its interest level, it's simply hard to hold people's attention online on a good day, so shortening the program for these purposes might keep people engaged for the duration.

**Summary:** By opening himself up to all kinds of music, many doors have opened for Reuel, from concerts to corporate events to becoming a staple on the Las Vegas Strip. He is scheduled to perform as part of the "Turkcell Platinum Istanbul Night Flight," in Turkey in October, along with Grammy-winning artists like Yo-Yo Ma and actor John Malkovich.

— Ellen Woloshin





# LISETTE & TYLER

**Livestream** Windsor, Ontario

**Contact:** duo@lisetteandtyler.com

**Web:** lisetteandtyler.com

**Players:** Lisette Gagnon, vocals; Tyler Sasso, guitar

**Material:** As a Canadian duo with extensive performing experience under their belts—both individually and onstage together—Lisette & Tyler (Lisette Gagnon and Tyler Sasso) present an engaging and passionate show, demonstrating a bubbly love for the art of music and sound. For the 12th show in their Friday streaming series, the duo chose

to donate the proceeds to two charitable foundations, Doctors Without Borders and Black Lives Matter, and raised over \$400 through their 60-minute set. With a lilting, jazz-pop sound in their show of mostly covers, the two made every effort to focus forward from the challenges facing us all during this difficult time.

**Musicianship:** The Doobie Brothers hit “Listen to the Music” kicked things off and showcased the duo’s confident presence and pleasing balance. Gagnon’s delicate soprano blended beautifully with Sasso’s comfortable guitar sound. Stevie Wonder’s

“Higher Ground” featured solid rhythmic guitar playing and great vocal tension. Their cover of the Al Green classic “Let’s Stay Together” gave a taste of Gagnon’s lower register, and her gentle head voice ending was an interpretive breath of fresh air. The couple’s banter between tunes, together with their warm vocal harmonies and Sasso’s strong playing, provided a comforting and enjoyable experience.

**Performance:** Not ones to shy away from the classics, Lisette & Tyler also covered songs by Supertramp, Ben E. King, Eric Clapton, and The Beatles, and shared a promotional video of their recent recording of Simon & Garfunkel’s “Bridge Over Troubled Water.” Giving each song her own interpretation, Gagnon emitted some stunning vocal runs and demonstrated a great use of space and timely embellishments. The finale original “A Beautiful Day” brought more lovely vocals from both musicians and gave tantalizing insight into their original material.

**Summary:** This young duo packs a powerful musical punch. They clearly enjoy what they do. With an interesting combination of pop sensibility, an R&B feel, and great use of space in their delivery, along with jazz-rooted sounds and vocal interpretations—not to mention terrific songwriting and musical ability on both sides of the partnership—this is a team to watch out for.

— Andrea Beenham

"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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5062 Lankershim Blvd. #174  
N.Hollywood CA 91601  
818-505-0669  
**Email:** info@SoundtrackCentral.net  
**Web:** SoundtrackCentral.net  
**Contact:** Jay Warsinske & Madeleine Smith  
**How to Submit:** Mail Cd to address or email Soundcloud links

### 5 ALARM

3500 W. Olive Ave., Ste. 810  
Burbank, CA 91505  
626-304-1698, 800-322-7879  
**Email:** info@5alarmmusic.com  
**Web:** 5alarmmusic.com

### 35 SOUND

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

### AIR-EDEL USA

1416 N. La Brea Ave.  
Hollywood, CA 90028  
323-802-1670  
**Email:** air-edel.co.uk  
**Web:** airedel.com  
**Credits:** see web  
**How to Submit:** does not accept unsolicited composer submissions

### Additional location:

Air-Edel Associates Ltd.  
18 Rodmarton St.,  
London W1U 8BJ  
Tel: +44 (0)207 486 6466

### AUDIO MOTION MUSIC

444 Brickell Ave.  
Miami, FL 33131  
404-736-3622  
**Email:** staff@audiomotionmusic.com  
**Web:** audiomotionmusic.com

### Additional locations:

Atlanta, Boston, New York, Louisiana, London

### AVATAR DIGI

2029 Hyperion Ave.  
Los Angeles, CA 90027  
323-906-1500  
**Email:** info@avatardigi.com  
**Web:** avatardigi.com/digi/Home.html  
**Credits:** MTV, CBS, Paramount, Sony, Warner, Apple iTunes, Microsoft, Amazon, Rhapsody  
**How to Submit:** accepts CDs only, (no MP3s) or WAV files

### BASEMENT RECORDS & LICENSING

P.O. Box 511  
La Habra, CA 90633-0511  
**Email:** contact@basementlicensing.com  
**Web:** basementlicensing.com  
**Contact:** Chuck  
**Clients:** Lakeshore Entertainment, MTV, Vans, ESPN, Paramount, Xbox, Fox, Weinstein Co., Comedy Central, etc.

### BATES MEYER INC.

P.O. Box 2821

Big Bear Lake, CA 92315  
909-547-0504 Fax 909-547-0901  
**Email:** rick@batesmeyer.com  
**Web:** batesmeyer.com  
**Contact:** Rick Bates and Nancy Meyer

### BIG SOUNDS INTERNATIONAL

P.O. Box 48258  
Los Angeles, CA 90048  
323-954-0274 Fax 323-954-0277  
**Email:** info@bigsoundsintl.com  
**Web:** bigsoundsintl.com/contact.htm  
**Music Supervisor:** Jonathan Hafler  
**How to Submit:** no unsolicited material accepted

### BLINDLIGHT

8335 Sunset Blvd.  
West Hollywood, CA 90069  
323-337-9090  
**Email:** info@blindlight.com  
**Web:** blindlightmedia.com  
**Comments:** complete music supervision and productions services exclusively for video games.  
**How to Submit:** no unsolicited material

### BROOKE WENTZ THE RIGHTS WORKSHOP

1800 Bryant St., Ste. 104  
San Francisco, CA 94110  
415-561-3333  
**Email:** info@rightsworkshop.com  
**Web:** rightsworkshop.com  
**Contact:** Brooke Wentz  
**Comments:** Music director for ESPN, TechTV, Time's Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience. MBA.  
**How to Submit:** submissions@rightsworkshop.com

### Additional location:

1438 N. Gower St., Box 83  
310-449-1290

### BULLETPROOF RECORDS

**Email:** ralph@bulletproofentertainment.com  
**Web:** bulletproofrecords.com  
**Contact:** Ralph Sall

### CHICAGO MUSIC LIBRARY

Malibu, Los Angeles and Encino, CA  
18034 Ventura Blvd., Ste. 450  
Encino, CA 91316  
818-906-3988  
**Email:** submissions@chicagomusiclibrary.com  
**Web:** chicagomusiclibrary.com  
**Credits:** Warner Bros., Paramount, Deluxe Laborites, Technicolor etc.  
**How to Submit:** see online "FAQ"

### CHOP SHOP MUSIC SUPERVISION

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

### CINECALL SOUNDTRACKS

55 E. Front St.  
Keyport, NJ 07755  
732-450-8882  
**Web:** cinecall.com

### Contact: George McMorro

**How to Submit:** no unsolicited material

### CLEARSONGS

244 Fifth Ave., Suite 2262  
New York, NY 10001  
212-627-8767 Fax 646-349-1110  
**Email:** jim@clearsongs.com  
**Web:** clearsongs.com/contact.html  
**Contact:** Jim Black  
**Credits:** HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight  
**How to Submit:** no unsolicited material

### Additional location:

8240 Beverly Blvd., Ste. 15  
Los Angeles, CA 90048  
323-419-3898 Fax 646-349-1110  
**Contact:** Gabe Hilfer  
**Email:** gabe@clearsongs.com

### CODA MUSIC SERVICES

17345 Marlin Pl.  
Lake Balboa, CA 91406  
818-342-5496  
**Email:** margaret@codamusicservices.com  
**Web:** codamusicservices.com  
**Music Supervisors:** Margaret Guerra Rogers, Kelly Bennett  
**Credits:** Real Women Have Curves, Price of Glory, Tortilla Heaven, For Love or Country, etc.  
**How to Submit:** no unsolicited material

### CREATIVE CONTROL

5239 Sepulveda Blvd., #2  
Culver City, CA 90230  
**Email:** info@creativecontrolent.com  
**Web:** creativecontrolent.com  
**Contact:** Joel C. High  
**How to Submit:** Email before sending material

### DANCING MICE PRODUCTIONS

1234 Delaware Ave.  
Buffalo, NY 14209  
716-885-3030 Fax 716-885-4040  
**Email:** scott@dancingmice.net  
**Web:** dancingmice.net  
**Contact:** Scottpatrick Sellitto  
**Credits:** Miami Vice, Ultraviolet, Eight Below, 3 Needles, Tesseract, Head In The Clouds, Dom, Tart, Ms. Globe Pageant 2001  
**How to Submit:** please send product for review along with bio and any additional information you may feel would be helpful in the review process to our U.S. Headquarters. Do not call or email. We will contact you if interested.

### DAUMAN MUSIC

**Web:** daumanmusic.com  
**How to Submit:** unsolicited material accepted

### DAVID FRANCO, PRODUCER

International Productions  
Film/TV/Music  
3894 Royal Woods Drive  
Sherman Oaks, CA, 91403-USA.  
818-922-2095 or 2096 Fax 818-922-2096  
**Cell:** 310-721-3977

### DE ROCHE MUSIC

17153 Rayen St.  
Northridge, CA 91325  
818-886-5262  
**Email:** ross@derochemusic.com  
**Web:** derochemusic.com  
**Contact:** Ross De Roche  
**Credits:** My Super Ex Girlfriend, Mr. & Mrs. Smith, Ghosts of Girlfriends Past,

Just Like Heaven, Failure to Launch, Watchmen, Video Games Live  
**How to Submit:** no unsolicited material

### DESERT C.A.M. STUDIOS / WINMILL FILM & TV PRODUCTIONS

77095 Desi Drive  
Indian Wells, CA 92210-9013  
760-972-4559 WB/Burbank office 818-795-4235  
**Email:** Daniel@DesertCAM.com  
**Web:** DesertCam.com  
**Contacts:** Chip Miller (Director/Producer/Writer/Editor)  
**How to Submit:** For unsolicited materials, CD and/or DVD physical formats only.  
For industry submission products, e-cards, music transfer links or CD and/or DVD formats

### DONDI BASTONE

**Web:** facebook.com/dondi.bastone  
**Credits:** Election, The Crew, The Descendants, more  
**How to Submit:** unsolicited material accepted

### EMOTO MUSIC

814 S. Spring St., 7th Fl.  
Los Angeles, CA 90014  
310-399-6900  
**Email:** claire@claireandcompany.net  
**Web:** emotomusic.com  
**Contact:** Claire Worch  
**Comments:** work with various filmmakers  
**How to Submit:** no unsolicited material

### FEEDBACK! MUSIC SUPERVISION

818-275-4367  
**Web:** brucerabinowitz.com  
**Email:** bruce@brucerabinowitz.com  
**Web:** brucerabinowitz.com  
**Contact:** Bruce Rabinowitz  
**How to Submit:** via Email

### FIRSTCOM MUSIC

14860 Montfort Drive, Suite 260  
Dallas, TX 75254  
800-858-8880, 972-389-2800  
**Email:** info@firstcom.com  
**Web:** firstcom.com  
**Credits:** America's Most Wanted, C.S.I., Good Morning America, Dancing With The Stars, Bad Girls, Club, Six Feet Under, Moonlight, Ugly Betty, The View, Iron Man, Get Smart, National Treasure: Book of Secrets  
**How to Submit:** no unsolicited material

### Additional location:

2110 Colorado Ave., Ste. 110  
Santa Monica, CA 90404  
800-778-1574, 310-865-4426

### 1755 Broadway, #6

New York, NY 10019

### FUSION MUSIC SUPERVISION

**Email:** submissions@fusionmusicsupervision.com  
**Web:** fusionmusicsupervision.com  
**Contact:** Christopher T. Mollere

### GOODNIGHT KISS MUSIC

10153 1/2 Riverside Dr., Ste. 239  
Toluca Lake, CA 91602  
808-331-0707  
**Email:** janet@goodnightkiss.com  
**Web:** goodnightkiss.com  
**Contact:** Janet Fisher  
**Credits:** HBO, Showtime, NBC  
**How to Submit:** please see web

# HAIKU ENTERTAINMENT

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

# IHD MUSIC NOW

678-849-7444  
Email: music@hdmusicnow.com  
Web: hdmusicnow.com  
Contact: A&R

**How to Submit:** email streaming links only

# IDM MUSIC

36 Lisenard St., 2nd Fl.  
New York, NY 10013  
212-695-3911  
Email: info@idmmusic.com

**Web:** idmmusic.com  
**Comments:** Music licensing and music clearance, music representation; master and publishing, music supervision, catalogue and copyright admin.  
**Credits:** ABC, BBDO, CBS, Disney, Fox, HBO, MTV, Showtime, Grey Worldwide, NBC - check site for full list.  
**How to Submit:** No unsolicited material

# IMC ENTERTAINMENT GROUP

19360 Rinaldi St., Ste. 217  
Porter Ranch, CA 91326  
818-700-9655

Email: sr@imcentertainment.com  
Web: SylvesterRivers.com  
Contact: Sylvester Rivers  
Music Supervisors: Sylvester Rivers, Paul Riser

# INAUDIBLE

Los Angeles, CA  
818-385-3400 Fax 818-385-3456  
Email: info@inaudibleprod.com

**Web:** inaudibleprod.com  
**Music Supervisors:** Peter Afterman, Margaret Yen  
**How to Submit:** No unsolicited material

# JONATHAN LAZAR

Urban & Lazar  
Los Angeles and London  
323-230-6592

Email: help@urbandlazar.com  
Web: UrbanLazar.com  
**How to Submit:** No unsolicited material

# MACHINE HEAD

310-392-8393  
Email: patty@machinehead.com  
Web: machinehead.com  
Contact: Patty Chow Dewey  
**Credits:** New Line Films, Lions Gate Films, Ogilvy & Mather, TBWA Chiat Day, THQ, The Matrix Video Game  
**How to Submit:** No unsolicited material

# MARTUNE MUSIC

P.O. Box 416  
Pasadena, CA 91102  
626-441-0400  
Email: martune@sbcglobal.net  
Web: martunemusic.com

# MICHAEL WELSH PRODUCTIONS

2215 Lambert Dr.  
Pasadena, CA 91107  
626-796-7821 Fax 626-796-0847  
Email: info@michaelwelshprods.com  
Web: michaelwelshprods.com/about.php

**Contact:** Michael Welsh  
**Comments:** Music searches and clearances.  
**Credits:** Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes  
**How to Submit:** No unsolicited material

# MIKE FLICKER MUSIC SERVICES

Burbank, CA  
Web: mikeflicker.com  
Contact: Mike Flicker  
Music Supervisors: Mike Flicker, CEO  
Credits: Viacom, 20th Century Fox,

Showtime, Granada Entertainment, WB, ABC  
**How to Submit:** no unsolicited material

# MODERNPLANET MUSIC

19110 Sprague St.  
Tarzana, CA 91356  
818-343-2212 FAX 818-343-1115  
Contact: Michelle Silverman  
Email: modernplanet@sbcglobal.net  
Comments: Music searches and clearances  
Credits: Aquaman, Mayans MC, Cobra Kai, Sons of Anarchy, Prison Break, Good Boys, Jackie Brown

# MORRIS & YOUNG

310-699-7026  
Email: music@morris-young.com  
Web: morris-young.com  
Contact: Wenty Morris  
Credits: The Tonight Show with Jay Leno (NBC), Project Runway (LifETIME), CBS Sports Spectacular (CBS)

# MUSIC BRIDGE LLC, THE

P.O. Box 661918  
Los Angeles, CA 90066  
310-398-9650  
Email: david@themusicbridge.com  
Web: themusicbridge.com  
Contact: David G. Powell, President  
How to Submit: no unsolicited material

# MUSIC ORANGE

1 Icehouse Alley  
San Francisco, CA 94111  
415-398-6264  
Email: michael@musicorange.com  
Web: musicorange.com

# MUSIC SALES WEST

1247 6th St.  
Santa Monica, CA 90401  
310-393-9900  
Email: info@musicsales.com  
Web: musicsales.com  
How to Submit: no unsolicited material

# Additional locations:

2 Old Rte 17  
Chester, NY 10918  
845-469-4699

Music Sales Group Hire Library  
Unit F3  
Dettingen Way  
Bury St Edmunds, Suffolk, IP333TU UK  
Email: music@musicsales.co.uk

Denmark, Spain, France, Germany, Australia, Japan, Southeast Asia, China

# MUSIC WITHOUT BORDERS (MWB)

159 Fishing Trail  
Stamford, CT 06903  
203-428-6720  
Email: info@musicconsultant.net  
Web: musicconsultant.net  
Contact: Steve Lurie, Founder and President

# NAXOS OF AMERICA

1810 Columbia Ave., Ste. 28  
Franklin, TN 37064  
615-771-9393  
Email: naxos@naxosusa.com  
Web: naxos.com  
How to Submit: no unsolicited material

# NEOPHONIC, INC.

1433 6th St.  
Santa Monica, CA 90401  
310-550-0124  
Email: soundtracks@neophonic.com  
Web: neophonic.com  
Contact: Evyen Klean, music supervisor; PJ Bloom, music supervisor  
How to Submit: We do not accept unsolicited music submissions.

# PEACE BISQUIT

Brooklyn, NY  
718-789-1689

Email: staff@peacebisquit.com  
Web: peacebisquit.com  
How to Submit: no unsolicited material

# PUSH.audio

1327 Grandin Rd SW  
Roanoke, VA 24015  
Email: submissions@push.audio  
Web: push.audio  
Music Supervisors: Scott Dudley, Corey English, Kirk Dudley  
Credits: BRIT Awards, FOX Sports, ESPN, NBA/TNT, Redbull, MTV, VH1, WSOX/NBC, FOX, SB Nation  
How to Submit: submissions@push.audio

# 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

# REEL ENTERTAINMENT

11684 Ventura Blvd., Ste. 134  
Studio City, CA 91604  
310-428-5924  
Email: info@reelent.com  
Web: reelent.com  
Contact: Mark Wolfson  
Credits: The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors  
How to Submit: Email submission request

# REEL SOUND, INC.

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

# RIGHTS WORKSHOP, THE

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

# Additional location:

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

# RIPTIDE MUSIC GROUP

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

# SL FELDMAN & ASSOCIATES

200-1505 W. 2nd Ave.  
Vancouver, BC V6H 3Y4  
604-734-5945  
Email: info@feldman-agency.com  
Web: feldman-agency.com  
Styles: all  
Credits: Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice. From country to folk, hip hop to rock, pop to opera and everything in between, TFA represents acts that will meet your entertainment needs.  
How to Submit: no unsolicited material accepted

# Additional location:

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

# SMC ARTISTS

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

# SONG & FILM, LLC

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

# SONGFINDER

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

# SOUNDTRACK MUSIC ASSOCIATES

4133 Redwood Ave., Ste. 3030  
Los Angeles, CA 90066  
310-260-1023  
Email: info@soundtrk.com  
Web: facebook.com/SoundtrackMusicAssociates  
Contact: John Tempereau, Roxanne Lippel, Koyo Sonae  
Music Supervisors: George Acogny, Anastasia Brown, Kathy Dayak, Jason Eldredge, Matt Kierscht, Frankie Pine, Michelle Silverman, Koyo Sonae  
How to Submit: no unsolicited material

# STEELMAN STUDIOS

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

# SWEET & DOGGETT

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

# TLS MUSIC SERVICES

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

# TRF PRODUCTION MUSIC

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



## TRUE TALENT MANAGEMENT

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

## UMG NASHVILLE

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

## VELVET EARS

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

## VERSUSMEDIA

**Web:** versusmedia.com  
**Styles:** All genres  
**Credits:** Over 900 independent films worldwide  
**How to Submit:** online registration necessary to receive listings

## VISUAL MUSIC SERVICE

9507 N. Santa Monica Blvd., # 213  
Beverly Hills, CA 90210  
818-343-7073, 818-693-1790  
**Email:** albinafle@gmail.com  
**Web:** visualmusicservice.com  
**Contact:** Rick Fleishman  
**How to Submit:** no unsolicited material

## WARD HAKE

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

## WARNER/CHAPPELL PRODUCTION MUSIC

777 Santa Fe Ave.  
Los Angeles, CA 90021  
310-441-8722  
**Email:** info@warnerchappellpm.com  
**Web:** warnerchappellpm.com  
**How to Submit:** We do not accept composer demos and library discs for consideration. We only accept emails with a link to your music. NO music files attached to the email

## Additional locations:

1030 16th Avenue, South  
Nashville, TN 37212  
888-615-8729

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

## WJOY MUSIC SEARCH & LICENSING

2675 W. Grand Ave., Ste. 505  
Chicago, IL 60612

773-276-9340

**Web:** wjoymusic.com  
**Contact:** Joy Wellington Tillis  
**Comments:** WJOY provides a service to advertising and corporate clients by aiding them in obtaining rights to use pre-recorded and stock music.

## POST PRODUCTION

### CALIFORNIA

#### 740 SOUND

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

#### ABSOLUTE RENTALS

2633 N. San Fernando  
Burbank, CA 91504  
818-842-2828, 310-560-2373,  
702-435-0277  
**Email:** dave@absoluterentals.com  
**Web:** absoluteliveproductions.com  
**Basic Rate:** call for info

#### BELL SOUND STUDIOS

916 N. Citrus Ave.  
Hollywood, CA 90038  
323-461-3036  
**Email:** info@bellsound.com  
**Web:** bellsound.com  
**Basic Rate:** call for info

#### BRIAN BANKS MUSIC

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

#### BRIDGE RECORDING, THE

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

#### CAPITOL STUDIOS

1750 N. Vine St.  
Los Angeles, CA 90028  
323-871-5001  
**Email:** paula.salvatore@umusic.com  
**Web:** capitolstudios.com  
**Contact:** Paula Salvatore  
**Basic Rate:** call for info

#### CHARLES LAURENCE PRODUCTIONS

Northridge, CA  
818-368-4962  
**Email:** clpmanagement@aol.com  
**Web:** clpstudios.com  
**Contact:** Charles Laurence  
**Basic Rate:** call for info

#### CINEWORKS DIGITAL STUDIOS

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

## Additional locations:

1831 Centinela Ave.  
Santa Monica, CA 90404  
818-766-5000

935 Gravier St., Ste. 1054  
New Orleans, LA 70112

12054 Miramar Pkwy.  
Miramar, FL 33025  
305-754-7501

1431 Woodmont Lane, N.W.  
Atlanta, GA 30318  
404-567-5160

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

## CLOUD 19

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

## CONWAY RECORDING STUDIOS

5100 Melrose Ave.  
Los Angeles, CA 90038  
323-463-2175 Fax 323-463-2479  
**Email:** reception@conwayrecording.com  
**Web:** conwayrecording.com  
**Basic Rate:** call for info

## DAY 6 ENTERTAINMENT GROUP, INC.

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

## DEEPMIX

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

## EASTWEST RECORDING STUDIOS

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

## ES AUDIO SERVICES

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

## ENDLESS NOISE

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

## FRIDAY ENTERTAINMENT

Sherman Oaks, CA  
818-995-4642  
**Email:** info@fridayentertainment.com  
**Web:** fridayentertainment.com  
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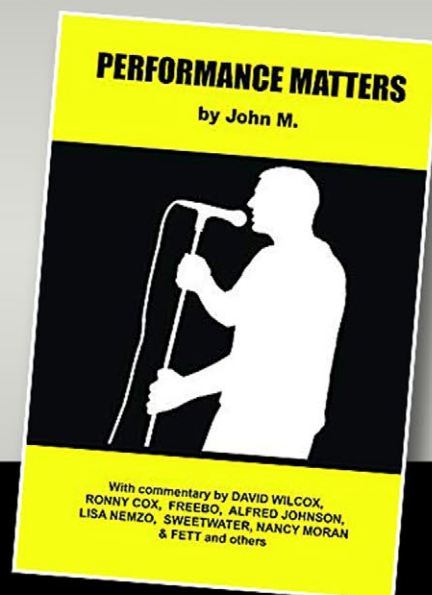
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# Top 9 Tricks to Overcome Stage Fright

**M**usic is a universal language. Through music, you can communicate across cultural boundaries and connect with people on an emotional level. Being a musician is what gives you life and sharing that music should be a joyous experience. If you're like many musicians, however, even the thought of performing in front of a crowd starts your heart racing, your knees shaking, and your hands sweating.

Performance anxiety or stage fright is extremely common—even musical legends such as Barbra Streisand and Adele know what it feels like. The good news is you can learn to manage your nerves. You may never set foot on stage completely free from anxiety, but the following tips will help you overcome your stage fright so you can keep doing what you love.

## 1. Learn to Recognize the Symptoms

Performance anxiety produces physical and psychological symptoms that can become very severe. The trick to keeping your anxiety from spiraling out of control is to catch it before it does. Pay attention to how you feel when you think about an upcoming performance and look for symptoms like racing pulse, rapid breathing, dry mouth, trembling, sweating and nausea. Learning to recognize these symptoms helps you tune in to your body so you can take steps to control them before they control you.

## 2. Channel Your Nerves

Once you understand the effects stage fright have on your body, you can react to the symptoms instead of letting them take over. Channel your nervous energy into a practice session so you get used to performing through the fear. When you see that it's possible to succeed in spite of your symptoms, suddenly those symptoms hold less power over you. Your anxiety is something that affects you—it doesn't define who you are as a person or as a musician.

## 3. Don't Change Your Routine

In times of stress, every bit of stability you can hold on to helps. Stick to your normal routine in the days leading up to your performance, to keep yourself healthy. Make sure you get enough sleep, follow a healthy diet and avoid too much caffeine or alcohol. Don't forget to stay hydrated as well. If you start to feel nervous, try going for a walk to work off the excess energy.

## 4. Hold a Dress Rehearsal

Nothing can fully prepare you for the feeling of stepping on stage in front of a crowd, but simulating the experience will help you prepare. If you have access to the venue ahead of time, hold a dress rehearsal with family and friends. Make the dress rehearsal as realistic as possible, down to the clothes you wear. When it comes time for the real performance, it won't feel like the first time and that might dim your anxiety. The more you practice the more confident you'll become.

## 5. Simulate the Performance

If you're unable to hold a dress rehearsal in the performance space, a simulated performance may be the next best option. Virtual reality

exposure therapy is a clinical tool used to slowly desensitize the brain to the psycho-physiological activation that triggers anxiety symptoms. It involves the use of virtual reality technology to mimic a 360-degree simulation of the performance experience. Simply imagining yourself going through the performance in your head may help as well. When the simulation starts to make you feel nervous, practice the relaxation and breathing techniques you've learned to help calm yourself.

## 6. Remember Your True Purpose

Though your anxiety is very real, the truth is that it is subjective. No one knows what's going on in your head and they won't know you're nervous unless you show it. You are in control of the audience's experience. If you allow yourself to be overcome by nerves, it becomes a distraction and takes away from the true purpose of the evening: the music. Remember why you're there and why you do what you do. Let the music be your motivation and your guide.

## 7. Learn How to Calm Yourself Down

When you start to feel nervous, it creates a snowball effect of physical and psychological symptoms. Your whole body tenses up, which will only make matters worse. Learning progressive muscle relaxation

or deep breathing techniques gives you a tool to calm your body and your mind when anxiety starts to overwhelm you. Practice these things at home and use them before your performance. If the symptoms of your anxiety are overwhelming, consider a beta-blocker like propranolol to take the edge off.

## 8. Think Positive Thoughts

Confidence is the strongest weapon against anxiety. Though you may feel the opposite of confidence, remember that confidence is a mindset. Reinforcing patterns of self-doubt and negative thoughts will only

make you feel worse and the nerves will impact your performance. Instead, remind yourself how much you've practiced and how well you've prepared. Think about the supportive friends and family you'll have in the audience and know that even if you do make a mistake, it isn't the end of the world.

## 9. Give Yourself a Break

Making a mistake is every performer's worst nightmare. When you allow negative thoughts to build inside your head, it starts to feel like any mistake you make on stage is a personal failure—that it says something about who you are as a person. Remember your purpose is to share your music and that's why everyone is there. No one expects or wants you to fail. Give yourself permission to enjoy the experience, accepting that mistakes might happen, but they won't invalidate the entire performance.

Becoming the musician you are today is something you've worked for your entire life. Change doesn't come easily or quickly and overcoming your stage fright will take time. By implementing these tips and learning to manage your fears, however, you can continue to share your music with the world. •



*"When you see that it's possible to succeed in spite of your symptoms, suddenly those symptoms hold less power over you."*



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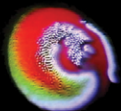
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