

MUSIC CONNECTION

GUIDE TO **DIGITAL**
RESOURCES &
SOCIAL MEDIA

PUT TOGETHER A
COMPLETE & INTEGRATED
ONLINE PROMOTION PLAN

RECESSION-PROOF
YOUR MUSIC CAREER

How to Get
Royalties
from China

Todd Rundgren

+ **Dream Syndicate** • The Emancipator • **Lettuce**
Joe Hisaishi • **Jay Electronica** • Livestream Reviews

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



COMPANY OF GREATNESS

 **STEVE HARRIS**
SIGNATURE SH1

"ANDREW BARTA IS A REAL BOFFIN. WHATEVER HE'S DONE, HE'S MADE THIS THING SOUND LIKE MY SOUND. SO, WELL DONE, MATE." – STEVE HARRIS

[BOFFIN = TECHNICAL EXPERT]



 **GEDDY LEE**
SIGNATURE YYZ



"THIS AWESOME PEDAL TAKES THE MOST ESSENTIAL ELEMENTS FROM MY GED-2112 RACKMOUNT AND POPS THEM INTO A REALLY PORTABLE, SMALLER PACKAGE." – GEDDY LEE

DUG PINNICK
SIGNATURE DP-3X

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Todd Rundgren

Our exclusive interview with the revered singer-songwriter-producer explores not only his rock career, but his pioneering EDM endeavors that have led to collaborations with artists such as Daft Punk.

By Daniel Siwek

Cover Photo: Rich Levine

At Left: Hiroki Nishioka

Put Together A Complete & Integrated Online Promotion Plan

Yes, getting on playlists is important, but there are other online promotion strategies you should be employing too.

By Bobby Borg



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By Andrea Beenham

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Lukas Graham, Erykah Badu, Jenny Lewis, Pink



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Phone/Text: 818-222-2058 • ellis@studioreferral.com

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty

ADVERTISING / MARKETING
hillorier@musicconnection.com

Ray Holt

DIRECTOR OF
DIGITAL
MARKETING
rayh@musicconnection.com

Jessica Pace

FILM / TV / THEATER
j.marie.pace@gmail.com

Mark Nardone

SENIOR EDITOR /
ASSOCIATE PUBLISHER
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Jacob Trask

ASSOCIATE EDITOR /
SOCIAL MEDIA MANAGER
jacobt@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Glenn Litwak

THE LEGAL BEAT
gltlaw59@gmail.com

Brett Callwood

BUSINESS AFFAIRS
brettcallwood@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Daniel Siwek danielsiwek@roadrunner.com

Editorial Interns

Aldo Moreno

Heather Cunningham

intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Andrea Beenham,
Bobby Borg, Kara Bradford, Pierce Brochetti, Brett Bush, Alexx Calise,
Brett Callwood, Miguel Costa, Gary Graff, Eric Harabadian, Andy
Kaufmann, Ariel King, Glenn Litwak, Andy Mesecher, Olivia
Morreale, Kurt Orzeck, Jessica Pace, Rob Putnam,
Adam Seyum, Daniel Siwek, Brian Stewart,
L.T. Tannenbaum, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, JB Brookman, Brett Callwood, Alexx Calise,
Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada,
Apple Kaufmann, David Klein, Alex Kluff, Heather Koepf, Tony Landa,
Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos,
Alexander G. Seyum, Danny Seyum, Mark Shiwohich, Daniel Siwek, Brian
Stewart, L.T. Tannenbaum, Joshua Weesner, Ellen Woloshin

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Founded by: J. Michael Dolan / michael@jmicahdolan.com

CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

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Diversity, Unity and Hands-On Learning: Located in Stockton, CA, the University of the Pacific's Conservatory of Music is the first music school established on the West Coast. Living up to the vision its founders set in 1878, it has built an exceptional record of educating outstanding musicians. The school prides itself on diversity and unity. The Conservatory's performing and professional opportunities and curriculum prepare students for a diverse and everchanging culture and world. Students and faculty are unified by the power of music to instill healing, fellowship, family, cultural awareness and recognition of their common bonds. It's a very different experience from larger programs, which may have hundreds of majors in each area, primarily because of the intimate classes afforded by a smaller student body and hands-on attention from instructors. The entire university has 3,900 undergraduate students, of which 269 are enrolled in the Conservatory of Music.

Music Industries Studies (MIS) Program:

Keith Hatschek, Program Director for Music Management and Music Industry Studies, says, "The one-on-one relationship with their professors and coaches is one of the key ingredients for our students' success when they graduate. We only have 54 music business majors, and the unique environment we've created allows them to collaborate with performers and instrumentalists in other disciplines." Pacific first added a music business major in 1982, but the current program—launched in 2015—eliminated the instrumental audition requirement. The Bachelor of Science in Music Industry Studies is the first degree of its kind in the region. With guidance from a host of alumni and industry execs that know

what skills and capabilities they are seeking, the Conservatory has developed a cutting edge program that merges practice with theory, along with intensive, hands on training and internships to give students the knowledge and resilience to succeed in the fast paced environment of the industry.



Student-Run Label and Other Media

Projects: "What we heard from the industry is that students need to learn how to do the tasks their company does at a scale appropriate for students," Hatschek says. "To that end, we launched a student-run record label (Pac Ave Records) where students spend their entire second year scouting and signing talent, working with producers and engineers, and learning about distribution and copyrights. All recordings are done in our state of the art on-campus studio. One of the current artists on the label is a junior MIS major, Issadora Ava." Students in the BS-MIS degree are also involved in conceiving and executing music and media projects such as recordings, videos, websites, tour packages, etc.; developing skills in media production and online media promotion, especially with social media; developing and completing a self-designed Senior

Project which may be an app, company, product or service; choosing classes outside the major, or pursuing a minor in various subjects such as Business, Computer Science, Communication, MediaX, etc.

Contact University of the Pacific Conservatory of Music,
music@pacific.edu or call 209-946-2285



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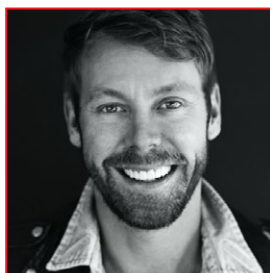
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Cory B. Savage

CEO

Visionary Media Group

Visionary Media Group recently announced that **Cory B. Savage** has been promoted to **CEO** of the company. Before VMG, Savage owned Cory B. Savage Enterprises, a multi-media consulting firm with offices in Los Angeles, Miami, Nashville and New York City. Savage has worked in many facets of the music entertainment industry with companies such as CBS, Sony Music Entertainment, Big Machine Label Group and the Viant Group. He has also served as a creative director and producer with credits that include #1 music videos for Blake Shelton and Robin Thicke and live performances by Rod Stewart, Mary J. Blige and Thompson Square. For more info, contact mark.longsdon@plamedia.com.



Maria Alonte

SVP, Creative Integration, Music
Entertainment One (eOne)

Entertainment One (eOne) has appointed music industry veteran **Maria Alonte** to the newly created role of **SVP, Creative Integration, Music**. Alonte will oversee eOne's creative servicing hub for film, television and varied content producers looking for music solutions for their projects. Prior to eOne, Alonte served as SVP, Film and TV Synchronization for Universal Music, where she headed the Creative Synch team for Republic, Def Jam, Island and Verve Record labels. There, Alonte helped Nick Jonas earn his first Golden Globe Nomination for the single "Home." To learn more about this assignment, contact gmelchiorre@entonegroup.com.



Dan Pounder

Head of Finance, Operations and Systems
BMG

BMG has appointed **Dan Pounder** to **Head of Finance, Operations and Systems**. Pounder is a 15 year veteran of Sony/ATV Music Publishing's Extreme Music, where he has most recently served as EVP as well as CFO of Bleeding Fingers Music, the custom music specialist which is a joint venture between Sony/ATV and Hans Zimmer. He was responsible for all Extreme's international offices and the division's worldwide commercial operations. He has chaired the PRS/MCPS Production Music Advisory group and served as a member of the PRS Licensing Committee. For more information, contact paki.newell@bmg.com.



Neeta Ragoowansi

President
Music Managers Forum-US (MMF-US)

Neeta Ragoowansi has been elected the new **President of the Music Managers Forum-US (MMF-US)**. Ragoowansi has been an entertainment attorney for over 28 years, having worked in-house at the Kennedy Center for Performing Arts, for the National Symphony Orchestra Association and for SoundExchange. She is SVP, Business Development and Legal Affairs for NPRES (National Performing Rights Exchange) and Artist Relations for RoadNation. Under her leadership, the MMF-US endeavors to expand its relevance and support to managers of all backgrounds. To learn more, contact jeff@thesyn.com.



Juliett Rowe

Co-Executive Director
NARIP Board of Directors (Atlanta Chapter)

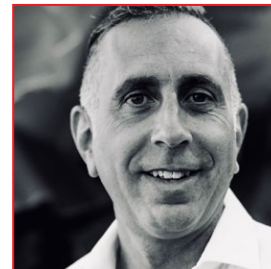
NARIP has announced the promotion of **Juliett Rowe** to **Co-Executive Director of the Board of Directors of its Atlanta Chapter**. NARIP President Tess Taylor says "[Rowe's] professional curiosity about how things work and why, how standard business practices can be changed or improved and her competence in her role are a few of her best qualities. She advocates for more and better opportunities for creators and the professionals who finance, market distribute and support them." Rowe will share NARIP Atlanta Duties with Co-Executive Director Sean McPherson and other board members. To learn more contact info@narip.com.



Rick Sackheim

Executive VP and General Manager
Epic Records

Rick Sackheim has been promoted to **Executive Vice President and General Manager of Epic Records**, a division of Sony Music Entertainment. Sackheim joined Epic in 2018 as Executive Vice President. He would play a pivotal role in growing the radio presence of Epic stars Travis Scott, Camila Cabello and many others. Sackheim arrived at Epic after a distinguished 12-year run at Def Jam Recordings, most recently as Executive Vice President, Promotion. He first joined the former Island Def Jam Music Group in 2005 as Senior Vice President, Promotion, which he held until the separation of IDJ in 2014, when he joined Def Jam. To learn more about this assignment, contact melissa.victor@epicrecords.com.



Emily Corter

Manager of Royalty Services
Round Hill Music

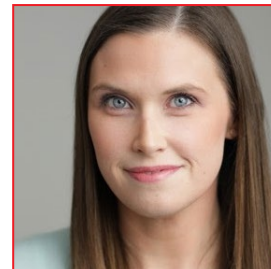
Round Hill Music Nashville has promoted **Emily Corter** from Senior Coordinator of Royalty Services to **Manager of Royalty Services**. Her promotion comes along with multiple others within the Sync Licensing, Creative Licensing, and Royalty Services departments. Round Hill Music Nashville recently celebrated its 40th No. 1 single with Chris Janson's "Good Vibes" (written by Ashley Gorley) and it will be celebrating its 41st with Dustin Lynch's "Ridin' Roads" (written by Ashley Gorley) and its 42nd with Maren Morris' two-week No. 1 single "The Bones" (written by Jimmy Robbins). For more information, contact rstuve@pfamedia.net.



Taryn Pray

Monarch Publicity

Longtime publicist **Taryn Pray** has joined Nashville-based publicity firm, **Monarch Publicity**. Pray brings over 13 years of experience, having worked with the media teams at UMG Nashville and Sony Music Nashville before starting her own independent publicity company in 2013, Taryn Pray PR. She also served as the Director of Media and PR at Capitol Records. Founded in 2010, Monarch Publicity's clients include Chris Bandi, Chris Young, Craig Morgan, Laine Hardy, Matt Stell, Sara Evans, The Shires, Temecula Road, Tiffany Woyos and Music Health Alliance. To learn more about this assignment, contact cindy.hunt@monarchpublicity.com.



► CASIO CELVIANO GP-310 AND GP-510 DIGITAL PIANOS

The two new models of Casio's Grand Hybrid digital piano line are called GP-310 and GP-510. Both models have more powerful speaker systems with the six-speaker Grand Acoustic System. Musicians will also love the full-length Austrian spruce piano keyboards, which use the same materials and processes as those in the C. Bechstein grand pianos.

Players will feel improved controllability by way of an enhanced touch response algorithm that enables the most subtle and expressive musical performances. The new models have high-contrast displays with an inverted color scheme that's easier to read from a wider angle and further away.

There is also a new equalization option where players can choose to either maintain the sound of the built-in six-speakers or hear the line outputs directly. You can disable the speaker system's sound for recording or educational settings.

Concert Play gives players the ability to fine-tune the volume of their piano part within the overall mix. This adjustment is also available while playing along with the built-in song library. Other notable features include an improved harpsichord tone, equalization options, plus an improved Concert Play mode and more.

The GP-310 at \$3,999.99 MSRP and GP-510 sells for \$5,999.99 MSRP and are available now.

CasioMusicGear.com



▼ NUGEN AUDIO SEQ-S CREATIVE EQ

Nugen Audio's **SEQ-S** is a linear phase "spline, match and morph" equalizer with three independent curves that are individually assignable to any of up to eight channels. For M/S stereo processing, that would be one curve for the Mid (M) signal and one for the L/R Side (S). For conventional stereo, it would be just one curve covering both L/R. A user can "draw" a spline or EQ curve directly into its resizable GUI for each one of those curves—just drag the cursor around freely.

The plug-in's GUI is divided into three zones: utility, a graphical display with direct draw area, and the processing/control section at the bottom. Ideal for corrective mixing work and mastering, SEQ-S also performs EQ matching and EQ/filter morphing.

I liked the EQ Matching feature that allows sampling of reference audio such as the acoustic guitar sound I liked and that could be applied to another guitar track. You may "carve out" space in a jingle for the narration voice-over by inverting its matched EQ curve and applying it to the backing track.

EQ/Morphing allows crossfading smoothly from one saved EQ to another over a selectable time period or as locked to and triggered from your session's tempo. This is a great way to smooth transitions in ambient audio between scenes in post-production mixing.

I had fun learning how SEQ-S fixes any frequency issue that regular equalizers, by design, cannot accomplish. So a big thumbs up to the resizable plug-in window for seeing deep into the built-in spectrum analyzer. With zoom-able views, flexible curve assignment, dynamic EQ, sonic fingerprinting, and psycho-acoustic banding options, SEQ-S is a powerful new tool and I'm only starting to grasp its full potential.

Nugen Audio SEQ-ST Stereo Match & Morph EQ is \$149 MSRP, while SEQ-S Match & Morph (as review here) is \$249 MSRP.

nugenaudio.com/seq-s



► TASCAM MODEL 12 INTEGRATED PRODUCTION SUITE

The **Tascam Model 12** is a multi-track recording mixer with 10-input channels and 60-mm faders and has 16 Tascam programmable effects—reverbs, delays, chorus etc. Each channel has a one-knob compressor, three-band EQ, and high pass filter. The Model 12 has a built-in 12-track audio recorder, full USB audio interface, MIDI connectivity, dedicated metronome click output, and a basic DAW controller layer. It is perfect for desktop audio, multimedia production, as a small format live console, or for podcasting.

The 10 inputs can be used for just about any source from microphones and direct instruments to synths and drum machines. Channels 1-6 feature combo XLR inputs using Tascam's Ultra-HDDA microphone preamplifiers with phantom power. Stereo channels 7/8 and 9/10 cover any possible stereo sources such as laptops and phones with connections via XLRs, 1/4-inch jacks, 1/8-inch TRRS, or via Bluetooth 5.0 pairing.

The 12-track recorder allows simultaneous recording/playback of WAV files (up to 48kHz/24-bit) directly to SD, SDHC and SDXC cards. There is DAW control for faders, mutes, pan pots, solos, record arming, transport control, and jog functionality via HUI/MCU protocol emulation. You may also use the USB audio interface to record and playback up to 12-channels using any DAW.

Outputs include stereo XLRs and 1/4-inch balanced stereo outputs, two auxiliary outs, two individual 1/4-inch headphones jacks, MIDI IN/OUT jacks with MIDI sync and MTC, and dual footswitch jacks.

The Tascam Model 12 Integrated Production Suite sells for \$599 MSRP and is great little system ready for any gig.

tascam.com



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◀ PRESONUS PX-1 AND PM-2 RECORDING MICS

The **PreSonus® PX-1** large diaphragm and PM-2 stereo set of matched small-diaphragm cardioid condenser microphones cover 90% of live and studio recording applications for sensitive condenser microphones. These two mics make an excellent kit for DJs, songwriters, musicians, podcasters or anyone outfitting a home studio.

The PX-1 has a 25-mm (1-inch) capsule and is an impressive side-address, cardioid-only FET-based microphone. It's an obvious choice for recording lead and background vocals, stringed instruments, and as a trusty podcasting companion.

I put the PreSonus PX-1 to work as soon as I received it to record a narration/voiceover in my studio. It has a warm sound and open high frequencies. I liked its wide pickup pattern for singers who tend to wander around the front of it while singing. It is easy to set up and comes with a leatherette pouch.

The PreSonus PM-2 has a 19-mm capsule with a gold-sputtered diaphragm, uses an FET amplifier and doesn't overload until 135dB SPL. The PM-2 kit comes with two mic clips and a stereo mounting bar for spacing them up to 17-cm apart for either 90-degree X/Y mounting or for spaced cardioids that I would use over a drum set. The PM-2s are lightweight and very easy to set up in any positioning in front of acoustic guitars or percussion instruments where they will shine!

Both new microphones are available now. The PX-1 \$129.95 MAP and PM-2 \$129.95 MAP for the pair.

presonus.com/products/Microphones

▶ EASTWEST HOLLYWOOD BACKUP SINGERS

Believe it or not, EastWest's Hollywood Backup Singers allows you to type in lyrics and have veteran female singers Durga McBroom, Lorelei McBroom and C.C. White sing them! (You may have heard C.C. in EW's Voices of Soul collection) There are hundreds of WordBuilder "editable" phrases and words included—familiar, even classic phrases used in pop, soul, and gospel genres. There are also all the necessary phonetic sounds required to build words to customize the vocals.

Hollywood Backup Singers was recorded with a collection of vintage tube microphones at the world famous EastWest Studio 3 in Hollywood, CA. The Play 6 Engine browser has separate Vowels and Cons folders with regularly sung vowel sounds like Ahs, Ehs, Is, Os, Uhs and consonants: b, d, g, j, m, n, r, th, v, e, y, z.

There are also expressive vowels, and sustain expressive vowels. I just loved the "Les" versions with vocal samples recorded through a Leslie speaker cabinet. Each instrument is programmed to crosSolo Phrases are listed by key and feature solo phrases and sub-phrases that were recorded in tune with multiple root note positions for use in a variety of keys and modes. Each of the three singers was recorded in the Solo Phrases, but my favorite HBS bits are when all three singers are recorded ensemble. The Keyswitch feature uses blue-colored keyboard keys to activate different articulations for vowels, consonants and solo phrases, including the "Les" samples.

Hollywood Backup Singers is available for \$299 MSRP and is also a free addition for all subscribers of EW's Composer Cloud. This is the coolest product I've seen lately for programming vocals and adding great feeling adlibs and high-style vocal melismas to your music!

soundsonline.com/hollywood-backup-singers



▼ KALI AUDIO WS-12 SUBWOOFER

Kali Audio's WS-12 companion subwoofer is for their Lone Pine or Independence series of studio monitor speakers but you can use it for any stereo or surround sound system as well. The WS-12, with its 12-inch driver and 1,000 watts of power, is ready to work in any studio, home theatre or even on a live stage.

The WS-12 Subwoofer weighs 63 lbs and measures 19H X 17D X 16W-inches fitting nicely in the center of the width dimension of my mix room; it's paired up with my Kali IN-8 monitors. I have it placed up against the front wall and it's good to know that the WS-12 uses a low noise port in the front of the cabinet.

Just as in the whole Kali Audio line, the WS-12 uses DSP controlled by a ten switch DIP-switch; there are helpful diagrams printed directly on the unit's back panel for quick reference. There are crossover settings for use with Kali monitors, general crossover settings for 40, 60, 80, 100, 120, and 140Hz. The DIP-switch configures: LFE setups, a RCA input jack, polarity flip, and power saving mode.

In my small mix room, it is important to hear all the way down for any problems such as recorded traffic rumble, AC noise or subtle vocal "P" pops. When I'm mixing EDM or other low frequency-centric music genres, I have to hear what the producer and artist intended in the deep bass. The WS-12's frequency response goes down to 30 Hz and max volume is 123 dB SPL.

The increase in subsonic energy with the WS-12 switched in should be minimal if your mix is tight. I am enjoying using the WS-12 in my mixing and now if the producer wants to hear my mix at club volume levels, it's there with the bass clean and tight.

Kali Audio's WS-12 sells for \$599 MSRP.

kaliaudio.com/watts

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



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BOOK STORE

Jennifer Juniper: A Journey Beyond the Muse

By Jenny Boyd
(hardcover) \$24.95

Jenny Boyd was at the epicenter of London pop culture during the '60s, starting as a young model for cutting-edge designers. She eventually brushed shoulders with The Beatles, Donovan, Eric Clapton and her eventual husband Mick Fleetwood. Boyd even went on The Beatles' famous trip to India as part of Maharishi Mahesh Yogi's ashram, where they were inspired to create *The White Album*. Later, she would marry rock and jazz drummer Ian Wallace, before divorcing and going to school for her Ph.D in Human Behavior. This is a thoughtful, involving memoir.

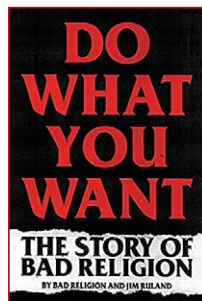


of Maharishi Mahesh Yogi's ashram, where they were inspired to create *The White Album*. Later, she would marry rock and jazz drummer Ian Wallace, before divorcing and going to school for her Ph.D in Human Behavior. This is a thoughtful, involving memoir.

Do What You Want: The Story Of Bad Religion

By Bad Religion and Jim Ruland
(hardcover) \$28.00

Bad Religion rose out of the DIY punk-scene of the '80s that culminated with the rise of punk acts like NOFX, The Offspring, Rancid, Green Day and Blink-182 in the '90s, some of whom were signed to Brett Gurewitz's label, Epitaph Records. This is a focused look at the inner-workings and history of a band that changed the American music landscape. Any independent artist or musician looking to trail blaze their own path should read this book to understand the work and attitude it takes to go your own way.



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Along Comes The Association: Beyond Folk Rock and Three-Piece Suits

By Russ Giguere and Ashley Wren Collins
(hardcover and e-book) \$27.00

Giguere was a pivotal member of *The Association*, playing rhythm guitar and singing lead on songs like "Cherish" and "Windy," and his book takes the reader beyond the three-piece suits the band was often presented in and into the deeper world of '60s rock. There are plenty of encounters with legends in this entertaining memoir (including George Burns, Carol Channing and Andy Williams). The book features exclusive photos of Giguere and the band in the studio, on stage and in their everyday life, including when they opened the legendary Monterey International Pop Festival.

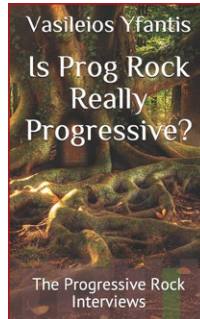


with legends in this entertaining memoir (including George Burns, Carol Channing and Andy Williams). The book features exclusive photos of Giguere and the band in the studio, on stage and in their everyday life, including when they opened the legendary Monterey International Pop Festival.

Is Prog Rock Really Progressive?

By Vasileios Yfantis
(paperback) \$17.00

The book dives into the most important of questions regarding the current state of so called Progressive Rock: Are prog rock bands still progressive or are they rehashing old ideas? The diversity of the modern prog rock scene makes answering the question challenging, but the book approaches from two distinct areas: Progress and Technology. After almost 50 years of influences merging with the genre, does it still resemble the genre that grew in popularity in the early '70s? And is that sound worth preserving? The final part of the book asks bands to look forward and imagine where prog rock is going, and if it still needs to push boundaries.

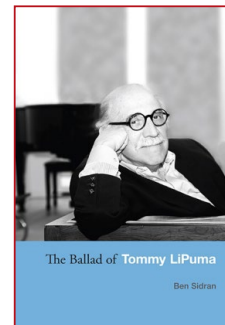


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The Ballad of Tommy LiPuma

By Ben Sidran
(hardcover) \$24.95

Drawn from over eight hours of interviews between Sidran and LiPuma, this book tells the stories of the producer, record label-owner and saxophonist in charming detail. Starting as a jazz-obsessed tenor saxophonist, LiPuma would go on to win multiple Grammys and work with a legendary array of artists like Miles Davis, Paul McCartney, George Benson, Willie Nelson and Natalie Cole. LiPuma's career followed the arc of the modern-music industry, starting with the boom in the late '60s in places like Los Angeles, up until the current day, where artists and producers can meet virtually across the internet.



Paul McCartney, George Benson, Willie Nelson and Natalie Cole. LiPuma's career followed the arc of the modern-music industry, starting with the boom in the late '60s in places like Los Angeles, up until the current day, where artists and producers can meet virtually across the internet.

All I Ever Wanted

By Kathy Valentine
(hardcover) \$26.95

The Go-Go's bassist recounts the years of success the band would find with songs like "We Got the Beat" and "Our Lips Are Sealed." *All I Ever Wanted* not only examines that rollercoaster of sex, drugs and music, but also Valentine's formative years. Growing up in Texas and having to take care of herself at an early age, Valentine developed an independent and rebellious attitude that would surface in her music. The memoir also looks at what happens after a band's fame begins to wane, a process that every musician has to go through at some point.



early age, Valentine developed an independent and rebellious attitude that would surface in her music. The memoir also looks at what happens after a band's fame begins to wane, a process that every musician has to go through at some point.



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Products: One of four divisions of the Japanese based TEAC Corporation, Montebello based TASCAM, since its formative years in the 1970s, has been dedicated to making innovative products for capturing creativity in the field of music and audio. TEAC created the division to manufacture recording equipment when it became clear that their home stereo hi fi gear was outpacing the quality of the average recording. TASCAM adopted a philosophy of making equipment that offered the uncompromising quality and durability of pro studio equipment while remaining affordable to the masses. These included the first ½ inch, 4-track cassette recorder, the first 8-track, reel to reel/mixer combo, the first R-DAT recorder and the first MiniDisc digital multitracker and CD scratcher. Now in its fourth decade, TASCAM continues to sell superior recording tools that keep technology out of the way so as to let artists create their art.



Model Series Mixers: Over the past year, TASCAM has rolled out its line of model series mixers. Model 12 is a compact all-in-one integrated mixer designed for music and multimedia creators, songwriters and performers. Features include TASCAM's critically acclaimed multi-track recorder, USB audio/MIDI interface, DAW control functions, and unique podcasting capability including mix-minus and smartphone inputs. The Model 12 supports the creative process, production, and workflow from start to finish including podcasting. TASCAM's Model 16 all-in-one mixer is a full-featured small format platform that combines the warmth of analog with a digital workflow. The Model 16 is the perfect mixing solution for small format live performance, recording and production environments, featuring a multi-track recorder, USB audio interface, effects, comprehensive mixing and routing capabilities and Bluetooth wireless.

Featuring 16 high-grade TASCAM mic preamps in addition to multiple sets of stereo line inputs, the Model 24 delivers studio quality audio performance. The TASCAM Model 24 allows musicians and engineers to capture up to 24 tracks simultaneously (at 24bit/48kHz resolution) directly to the SD card, with the ability to punch in/out eight tracks at the same time.

Audio Interfaces and First Mic-Pre: With superb audio specifications and connectivity and featuring an outstanding microphone preamp, the TASCAM SERIES 8p Dyna serves both studio and stage. Housed in a rugged 1U rack-mount casing, its dual S/MUX optical ports make it a perfect expansion unit for a TASCAM SERIES 102i or SERIES 208i or other S/MUX-equipped audio interfaces including ADAT, or use it as a stand-alone front end. Each SERIES 8p Dyna channel also features individually switched +48V phantom power for use with condenser mics, and an easy-to-use, single-control analog compressor with true bypass. The new TASCAM SERIES audio interface family, which includes Series 208i and Series 102i, provides professional quality. Expandability, both internal and bundled effects processing, internal mixing, external software control, and more for studio, home, and live recording. With a new look, including an angled tabletop design and large, easy-to-grab knobs, TASCAM sets a new standard for mid-grade audio interfaces.

Streaming: TASCAM now has the VS-R265, a 4K/UHD AV over IP live streaming encoder and decoder that simultaneously records, encodes, streams, and decodes 4K video streams (3840x2160) using High Efficiency Video Coding (HEVC), a high efficiency coding scheme that delivers H.264 video quality at half the bit rate. Its sister product is the VS-R264, a Full HD AV over IP streaming encoder and decoder that simultaneously records, encodes, streams, and decodes Full HD video streams (1920x1080) using H.264 long GOP encoding with bit rates up to 30 megabits over standard networks suitable for 100Mbps or 1Gbps.

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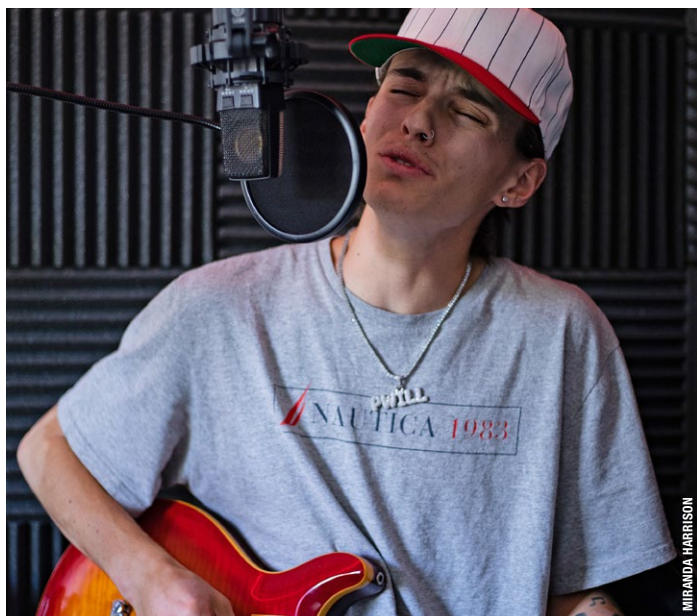
▲ The Black Moods Enlist An Award-Winning Producer

The Black Moods joined forces with Grammy Award-winning producer Johnny Karkazis for the recording of their new album at a makeshift studio space in Phoenix, AZ. The band's third studio album, *Sunshine*, is set to come out on May 8. Pictured (l-r): Josh Kennedy (guitar), Johnny Karkazis and Jordan Hoffman (bass).



▲ Alestorm Pillages Their Way Toward New Album Release

Alestorm's lead singer Christopher Bowes lays down some vocals as the Scottish metal band records their latest album at Krabi Road Studios in Thailand. The band is known for its unique "Pirate Metal" style of rock with chant-like lyrics over metal-rendered seafaring melodies. Bowes can often be seen performing in a Scottish kilt while shredding a keytar. The band's new album, *Curse of the Crystal Coconut*, will be released on May 29.



MIRANDA HARRISON

▲ P-Will Doesn't Let Quarantine Stop Him

Tampa, FL-based rapper-musician P-Will has taken advantage of his time in quarantine by outfitting his bedroom with a home-studio. He's taking the new-found free time to delve into genres besides hip-hop and is currently planning to record a track with all real instruments. This photo was taken from P-Will's home as he recorded his latest single "Dim-Sum," which released on April 17.



▲ Davis & The Love Get Groovy

Nate Davis (l) and Jay Jones (r) of Davis & The Love lay down a groove at Northside Collective Studio in Indianapolis, IN. The band is finishing the production of their new album, *Future Retro Love Story*, out on May 8.

Producer Playback

"The great thing about collaboration is that if you put five producers in a room, what you'll come up with is epic because that's five different points of view."

—Amadeus (Chris Brown, 50 Cent, Trey Songz)





▲ From The Big Screen To Guitar Strings

Caleb Landry Jones ponders his next track at Valentine Recording Studios in Hollywood, CA. Primarily known for his acting roles in films like *Get Out*, *Three Billboards Outside Ebbing, Missouri* and *X-Men: First Class*, Jones has been writing and recording music since the age of 16, around the same time he started acting professionally. His debut album, *The Mother Stone*, will be released on May 1.



▲ Lenii Holds a Session at Spotify Secret Genius Studios

Irish singer-songwriter Lenii takes a break after a long day of recording at the Spotify Secret Genius Studio in LA earlier this month. She recorded a new song titled "Straitjacket," which she plans to put out as a single after the release of her upcoming EP, *In All Fairness*.



▲ Niki Black Channels Her Inner Devil for *Lilith*

Songstress Niki Black preps her upcoming album *Lilith* at producer-engineer Stefan Macarewicz's home studio in Orange County, CA. This photo was taken from the recording of "The Other Man," a recently-released single that depicts a new take on the story of the Garden of Eden from the point of view of Lilith, the "first woman" of Jewish mythology. The album, *Lilith*, will be released later this year.

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A photograph of Maor Appelbaum standing behind a large, professional mixing console in a studio. He is wearing a dark long-sleeved shirt and looking at the camera. The console is filled with various knobs, sliders, and buttons. Large speakers are visible in the background.



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BRIAN TARQUIN

Producer, engineer and musician Brian Tarquin picked up the guitar as a child. Around the same time, he began to experiment with his father's reel-to-reel tape recorder and realized that he loved both equally. In the mid-'80s, Tarquin worked at various New York jingle houses and recording studios, soon moved to Los Angeles and now works in his studio, Jungle Room, north of NYC. In addition to his prolific solo career, he has worked with artists such as Steve Morse, Gary Hoey and Billy Sheehan. He has also won three Emmys for his film and TV compositions.

Although versed in both digital and analog recording, of course, he tends to favor the old-school approach. His choice of which technology to employ is determined almost exclusively by the type of record on which he works. For instance, he prefers the way tape captures drums. "To my ears, drums sound a little thin when recorded digitally," he observes.

His latest record *Vegas Blue* (released by BHP Music-Guitar Trax Records) was crafted in memory of the 2017 Las Vegas shooting victims. For this project, he chose to go with tape. "If I record directly into Pro Tools, it loses the girth, the low-mids and the presence," he explains. "On tape, Reggie Pryor's Ludwig John Bonham drums fill the room and feel natural. Digital recording has a way of thinning out the drums."

Tarquin tapped a number of artists for inclusion on *Vegas Blue*. "I had Steve Morse and Hal Lindes in mind when I wrote 'Distant Light,'" he recalls. "I knew their style and how their compositions have flow, so I gave them a section over which to improvise and the opportunity to add anything they liked."

He's also worked extensively in music for TV and film. One of the main differences he notes between those mediums versus a record is how much latitude for change he leaves himself. "In a TV or film environment, you always have to go back and change sounds, compositions, tempos, etcetera because producers and music supervisors almost always want them," he says. "With digital, it's much easier to go back and make changes; settings are recalled easily."

After years of work in and for a number of studios, Tarquin decided that it was time to venture out on his own and opened Jungle Room. "You don't really understand the way [audio gear] works until you have your own and do it yourself," he asserts. "Jungle Room is a mobile studio in a custom-made twenty-six-foot trailer with ten-foot ceilings. It's broken down into two rooms: a live one and a control room. I have a modified Trident London 24 console in there. Everything is stationary and locked in."

When Music Connection spoke with Tarquin, he was poised to begin work on *Brothers in Arms*, which will feature a range of guest performers including Vinnie Moore, Ron "Bumblefoot" Thal (of Guns N' Roses fame) and Steve Morse, among others. A portion of its sales will benefit Fisher House Foundation, which houses families of hospitalized veterans.

Contact briantarquin.com, jungleroomstudios.com



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Martins Saulespuren

CEO, Reflector Audio USA

Years with Company: 5

Address: NA

Phone: 917-717-5038

Web: reflectoraudiousa.com

Email: usainfo@reflector.audio

BACKGROUND

A former drummer, Latvian audio engineer Martins Saulespuren came to the States in the early '90s before founding Blue Microphones. After discovering Reflector Audio, he decided to bring the renowned manufacturer to the US. The company's flagship product, the Q1818, is a professional-quality studio monitor that features a unique box-free design.

Feeling Blue

As soon as the iron curtain fell in the late '80s, I started traveling to America. I have more than 50 years' experience of sound recording and a degree in electrical engineering. I worked as the head of a sound recording library and the task was to take care of all the recording equipment and do live recordings, mostly classical music at the local musical academy. In 1995, I founded Blue Microphones - Baltic Latvian Universal Electronics - along with my partner, Skipper Wise. I'm still in microphone design.

The Reflector Revelation

Being in microphone design, I had to do a lot of listening and measuring. It's one thing when you measure in the anechoic chamber and another in real situations. And I was always unhappy with the speaker systems, so most of my work was done with headphones. A couple years ago, I learned about Reflector Audio. I listened at one studio and then went to the lab where they make the speakers and was amazed. For the first time, I could really evaluate my microphone. I was amazed by that design and the guys also wanted the [American] market to be considered. I was so convinced about the product that I [found] the courage and founded Reflector Audio USA.

Shipping the Q1818

We're thinking about establishing a manufacturer [in America] because this is a very big, heavy system and [in terms of] logistics it would be better that the work be done where the product is used. We usually ship by air and it's quite an expense.

The Low End

There is one French composer who has a symphony with organ playing. The organ goes to the lowest note, which is below 20 Hz. In this way, you can show what your speaker system is capable of. Can you hear that sound? It moves your body if it's properly reproduced. You can't always get a good recording of this piece, but there are several. Anyway, when I evaluated it, I thought no, it can't be reproduced. And it was really hitting my stomach. And it was also going in the normal frequency range. It was amazing.

Starting High

The Q1818 has a retail price that most of our readers are not even dreaming. We wanted to start with the most expensive and establish



"If I go through the park or I'm in the subway and there is some sound, I stop and analyze —do I like it or not?"

ourselves as a brand and then do the cheaper [versions] but with the high quality. Of course, they'll be lacking some of the properties [of our Q1818] but they could be very excellent near-field monitors.

Looks Can Be Deceiving

With high-end audio, it's so subjective. And when [Reflector] started doing high-end audio, I was, for a moment, not interested, because sometimes there are certain speakers that are not for the recording industry. But when I first heard Reflector speakers in a Latvian studio, I was immediately attracted to what they did. I was not sure what I was hearing, because at first my inner feelings were based on looks and that it can't work. But then it really took my heart and ears and everything.

Installation

[Installation is] part of the purchase [price] and we are still improving on it to make it simpler. Right now, we are working on special software that will make it easier for acousticians to install. Reflector will come to your place to make everything easier.

Developing Your Ear

You need to develop your hearing in various situations. If I go through the park or I'm in the subway and there is some sound, I stop and analyze—do I like it or not? You need to develop your attitude. Is this the right one for your musical taste? What I mean is that you must hear the difference between MP3s and even a regular CD. I always try to go through the recent top ten or I look into the Billboard charts and then I analyze. Very often, the sound isn't as good as it could be. For beginners, it's really [important] to develop his taste and, of course, he needs to listen to what he likes [and figure out] why he likes [it]. And he needs to have a mentor he trusts.

Your Brain's EQ

There's a well-known New York guy whose studio is equipped with high-quality equipment. And when he first listened to Reflector's system he didn't like it. He was impressed, but he preferred his own system. We left the system with him for several months, I think, and his mind changed. When you are working with certain gear, including speakers, you are accustomed to it and there is a certain psychoacoustic process going into your brain. When you are accustomed to a certain system, your brain makes a certain EQ. For me, it was the same thing. I had to listen more and then make an evaluation.

Sometimes professionals forget their brain is how they perceive and can't immediately readjust the EQ that was made in their brains to cope with the deficiencies. I'm talking about relatively small problems with the gear. Either it's phase-related or frequency-related or due to the not-so-good room, but he can still make a good mix because in his brain he's adjusting, erasing or deleting the problems in his gear. So when you [hear] a new, supposedly better [system], you can't immediately make a judgment. It's much easier with microphones.

Cheap Doesn't Mean Bad

Today, most gear is good. It can have deficiencies, but the quality is much better than twenty or thirty years ago when the difference between cheap speakers and expensive speakers was like day and night. Of course, there's still bad stuff but the lower quality, be it microphones or amplifiers or speakers, has gone to a higher level.

Today, there is not a big difference between expensive and not so expensive equipment.

Cultural Frequencies

Why weren't speakers in the '60s and '70s coming from China? And they all lacked mid-range and were more on the high end. I didn't understand. Then I visited China for the first time in 2005 and heard some street musicians playing and singing on one- or two-stringed instruments. I also listened to them talk and it was really pitch-oriented and more on the high end. I started thinking it was also the same thing with [their] microphones. Their microphones were really lacking in low end and were rather sharp and high-pitched. But their music and language doesn't have a need for that low end. So I always test my microphones with my mouth. "Testing... testing..." I want to hear that mid-range and lower part.

Now it's changed, but in 2005 no Chinese manufacturer had a real studio. They had those nice anechoic chambers. They were making measurements but were not really listening. That was surprising. You can measure certain things like frequency response but this won't give you a real idea of how it works in your room.

There's also a cultural issue with how you listen. That's important for the recording amateur to understand. If he wants to record a Chinese folk singer, he may be in for a moment of shock because he's missing some of the middle range or it's sounding high-pitched. If he doesn't know the environment and culture of the song or composition, things may go in the wrong direction.

OPPS

Capitol Records is looking for an A&R (Pop). The chance to join the iconic music company as an A&R does not come up very often they say. The company is currently looking for creative executives with a passion for pop music to join their A&R team at Capitol Records and oversee the full artist cycle, from scouting to signing to recording to marketing. The successful candidate will work to grow the artist roster and deliver songs and other opportunities for our artists.

The ideal A&R candidate will be highly creative but have a strong business sense, communication skills, and follow-through. They will be an expert in the pop genre and have a deep understanding of and relationships with those genres' key players and marketplace trends. They will have forward-thinking ideas on how to select and guide artists to commercial success. These position(s) will be LA-based. Apply at [Glassdoor.com](https://www.glassdoor.com).

Apple needs a senior producer, music priorities. They need someone with: a minimum 10+ years of experience in producing large-scale live broadcasts, festivals and special events; unparalleled track record leading world class consumer experiences; a wealth of production experience having led teams in production companies, creative agencies or in-house at entertainment brands; extraordinary attention to detail, while still working with tight deadlines; collaborative approach, experience in managing and leading teams. Apply at [ziprecruiter.com](https://www.ziprecruiter.com).

Creative Artists Agency is looking for an assistant, music crossover talent. CAA is seeking an Assistant to support an Agent

in their Music Crossover department based in LA, who focuses on placing music talent in the TV & film space. The ideal candidate should be motivated, quick-thinking and have an interest in entertainment (with strong emphasis on the music industry and talent representation within TV & film). The individual should be an expert in all things administratively related, a polished communicator, and able to interface directly with all clients and C-level industry executives while remaining poised during all encounters (in-person, phone, email, etc.).

This is an excellent opportunity for someone with an innovative attitude and who is passionate about the music business and how musicians can integrate with and impact different areas of the industry, beyond the live concert experience. Growth exists for top performers. Apply at [Glassdoor](https://www.glassdoor.com).

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LABELS•RELEASES SIGNINGS

Icelandic retro rockers The Vintage Caravan have signed a worldwide contract with Napalm Records. "We are absolutely excited to work with The Vintage Caravan on the upcoming new album," said Napalm A&R man Sebastian Muench. "I have been a fan of the band since its debut album and was lucky enough to have seen this brilliant Icelandic rock band perform live at Lake of Fire, Freak Valley Festival and Desert-fest and was simply blown away. Welcome to the Napalm family!" Email freeman@freemanpromo.com for more info. **Grammy winning musician Ben**



▲ The Bacon Brothers Press On from Their Home Studios

The Bacon Brothers—Kevin and Michael—have released a new single and accompanying video called "She-Zee-Zee (Easy on My Eyes)" and have been hard at work in their respective home studios. "I wrote 'She-Zee-Zee (Easy on My Eyes)' months ago, so it's really a coincidence that the subject of the video is so timely right now while everyone is isolated and away from loved ones," wrote Kevin.

Harper is launching a new label, Mad Bunny Records, with offices in Silverlake, CA and Brooklyn, NY. Harper says Mad Bunny aims to have a roster of eclectic artists who all share the desire to stay true to their creative vision. See [MadBunnyRecords.com](https://www.MadBunnyRecords.com).

PROPS

Congratulations to the Saban Music Group's Static and Ben El, who scored their first number one with "Further Up (Na Na Na Na Na)" on Billboard's Latin Airplay Chart. The Latin version of the song, called "Subelo" (featuring Pitbull and Chances), is the newly formed label's first release. Mean-

while, the original track had over 22 million views worldwide at the time of writing. Email jfisher@nexusmanagement.com for more info.

Glen Campbell's recording of Jimmy Webb's "Wichita Line-man" has been inducted into the National Recording Registry of the Library of Congress. "I'm humbled and, at the same time for Glen, I am extremely proud," said Jimmy Webb in a statement. "I wish there was some way I could reach him to say, 'Glen, you know they're doing this. They are putting our music in a vault inside a mountain—it will be preserved for all time.'" Email elaine@shockink.com for more info.

DIY Spotlight

DANCE LOUD

"Emotional dance music" duo Dance Loud's Kristin Sanchez (DJ, producer) and Desereé Fawn Zimmerman (drums, guitar, vocals) met during their college days; Sanchez was breakdancing and Zimmerman was entranced. They've been partners, both musical and romantic, ever since.

"I'm the type to see things as signs, so I thought maybe it was meant to be," says Zimmerman. "And it was. So we started dating, and we started performing together by accident. I jumped on Kristin's set to warm up on the drums. People really liked it so we decided to keep practicing."

The pair started out with a plan to form an events company and hire all their musically involved friends, but they quickly decided to focus on their own music instead. They've gone the independent route since then.

"A lot of times when people are on bigger labels, the label works as a bank, giving the artist a loan," says Sanchez. "We are keeping an independent route and we don't have \$100,000 going into it. I think to stand out, in order to stand a chance, we tried with the album to be as creative as possible."

Dance Loud's debut full-length album, *The Moment*, is due to land in June, and the pair is delighted with the finished results.

"It's emotional dance music, which sounds like an oxymoron, but it's on the deep side because of that," says Zimmerman. "Tonally, you would call it melodic techno. There's a lot going on there."

For music and tour dates, visit [danceloudmusic.com](https://www.danceloudmusic.com). For more info, contact nick@pressherpublicity.com.



Discogs has announced that a record breaking 34,716 new releases were submitted over the previous two weeks (vs 25,584 in 2019). Powered by its extensive user-generated, open-source, cross-referenced database of physical & digital releases, Discogs has over 6.7 million artists and 1.5 million labels currently listed through 12.3 million individual releases broken down by catalog number, codes, and all other markings taken directly from each item. Discogs' data is made available from the 385 million items cataloged in the collections and want lists of its 7.3 million users. Email adriver@discogsinc.com for more info.

THE BIZ

A new website, MusicCovidRelief.com, aims to provide resources for music professionals during the ongoing coronavirus crisis. "They provide links or information to help with the following: "How to receive unemployment as a result of losses from the COVID national emergency; how to receive small business loans, advances and loan forgiveness related to the COVID

national emergency; organizations providing relief and potential grants from the National Endowment for the Arts; additional resources from other organizations. Go to musiccovidrelief.com.

The Academy of Country Music is raising money for country music workers impacted by COVID-19 with a response fund. According to a report on NewsChannel5: Nashville, "The response fund will start with an initial \$250,000 endowment and an additional matching fund against AMC partners, sponsors and third-party donors of up to \$250,000." Go to acmliftinglives.org to donate or apply.

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



▲ LA's Own Sam Valdez is Making Moves

Sam Valdez isn't letting Coronavirus slow her progression. The LA-based indie pop artist dropped a new single, "Toothache," on April 3 and has been advertising livestream sessions, including one she did via Facebook live for EarMilk. Valdez's musical talent is rooted in her formative experience as a child violinist. The bio on her website reads, "Classical music's majesty has informed her imaginative arrangements and cinematic sense of dynamics."

The LEGAL Beat

BY GLENN LITWAK



AS EVERY ROCK aficionado knows, in 1971 Led Zeppelin released their iconic hit song "Stairway to Heaven" ("Stairway"). It was written by lead guitarist Jimmy Page and singer Robert Plant. Recently, the Federal Ninth Circuit Court of Appeals ruled in favor of Led Zeppelin, holding that "Stairway" did not infringe on the 1968 song "Taurus" by the group Spirit.

Journalist Michael Skidmore filed the copyright infringement lawsuit against Led Zeppelin on behalf of the late Spirit guitarist, Randy Wolfe. The lawsuit con-

tended that the opening instrumental to "Stairway" was stolen from Spirit's 1968 song "Taurus." The judge's opinion stated: "The trial and appeal process had been a long climb up the 'Stairway to Heaven.'"

The two songs do share a similar chord sequence and bass line, but Led Zeppelin prevailed in the original trial, and the Ninth Circuit upheld the verdict.

"Led Zeppelin prevailed in the original trial, and the Ninth Circuit upheld the verdict."

The win was considered a victory for the music industry, which has been fighting what it views as frivolous copyright infringement lawsuits since the "Blurred Lines" decision in favor of the Marvin Gaye estate in 2015. In that case, the 9th Circuit ruled that 2013's "Blurred Lines," written by Robin Thicke and Pharrell Williams, infringed on Marvin Gaye's 1977 hit song "Got to Give it Up." Since the "Blurred Lines" decision, many songwriters and music producers have worried about what the legal protections are for music. The

"Stairway" decision (and another copyright decision involving Katy Perry) may be a sign that the courts are beginning to lean more toward protecting defendants in copyright infringement cases.

The court in the Led Zeppelin case overturned the "inverse ratio rule," which was a precedent that has governed copyright cases in the 9th Circuit for many years.

The inverse ratio rule provided that a plaintiff in a copyright infringement case had to prove that he or she had "access" to a plaintiff's work and that the two works were "substantially similar." The inverse ratio rule held that the more access was proven, the less similarity was required to prove infringement. This rule hurt defendants in copyright cases, including artists and record labels. The court noted: "The flaws in the rule can be seen in the inconsistent ways in which we have applied the rule within our circuit.

Nothing in copyright law suggests that a work deserves stronger legal protection simply because it is more popular or owned by better-funded rights holders."

The 9th Circuit ruled that the entire concept of "access" has been diluted in the digital age, as millions of songs are easily accessible on YouTube, Spotify, etc. The court noted that the inverse ratio rule had the effect of lowering the plaintiff's burden of proof for infringement of popular songs.

The 9th Circuit refused to extend copyright protection to just a few notes stating: "Instead, we have held that a 'four note sequence common in the music field' is not the copyrightable expression of a song."

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 or visit glennlitwak.com.

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com

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



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

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

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



GERALD CLAYTON

Date Signed: December 2019

Label: Blue Note Records

Type of Music: Jazz

Management: Chris Mees - B Natural, Inc.

Booking: Chris Mees - B Natural, Inc.

Legal: Roger L. Cramer, Esq.

Publicity: Cem Kurosman - Blue Note Records

Website: geraldclayton.com

A&R: Don Was - Blue Note Records

The son of Grammy winning jazz bassist John Clayton, Gerald Clayton grew up listening to what he considers “some of the best records ever made” by artists on the famed roster of the iconic Blue Note label. Eleven years and four Grammy nominations since releasing his debut album *Two-Shade* on ArtistShare, the internet’s first crowdfunding website, the veteran composer and pianist has joined the Blue Note family.

Perhaps now ironically as it will drop in the midst of this new era of social distancing, Clayton’s first label release is a yet-to-be-titled live album of an April 2019 performance at the Village Vanguard with his quintet of Logan Richardson (alto sax), Walter Smith III (tenor sax), Joe Sanders (bass) and Marcus Gilmore (drums).

“Doing a live recording is something I have been passionate about for a long time,” says Clayton, a second-place finisher at the Thelonious Monk Jazz Piano Competition whose most recent studio recording was *Tributary Tales* on the Motema label. “With all the cell phone recording going on, I’ve noticed a shift in the dynamic between artists and fans.

“The goal is always to express yourself with honesty and clarity.”

I prefer the old way where people simply listened in the moment. I’m hoping that what may come out of this pandemic is people better valuing our ability to gather and surround ourselves with loved ones. This album is testament to that aesthetic.”

Blue Note President Don Was had been hip to Clayton for years, attending many of his headlining performances and those of famed saxophonist-flutist (and Blue Note artist) Charles Lloyd, for whom Clayton has been a longtime sideman. They started talking more seriously about him signing after Was attended the opening at LACMA of an exhibit of the works of influential visual artist, teacher and activist Charles White. Clayton was commissioned to do a musical tribute (“White Cities”) to accompany the display.

“Don has always been super-kind and supportive of my career,” Clayton says. “In recent times, he would approach me about the possibility of working with him and the label. It was all a matter of perfect timing. Considering its legacy, it is a great honor to join the Blue Note family. I’m excited and inspired to fly the Blue Note flag along my artistic journey. But it’s not just about the label I’m on. Like I tell my students, the goal is always to express yourself with honesty and clarity.” — **Jonathan Widran**



Date Signed: N/A

Label: 12Tone

Band Members: Bryce Savage and Cameron Wales

Type of Music: Pop-Alternative

Management: Omid Noori and Ryan Sullivan - ATG Media

Booking: Phil Quist - CAA

Legal: Renee Karalian

Publicity: Lydia Kanuga - 12Tone

Web: Neffexmusic.com

A&R: N/A

For many artists, the task of releasing 100 songs in 100 weeks might sound daunting, if not next to impossible. But Bryce Savage and Cameron Wales, known collectively as Neffex, embraced the challenge and indeed thrived. Now, they’ve dropped their debut EP *Q203* and all of the hard work is now paying off.

“A lot of the 100 songs in 100 weeks, we were just making whatever we felt like that week,” says Savage. “We had different experiences each week, we were finding new instruments each week, so it was like a playground of music and we just made a ton of different genres. But now, we’re really trying to home in on what our sound is. Still trying to remain genre-less, but also home in on a sound that’s more polished and ready to be broadcast around the world. We just want a sick, polished sound that’s all our own.”

“We were making enough that we could quit our jobs.”

That initial two-year burst of work is particularly impressive when you consider the fact that it generated 1.5 billion streams for the duo—a ridiculous number for a band fresh off the blocks.

“I think it was number 40 when it started snowballing,” says Wales. “20 was when it started picking up and people were taking notice, but 40 was like it was doing well.”

“I think it was around 25 when we were making enough that we could quit our jobs,” adds Savage.

The two musicians have known each other since they were 15, playing in a garage-punk rock band that wasn’t going anywhere, so Savage and Wales started making music on the side on laptops.

“All these different softwares were popping up where you could just basically have an entire band on your computer,” says Savage. “So we started doing that, pretty much all through high school. When it came to college, I went to school and Cam went to LA to start a studio. In my senior year of college, we met back up and realized we were both doing music. We were happy when we were 15 just making music together, so we might as well do that again. So right after college, we got an apartment together and started Neffex.”

Boy, has it paid off. And with the sort of numbers that the boys were generating online, it wasn’t going to be long before the labels started knocking. Enter 12Tone.

“I believe Ari [Berger, A&R] found us,” says Savage. “We had her over, we really liked her vibe, really good energy, and then she brought Steve Bartels down. He flew out, hung with us in the studio, and we just loved him. We thought they felt like family, so we decided to sign.”

That *Q203* EP is out now, and the artists say that more is coming soon. — **Brett Callwood**



Date Signed: Oct. 1, 2019
Label: Redact Records / Universal Music Group
Band Members: Jack Rainwater, guitar, vocals; Tony Dauley, drums, percussion
Type of Music: Blues/Rock
Management: N/A
Booking: N/A
Legal: N/A
Publicity: Amy B. Taylor, delilahentertainment@gmail.com
Web: redactrecords.com
A&R: Christopher Haley

The new Redact Records release *Don't Hoodoo Me* by Blood Fire and Rainwater is not singer-songwriter-guitarist Jack Rainwater's first rodeo. The Seattle-based band, that also features drummer Tony Dauley, delivers raw and vitriolic blues-rock with road-tested bravado. Both Rainwater and Dauley have honed their craft in nightclubs and dive bars since the early '80s. "I knew Tony through the rockabilly and car club event scene," says Rainwater. "I put out an acoustic album that had a traditional blues sound. But I wanted to get back to playing electric guitar. So, I asked Tony to play some shows with me. I was also playing with a rockabilly act that was coming to its end, so I was looking for something new to do."

Rainwater partnered with long-time friend and Redact Records label head Christopher Haley. When he began recording tracks at Haley's studio he had no idea what direction the music would take him. "I was going through a breakup and Chris said, 'I bet you've got a couple songs in you. Let's record a couple tracks,'" recalls Rainwater. "After we got

"My last experience with a distributor did not go well."

about three or four songs in, it just kind of happened organically. We had a little money to throw at a record and so did he. So, it started as a couple friends working on a project and evolved into this band."

Haley was so impressed with how the recording sessions were going with Rainwater and Dauley that he offered to debut Blood Fire and Rainwater as his label's maiden voyage. With all the in-house promotion and full-service production from Redact, and distribution by Bungalow Records/Universal Music, the duo was on their way. There were, however, a few initial reservations. "I was very cynical when I first met with the Bungalow Records guy," admits Rainwater. "In today's world, why would they be better to handle distribution for us than ourselves? My last experience with a distributor in my previous band did not go so well. But the feeling I got from [Bungalow] is that they truly liked what we were doing and wanted to try something new."

"I've toured in vans and sold merch at shows for years. But after a while you tend to play to the same people and top out. There's got to be someplace else to go to reach new people and spread that love," opines Rainwater on the decision to go with a major label. "I wanna get my music in the hands and ears of as many people as possible. All you really have in the music industry is your legacy, and what you create." — **Eric Harabadian**



Date Signed: Jan. 24, 2020
Label: Anti- Records
Band Members: Nandi Rose
Type of Music: Pop
Management: Andi Wilson, andi@citrinemangement.com
Booking: Carly James, cjames@paradigmagency.com
Legal: Eric Morris
Publicity: Eloy Lugo, eloyl@grandstandhq.com
Web: half-waif.com
A&R: Andy Kaulkin

Nandi Rose Plunkett, better known by her stage name Half Waif, has been writing music since she was very young, and her new *The Caretaker* album is her fourth full-length in total, though her first for Epitaph sister label Anti- Records. She's an occasional member of New Jersey band Pinegrove too, so she's put in the mileage with this music game.

"My dad's a musician, and I grew up around family gatherings where people would play folk songs, a lot of Joni Mitchell, The Band and Simon & Garfunkel," she says. "So really early on I was making up songs, interpreting my surroundings through songwriting. It was very much a source of play for me as a kid, something fun to do. Then when I was in middle school, I started to come to songwriting as a place of soothing

"I started to come to songwriting as a place of soothing and healing."

and healing. My parents separated when I was 14, and just the basic confusion of adolescence prompted me to view songwriting more as a vehicle for safety."

Half Waif's music has an extremely personal vibe, raw even, for something so fully produced. She struggles to define her sound, but eventually lands on: "Experimental electronic pop. I think of it as folk and pop songwriting structures with electronic and cinematic arrangements."

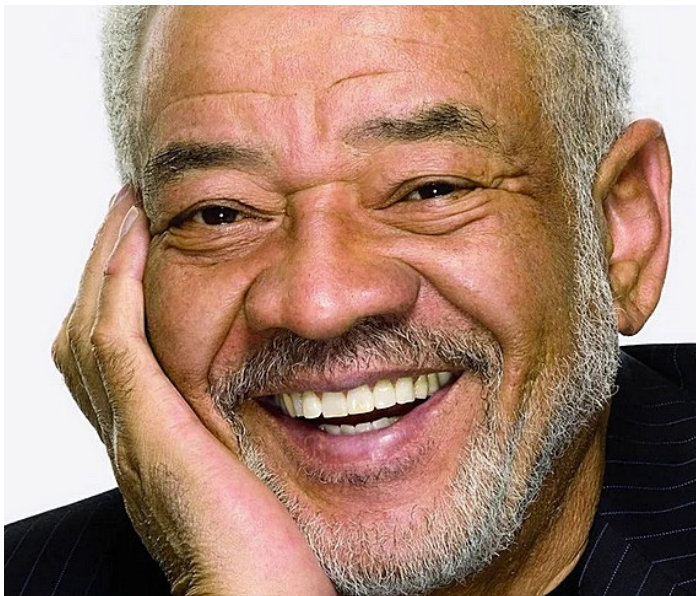
After spending a lot of time on Brooklyn label Cascine and fulfilling her contract with 2018's *Lavender* album, Half Waif is delighted to be stretching her legs and working with Anti-.

"I'm 31 now and have been doing this for a really long time and this has been a journey of slow growth," she says. "But throughout all of that, I've been held by the safety net of my love for music. Anti- has long been one of my favorite labels. I really admire their roster, it's so diverse."

The Caretaker landed on March 27, and Half Waif is stoked with the result.

"*Lavender* was recorded with a band and we arranged it more collaboratively," she says. "*The Caretaker* was a return to a solo project. I had a lot more control over the arrangements and production. I feel like it's the next step forward for me, and I'm actually pretty deep in the next one."

— **Brett Callwood**



▲ Bill Withers: Songwriting Legend

The monumental songwriter and soul legend Bill Withers—a Rock and Roll Hall of Fame and Songwriters Hall of Fame inductee—died at age 81 of heart complications in Los Angeles. “Ain’t No Sunshine,” “Lean on Me,” and “A Lovely Day” are just a few of his enduring classics.

► Austin City Limits Opens Archives

In this time of no touring, *Austin City Limits* is offering archival shows via streaming. Go to [pbs.org/show/austin-city-limits](https://www.pbs.org/show/austin-city-limits) and catch episodes with Billie Eilish, Miranda Lambert, Ed Sheeran and Sharon Van Etten among many other featured songwriters.



▲ Jessi Alexander Solo Release

Country singer-songwriter Jessi Alexander, whose hits include Miley Cyrus’ “The Climb,” released her new solo album *Decatur County Red* on March 27. As a songwriter, she’s scored cuts with Lee Brice, Blake Shelton, Tim McGraw, Miranda Lambert and Thomas Rhett. Learn more at jessealexandermusic.com.

CARES Provides for Songwriters

The CARES Act, the federal stimulus package, will assist small business owners, which includes songwriters and composers. As independent contractors, sole proprietors or self-employed, they will be eligible for small business loans, emergency grants, unemployment insurance, payroll tax deferrals and more, which will help protect their livelihoods during these unprecedented times.

CARES Act information and resources information can be found at musiccovidrelief.com.

Songwriter Resources for Troubled Times

Among the organizations rising up to help songwriters: ASCAP has launched Music Unites Us, a web portal for members and the community with information on financial relief through government and other programs. See ascap.com/musicunitesus.

BMI has pushed up its scheduled quarterly distributions to help its songwriter, composer and publisher members receive royalties faster. The BMI Resource Center provides royalty info, resources and tips for staying creative. See bmiresourcecenter.center.

Royalty Exchange is challenging other music companies to cut in half the time they typically take to pay artists, as well as to alter any revenue share with artists by 30% in the artist’s favor for the next 90 days. To help set a precedent, the royalty platform has committed to reducing the amount of time it takes the company to distribute royalties from 30 days to 15, and to reduce its standard commission on sales from 15% to 10% for 90 days

beginning April 1. See Royaltyexchange.com.

To assist music creators impacted by the coronavirus, the music-centric finance firm Sound Royalties has dedicated \$20 million to offer a no-cost royalty funding option and no-cost royalty advance option on every new application through April 16, or until the fund is depleted. Creators with royalty income can apply for cash advances on a one-year repayment schedule with no fees or costs attached, with terms extending beyond one year also being made available. Check out Soundroyalties.com.

BMI Internship

Broadcast Music Inc. is looking for a college undergraduate intern. An introductory music industry intern position in BMI’s Los Angeles office, supporting the Creative Pop/Rock/Dance Department. The intern will work closely with the Creative team and will assist with BMI events, showcases, workshops, panels and other ongoing creative initiatives. The intern position will balance creative research, as well as administrative assistance to BMI affiliated songwriters and publishers. Apply at Glassdoor.com.

Remembering Adam Schlesinger

Song Biz notes the passing of Emmy- and Grammy-winning musician and songwriter Adam Schlesinger, known for his work with his band Fountains of Wayne and on the TV show *Crazy Ex-Girlfriend*. He was nominated for an Academy Award for writing the title song for the 1997 movie *That Thing You Do!*, written and directed by Tom Hanks. Schlesinger died after contracting the coronavirus.



▲ The 25th Annual USA Songwriting Competition

The deadline is fast approaching for the 25th Annual USA Songwriting Competition (May 29). Win a top prize of \$50,000 worth of cash and merchandise such as gear from Fender Guitars, GHS Strings, Audio-Technica, PreSonus and more. Past year’s winning song by Jamie Alimorad (left) and Gino Vannelli (right) is now receiving airplay on radio stations nationwide in the US. The 2013 Top Winner went Double Platinum, selling over 2 million copies. For more info, contact eddie@songwriting.net.

SoundCloud Repost for Singer-Songwriters

Indie singer-songwriters have a new engagement platform with SoundCloud's Repost tool. SoundCloud defines the artist services platform as a way for artists to take their careers to the next level, while allowing them to stay independent. Last year the company entered into an agreement to acquire the rights management and distribution company Repost Network. At the time, SoundCloud said that "high performing creators" would have access to streaming distribution, analytic dashboards, content protection and more.

SoundCloud has now opened this all up, via Repost by SoundCloud, to anyone, for a \$30-a-year subscription, or with a Pro Unlimited subscription. Artists distributed through Repost by SoundCloud get to keep 100% of their SoundCloud royalties plus 80% of the revenue received from other music services.

Digital distribution is offered to more than 25 platforms including Spotify, Apple Music, TikTok and others. Get complete details at [Soundcloud.com](https://soundcloud.com).

Urban Music in Nashville

Jamila McCarley and Thalia Ewing, known as Mimi & Muziqueen, are partners and founders, respectively, of a new organization, Nashville is Not Just Country Music, a resource of knowledge, support and encouragement to the Urban/Hip-Hop/R&B community in Music City.

The duo hosts a quarterly NIN-JCM Industry mixer and a monthly Urban Writers Round at the Acme Feed & Seed in downtown Nashville. In 2019, they signed a publishing deal with Riptide Publishing to provide sync opportunities for the Nashville market.

Learn more at nashvilleisnotjustcountrymusic.com or see the organization's Facebook page.

Get Educated with Songwriting University

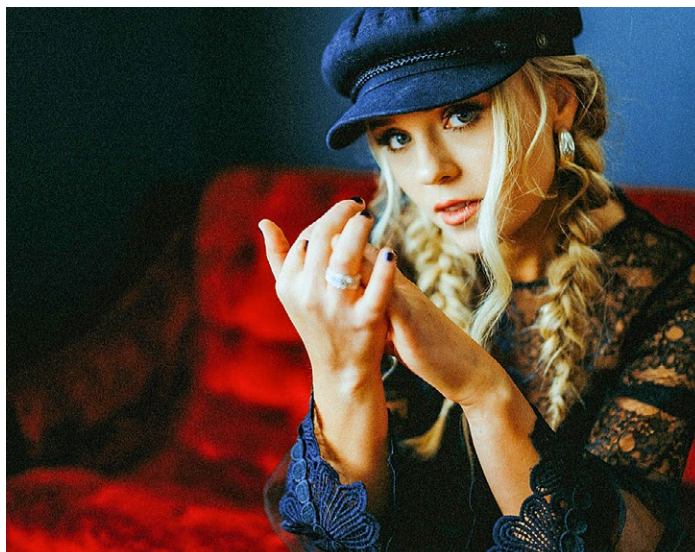
Songwriting University, an online creative platform based in Nashville, TN, has launched a new subscription-based service that provides the user access to songwriting resources, exclusive interviews with hit songwriters, online masterclasses, curriculum and bonus content from their new songwriting podcast, *The Joy of Songwriting*. For \$9 per month or \$90 annually (that's two months FREE), you can access all of the incredible content they have to offer.

Songwriting University enables songwriters at every level to collaborate, learn from and write a song with a successful songwriter via live video from anywhere on the planet. The company's growing faculty of Grammy winning songwriters have over 3,000 major song cuts and over 100 #1 songs in country, pop, Christian and foreign music combined. Their writers have written with or for Dolly Parton, Kenny Loggins, Smokey Robinson, and many others.

The company has also extended the deadline for its first songwriting competition, which will award the grand prize-winner \$10,000, with other cash prizes up for grabs. They are accepting submissions for original songs on their website, songwritingu.com/songwriting-competition, until June 30.

Visit songwritingu.com/su-premium to learn more.

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



▲ Cecilia Castleman Aligns with Big Yellow Dog

Big Yellow Dog Music has announced the newest addition to its publishing roster—Cecilia Castleman. The Nashville-based singer-songwriter studied studio engineering at The Blackbird Academy to learn to track her songs. Check her out at [Ceciacleman.com](https://ceciacastleman.com).

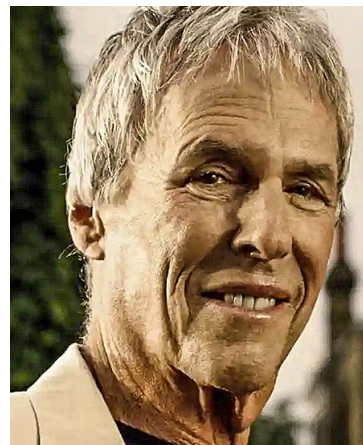


▲ Concord Rocks with Duff McKagan

Concord Music Publishing has announced an exclusive administration deal with Andrew "Duff" McKagan. The new deal, effective immediately, covers his past and future solo works. Duff McKagan is best-known for his roles as bassist for Guns N' Roses' and Velvet Revolver, playing on some of the most revered rock albums of the past three decades including GNR's *Appetite for Destruction*, one of the best-selling albums of all time. Most recently, McKagan worked with Ozzy Osbourne on his new album *Ordinary Man*.

► The Look of Love: Burt Surfs Primary Wave

Primary Wave Music Publishing has announced a multi-million-dollar, long-term strategic partnership with the award-winning, iconic composer, songwriter, record producer and performer Burt Bacharach. Primary Wave will work with the Grammy winner to market his name and likeness, in addition to managing all daily digital marketing activities. Bacharach's most recent collaborations are with Song Biz Profile alumnus, Melody Federer.



▲ The 18th Annual ChristianSongwriting Contest

Husband and wife duo Sam and Christin Hart have earned Songwriter of the Year honors for their song "Loved" in the 17th annual ChristianSongwriting.com competition. The contest, sponsored by CM United, is the longest-running Christian songwriting contest in existence. The 18th Annual Songwriting Contest is currently underway. Learn more at ChristianSongwriting.com.

Ellis Miah

K-Pop, Christmas and Drag Queens

With their latest full-length release *Map of the Soul: 7*, Korean superstars BTS reconfirm their status as the most successful pop band in modern history. Entering the US charts at Number One, the collection topped the charts in the five major music markets in the world, making BTS the first Asian group to achieve this milestone.

Los Angeles-based songwriter and producer Ellis Miah contributed to the project as a co-writer on the song “Inner Child” with BTS members V, RM and Pdogg, plus Ryan Lawrie (KOOLKID), Aiden “ADN” Lewis, and the duo of Matt Thomson and Max Graham, known collectively as Arcades.

Despite this broad cast of creators, Miah believes that the song has an organic soul. “It was contributing without a motive,” he explains. “When we started working, it wasn’t for specifically anybody. It was each person suggesting ideas, and it became this special thing that I don’t think any of us predicted or planned.”

Ellis Miah has credits across a broad spectrum of the music business, not only as a songwriter and producer, but also as an artist and a DJ. He has deep roots in the dance music world, with remixes and productions for Annie Lennox, Christina Aguilera and Jennifer Lopez among many other artists.

Originally from New York City, Miah moved with his family to Miami where he was signed to a development deal at age 11. As a young teen working on a record, he learned a valuable lesson. “The producer was finishing a track up and I was doing ad libs. I was in my head, and attaching all of this pressure. The advice he gave to me was this: ‘Never bank on a record, bank instead on your talent.’ That has served me well.”

Miah approaches his projects with an adventurous mindset. “To me, the muscles are the same. There are writer-producers who do a specific thing—and there’s power in that. In a short amount of time you can make an impact on a market. But when tastes expand, it’s hard to pivot. There is this saying ‘you’re only as good as your last record’—but only if you make it about your last record. People need to know your skill set. That’s what longevity is.”

Credited as a songwriter, producer and guest vocalist with RuPaul Charles—best known as his bewigged host of *RuPaul’s Drag Race*—on his holiday record “Slay Belles,” Miah says that seasonal cuts are money in the bank. “As a DJ I learned there is a reason that ‘All I Want for Christmas’ is played a million times. It’s one of five uptempo Christmas records. In creating songs that have lives every year, uptempo is what you need.”

As a keyboard player, Miah is an analog aficionado. “I am on my third Juno 106. I have a Casio CZ-101 that I’m dusting off and using for bass lines. I had a Rhodes a long time ago, and I think that will be my next addition to the studio. Outside of metal, it works in any genre. You go through these periods where you discover the things analog has to offer. Then fuck it: it’s old and noisy, and digital is much better. So I’ve bought and sold so much gear. But I’m not selling any of my analog gear, ever.”

Miah founded a record label that he calls Bodega Superette. “I started it as a way for my artist friends, who didn’t know how to maneuver through the label release process. It’s music that’s very accessible, it’s just not pop radio music.”

He says the label’s name speaks to eclecticism, his hometown and a diverse background. “I am many things, but mainly Bengali and Puerto Rican. What’s similar about New York and my label are the eclectic little corner stores—businesses my people might have owned.”

As a Los Angeles resident, Miah is grateful for the flourishing opportunities that mark his ever-shifting career. “Since the Gold Rush, people have come to California for reasons of reinvention and possibility. So you meet other people who are on the same track. That is a currency that is priceless.”

Contact Nichole Peter-Good, DIY PR Group, nichole@diyprgroup.com



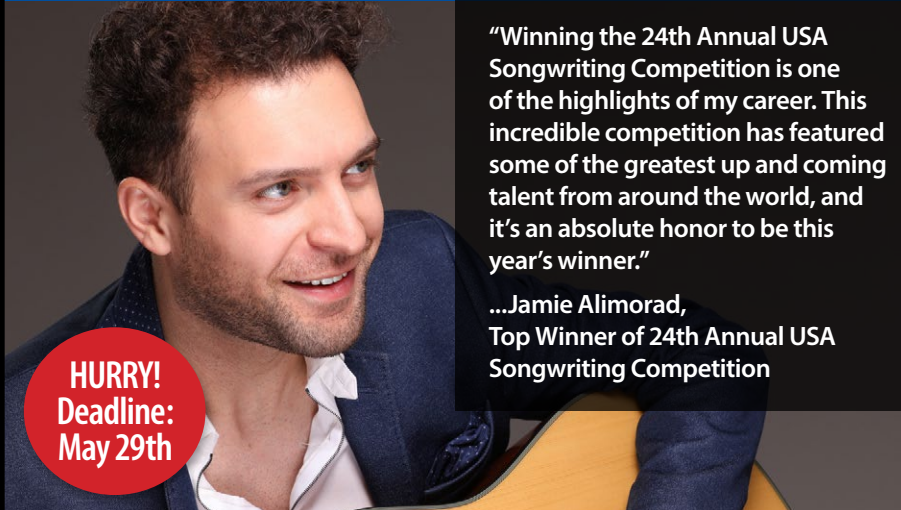
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DROPS

On May 20, Songwriter Hall of Fame member and BBC Lifetime Achievement Award recipient **Don McLean** will join **Dan Rather** for a special evening episode of *The Big Interview*. McLean, writer of the legendary “**American Pie**,” will discuss the writing of that classic hit that defined the 20th century, his artistic influences over the years and his career journey that began at age 16. Contact Jeremy Westby at jpw@2911.us for further details.



The digital soundtrack for the Amazon original sci-fi series *Tales from the Loop* is out now, featuring original themes by **Philip Glass** and a score by **Paul Leonard-Morgan** that incorporates cello, violin and piano. Based on the works of Swedish artist **Simon Stålenhag**, *Tales from the Loop* is about a town and its residents who live above “The Loop,” a machine built to unlock and explore the mysteries of the universe, starring **Rebecca Hall**, **Paul Schneider**, **Daniel Zolghadri**, **Duncan Joiner** and **Jonathan Pryce**. Contact Adrianna Perez at adrianna@whitebearpr.com.

Film and television composer, multi-instrumentalist and host of *The Trap Set* podcast **Joe Wong** will release his full-length solo debut, *Nite Creatures*, on May 15 via a new deal with Decca Records. The baroque/psychedelic album features a variety of guests including **Steven Drozd of The Flaming Lips**, **War on Drugs’ Jon Natchez**, **That Dog’s Anna Waronker** and **Shudder to Think’s Craig Wedren**. Wong himself is on vocals, drums, bass, guitar and keyboards, and he also tracked a 16-member string section featuring members of the **LA Philharmonic** and the **London Symphony Orchestra**. For more information, contact Kate Jackson at katej@grandstandhq.com.

AXS TV began airing the 2007 multi-award-winning music series *Live From Daryl’s House* in April. The series, created by Rock & Roll Hall of Famer **Daryl Hall of Hall & Oates**, features Hall talking, eating and rocking out with a new artist each week. AXS TV selected 14 episodes from the series to air, including those featuring **CeeLo Green**, **Jason Mraz** and **Chris Daughtry**. The select episodes are scheduled to air into the beginning of August, featuring **Grace Potter**, **Wyckle Jean**, **Darius Rucker**, **Train**, **Aloe Blacc**, **Fitz & The Tantrums**, **Gavin DeGraw**, **Patrick Stump**, **Elle King**, **Rob Thomas**



DON MCLEAN

and **Neon Trees**. Contact info@wolfsonent.com for details.

Andrew Bird debuted a YouTube series, *Live from the Great Room* this spring. Streamed live over the past three years from his living room, the 28 episodes feature Bird and other artists talking and collaborating in an intimate setting. Featured artists include **Fiona Apple**, **Chris Thile**, **Yola**, **T Bone Burnett**, **John C. Reilly** and **Tom Brosseau**, **Matt Berninger** of The National, **LA Philharmonic & Gabriel Kahane**, **Jackson Browne**, **Esperanza Spalding**, **Lucius**, **Tift Merritt**, **Dawes**, **Theater Gates**, **Dan Wilson**, **Blake Mills**, **The Lumineers**, **Zach Galifianakis**, **Jonathan Richman**, **Tim Heidecker** and **Squirrel Nut Zippers’ Jimbo Mathus**. For more information, contact Krista Williams at krista@sacksco.com.

Murder In The Front Row: The San Francisco Bay Area Thrash Metal Scene,

which has been showing in arthouse cinemas, music venues and the international film festival circuit, was released April 24 digitally and on DVD. Narrated by actor **Brian Posehn** and directed by **Adam Dubin**, whose claim to fame was directing **Beastie Boys’ “Fight For Your Right to Party”** and “**No Sleep Til Brook-**

lyn” videos, the film describes the Bay Area’s early-’80s metal scene through more than 50 interviews with metal stalwarts including **Metallica**, **Megadeth**, **Slayer**, **Anthrax**, **Exodus** and more. For more details, contact Arielle Aslanyan at arielle@thesyn.com.

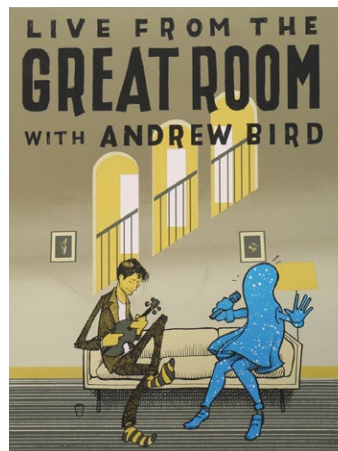
OPPS

Yes, the in-person portion of the conference has been pushed to fall 2020 due to the COVID-19 pandemic, but on May 20-22 for the first time ever, **LA Games Conference** will host **LAGC**

Select: A DMW Online Conference Experience. This three-day online event will include everything a live event would: panels, roundtables, presentations and speakers on the gaming industry. An agenda and registration information can be found at lagamesconference.com.

The International Alliance for Women in Music is accepting scores for the Department of Music at Howard University’s annual concert, which will be held Nov. 12 this year. Dedicated to supporting women in music, particularly in the areas of composing, performing and research,

IAWM will accept entries until May 31. This year’s focus is vocal and instrumental chamber music in any configuration. Instrumentation can include piano, strings and voice. For submission





DOLLY PARTON

guidelines and other information, visit newmusicengine.org/categories/IAWM-Annual-Concert-Call-2020/index.html.

Sadly, Sync Con events to take place at SXSW in Austin were cancelled this year, but **Sync Con: Music in Film and TV Conference** is still, for the moment, on schedule to take place in New York and Hollywood this fall. The event allows aspiring music producers, songwriters, supervisors and other industry hopefuls to meet with professionals and ask questions about industry topics including licensing, composing for film and television, music supervision and more. For registration details and more about the events, visit sync-con.com.

PROPS

Due to the recent closure of theaters and cancellations of shows due to the coronavirus pandemic, a new YouTube channel, **The Shows Must Go On**, has launched to provide theatergoers a chance to experience West End and Broadway from home through free, online performances. Since its April debut, the channel has offered access to beloved Andrew Lloyd Webber musicals, starting with **Joseph and the Amazing Technicolor Dreamcoat**, starring Donny Osmond, Maria Friedman, Richard Attenborough and Joan Collins. In addition to shows, viewers can also find clips of famous performances and behind-the-scenes footage on the channel, youtube.com/theshowsmustgoon. Contact unihe@thinkjam.com for more information.

In March, **Bandsintown**, a site that provides tour dates and live event schedules for artists, livestreamed its very first live music marathon to raise money for artists who are struggling as COVID-19 continues to spread. All proceeds were donated to the **MusiCares COVID-19 Relief Fund**. Featured artists included **Taking Back Sunday**, **Tank and the Bangas**, **Aman-**

da Palmer, **99 Neighbors**, **Matt Quinn of Mt. Joy**, **Yuksek** and more. The site has continued to offer other live music programming and has also launched a feature to help artists communicate with their Bandsintown followers and alert them when their streamed events are live. To find live performances, visit bandsintown.com/en. Contact james@rockpaperscissors.biz for further details.

Since many artists' and creative entrepreneurs' main source of income—live events—has come to a crashing halt with COVID-19, there is now an online station that crowdsources and streams their work, allowing them to get paid and also reach a wider audience digitally. Started by a 2018 Forbes' Under 30 listmaker, **Our House** pays artists \$100 per hour for their pre-recorded material to appear on the station in a certain timeslot, and the artists can receive tips from viewers. Visit ourhouse.studio to learn more about the content currently available, or submit your own work for pay at ourhouse.studio/Submission.

If this pandemic has produced no other silver linings, there is, at least, **Dolly Parton's** new web series, **Bedtime with Dolly**, which premiered in April through Dolly Parton's Imagination Library. The country music queen took to the internet to read a weekly children's bedtime story aloud to viewers, and the videos can be found at imaginationlibrary.com/goodnight-with-dolly. Parton has said she's wanted to do

such a project for years, and now seemed like the right time to "provide comfort and reassurance to kids and families during the shelter-in-place mandates."

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

Out Take



Shellie Lewis

BDM

Cestjon McFarland

Co-founder SyncFloor

Web: orpheus.syncfloor.com/HomePage

Contact: Alexa Ennis, alex@rockpaperscissors.biz

The new **Coronavirus** pandemic has necessitated changes and innovation in many fields, including professions across the music, film and entertainment industry. Over the past couple months, television programs and films have faced delays, presenting challenges to music supervisors who need to plan for what comes next. Shellie Lewis and Cestjon McFarland, of the new music licensing startup SyncFloor, say there are some lessons the music industry can learn as it faces these uncertain times.

"I worked at Sony when the Napster revolution was happening, and at that time I felt part of a younger crowd coming onto the scene that was open to change. All the new tools evolving were exciting," Lewis says. "The music industry in general, which has been slow to change at times, has to be open to change—whenever it happens, however it happens. Now is a great time to embrace that."

SyncFloor, incorporated in 2017 with a commercial launch planned for May, is a Seattle-based commercial music marketplace to find music to license for film, television, video games and other media. "The process of collecting music and clearing that music [for use] is sort of done on a case-by-case basis; everyone has a different process. Our platform creates some efficiency in those steps to make it easier across the board," Lewis says.

The pandemic has brought a lot of film, television and video production to a standstill, creating uncertainty for the industry as a whole, but when things pick up again, McFarland says she hopes new tools like SyncFloor can simplify a complex process and create easier access for music supervisors and others and open up additional commercial opportunities the industry hasn't seen yet. "I think producers are going to be looking for tools to make things flow easier," Lewis says, "and SyncFloor is one of those tools."

► D'Addario Turns Evans Drumheads Into Face Shields

When instrument manufacturer D'Addario was forced to close its string and drumhead factories in New York, they immediately began devising a way to use their engineering and manufacturing expertise to help alleviate the shortage of protective gear for health workers. The company will begin producing protective face shields out of Evans G2 drumheads. The goal is to be in production by April 27 and to quickly ramp up to a capacity of 100,000 masks per week.



▲ Remembering Music Legend John Prine

Celebrated singer-songwriter John Prine died on April 7 from complications due to the Coronavirus. Prine rose to fame in the early '70s and his legendary folk rock career earned him the label of "The Mark Twain of American songwriting" by Rolling Stone in 2017. He also won a lifetime achievement Grammy award earlier this year. He is survived by his wife Fiona and three sons, Jody, Jack and Tommy.



◀ Jake Miller's "Quarantunes" TikTok Series Goes Viral

Pop-star Jake Miller has taken TikTok by storm, accumulating a combined 435K followers, 12 million views and 2 million likes across his viral Coronavirus-themed "Quarantunes." The series features his family quarantined together in their home, performing original songs by Miller like "Take a Walk" (5 million views, 875K likes), "House Party" (1.7 million views, 285K likes), and "How Long Will This Last?" (370K views, 55K likes).



▲ Shinedown Raises Over \$200,000 with T-Shirt Fundraiser

Last month, rock band Shinedown partnered with non-profit humanitarian aid organization Direct Relief to create a t-shirt fundraiser paired with a new single called "Atlas Falls." All funds raised will be used to assist with the urgent protective equipment needs that health workers are currently facing in the fight against Coronavirus. So far, Shinedown has raised more than \$200,000.



▲ The Avett Brothers Join Jimmy Fallon for *The Tonight Show: At Home Edition*

The Avett Brothers performed "C Sections and Railway Trestles" on *The Tonight Show Starring Jimmy Fallon: At Home Edition* on April 7. The band asked viewers to donate to [DirectRelief.org](https://www.directrelief.org). In the US, Direct Relief is delivering protective masks – along with exam gloves, isolation gowns, and other protective gear to healthcare organizations across the country to help combat the Coronavirus pandemic.



◀ Erykah Badu's "Apocalypse" Instagram Series

Soul singer-songwriter Erykah Badu has been hosting her "Quarantine Concert Series, Apocalypse" on Instagram from inside her home and experimenting with different genres of music interpreted through her catalog of hits. Badu has already held two installments of the series and a third is likely on the way.

► Peter Bjorn & John Host 36-Hour Livestream

Last month, Swedish indie-pop trio Peter Bjorn & John hosted a 36-hour live-stream marathon on Twitch from their INGRID Studios in Stockholm. The event featured guest sets from DJs and several of PB&J's friends from within the industry. Live performances included Shout Out Louds and Freya The Dragon. Peter Bjorn & John is just one of many bands who have turned to live streaming events.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1985–Todd Rundgren—#24

This vintage issue of MC (with an illustrated cover by Tubes drummer Prairie Prince, no less) features Rundgren talking about current trends in the biz, his band Utopia and their current album *POV*. Also in the issue: interviews with Branford Marsalis and Sky Saxon. Plus, live reviews of The Tubes, Beat Rodeo and Odin.



1994–Tony!Toni!Tone!—#5

The trio were promoting their latest platinum-plus album when MC readers got this piece of advice: "You have to look at long-term cash," said D'Wayne Wiggins." Look down the line and ask yourself, "Where am I going to be five or ten years from now." Also in the issue is a feature on Mötley Crüe with new singer John Corabi and a profile on Neil Finn of Crowded House.

TODD RUNDGREN

The name of Todd Rundgren's upcoming tour—whether it happens on schedule or not, given the current Coronavirus pandemic—fits him perfectly. *The Individualist*, *A True Star Tour* combines the title of his 1995 album (also the partial title of his 2018 autobiography) and his mythical 1973 album, which he is reviving again for the occasion. As much as these plague times call for a nostalgic diversion, and we do indulge, this interview isn't just flashback with a legend, it's a testament to how one artist would not be pinned down to a single style or genre and ended up putting his imprint on a myriad of them. And he hasn't only put out his own albums or fronted his own bands, he has recorded and toured with The New Cars (an amalgamation of The Cars and Utopia), Ringo Starr's All-Starr Band, and participated in A Tribute to The Beatles' *White Album* with Mickey Dolenz, Christopher Cross and others.

And music is not the only area where this iconoclast has left his mark. He's also a video artist, music video producer, software developer, author, professor and philanthropist, to name a few of his side-gigs. But if you want to talk about his impact on rock and pop, you'll only scratch your head wondering why he's not already in the Rock and Roll Hall of Fame. This interview, however, isn't meant to appeal only to classic rock geezers. While Rundgren's tour and this interview does look back at his now celebrated 1973 album (and some other career highlights, like his side-career as the highest paid producer, and the glory days of the big rock show with his prog-rock/prog-pop band, Utopia), Rundgren isn't content to collect royalty checks from the artists who have sampled him (like Frank Ocean, Neon Indian, J Dilla, Fetty Wap, Slum Village, Charlie XCX, Simian Mobile Disco, and about 10 more pages of examples on whosampled.com). No, as he did recently with a Post Malone song and ex-Hawkwind bassist Alan Davey, he's out there collaborating with them, or covering them.

Music Connection: What can you tell us about the concept of the new tour?

Todd Rundgren: In many ways it's similar to the tour I did a year ago last May. The only difference is on this particular tour instead of doing a random selection of material for the second set we will be doing either side A or side B of *A Wizard*, *A True Star*. It's going to be a bit more work than last time. The last time I came



D GREN

THE INDIVIDUALIST AND THE STAR

By Daniel Siwek



up with a list of maybe 10 or 11 tunes and *A Wizard, A True Star*. I did 12 costume changes in an hour. Since we're only doing one side each night, I'll still average out to about a half a dozen costume changes during the course of it.

MC: Twelve costume changes, that's a lot of showmanship.

Rundgren: There used to be an expectation of showmanship, and I'm going back to the Beatles, even. If you were Frank Sinatra, at least you wore a suit. When the Beatles first came out, of course, they were all wearing tailored suits and stuff like that. They evolved and their wardrobe changed over the years, from Indian clothes to Nehru jackets, that kind of piqued everyone's interest in what could be done in terms of other ways to dress. But it wasn't street clothes.

When grunge became a popular format, it was considered arty to wear anything but the normal street clothes, like baggy shorts and a lumberjack shirt. I can see how that worked, but in the end it sort of annoyed me that it was essentially fashionable to make no effort. And there's always the sort of middle thing, like Wayne Coyne from The Flaming Lips, where he gets inside a big ball and rolls around. Essentially, they put on a big spectacle that is unpredictable. It's just like craziness for the sake of craziness and that's, to me, maybe some sort of ideal. Because it's not slick in the way a Vegas show is and it isn't blasé like walking on in your street clothes is, it's kind of spectacle but with spontaneity and fun to it.

"I would try and find something that other people were less likely to do."

MC: Speaking of "spectacle," in the '70s your band Utopia had productions that rivaled ELP, ELO, Earth Wind & Fire and P-Funk.

Rundgren: You've seen the videos of The Beatles (again we use them as a reference point of almost everything) playing in Washington D.C. when they didn't even have roadies. They had to rotate the drum kit themselves. And all they had was a couple of amps and people screaming. No fancy lighting, no special effects, nothing like that. Then as time went on, and live performance became so much larger and more popular—to the point where you are filling Masonic centers, basketball arenas and eventually stadiums—you had to do something, because otherwise you're just like this little tiny speck off in the distance.

So, in order to engage a larger and larger crowd you started doing larger and larger sorts of effects. Utopia certainly went through that phase when we had a pyramid and a sphinx on stage. And that style was a precursor to the hip-hop thing now, which is lots of special effects and dancers and essentially something like a Vegas show. Something very highly choreographed, exactly the same every night.

MC: Speaking of Vegas, on that Ra Tour (1977) you scaled a pyramid that seemed as high as The Luxor Hotel, and the drum solo even featured waterworks that predated the fountain show at the Bellagio. We're talking big!

Rundgren: It was the sheer sizes of the audiences, as well. [Previously] if you'd fill a high school auditorium, you knew you were a serious act. And nobody thought about it, until the hysterical sort of fame and demand for the Beatles that eventually led them to Shea Stadium.

People didn't think in those terms, people didn't think they could even sell out such a venue, but that was because we didn't know how popular that kind of music could become. And they were essentially playing through the public address system, which baseball games would use to call the balls and strikes. The Beatles realized that was no fun at all, so they quit playing. Unfortunately, they broke up before technology evolved.

MC: How do you explain being part of this group of rock stars, such as Alice Cooper, David Bowie and Peter Gabriel, who all put on a show and experimented with make-up and theatrics?

Rundgren: The first time I became aware of showmanship in rock was seeing The Who live. It was their first performance in the United States, it was a Murray the K show that also included the premiere American performance of Cream. It was the first time you saw a band and said, "I don't know who to look at." Because everybody was a show unto themselves; Keith Moon is back there flailing away like an octopus. You've never seen anybody wail on the drums like that before, and mugging the audience, and clowning around with the rest of the band. Pete Townsend is windmilling away, jumping and jamming his guitar into the amplifier. And Roger is swinging the microphone like 20 feet out and over the top of the audience, and you're wonder-

ing whether he's going to hit somebody, and he never does. And even John Entwistle is over there with his completely deadpan expression, while his fingers are flying a mile a minute! And the way they dressed, like turn of the century foppery. I'd never seen anyone put so much energy into a performance up until that point and I thought, "Wow! I want my band to be able to do that." To be able to spellbind in that way, you don't know who to look at. It was the first time I

"Steve Jobs came in and looked at it for a while, and he said, 'We've got this software distribution program we're thinking of starting for third-party software developers called Special Delivery Software.'"

thought about the showmanship, the showbizzy aspects of the presentation.

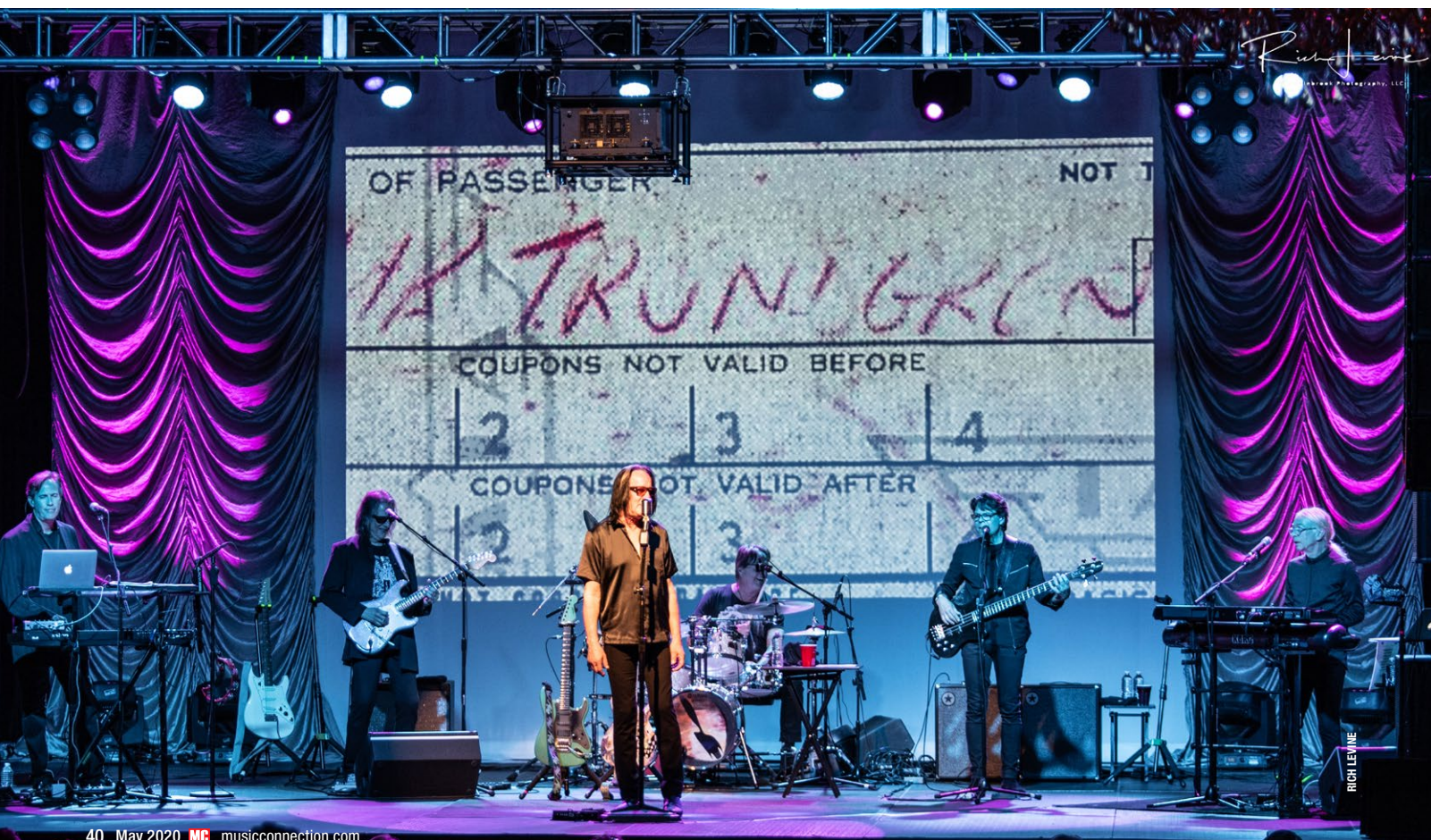
Then later came the more theatrical aspects. I remember seeing Genesis for the first time, I think it was Avery Fisher Hall, the first dates they did in the US. Peter Gabriel had this little podium in the middle of the stage and he would duck down behind it and come up as a different character. Then he'd duck down and come up

again as a new character. And it wasn't elaborate, but giving us a different character to each song influenced me, I guess. The idea that you get into character, you don't just sing. It's more like musical theater. And I really sort of appreciated that, because growing up my dad was very much into the musical theater and we used to go to summer stock and see *Kismet* and *The Music Man*, and stuff like that, where you're in character for the whole thing.

MC: I found *Intersection*, the 1972 short film you're featured in, on YouTube, and it captures the time perfectly. It even has Wolfman Jack in make-up and a costume that has him looking as if a future Gene Simmons joined the cast of *Cats*.

Rundgren: Well, that was one of the high points of my experience around that time. I moved to LA for the year that I recorded *Something/Anything?* The record made a big splash, and I had a song about Wolfman Jack on it and so I got to meet him, and that was great. And we became really good friends. I would visit him at his home where he had his studio, and I got to watch him actually do a couple of shows. Of course, it got sent down to a transmitter in Tijuana. It wasn't broadcast from Bel-Air or where he lived. Then Brian Wilson heard my record and I was contacted by his people who told me he wanted to meet, so I met Brian at the height of his craziness. [Laughs] It's all in my book [*Individualist: Digressions, Dreams & Dissertations*].

MC: You've been compared to Brian Wilson. Both of you are described as musical geniuses, studio wizards and Wall of Sound-man wonderkinds a la Phil Spector. *Something/Anything?* and *A Wizard, A True Star* are reminiscent of the Beach Boys *Pet Sounds* and *Smiley Smile* or *Smile*. What's your take on the similarities?



Rundgren: I imagine it had a lot to do with the same things that were affecting Brian.

MC: You mean LSD?

Rundgren: [Chuckles]. Yeah. Maybe. Brian also had other psychological issues that, fortunately, I have not experienced. Apparently, the drugs exacerbated that, and the result was when I met Brian he had no attention span. First thing he said when I got to his house was, "I have the new Roy Wood single!" And he would put it on and play 15 seconds of it. Then he took it off, ran over to the piano and started tinkling out something, and then 20 seconds after that he was off doing another thing. Whatever the diagnosis, one symptom of it was a really short attention span. And I always had that issue. It was one of the reasons why I always did so poorly in school.

But the realization that I had as a result of my mental experiments and stuff was that I was doing things according to a perceived formula. I was doing it the way I thought everybody did it, and likely the way everybody usually did do it. A lot of my influences up to that point were professional songwriters, like Carole King, and on *Something/Anything?* I wrote "I Saw the Light" in like 30-minutes flat. At the time, I hadn't intended for *Something/Anything?* to be a double album; it's just that once I started writing, I fell into this formula and the songs started coming out. People were literally comparing me to Carole King, and I just didn't want to be compared to other people. I said, "What's the point of me doing something so familiar that it's like duplicating someone else?"

I was about to start my next record, and that's how the stream-of-consciousness effect of *A Wizard, A True Star* came about. My attitude was, "If I don't have a bridge for this song, then the hell with it, I'll just use what I have, and then I'll just hop into another musical idea until I've exhausted that one." And so there were songs that were less than a minute and some went on for seven minutes. I just kind of threw out all of the formula aspects, the verse-chorus-verse-chorus bullshit, and that became more of the character of how I would write after that. I would try and find something that other people were less likely to do and try and figure out a way that I could and try and express something that was not just a typical insincere 'I love you, you broke my heart,' especially if I wasn't in a relationship where I wasn't getting my heart broken.

MC: Daft Punk used "International Feel" in their 2006 film *Electroma*. You are as influential to the electronic world (and their auteur producers) as you are to the rock world.

Rundgren: I do know that there is a connection with Daft Punk and also some younger artists. There's a Norwegian DJ named Hans-Peter Lindström [producer known for his space disco track "I Feel Space"] who asked me to do a remix for him a couple of years ago, and then we did a whole collaborative project a few years ago with another guy, Emil Nikolaisen. *Runddans* was a three-year project of us just sending stuff around to each other.

I went into the studio with them and they had acquired a piece of equipment [an EMS Synthi Hi-Fi] that I had back when I was doing *A Wizard, A True Star* and the album after that; it was a thing you plugged the guitar into, and it was a pitch-to-voltage converter that made synth sounds come out. And they actually found one, and they said "We want you to reproduce

TODD RUNDGREN HOME STUDIO GEAR

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the sounds you made on that record,” which I actually attempted to do.

It's funny, I've also got something of a relationship with Tame Impala [who are obsessed with *A Wizard*] because they asked me to do a remix, as well. And I'm trying to talk [lead singer] Kevin Parker into doing a collab for my new record, if I could just get him to open up a little time.

MC: To what do you attribute all these electronic, pop and hip-hop artists diving into your old records and either emulating or directly sampling you?

Rundgren: I think a lot of it also is when you get to the point, kind of, that I got to, which is you realize you're making the music that other people are making and you know a lot of it is sort of imitative and formulaic, and you want to do something different. So you go out looking for influences. And since you can't look into the future you start looking into the past. And that's the great thing about YouTube and the internet. All that stuff is archived somewhere in there; you just have to have the motivation to go out looking for it.

I think a lot of these younger artists get to a crossroads for themselves and they say, “I need new influences and I'm not getting it from my contemporaries, because everybody's trying to do the same thing.” So they go back and look for unusual artifacts of the past to find new influences, and I think that that's the phenomenon, because I have experienced it myself.

MC: You're also an inventor and software developer. What is the synergy between being an inventor and a musician?

Rundgren: I got involved in the computer community, as it were, in the mid-'80s. I was living in Woodstock, New York, and I taught myself how to program the computer. I was very much into video, and the first thing I did with my computer when I learned how to program was make a Paintbox program for the Apple II Plus.

When I went out to California I thought why don't I show it to Apple to see if there's any interest? It was one single-story building in Cupertino that took up a half a block. I was in the room full of their head engineers; Andy Hartsfield was from Philadelphia and knew who I was and knew I was a musician. I started my demo for him, and Steve Jobs came in and looked at it for a while, and he said, “We've got this software distribution program we're thinking of starting for third-party software developers called Special Delivery Software. And we're going to come out with a graphics tablet of our own (essentially a big square thing with a pen and you draw on the surface of the pad and it comes up on the screen.)” And so Apple distributed the program that I wrote.

Unfortunately, their hardware device that it ran on failed its FCC emissions test and, essentially, they never sold a device that the software ran for. [chuckles]

I became something of a personality in Silicon Valley and started getting invited to hackers conferences and things like that. And through this I discovered that almost every computer programmer was either a music fan or played a musical instrument. And that a lot of them had bands of their own that they would do in their spare time.

I had a band, and when I wasn't playing with the band I would program for the computer, and they would program computers, and when they didn't have to do that they would play in a band, so there's something about that. There's

a connection. The mathematical mind drifts toward solving numerical problems, and listening to music while writing programs is a way to draw on the same part of the brain in a way, over time. We learned a lot more about how the brain works and how music affects it.

MC: On the topic of how music affects the brain, maybe this is a good segue to talk about your passion as a philanthropist?

Rundgren: I started a foundation called the Spirit of Harmony. Essentially my fans goaded me into it, but I decided that the purpose of the foundation should be to bring a formal musical education back into elementary schools.

When I was growing up, they actually had musical instrument programs. You could rent an instrument and then once a week someone would come to the school and give the kids lessons. But, over time, as funding has dried up for extracurricular programs, usually music programs were the first to go.

In doing the research while establishing the foundation, I learned of a professor at Northwestern University outside of Chicago named Nina Kraus, and she took it upon herself to start doing empirical research on the effect of music education on plastic minds—in other words, brains that are still developing. And she generated a lot of

**“It's funny, I've
got something of a
relationship with
Tame Impala [who are
obsessed with
A Wizard] because
they asked me to
do a remix, as well.”**

empirical evidence that musical training while the brain is still developing actually changes the way you process sounds. You hear sounds differently than other people do. And it's something that comes naturally to musicians and possibly people who are into numbers and math and computer programming concepts.

MC: Your upcoming tour also has a technology angle, too. You're going to let fans decide the setlist via an app?

Rundgren: Sometimes we play two nights in each city, so obviously we'll do one side one night and the other side the next night. But in some cities, we play three nights and there's cities where we only play one night, so we are developing an app so that the audience can vote on which side they want to hear on that particular evening. And then it will also allow them to chat with each other about the question of what they want to hear or anything else they want to chat about and also be able to do some shopping for some limited-edition items.

So it'll be an app that works only within the confines of the gig, because we will be running the network that you have to connect to in order to vote or to chat or any of that stuff. Right now

I'm developing the app, and we'll get somebody to do the porting of it. Ideally, everyone will have enough lead time so they can download the app.

MC: Can you talk about some of the great records you did as a producer and for Bearsville Records at Bearsville Studios near Woodstock, New York?

Rundgren: I did some recording in Bearsville Studios, but for most of the acts I would do it in my own studio, which was up in nearby Lake Hill, in a small barn on my property. One significant exception to that was *Bat Out of Hell*, for Meatloaf. We did that in Bearsville Studios, and it was recorded all live.

MC: A personal favorite is The Tubes' *Remote Control*, 1979. There you not only produced but wrote. Can you talk about that bleed-over, where you sometimes go from producer to co-artist?

Rundgren: My style as a producer was not to Svengali somebody into a sound that I had, you know? A lot of producers were more noteworthy for the sound they got. My style is generally to just provide what's missing. If the band has great songs and lyrics, fine, I'll just worry about the performance, and keeping an ear on the performance and the sound. But if they've got issues with the material, like they don't have enough of it, or they haven't finished the words to it, and we're already in the studio, then I would essentially step in and start writing. And the problem with that is more of my fingerprints would appear on the final product than were supposed to be there.

It's really supposed to be about the act themselves and not about me. So it was actually after that record that I changed the way I work. I insisted that the artist demo all of the material that they intended on having on the record. And that I hear it first before we schedule time in the studio. So that essentially got me out of writing too much on behalf of the act I was working on and therefore they made a record that sounded like their own.

MC: You talked about trying to enlist Tame Impala's Kevin Parker for a new collaboration, but I read an interview with you where you said something to the effect that you wouldn't be making any more records because of the state of the music business today. Did you change your mind?

Rundgren: By “records” I was referring to LPs. Listening habits have evolved past the long-form. Today, it's like going back to when most artists focused on singles and then compiled them into “albums.”

MC: The first time you graced the cover of *Music Connection* was in November '85. Considering how much has changed in the industry since then, what would you advise a new artist today?

Rundgren: For a musician, things haven't changed too much in 20 years: Make music on your laptop and distribute it on the net, and build up an audience that will show up live or pay for a stream. It's hard to monetize the recordings themselves, unless you land a commercial, which is why you have to design your own shoes or smell.

Contact Paul Maloney, paul@panacea-ent.com

For more Q&A with Todd Rundgren—talking about his work with Sparks, NY Dolls, Ringo, and more—go to musicconnection.com.

PUT TOGETHER A COMPLETE AND INTEGRATED ONLINE PROMOTION PLAN



BY BOBBY BORG

ONLINE PROMOTION IS THE ART AND SCIENCE of utilizing the web and its many tools to communicate with your audience and get them to care about you (i.e., recommend you, tell a friend or make a purchase).

While the focus these days has been primarily on streaming playlists on Spotify, note that Spotify playlists are just one part of your complete online promotion plan (and online promotion is just one part of your complete Marketing Plan of Attack™, but that's another story you can read about in my book).

For now, what follows is a concise reminder of all the other online promotion strategies you should be employing—together with Spotify playlisting—as one complete integrated promotion campaign. This includes personal websites, personal blogs, social networks, online publicity, video sharing sites, direct email lists and pod/video-cast shows. ➡

Use a Personal Website as an Effective Promotional Hub

Many internet experts agree that a personal website is your most important online asset. It's that special place where you can direct traffic, show off your personal brand, and eventually get customers to purchase merch, concert tickets, production services and any other products you sell.

Selling is crucial. After all, if a business is not making sales, it is just a hobby. That's why

recommendations for a web developer, consultant, or service provider who can help. You can also read books like *SEO: Search Engine Optimization Bible* by Jerri Ledford, and check out sites like *Search Engine Watch* and *Search Engine Land*. The information on the topic of SEO is plentiful.

Create Your Own Personal Blog

A blog is a distinctive website that organizes posts in chronological order, gives visitors an opportunity to leave comments and utilizes a

And finally, on a personal note, I say to make your social media more "social." Yup, that's right! Treat online similar to how you would treat offline.

Would you ever walk up to someone with a bag over your head and say, "Hi, my name is Jack_265" and then immediately request that they listen to your music or vote for your band in a recent contest you've entered? Of course not! So use an attractive profile picture, use a real user name and start to engage with your fans first.

Organize Your Time: To utilize your time on social networks most effectively, pick the top one or two popular platforms for your target audience and then consider automating them so that you can upload data on multiple platforms from one main site (to help you do this, check out the top social media posting and scheduling tools like Hootsuite, Sprout Social and Loomly).

Also be sure to create a daily/weekly social media agenda for yourself and schedule the frequency with which you will upload content. For instance, Andy Ferreira, who sells guitar courses online, posts motivational quotes on Mondays, gear reviews on Tuesdays, guitar performance videos on Wednesdays and more. Says Andy, "consistency leads to connection."

Drive Sales: Finally, once you've made a connection with your audience, you can start asking them to do things like visit the playlists on which you are featured, "pre-save" or "pre-add" the songs you are soon to be releasing on all of the various digital service providers, and/or vote for you in the songwriting and best-band contests that you've entered. You might even start paying for advertising as a way to boost or promote your posts and reach a greater number of paying fans.

Bottom line, the better you attempt to engage with fans, and the more organized you are with your time on social networks, the more likely you will be at driving sales to your website.

"IF A BUSINESS IS NOT MAKING SALES, IT IS JUST A HOBBY."

it is so important that your website is easy to find and your content is enticing enough to get people to stick around. This brings us to two important issues: creating content and optimizing your site.

Create Remarkable Content: We've all heard the saying, "content is king," but in the book *Optimize*, author Lee Olden says "content is the kingdom."

Make sure your personal website is updated regularly with concise, relevant, unique, entertaining and engaging product and service content that fulfills your target customers' needs and reminds them why they should care about being your fan.

High quality music, graphics, podcasts, videos, stories, games, contests, fan profiles, tour dates, quizzes, surveys, links to playlists and links to current blog posts that feature your personality can all help to draw new customers to your site and keep them coming back for more.

Just be sure to present all of your content in a way that does not make your website look cluttered, or reduce your site's loading speed.

For more advice on creating quality content and designing websites, check out these classic books: *Content Strategy for the Web* by Kristina Holvorson, *The Content Code* by Mark Schaefer, and *Made to Stick* by Chip Heath and Dan Heath.

Optimize Your Site: To ensure that your fans find all the marvelous content that you post on your website, you should also dedicate some time to "optimizing your website content."

Content optimization is more than just posting links to your website (on social networks, blogs, and other relevant websites). It is the process of analyzing your content for opportunities to make your page more attractive to both search engines and the users who will eventually read it.

The very first step is to identify keywords or phrases that people might use to search for your type of business. ("Sound Designer in L.A.," "Local Band in Austin," etc.). This research can help you shape your site's content and determine the kinds of questions you may want to answer.

Next, says internet consultant Garret Bever, incorporate your keywords naturally into the body of your content. "This sends signals to search engines telling them what your page is about, and helps the search engines decide who should be first in the list when someone searches for those and similar phrases."

Finally, says blogger Mike Wood at SEMrush blog, be sure to stay up-to-date on all of the search engines' policies, because SEO policies are known to change in small but significant ways.

This is just the surface of SEO. If all this stuff sounds foreign to you, then seek recom-

mendations for a web developer, consultant, or service provider who can help. You can also read books like *SEO: Search Engine Optimization Bible* by Jerri Ledford, and check out sites like *Search Engine Watch* and *Search Engine Land*. The information on the topic of SEO is plentiful.

The typical indie artist blog includes current text, pictures, videos and self-curated playlists consisting of both the local bands you love and your own music as well. A blog is meant to inform people about who you are, what you do and what you think about a particular topic. It is also a place to build a community of like-minded people, build relationships and eventually drive sales.

Music business consultant Dave Jackson notes, "Fans seem to flock to blogs—especially those that are updated with tales from the road and wild happenings backstage—since they are less static than most personal websites. Better yet, search engines also love blogs, because blogs are seen as "authority sites" where valuable and current info can be found. And the best part about blogs is that all of them are built on a platform that can be maintained easily by a novice web user. Some people even build their entire website on a blog platform and you can too.

To get started with your blog, check out books like *Six Figure Bloggers* by Sally Miller.

Create Profiles on Social Networks to Attract Fans

Social networks are a place where you can be the real thing, build trust and form solid relationships. They are also a place from which you can patiently direct traffic to your personal website, collect emails for your database and ultimately entice fans to make a purchase. And yes, of course, social networks are also a place where you can share links to your music online and playlists that feature you.

While there are many things social networks can do for you, there's one thing they cannot offer: a place to PUSH your messages on people and spam them with annoying requests. That's a big no-no in the social networking community. This is why it is important to have a thought-out social media strategy that balances on engaging fans, driving sales and organizing your time.

Engage Fans: Helen Kim, a social media consultant in Los Angeles, says, "People want to feel heard and noticed on social media. Of course, branding and building your profile is important, but the work does not stop there. Engaging in meaningful interactions with your community comes hand-in-hand if you want to truly cultivate a strong network of followers."

Consultant Gary V uses a boxing metaphor to describe the ultimate social media strategy: Reach out to fans and engage them over time (or take a few boxing jabs), and then when there's a relationship, start to pitch them on what it is you offer (or throw that big right hook knock-out).

Generate Online Publicity via E-zines, Blogs and Playlists

E-zines, blogs and other online media that review independent artists, publish interesting stories and curate playlists are yet another great place to attract attention to your career and eventually make sales.

The folks behind these mediums are typically viewed as authorities (or influencers) and can help build your online credibility. Know that it's not enough to have an online presence where merely "you" are talking about "you." Generate publicity by building and pitching a list.

Build a List: Build a list of sites to pursue by conducting a keyword search with terms like "Indie Music Reviews," "Indie Music Blogs" or "Indie Music Playlists." You can also investigate where your competition is generating publicity and pursue these very same options. Additionally, you can check out *The Indie Bible* for an "approved list of contacts." According to the author, these contacts are more than willing to review and even playlist your content. For starters, check out ArtistFirst, M3 Radio, Rockwired Live, Amazing Radio and Radio Crystal Blue.

Pitch your List: Once you've compiled a list of online media outlets, familiarize yourself with the editors' or curators' names, the tone and style of the sites and the submission policies. You may be required to email a link to your website where your band's unique narrative, attractive pictures and amazing music can be found, or you might have to email similar information in an electronic press kit (EPK), which

lays out your information attractively in the body of the email.

When pitching, always be pleasantly patient and tactfully persistent. Bloggers receive hundreds of submissions weekly. Sure, there are paid services that will submit for you, but with really unique products/services and an indomitable spirit, you will eventually get what you want.

Post Content on Video Sharing Sites

Creating and posting video content on personal websites, social networks and video sharing sites is another great way to attract attention, stimulate interest, and eventually make sales.

These days, shooting and editing video content has never been easier. To illustrate, independent artist David Hull used a Sony Handycam and a lavalier microphone to record a quality clip of him playing a Bach piece on his bass guitar. He got 500,000 streams in just a few days. Pretty cool!

But rather than just pre-recording and posting live performance videos, there are numerous video scripts that you can employ, including life-style, fan-generated and live-streamed videos.

Produce Lifestyle Videos: Create videos that depict the lifestyles of your fans and set your music as the soundtrack. If you're an alternative, punk or metal band from California, you might create a video with rad skateboard footage of kids riding in the parks of Venice Beach, kids jumping the stairs at Hollywood High School, or kids cruising down the Hollywood Walk of Fame at night—all set to your songs. The band Herrera My Way did this and received 130,000 hits.

Make Fan-generated Videos: Initiate a contest for the "best dance" video or "best lip-sync" video for one of your singles (think Tik-Tok videos, but not necessarily on that platform).

The Russian band Little Big initiated a dance contest where it asked its fans to create and share videos dancing to their song "Skibidi." Not only did this generate loads of word-of-mouth promotion for the band, it earned 371,536,226 YouTube views and 16,474,318 Spotify spins.

Live Stream Videos: Finally, deliver your videos in "real-time." This creates a more exciting and engaging experience that can eventually lead to more streams of your songs and to more sales from your website. And the best part of live streaming is that it can be delivered from the comfort and safety of your own home.

Back when the Coronavirus was first classified as a pandemic and people were asked to stay away from crowds, many artists' shows were canceled and their plans to promote their singles were thus minimized. But this didn't stop pianist Susan Erwin. She announced a series of streamed concerts via her live feed on Facebook. Erwin joked that the fans can now watch

her shows "Corona Free" (unless, of course, they wanted to drink a Corona).

The examples of video scripts are numerous. There are also lyric videos (check out Hypo Campus and the song "Monsoon"), live staged videos (check out Dahlia and the song "Gravity") and 360 videos (check out Muse and the song "Revolt").

According to manager Sydney Alston, the cool thing about having a number of different approaches to music videos, is that you can use it to stretch out the promotion for the release of your singles. You can release your single on week one, a lyric video of the song on week two, the live performance video on week three, and an acoustic version on week four. Then repeat. This keeps your audience furnished with content and keeps them engaged.

To start posting your own videos online, there is YouTube, Vimeo and DailyMotion.

Build, Create, and Service Direct Email Lists

While you may already be overwhelmed with the number of internet strategies available to you, don't forget email marketing. Stanford University professor, Monica Lam, says, "Email marketing is still a simple, direct and effective method of getting your promotional message out to your public and triggering a customer response." But you have to build, compose and service your email lists well.

Build Email Lists: When building your email list, put quality before quantity. Always ask people if they really want to be on your list and receive information. For those who agree, have them email you (this way you can easily log

your email lists, consider using one of many services like Constant Contact, MailChimp or MyNewsLetterBuilder. These companies allow you to personalize your email messages, isolate territories, increase deliverability, remove dead emails, manage "unsubscribe" lists and measure your success. Some of these services are free for up to about 2,000 email addresses, and others are fee-based depending on the size of your email list.

Use Audio/Audio-Video Podcasts to Get Exposure

And last but not least, audio podcasts and audio-video podcasts are short shows that listeners/viewers can play on their personal computers or mobile phones while they are on the go (at the gym, on the train, or wherever).

Audiocasts or videocasts can cover a variety of topics from politics, sports, make-up, finance, religion and so much more.

So what do these diverse shows have to do with your musical career? Well, remember that your fans are not one-dimensional—they don't just sit around listening to music all day long. They also have other activities, interests and opinions (called psychographics) that you can target in a less pushy and indirect manner.

Kane Acosta, the singer-songwriter of the band Ashes to Amber and a student of my DIY music marketing class at USC Thornton School of Music, used "video-casts" largely to his advantage.

Kane reached out to numerous make-up vloggers who were getting millions of views, he convinced them to use his music in their shows and he had them provide a link back to his Spotify channel. The results: Kane just

"CONSISTENCY LEADS TO CONNECTION."

their data and eliminate input errors). And don't forget to offer an incentive in exchange for their email, such as a free download or just a big ol' hug.

Compose Effective Emails: To stand out from other emails and get your target customers' attention, be sure to create personalized, catchy and complete subject lines, such as: HI BOBBY/After-Party with FREE Booze/MAY 1/ COMING?"

In the body of your email, provide more detailed information with links or buttons that prompt your fans to take action, visit your site, make a purchase or stream your single on Spotify. You might even consider creating a brief and regular newsletter that offers interesting music trivia, the best local events around your town and, of course, updates about that new playlist you're on.

Service Your Emails: Last, when servicing

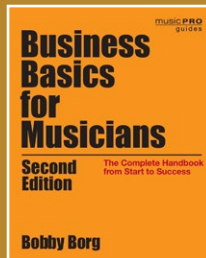
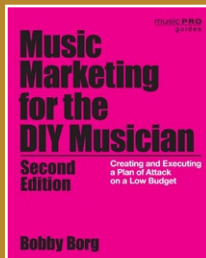
reached a very impressive one million streams! Bravo Kane!

But what is especially relevant to note here is that Kane did not put all his time and energy into just one promotional method.

Kane utilized videocasts, posted a variety of entertaining videos on his YouTube channel, generated online publicity via interviews in the *Morning Brew* and *Daily Trojan*, utilized social media like Bandsintown and Instagram, updated his personal website (at ashestoam-bermusic.com) and played shows consistently all over Los Angeles.

Kane did not just put all his eggs in the Spotify basket; he employed a number of online promotion strategies—together with Spotify playlisting—as one complete integrated campaign. •

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BOBBY BORG is the author of *Music Marketing for The DIY Musician* and *Business Basics For Musicians*, both in their Second Editions (2020). This article was excerpted from Borg's marketing book with the permission of Ronan & Littlefield. You can purchase Bobby Borg's books and also sign up for his weekly free blog "Borg's Blog" by visiting bobbyborg.com.

Pacific Coast Group

Gathering Artists' Royalties from China

With the entertainment industry at a near standstill worldwide, Jeff Cheen and his team at the Pacific Coast Group offer a powerful platform for artists—represented and independent alike—to recoup royalties owing to them from in Asia. As the only Chinese-based company providing this service, Cheen offers a unique opportunity for musicians to recover past and current royalties resulting from the streaming, downloading, songwriting and publishing of their music in China and Southeast Asia. Pacific Coast also distributes and publishes new material, and organizes and promotes concerts and sells merchandise in Chinese-speaking countries.

WHO ARE THEY?

Partners Jeffrey Cheen and Haitian Sun bring a combined six decades of experience in the entertainment business. As Asian Director of Legal Affairs, Sun has been successful in litigating intellectual property matters in film, television and

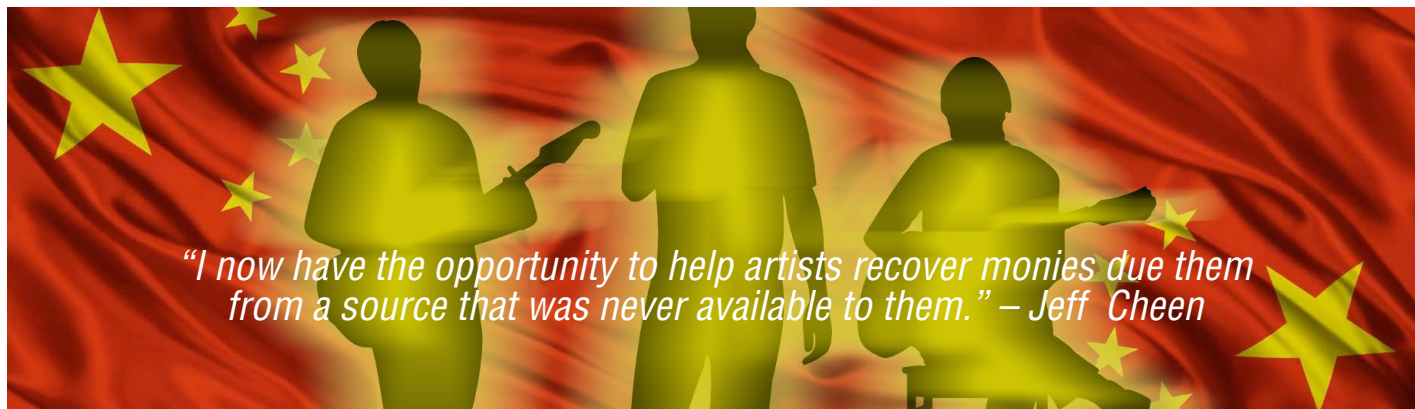
Charlotte, NC, and Los Angeles to consult with record and entertainment companies. He serves on the Board of the LA Music Awards, is founder of the Charlotte Music Awards and teaches classes on the business of music at Catawba College in Salisbury, NC. Says Cheen, “After working 50 years in the music business, on both sides of the desk, as a record company executive signing and negotiating artists’ contracts and as a manager representing my artists for those contracts, I now have the opportunity to help artists recover monies due them from a source that was never available to them.”

THE ASIAN CONNECTION

Cheen launched the Pacific Rim Festival in 1993. Momentum grew around the event, and over the years Cheen established relationships with various bankers and businessmen in the Asian community. This led to work in China when Cheen was asked to help organize a

Beijing legal system, Sun had a close colleague who was a tech whiz and had already developed an algorithm to track Chinese internet music service play lists. The technology has since been patented by the Pacific Coast team.

Starting with royalty collection on behalf of jazz legend (and former client) Ronnie Laws, there was a 97 percent success rate over the span of approximately ten months, recouping royalties from twenty-two of Laws’ 23 albums. To date, the Pacific Coast legal team has been successful in recouping over \$3 million in owed royalties for over 3,000 compositions, and has recovered settlements for over 300 Chinese musicians and songwriters in the past year alone. The team is now ready to open their services up to international artists needing this service. Even with China as part of the Berne Convention, this is the first time a foreign-owned company has looked to do this. “I am uniquely placed to do this, having worked in the music business both in the US and



music recording industries for clients in the United States, Korea and China, and has recovered royalties for more than 300 Chinese artists. His expertise includes media entertainment, intellectual property, dispute resolution, and corporate affairs negotiation. (Prior to his partnership with Pacific Coast, Sun managed legal affairs for the Starlight Media Group.)

As Managing Director of Global Operations, Cheen makes full use of a diverse background in the music industry that has included everything from artist management, record production, A&R and music distribution to live production, business development, and worldwide licensing. Having led Mercury Records, run the A&R division of Capitol Records, and managed Far Out Music and Publishing, Cheen has worked with Deep Purple, Joan Rivers, Tiny Tim, War, Ronnie Laws, and Rick James, to name a few, and for years has been responsible for presenting concerts and TV productions at the LA Forum and Tropicana Casino in Atlantic City.

A frequent traveler, he has lectured widely on the business of music and production in Hong Kong, China, Australia, India, and across the United States. Cheen commutes between

tour for a national dance company who had never been to the United States. Recognizing their talent, Cheen jumped at the opportunity and became instrumental in organizing a fifteen-city, two-month tour across the United States. After the success of the tour, the Chinese Ministry of Culture suggested that he move to China and open a recording and concert production company, resulting in a thirteen-year stint of work between Beijing and Hong Kong. Cheen’s was the first Western company to enter a joint venture with the Chinese Ministry of Culture for the production and distribution of pop and rock music in China, Taiwan, Hong Kong, Japan, Singapore, Malaysia, Korea, Australia and the Philippines.

BIRTH OF A PARTNERSHIP

During a visit to China last year, Cheen and his wife were visiting friends in China and were thrown a surprise banquet where a group of musicians asked him to meet with their lawyer, Haitian Sun. They were looking for help collecting unpaid royalties, as well as for a system to collect them moving forward. The potential for a powerful partnership was clear from the beginning. In addition to being well versed in the

China and having a partner who is the leading attorney in the music business in China. As I have told my clients for years, ‘If you make money, I make money,’” adds Cheen.

HOW IT WORKS

For a \$35.00 registration fee, all necessary courts costs, transportation and other expenses are covered and new compositions are tracked for release and distribution in Asia. The approximate turn-around time for the service is five to six months from registration to the receipt of the first royalty check. As part of the only China-based legal team helping to recover artist royalties, this represents a potentially massive opportunity for anyone who has ever had music published in film or television in the United States as it is almost certainly being used in China. Pacific Coast’s services are available to signed and independent artists, as well as publishing companies and labels based in the United States, Canada, Europe and Australia.

See thepacificcoastgroup.com for further details

Recession-Proof Your Music Career

During this unprecedented time, it's understandable to feel powerless. With gigs being cancelled and social distancing eliminating key sources of income, you may feel like your career is paralyzed. But there are plenty of things you can be doing right now to be productive and take actions that will fortify your career against the inevitable financial downturn ahead.

I've heard it said that in a crisis, out of every 12 people, five will retreat and bury their head in the sand, five will freeze like a deer in the headlights, and two will pivot and start taking steps forward. Those two will be the ones who emerge with a solid career and a stable income after the dust settles. Here are some ways you can start moving forward and be one of those two who recession-proof their career and thrive in the "new norma."

Diversify Your Income

I've spoken with several musicians over the last month who are still bringing in a stable income despite the effects of the pandemic. The common thread between them is that they have cultivated multiple sources of income. In fact, the average number of income sources is 4, and some reported as many as 8.

It's common for musicians to have jobs outside of music. That is one way to diversify, but what about within music? And what new sources should you consider during this "shelter at home" period?

Some income sources you may not have considered include online teaching, creating a mini course, livestream concerts, pre-recorded concerts for fans, paid Fan Club, online merch sales and bundles, home studio work, blog writing (for pay), voiceover work, custom songs for fans and many more.

Embrace Technology

The musicians who have already done this have not experienced a dip in income over the past few months. If you teach music, get comfortable teaching on platforms like Zoom or Skype. Develop an onboarding system to help your students learn the technology and feel at ease with the new format. Create a "virtual toolbox" with materials like exercises, lesson plans and accompaniment tracks so your students feel completely supported. Taking these steps now will not only ensure that you make a smooth transition from in-person lessons to virtual without losing any income, but it will prepare you for the new economy following this crisis where virtual teaching will undoubtedly be an important piece.

Build Relationships With Fans

If you've lost gigs and income sources during

this shutdown, one thing you've probably gained is time. The best way to spend that time is building relationships.

This is the perfect time to invest in building strong relationships with your fans. Encourage fans to reach out through DM or to comment on social posts. Be diligent to reply to everyone. Make yourself available to them by going live more often. Ask engaging questions. Ask for their requests and suggestions for upcoming offerings like livestream concerts or behind-the-scenes footage.

The time you devote now to building authentic relationships with your fans may

First off, reach out to them in the spirit of encouragement and gratitude. Thank them for all they've done for the artist community over the years and encourage them that when this is over, people will be more excited than ever to attend live shows.

Then offer to help. Think about how you can serve them right now. Could you do a livestream from their page and invite your fans? Could you organize a roster of artists for a virtual concert for their audience? The acts of kindness you offer now will not go unnoticed when it's time for those venues to open up their calendar and start booking again.



increase income in the short term through donations and special fan offerings, and it will surely impact your future income from sources like crowdfunding, streaming, ticket and merch sales and fan club subscriptions.

Build Relationships with Fellow Musicians

I encourage you not to think of other musicians as competitors but as potential partners. This is a great time to reach out to local musicians and non-locals who share a similar style and vibe with yours. Be a cheerleader. Show up on their livestreams and support them. Ask them to collaborate in some way like doing a private online concert together for your combined fans or setting up a cross-promotional giveaway.

The relationships you forge now may blossom into future partnerships for co-writing, gig swaps and collaborative tours.

Build Relationships with Venues

Venues are hurting just as much as artists right now, if not more. They've got rent, employees and bills to pay even though they can't sell tickets. And because their venue is dark, they may be spending more time on email and social media which makes this a perfect time for you to forge a relationship.

Expand Your Skill Set

Remember that course you bought a while back that you were super excited about but didn't have time to focus on yet? Time is the one gift we've all received during this crisis. Make the most of it.

Maybe there's something you've always wanted to learn that will enhance what you already do musically like play a new instrument or sing in a new style? Or maybe you'd like to improve a skill you already have. Do a songwriting challenge. Take an advanced guitar workshop. Do a music theory deep-dive. Learn how to mix and master in your home studio.

And then there are skills you can learn that may lead to new sources of income in the future. Have you thought about pursuing music licensing? This is a great time to learn from someone who's had success in that area about how to write for licensing, find opportunities, pitch and master metadata.

If you have a home studio, take some courses on your specific software, mixing, mastering or other studio techniques. Invest in your skills now and you can pursue new income streams later like demo work, voiceover gigs, or recording and mixing for other artists.

The artists who thrive in the post-pandemic economy will be the ones who don't retreat or freeze during this shutdown. It is crucial right now to be proactive, not reactive. This season offers unique opportunities, and the artists who aren't afraid to pivot and move forward, taking even one step each day, will build a solid career and stable income on the other side.

BREE NOBLE is a music marketing & business coach, best-selling author of *The Musician's Profit Path*, recognized speaker, and award-winning podcaster. As founder of both Women of Substance Radio and The Female Entrepreneur Musician, Bree is a champion and go-to resource for indie artists in all genres. Her most popular offerings are her Female Musician Academy and her Rock Your Next Release program.



Seth Patterson

Contact: sethpatterson1239@gmail.com
Web: soundcloud.com/user-499950008, facebook.com/SethPattersonMusic
Seeking: Label
Style: Country, Americana

Occasionally we hear an artist, seemingly working alone, way out in the sticks, who despite less-than-perfect sound quality flat-out knocks us for a loop. That's exactly what happened when we listened to Patterson's "Hey Darlene" and "Melody Strong." Both are so simple, so soulful, so memorable—just a voice, acoustic guitar riffs and basic beat-box percussion is all he has, or needs. Patterson's soul aches, his heart cries and his music—captured in reverb-drenched desolation—emits an aura (absent from his live recording, "Get Away") that is hard to resist. An artist with this much natural potential deserves a producer-engineer who can help him live up to it.

Production	6
Lyrics	7
Music	8
Vocals	9
Musicianship	7

SCORE: 7.4



The Danberrys

Contact: gianna@empktr.com
Web: thedanberrys.com
Seeking: Film/TV, Distribution
Style: Americana

This talented Tennessee duo conjures a captivating sound that traces its lineage to the mountain folk tradition, with Dorothy Daniel's affecting voice and Ben DeBerry's artful touch on acoustic guitar combining for a rustic, roughhewn effect. "Shine" is paced by an eerie, funereal drumbeat while Daniel's straightforward lead vocal brims with emotion. The duo hits its stride on the jaunty song "The Mountain" where Daniel thrives in the higher range and is echoed effectively by DeBerry's own voice. The production on all the songs is excellent, especially on "Receive," which artfully adds fiddle, banjo and mandolin, gently easing their sounds into the arrangement for an effect that is tender and delicate.

Production	9
Lyrics	8
Music	9
Vocals	8
Musicianship	9

SCORE: 8.6



Elektrik Animals

Contact: Elektrikanimals@gmail.com
Web: instagram.com/elektrikanimals
Seeking: Label, Management, Booking
Style: Alternative, Indie Rock, Garage Rock

Elektrik Animals have a vision: crafty blues-based pop-rock with group vocal yells, eerie undertones and techno instruments layered in. Now the Denver band needs to smooth the rough edges. A rousing "nah nah nah" chorus and a great bridge propels "Guillotine," whose catchiness is handicapped by lead vocals that are buried in the mix. Same goes for "Just Like You," so maybe that's the effect they're going for? Just doesn't work all that well for us. The catchiest song is "Cool Calm Collected," which almost overcomes the muffled vocals thing. Strong, forceful drumming, powerful vocal chorus and an fx'd guitar solo. You're *this* close, guys.... Perfect for fans of Cage the Elephant, Imagine Dragons.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.8



Young Trap

Contact: trapyoung@gmail.com
Web: spoti.fi/2ybzi2e
Seeking: Distribution and Exposure
Style: Hip Hop/Rap

We have no doubt that Young Trap is ready to hang with the top rappers of 2020, and perhaps his rise is slightly overdue. Since his 2010 move to Atlanta, Trap has developed into a clear multi-tool rapper. His aggressive medodic flows consistently hit the mark over strategically placed beats that complement and enhance his style. Trap is refreshingly honest with the content of his bars, most notably with his story of a falling-out with a close friend on "Betrayed." It's heartfelt and well spoken, while retaining its hard rap exterior, "I tried to front you some weight. You tried to get me a case." Young Trap gives us slight SmokePurpp vibes, and his style and flows would be perfect for a festival setting.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



EEL

Contact: eelcommunication@gmail.com
Web: bit.ly/3b9hVOj, Instagram & TikTok: @eelmusic
Seeking: Label, Distribution, Film/TV
Style: Electronic, Instrumental

A batch of instrumentals by EEL shows a composer working with a very specific, palette of sounds, and he demonstrates a firm grip on his niche—retro-synth computer-game music. All three of EEL's compositions ("Relax," "Sleep" and "Dream") are tight, brief and compact, about a minute and a half in length. All three end suddenly with a "woooosh!", which grows tiresome. And all three compositions are cut from the same sonic cloth. We can imagine them being put to good use in an app game. "Relax" has the catchiest groove of the bunch, and we like the piano tones and synth horns in "Dream." We urge this composer to widen his style palette and offer more dimensions to his compositions.

Production	7
Lyrics	x
Music	7
Vocals	x
Musicianship	7

SCORE: 7.0



Aprilann

Contact: aprilannmusic@gmail.com
Web: aprilannland.com, aprilann.lnk.to/aprilannland
Seeking: Management, Booking
Style: Pop

Right from jump it's clear that this artist is ready to join the pop world of Halsey, Carly Rae Jepsen and Taylor Swift. Aprilann has an ideal voice for radio-ready pop fare. She sings songs that are both catchy and relatable and she is supported by superior production skills. "Good Friends" is effervescent pop on which the singer handles the speedy lyrics with ease. Same goes for "Let's Keep Breaking Up," whose interesting bridges and transitions are peppered with great vocal blends. (The guitar solo could be more impressive, though.) We like the beat that powers "Beautiful Disaster," another air-tight production. This artist is the whole package, ready to go.

Production	9
Lyrics	8
Music	9
Vocals	8
Musicianship	8

SCORE: 8.4

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.



Moodbay

Contact: hello@moodbay.com
Web: moodbay.com
Seeking: Label, Booking, Film/TV
Style: Electropop

UK duo Moodbay (Alfie and Anna) generate a potent electro-pop sound that is clear right away on the call-to action "Listen Up," where Anna's whispery, confidential voice is supported by bold bass tones that deliver a bigtime throb along with an eerie audio quality. Throw in some jazzy piano tones and we are hooked. "Alone" is even better, with its blend of voice and beat, not to mention the piano, the orchestral surge and the d&b stings. The song with the catchiest hook is "Ghost," which features female backup singers and even a dope sax solo along with percussion accents. We really admire the skill, diversity and sophistication shown by Alfie's productions, which are incredibly lush and luxuriant.

Production 9
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 9

SCORE: 8.2



Da Texas Terror

Contact: dgraves409@gmail.com
Web: datexasterror409.bandcamp.com/album/make-rap-great-again
Seeking: Label
Style: Hip Hop/Rap

Da Texas Terror's "Make Rap Great Again" attempts to flex rap speed and skill with quickly-spit bars over an aggressive trap beat. Unfortunately, DTT's enunciation and creativity fall slightly short. We find ourselves circling back multiple times to try to make out unclear phrases and we eventually lose interest in repetitive flows, which is disappointing juxtaposed against his tight, catchy vocal delivery. What DTT lacks in rapping skills is made up for by the production and style. His place in the genre is clearly carved out and the pieces are in place for DTT to make some real hitters. He could go a long way by switching up the flows and working on word enunciation.

Production 8
 Lyrics 6
 Music 7
 Vocals 7
 Musicianship 7

SCORE: 7.0



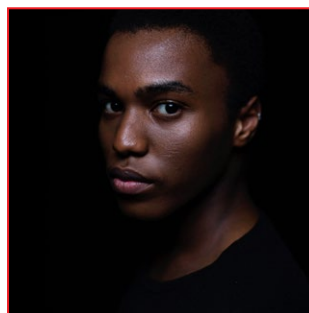
The River Curls Around The Town

Contact: therivercurls@gmail.com
Web: therivercurlsaroundthetown.com
Seeking: Listeners
Style: Alternative/Singer-Songwriter

There's an avant-cool Nick Cave/Leonard Cohen vibe coming from this low-key Belgian duo of Bart Bekker and Jan Vanwinckel. "Busy As We Are" and "Winter Hit Me Hard" both emit a lonesome, intensely introspective glow, with slightly accented lead vocals, breathy and deep, delivering the perfect attitude while the music swells with energy. We especially admire how the song's guitars build so beautifully. We advise them to smooth out "Busy As We Are"'s vocal mix. Finally, "YODO" (You Only Die Once), though it proves to be no less haunting and atmospheric, has a weird but cool concept and is the most energetic tune. From one song to the next, this duo's style and vision drips from every note.

Production 7
 Lyrics 8
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 7.8



Bazise

Contact: bazise.nosolabel@gmail.com
Web: soundcloud.com/bazise
Seeking: Label, Booking, Exposure
Style: Hip-Hop

Recordings by NY-via-South Africa artist Bazise are a mixture of strengths and weaknesses. On one hand, in a song like the simultaneously bouncy and introspective "Lucid Dream," there is some cool instrumental and backup-vocal layering going on. Unfortunately, the lead vocal is lacking, unable to bring the power when it's needed most. "Water" is a similar case; the track has a swirling coolness, an intriguing down-in-the-depths atmosphere that outperforms the lead vocal. The least effective song is "Naive (F U Song)," where the beat is taken from Spooky Black's cool, melodic "Without You." The bold use of this is puzzling in that Bazise's vocal mix does not quite mesh with the beat. Keep working.

Production 7
 Lyrics 7
 Music 8
 Vocals 7
 Musicianship 8

SCORE: 7.4



Ania Thomas

Contact: kirsten@bockaudio.com
Web: instagram.com/aniacakes
Seeking: Booking and Distribution
Style: Metal, Indie Rock, Pop

Recordings by rock artist Ania Thomas indicate to us that she's in need of further development. While a song like "Doors Close" has a searing, guitar-driven attack that's topped by a solid solo, "Runaway" is marred by sour chords and lead vocals that stray off key. The whole arrangement sounds ragged and ill-prepared. Clearly, Thomas and her band need to work harder to achieve a chemistry that, at this point, has eluded them. On the upside, her drummer seems to have a solid grip on the music. And having a reliable, hard-hitting time keeper is a blessing. One of our reviewers suggests that Thomas would do well to focus on her strength—guitar shredding—and find a singer to front the band.

Production 7
 Lyrics 6
 Music 7
 Vocals 7
 Musicianship 7

SCORE: 6.8



Pseud

Contact: pseudband@gmail.com
Web: spoti.fi/2K6ALTq
Seeking: Label
Style: Indie Rock

It's going to take more work in front of and behind the glass for this band to realize its potential. While each song has something cool and catchy, the performances are messy (even for lo-fi'ers) and the mix does the band no favors. "Raven" is sorta catchy overall, but is undermined by sour notes, both vocally and instrumentally. Speaking of vocals, it is this area where the most work is needed; the breathy lead vocals are so undermixed as to be annoying. Otherwise, the indie drums, the plucky guitars, it all sounds cool, but.... Meanwhile, on "Mister Noodle" you can hear a good song trying to emerge, but once again that poorly mixed lead voice drags it all down. We urge the band to try a new mix engineer.

Production 7
 Lyrics 6
 Music 7
 Vocals 6
 Musicianship 7

SCORE: 6.6

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

Dream Syndicate

The Universe Inside

Anti- Records

Producers: John Agnello, Adrian Olsen
and The Dream Syndicate

Bursting out of LA's "Paisley Underground" scene in the early '80s, Dream Syndicate was initially known for a Velvet Underground-style sound. As the band added keyboards, they evolved into a hard-rocking proto-Americana sound. Now they present stretched-out compositions with an improvisatory flow and occasional lyrics, sounding closer to the '70s Krautrock band Can than you'd expect. And it's really good! Occasional sitar and horns add to a psychedelic brew that many younger bands today would kill for. — **David Amson**



Jay Electronica

A Written Testimony

Roc Nation

Producer: Various

Although the production and most of Jay Electronica's bars hit hard, Jay's long overdue debut album, *A Written Testimony*, can be a bit overshadowed by his unapologetic POV as he finds clever ways to verbally persecute those who practice the Judeo-Christian faith. With all due respect to Islam, the Quran was written 600 years after Christ's resurrection, and that may bring hypocritical intelligence. *A Written Testimony* is merited, but it's not remarkable and it won't change nor move cultural conversation. — **Adam Seyum**



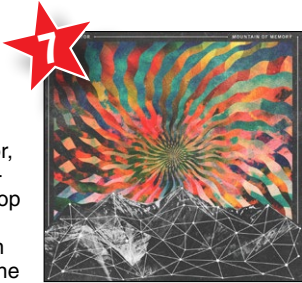
Emancipator

Mountain of Memory

Loci Records

Producer: Douglas Appling

The sixth studio release from Emancipator, this electronica album is a collection of instrumentals ranging from downbeat hip-hop and jazz to world music and trip-hop. The LP begins with the breakbeat composition "Alligator," a song driven by a drum machine and subtle hints of sitar, while "Waxin" is highlighted by violin, vocal samples and nature soundscapes. Although the majority of the tracks are calm and relaxing, the most noteworthy song is an upbeat track called "Forged." The 11th song from the album's tracklist provides an appropriate moment of upbeat aggression for an LP that is otherwise full of soothing compositions. — **Miguel Costa**



Lettuce

Resonate

Round Hill Records

Producer: Russ Elevado

Resonate by Lettuce is a funk album styled in classic soul. The song order of the band's seventh studio album release is set in a manner that takes the listener on a voyage from Minnesota funk instrumentals such as "Blaze" to R&B compositions with vocals like "Remember The Children." And there's a funky track structured similarly to "That's The Way of The World" by Earth, Wind & Fire. The standout song from this LP, however, is "Checker Wrecker." The charismatic and raspy lead vocals of Big Tony on this go-go funk track are so pleasing that you can't help but want to get down. — **Miguel Costa**



Heather Anne Lomax

All This Time

Interstreet Recordings

Producer: Jason Hiller

She's been described as a cross between Joan Baez, Janis Joplin, Patsy Cline and Linda Ronstadt. Boy, how could anyone follow in those footsteps?! Yet, Lomax humbly references those elements and makes them her own. This beautiful album is pleasantly paced, from moderate rockers to traditional countrified rave-ups and ballads. Early *Sun Sessions* Elvis Presley is referenced in "All This Time." There is an authenticity and urgency that states "I am here and I am for real." "Prison Cell" is slightly understated and groovy. "Crumbs" recalls the plaintive ambience of Chris Isaak's "Wicked Game." Eleven tunes in all, this one's a winner! — **Eric Harabadian**



The Claudettes

High Times in the Dark

Forty Below Records

Producer: Ted Hutt

This Chicago quartet blends jazz, blues and indie rock for a sound they call "garage cabaret" featuring the streamlined match of sultry Berit Ulseth's lead vocals and Johnny Iguana's adventurous keyboard work. The overall feel is eclectic and slightly kitschy, with a strong groove. The contributions of bassist-guitarist-vocalist Zack Verdoorn and drummer Michael Caskey create a sound that is very loose, yet refined. They run the gamut from smooth to gritty and soulful on rockers like "Bad Babe, Losing Touch" and "Creeper Weed." Ulseth's take on the ballad "The Sun Will Fool You" is worth the price of admission. — **Eric Harabadian**



Joe Hisaishi

Dream Songs: The Essential

Joe Hisaishi

Decca Gold

Producer: Joe Hisaishi/Various

With a 40-year legacy as a composer for film directors Hayao Miyazaki and "Beat" Takeshi Kitano, Joe Hisaishi has scored dramas and Studio Ghibli anime classics like *My Neighbor Totoro*, *Spirited Away* and *Princess Mononoke*. Now, 28 of his works, many of which have never been released outside of his native Japan, are collected on this double disc set. Hisaishi's command of western classical music is profound, with distinctly Japanese influences underscoring these compositions. While much of Hisaishi's music is created to accompany animated visuals, his enchanting themes are a standalone listening treasure. — **Dan Kimpel**



Diana Green

Gracenotes

The Songwriters Network

Producers: Kenji Nakai & Jimi Yamagishi

It might sound odd to call an artist 80 years young a "diamond in the rough." But that is indeed the case with pianist-vocalist Diana Green. Recorded live in 2019, this is her debut release. And it's immediately clear the stage is Green's natural habitat. She's the real deal, that mix of elegant chanteuse and jazzy saloon singer that once captured the ears of George Shearing and Joe Pass. She runs down a captivating program that includes a series of evocative originals like "Pete" and "Heaven on Earth." And she embellishes standards such as "Route 66," "Honeysuckle Rose" and "As Time Goes By," with charm and a welcoming spirit. — **Eric Harabadian**



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



Elks Lodge West Covina, CA

Web: MestizoLA.com

Contact: FiveVidas@yahoo.com

Players: Ron Solorzano, lead/rhythm guitar, timbales, lead/backing vocals; David Vidaurrezaga, rhythm guitar, backing vocals; Eddie Hernandez, drums; Rudy Garcia, bass; Tony Hernandez, keyboard, lead/backing vocals; Dolores D'Angelo, lead/backing vocals, percussion; Augie Roman, congas; Steve Lang, sax; Ted Murdock, trumpet; Bob Perrino, trumpet; Carlos Luna, trombone

Material: Mestizo is a Latin rock/jazz group playing both classics and originals. Tunes like

"Corazon Espinado" and "Suavecito" take you back to when Latin music was getting rave reviews on mainstream radio and backyard parties, and would make you want to groove and shuffle. Mestizo not only gives you the classic oldies, they pour out their hearts with their originals as well.

Musicianship: The horn section is visually spectacular. They add so many levels and diversity to the live songs that the rhythm section (comprised of Eddie Hernandez and Garcia) is left to play basic grooves with an amazing effortlessness. Tony Hernandez sits behind the keys and is left to paint as he wishes while grooving to all the tunes. You

might say that a lot of layers might spoil the soup, but everyone stays in their space and it all comes together splendidly. Superb vocals from D'Angelo, Vidaurrezaga, Solorzano and Tony Hernandez make the crowds go crazy after every song; everything just falls into place as they croon you into a rhythmic frenzy.

Performance: Mestizo's stage is usually so crowded from all the players' equipment that there's not much room to move around, but the music makes up for that. Rapport with the audience is very good as Solorzano likes to address the crowd and keep them up to date on what's going on with the band and their schedule. D'Angelo loves to dance even when she's not in the spotlight and is just a lovely visual as she shakes her tambourine and maracas. The music truly captivates you (even if you're not into this type of music) and takes you on journeys like no other band can.

Summary: Mestizo is composed of solid musicians, some having played with top-notch performers—El Chicano, Los Lobos, Tierra, Freddy Fender, Malo, and the Midnighters. All childhood friends growing up together in Los Angeles and playing music for their family and friends, the members of Mestizo have families and professions of their own. Little did they realize that their vocations would enhance their musical careers as they trekked forward into the 21st Century. The music is hard hitting at times, mellow at others, soothing your tired and weary essence with soulful ballads that would ease the beast in anyone. — **Pierce Brochetti**

Livestream Boston, MA

Contact: info@mattheatonmusic.com

Web: mattheatonmusic.com

Players: Matt Heaton, guitar

Material: Master of his own genre, dubbed "toddlerbilly," Matt Heaton spins humorous and soothing yarns for children and the parents who love them. A self-described mix of rockabilly, surf, roots and Irish music, his gentle touch comes fashioned to please listeners under the age of 10. Folksy covers of Bob Marley's "Everything's Gonna Be Alright," Randy Newman's "You've Got a Friend in Me" and Mr. Rogers' "Won't You Be My Neighbor" comprise much of his set.

Other classics feature twists, such as the mouth-trombone solo during "Rubber Duckie" or an outbreak-oriented spin on The Beatles' "Yellow Submarine." ("We all live in a Covid quarantine," floats shockingly easily off the tongue.) Originals, like the science-themed "Just the Facts" or the whimsical "Don't Drink the Water (Your Butt's Been In)," sport significant elements of non-threatening subversion.

Musicianship: Due to the pandemic, Heaton has been unable to jam with his Boston-based band, The Outside Toys, but his regular Facebook show, *Mornings with Matt*, prepared him amply for this premiere YouTube stream. A one-man show, Heaton capably entertains, casually strumming his acoustic and letting the songs' lyrics speak for themselves.



Performance: Sporting a plain cowboy shirt and an open smile, Heaton's easygoing presentation and playful attitude come tailor-made to attract new faces. Chatting fluidly between songs, taking requests and lamenting having never heard "Baby Beluga" prove he knows how to command his audiences to relax and have fun. Interactive segments, such as a dancing then freezing-on-command number and "Words," which invites listeners to sing out fill-in-the-blank lyrics, surely engage young hearts and minds.

Summary: Heaton's amiable style and whimsical material certainly satisfy his target demographic as well as their caretakers. Regrettably, there's too much compositional familiarity between numbers and the occasional joke between songs would help to uplift his presentation. And while neither his voice nor playing style reach heights of shock or amazement, little ears are the ones best equipped to judge, so sit them in front of Heaton's latest virtual performance and gauge their reactions accordingly. — **Andy Kaufmann**

Rockwood Music Hall New York, NY

Contact: rstein84@gmail.com

Web: rickystein.com

Players: Ricky Stein, acoustic guitar, vocals, harmonica; Ben Tiberio, standup bass; Justin Camerer, pedal steel guitar

Material: Straddling Americana, folk and country, Ricky Stein delivered a set that was both spirited and uplifting. Perhaps the perfect antidote to what was about to hit New York City, when, just a few days later, all live music would be shut down due to the Coronavirus. But in this tightly packed, intimate venue, the audience embraced the Austin transplant, who brings to bear his love for roots music and the historical influences that continue to shape his career.

"American Dreaming," by far, the most universal and poignant of the set, is a clever spin on the American Dream. Though the majority of us aspire to achieve it, it is often illusive: *Early in the morning before the break of dawn tumble out of bed and turn the radio on/ one more cup of coffee is a moment alone/ sounds of the working week coming on strong/ nights can be redeeming.../ all the gold now is traded for green/slowly fall victim to the daily routine.../ lost in American dreaming.*

In "I'm A Stone," Stein laments love lost: *Well, the days are just a number now, spend my days mostly trying not to feel anything at all...I'm alone I'm a stone and I'm rollin' once again.* Also in Stein's set were several Townes Van Zandt songs, which aligned seamlessly with his own.



RICKY STEIN

MARK SHWOLICH

Musicianship: Backing bands often serve to fill out the front person's sound, but in Stein's case, his instrumental choices not only matched the material, they enhanced it. Employing an acoustic bass and pedal steel guitar added warmth and dimension to the musical landscape. Stein's vocals are consistent and pleasantly scrappy.

Performance: Radiating sincerity, his roster of material was indeed user-friendly. But in a set that's only 45 minutes long, there is understandably a tendency to squeeze as much music into it as possible. However, slightly shaving it down in favor of sharing his story

(everyone has one) will let the audience know what makes you unique as an artist and as a human being. Undoubtedly, there are some meaty ones behind Stein's music that would be worth unleashing.

Summary: Stein is a solid performer with songs the listener can connect to musically and lyrically. His choice of several covers by a comparable artist further connects him to his genre. Sharing more of his personal narrative and how it relates to the material will capture even more fans. You can catch Stein's recent YouTube livestream here: youtube.com/user/rstein84. — **Ellen Woloshin**



BLACK SABBATH

PIERCE BROCHETTI

Molly Malone's Santa Ana, CA

Web: BlackSabbatha.com

Contact: JimManzo1@iCloud.com

Players: Lisa O'Neal, vocals; Jim Manzo, bass; Bob Brunner, drums; Jimmy Silcox, guitar; Dawn Marlene, backup vocals/visuals/props

Material: Black Sabbath is a tribute/concept musical group based on one of the heavier rock bands of all time; Black Sabbath. The show revolves around the Queen of Darkness, Sabbath, as she travels from country to country executing her deeds of darkness. As she tells her story, her band mates/henchmen perform Black Sabbath tunes with reverence and excellence. All the great tunes are played,

from both the Ozzy and Dio eras. Tunes like "Sweet Leaf" and "Paranoid" take you way back to the band's dark, drug-infested days, while "Heaven N Hell" was instilling fear and dread wherever they went.

Musicianship: Black Sabbath is composed of some of LA's best all-around musicians. Manzo and Brunner comprise the rhythm section and together they hold down the fort for Silcox and O'Neal to work their magic. The rhythm section is one solid wall of Thump and Bass as Silcox sprinkles the finishing touches that make you think you're listening to the real Black Sabbath. With the band summoning all the evils of the world with their crazy hard-hitting sound, the canvas is left to Sabbath to

paint as she wishes. Still needing to strengthen her voice (no doubt from all the singing she does), O'Neal tries her hardest to keep up with the guys. Some would say she doesn't need to keep up, thanks to all that sexiness and sultriness emanating from her as she takes you on this wild, wicked journey.

Performance: Black Sabbath is loaded with energy, imagery, lighting, special effects and sexiness. They incorporate titillating visuals to go along with the great music. Ghosts, goblins and skeletons appear out of nowhere to dance and groove as Marlene happily teases the crowd with more dance and ballet, and tries to coax them to join her. You can definitely feel the vibe and all the hard work that has gone into this production as the music takes hold and you feel it coursing through your veins. Marlene is a great prop and background vocal specialist as she tries to get you to participate in the ghastly rituals.

Summary: This is a not-to-be-missed production if you're a heavy metal fan; and even more so if you're into Black Sabbath. Cranking their amps to 11, the band is superb in recreating the Sabbath tunes of yesteryear with a definitively positive and modern feel. Most of these musicians have recordings and music experience under their belts and are known to play loud and hard. You can't help sing, dance, yell and scream along to "War Pigs," "Iron Man" and "Black Sabbath." Super-fun performance filled with seduction, sensuality and hard-hitting rock & roll that will surely please the metal child in you. As of this writing, Sabbath is still in its developmental stages, but more surprises, shock and revelations are promised. — **Pierce Brochetti**



RICK YOUNG AND KELSEY ROSE

Livestream Detroit, MI

Contact: info@talentlive.com

Web: talentlive.com and kelseyroserocks.com

Players: Rick Young, lead and backup vocals, guitar; Kelsey Rose, lead vocals

Material: Rick Young is a veteran guitarist-vocalist and music producer who is joined by his daughter, award-winning vocalist and dancer-choreographer Kelsey Rose. Their roughly 30-minute livestream set consists of a relaxed, yet vibrant array of pop, soul, rock and country classics. Stevie Wonder's "Signed, Sealed, Delivered" comes out of the gate with an effervescent delivery from Rose

and chunky staccato-spiked chords and tasty high harmonies by Young. Other standards include a somber and letter-perfect "House of the Rising Sun," "Stand By Your Man," a psychedelized "Gimme Shelter" and a rousing closer "Johnny B. Goode."

Musicianship: Young plays and sings with a bravado and chameleonic focus that comes from his considerable experience as both a producer and artist. Even in a bare bones livestream setting such as this, Young is able to adapt to any musical style and bring the goods. His vocals are an exercise in balance and taste. And his extensive guitar acumen, sans any sort of rhythmic accompaniment,

demonstrates he can equally shred and lock in a groove. Rose is steeped in classic rock, country, pop, tap and modern dance. She sings with a commanding presence coupled with an engaging charm. Her hand gestures and body language adds a theatrical flair to her act.

Performance: Armed with a small 15-watt Gorilla amp and a Gibson SG, Young kicked off the opening descending lines to the aforementioned Stevie Wonder classic as Rose followed suit. Both have excellent voices and had no problem cutting through, even without microphones. Rose's had a superb solo take on "Stand by Your Man." The performer delivered a spot-on rendition that displayed passion, poise and a broad range. Another highlight was Young's embrace of The Rolling Stones' "Gimme Shelter." After a respectful dedication to the current global crisis, he broke into an intro that sonically set his guitar ablaze. Wails, squeals and tremolo bar dive bombs gave way to a no-holds-barred cover that embodied the essence of Jimi Hendrix and Frank Marino.

Summary: Unprecedented times call for unprecedented measures, and that's just what you'll find here. Live from the Youngs' family kitchen, the father-daughter duo provide a diverse and highly entertaining collection of tunes. The family that plays together stays together and, especially in the case of Rick Young and Kelsey Rose, that is a welcome and hopeful proposition. — **Eric Harabadian**

The Hotel Café Hollywood, CA

Contact: press@andreavonkampen.com

Web: andreavonkampen.com

Players: Andrea von Kampen, acoustic guitar and vocals; Jessica Hanson, violin; Stephen Cantarero, bass

Material: Indie singer-songwriter Andrea von Kampen has only officially been on the scene since 2015, but she is clearly a born performer. Her stage presence, pure vocal talent, and authentic interaction with her audience leave you smitten. From the Simon & Garfunkel-esque feel of "Julia" to the hints of bluegrass in "Two Stupid Kids," the scat stylings of "Daybreak," and the haunting vocals of "Teton," von Kampen's show is stunning and uniquely soulful.

Musicianship: The ease of interplay and captivating melodies wrought by von Kampen and her talented duo—Jessica Hanson on violin ("Motherland," "Let Me Down Easy," and "That Spell") and Stephen Cantarero on upright bass (especially his lines in "Daybreak")—prove intoxicating. While the listener is left with no doubt about the group's musical ability, there is also a gentleness and subtlety to their presentation that keeps you entranced and wanting more. The show opener, "Motherland," drew the room in immediately with von Kampen's lush vocals and gentle guitar picking and her bandmates' smooth, balanced strings.

Performance: Sassy and playful, von Kampen is clearly at home engaging her audience with sharp storytelling, both in performance and in the banter between songs, and the show feels like an intimate conversation with good



ANDREA VON KAMPEN

friends. Her sense of humor and charming confidence make her often poignant lyrics all the more endearing. Effortless octave leaps in "Let Me Down Easy," seamless vocal runs in "Portland" and "Desdemona"—no forced emotion or unnecessary frills here—and a warm harmonic blend of violin and vocal licks on "Let Me Down Easy" and "That Spell" combine for an honest, thrilling delivery.

Summary: Beautiful violin and vocal pairings, upbeat fiddle solos, and gentle bass lines, together with von Kampen's delicious range, made for absolute musical magic. Founded on the heartfelt performance of personal tales, this group is definitely on the road to great things. Exquisite vocals over a dreamy combination of strings make von Kampen's trio a truly satisfying live musical experience. — **Andrea Beenham**

GUIDE TO DIGITAL RESOURCES & SOCIAL MEDIA



TODAY'S DIY MUSICIAN has so many tools to choose from that it can get a little overwhelming at times, especially when you consider that new sites, apps and services are debuting, seemingly, every day. Which is why you'll want to peruse this special list. Every entry in this Guide to Digital Resources & Social Media was nominated by your fellow music-makers, Music Connection readers like yourself. Be sure to check out the newly added categories such as Beat Selling Websites, Music Sales Tracking, Online Instruction, Film/TV Licensing and Monetized Video Posting.

SOCIAL MEDIA & DIGITAL MARKETING TOOLS

BITLY

Web: bitly.com

Services: URL Shortener, Custom Branded URLs, API & Link Management.

CANVA

Web: canva.com

Services: Graphic-design tool website. Design presentations, social media graphics, and more with thousands of beautiful layouts.

HOOTSUITE

888-350-5191

Web: hootsuite.com

Services: Social media marketing and management platform. Helps you keep track and manage your many social network channels. It can enable you to monitor what people are saying about your brand and help you respond instantly.

Fee: Professional - \$29/mo.

LINKMY.PHOTOS

Web: linkmy.photos

Services: Instagram photos and captions are currently not linkable. The only place where you can add a link to your website is through the URL in your Instagram bio. Link My Photos has created the destination for your Instagram bio. Your personalized Link My Photos page displays all of your clickable photos to help your followers get to the content and products that you post.

Fee: Free, Shutterbug - \$4.99/mo., paparazzi - \$9.99/mo

MAILCHIMP

Web: mailchimp.com

Services: Email marketing tool that allows you to send emails to hundreds or thousands of recipients all at once. It is essentially a tool you can use to create and manage mailing lists and newsletters, as well as automate your email campaigns and collect leads.

Fee: Free, Grow \$10/mo, Pro - \$199/mo.

NUMBER ONE MUSIC

Web: N1m.com

Services: A music portal dedicated solely to the development and exposure of Independent Artists/Bands

SPROUT SOCIAL

Web: sproutsocial.com

Services: Social media management and optimization platform for brands and agencies of all sizes. Gives you a single hub for social media publishing, analytics and engagement across all of your social profiles.

Fee: Standard - \$99/mo, professional \$149/mo, Advance \$249/mo.

UNSPASH

Web: unsplash.com

Services: Database of high-resolution, watermark-free images that are free for use.

WEB DESIGN

BANDZOOGL

Email: support@bandzoogle.com

Web: bandzoogle.com

Features: Unlimited support, free domain name, premium hosting, unlimited bandwidth, mobile-ready themes, music player, SEO tools, tour calendar, EPK's, more.

Fee: Lite - \$8.29/mo, Standard - \$12.46/mo, Pro - \$16.63/mo.

HOSTBABY

1-888-448-6369, 503-256-4450

Web: hostbaby.com

Features: Designer website themes, live real-time editor, mobile ready designs, built-in music player, store CD Baby member integration, social media share button, products selling.

Fee: \$20/mo.

NING

855-233-6436

Web: ning.com

Services: Social integration, custom design, 24/7 support, basic features toolkit, monetization options

Fee: Basic - \$25/mo, Performance - \$49/mo, Ultimate - \$99/mo.

SQUARESPACE

Email: support.squarespace.com

Web: squarespace.com

Features: Modern templates, adobe image editor, audio collections, social sharing, email campaigns, product merchandising

Fee: Personal - \$12/mo., Business - \$18/mo.

WIX

Web: wix.com

Features: Design freedom, SEO, mobile optimization, unlimited fonts, media galleries, custom domain name, social tools, customizable music player, music selling options, stats

Fee: Free version available, Combo - \$11/mo, Unlimited - \$14/mo., Pro - \$19/mo., VIP - \$29/mo.

WORDPRESS

Web: wordpress.com

Features: Custom domains, mobile friendly, built-in social sharing, in-depth stats, search engine optimized

Fee: Free, Personal - \$5/mo, Premium - \$8/mo, Business - \$25/mo.

LEGAL SERVICES/ADVICE

AVVO

Web: avvo.com

Services: Ratings, reviews and disciplinary records for lawyers in every state. Get free legal advice, find the right lawyer, and make informed legal decisions.

COURT BUDDY

866-653-3017

Web: courtbuddy.com

Services: Instantly matches consumers with solo attorneys based on budget. Clients and attorneys can instant message, call & video chat with members-only app.

FREE LEGAL ADVICE

Web: freeadvice.com

Services: Comprehensive legal and insurance advice, articles, answers, videos and news.

LAWHELP.ORG

Web: lawhelp.org

Services: Created for people living on low-incomes and the legal organizations that serve them. LawHelp.org provides referrals to local legal aid and public interest law offices, basic information about legal rights, court forms, self-help information, court information, links to social service agencies, and more in your state.

LEGALZOOM

800-773-0888

Email: support@legalzoom.com

Web: legalzoom.com

Services: Online legal help on business, intellectual property, contracts & agreements, legal advice.

LEGAL SERVICES LINK

844-529-3279

Web: legalserviceslink.com

Services: Anonymously post your legal needs quickly and for free. Lawyers interested in helping you contact you via email. Review the emails and select the best lawyer for you.

MUSIC CONNECTION

www.musicconnection.com/directories

NOLO

800-631S-5158

Web: nolo.com

Services: Answers to everyday legal and business questions, lawyer directory

UCLA SCHOOL OF LAW'S MUSIC INDUSTRY CLINIC

Email: mic@law.ucla.edu

Web: law.ucla.edu/academics/clinical-and-experiential-programs/music-industry-clinic/

Services: Free 30-minute consultations to individuals who need legal advice relating to their careers in the music industry on selected dates.

VOLUNTEER LAWYERS FOR THE ARTS

319-2787 ext. 1

Email: vlany@vlany.org

Web: vlany.org

Services: VLA provides legal services to low-income artists and all non-profit arts organization in every artistic discipline.

FUNDRAISING/FINANCIAL MATTERS

ARTISTSHARE

Email: support@artistshare.com

Web: artistshare.com

Services: Operates as a record label and business model for artists which enables them to fund their projects by allowing the general public to directly finance, watch the creative process, and in most cases gain access to extra material from an artist.

Fees: 5% fee on contributions raised in addition to third party credit card processing fees (3-5%).

FUNDLY

Web: fundly.com

Services: Crowdfunding site

for online fundraising. Raise money online from friends, family, colleagues, donors, and other supporters via email, Facebook, Twitter, LinkedIn, Google, and social media networks.

Fees: Platform fee of 4.9% per transaction in addition to payment processing fee of 3% + 30 cents per transaction.

GOFUNDME

Web: gofundme.com

Services: For-profit crowdfunding platform that allows people to raise money for events. 0% platform fee.

Fees: Fees vary based on country. United States is 2.9% + 30 cents per donation.

INDIEGOGO

Web: indiegogo.com

Services: International crowdfunding website. Indiegogo allows people to solicit funds for an idea, charity, or start-up business. Indiegogo charges a 5% fee on contributions.

Fees: 5% of funds raised in addition to processing fee of 3% + 30 cents per transaction. Bank may charge additional fees depending on currency and bank account location.

KICKSTARTER

Web: kickstarter.com

Services: Crowd-funding platform for creative projects. A home for film, music, art, theater, games, comics, design, photography, and more.

Fees: Kickstarter fee of 5% of total funds raised in addition to payment processing fees of 3% + 20 cents per pledge. (Pledges under \$10 have a discounted micropledge fee of 5% + 5 cents per pledge.)

PATREON

Web: patreon.com

Services: Membership platform that provides business tools for creators to run a subscription content service, with ways for artists to build relationships and provide exclusive experiences to their subscribers, or "patrons."

Fees: 5% of successfully processed fees in addition to an effective payment processing fees that may vary based on transaction amount and method of payment and a fixed fee. These average around 5% and 30 cents per transaction. There are also Payout fees for moving your funds from your Patreon account to your bank account.

PLUMFUND

Web: plumfund.com

Services: Free to fundraisers and donors. There are no transaction fees for organizers or contributors, and no setup fees.

Fees: Third party fee of 2.8% + 30 cents deducted from each transaction.

ROYALTY EXCHANGE

1-800-718-2269

Web: royaltyexchange.com

Services: Online marketplace &

auction platform where investors & owners of royalty streams can buy royalties and sell all types of royalties. **Fees:** Commission is collected after auction at rate determined prior to listing for sellers. Third party fees for transfers depending on bank account, location, and method of payment for buyers.

SOUND ROYALTIES

Email: info@soundroyalties.com
Web: soundroyalties.com
Services: Offers music professionals non-credit based financing and funding without having to deal with banks or traditional lenders.
Fees: N/A

MUSIC REVIEW/OPINION/FEEDBACK

FLUENCE

Email: contact@fluenceapp.com
Web: Fluence.io
Services: Promotion, makes curators directly accessible to artists, promoters through their platform.

MUSIC CONNECTION

(Live Reviews, New Music Critiques)
Email: contactmc@musicconnection.com
Web: musicconnection.com/reviews/get-reviewed
Services: 12 recorded artists and 7 live performances are selected to be reviewed by Music Connection staff from artist submissions every month.

REVERBNATION (CROWD REVIEW)

Email: support@reverbnation.com
Web: reverbnation.com/band-promotion/crowd_review
Services: Artist feedback from targeted sample, data analytics.

SONGU.COM

Web: songu.com
Services: Provides multi-level song writing courses developed by award-winning songwriters, song feedback, mentoring, one-on-one song coaching, co-writing, unscreened pitching opportunities and more.

TUNECORE (FAN REVIEWS)

646-651-1060
Web: tunecore.com/artist-services/get-reviewed
Services: Artist feedback, data analytics
Fee: \$15 for 40 reviews, \$40 for 100 reviews, \$115 for 225 reviews.

GIG FINDER

AIRGIGS

Email: help@airgigs.com
Web: airgigs.com
Services: platform for hiring professional session musicians, vocalists and audio engineers online. Songwriters, music producers, bands and creatives can hire talent to enhance their existing productions, or they can produce an entire song from composition to mastering completely online.

FILM MUSIC NETWORK

Web: filmmusic.net
Services: Job listings of projects seeking music or composers, including film projects, television projects, corporate videos, music libraries and more.
Fee: FMN Member Price: \$1.99 per music file submitted; FMN Non-Member Price: \$5.99 per music file submitted.

GIGMASTERS

866-342-9794
Web: gigmasters.com
Services: Event services booking platform. Hire local musicians, DJs, bands, photographers and speakers for special event.

GIGSALAD

Web: gigsalad.com
Services: Find and book everything from bands, musicians, and DJs to entertainers, speakers and event services.

HIT LICENSE

866-868-9099
Email: support@hitlicense.com
Web: hitlicense.com
Services: Music licensing opportunities in Film, TV and Advertising
Fee: No membership fees, low submission rates and you retain 100% control and ownership of your music.

MUZAIC

Email: contact@muzaicshows.com
Web: muzaicshows.com
Services: A marketplace for booking live music entertainers for concerts, restaurants, weddings, and corporate events.
Fee: Free for Artists; 3-month free trial for venues and event organizers.

REVERBNATION

Email: support@reverbnation.com
Web: reverbnation.com
Services: Online platform that provides marketing tools and industry opportunities for musicians, artists, and bands to manage their careers.
Fee: Free, Basic- \$12.95/mo., Premium - \$19.95/mo.

SONICBIDS

Email: support@sonicbids.com
Web: sonicbids.com
Services: Connects bands, music promoters and major brands through an online platform. Engage new fans, discover new music and find gigs.
Fee: Sonicbids Basic – Free, EPK Pro - \$5.00, Gig-Seeker Pro - \$19.99

SOUNDBETTER

888-734-4358
Email: info@SoundBetter.com
Web: soundbetter.com
Services: Music production marketplace, helping musicians worldwide connect and hire top music pros so they can get to great-sounding release-ready songs. Musicians can find and securely hire the right pro based on specialty, budget, genre, credits, reviews and sound samples.

SONG SUBMISSIONS/PLACEMENTS

GETTY IMAGE MUSIC/ PUMP AUDIO

Web: pumpaudio.com
Services: License your songs on a non-exclusive basis to Getty Image. Receive 35% of the license fees.

MUSIC CONNECTION

musicconnection.com

MUSIC GATEWAY

Email: support@musicgateway.com
Web: musicgateway.com
Fee: Influencer - \$12.42/mo., Adventurer - \$14.95/year, Game Changer - \$24.92/mo.
Services: Music industry marketplace where you find music industry jobs, receive daily job postings worldwide, start collaborations, send your demo submissions and more.

MUSIC GORILLA

Email: info@musicgorilla.com
Web: musicgorilla.com
Services: Submit your music to film, TV, songwriting and major label showcase opportunities. Get heard by a wide range of industry pros from music supervisors to internet radio hosts to major label A&R.
Fee: Free to sign up.

MUSIC OPPS

Web: musicopps.com
Services: Music opportunities for independent & unsigned artists
Fee: \$15.00 per track

MUSIC XRAY

Email: support@musicxray.com
Web: musicxray.com
Fee: Submission fee set by the Industry Professional, and an additional \$10.00 just for the first submission of that song.
Services: Submit your songs to music producers, publishers, supervisors and managers for marketing, music licensing, label roster, publishing, distribution and more. Your track goes directly to the decision makers: no middle-men, no pre-screensers, just a direct link between artist and Industry Professional.

SUBMITHUB

Email: jason@submithub.com
Web: submithub.com
Services: Share songs with music bloggers, record labels, radio stations, Spotify playlists and YouTube or SoundCloud channels.

TAXI

800-458-2111
Web: taxi.com
Services: Helps songwriters, artists, and film/TV composers get their music to record labels, music publishers, music supervisors and music libraries

THAT PITCH

Web: thatpitch.com
Fee: Playin' it safe. - \$15 /mo., Goin' steady. - \$135 /year

Service: Pitch unlimited music to ads and major motion film.

BEAT SELLING WEBSITES

AIRBIT

Web: airbit.com
Fee: Gold - \$9.00/mo., Premium - \$19.00/mo., Yearly payment discount rates available
Services: Buy, sell and license tracks. Collaborate with other producers. Sell sound kits. Customize your own beat store with the Infinity Store feature.

BEATSTARS

Web: beatstars.com
Fee: Free, Marketplace Plan - \$9.99/mo., Pro Page Plan - \$19.99/mo.
Services: Post, sell and buy beats online. Create your own custom beat selling website with themes and domain with the Pro Page plan. Earn ad revenue when people stream your music on SoundCloud and Audiomack.

BEAT BROKERZ

Web: beatbrokerz.com
Fee: Free, Basic - \$10.00/mo., Premium - \$25.00/mo.
Services: Buy and sell beats, hooks and background tracks. Complete instrumentals for studio projects. Placements, royalty protection, license administration and copyright assistance.

SOUNDCCLICK

Web: soundclick.com
Fee: Free, Silver - \$8.00/mo., Gold - \$15.00/mo.
Services: Stream, download, buy and sell beats on a social media platform that includes photo albums, video uploads, blogs and message boards.

TRAKTRAIN

Web: traktrain.com
Fee: Free, 100 Plan - \$9.00/mo., Unlimited Plan - \$19.00/mo.
Services: Invitation only platform to sell, buy and listen to instrumentals. Paid creative assistance and track mixing available.

SONG COMPETITIONS

GREAT AMERICAN SONG CONTEST

Email: info@greatamericansong.com
Web: greatamericansong.com
Summary: Open to songwriters, lyricists & music composers worldwide. This annual event is designed for amateur and semi-pro songwriters only. Individuals who earn over \$10,000 annually from song publishing royalties are not eligible.
Prizes: Grand Prize Winner receives \$1,000 cash in addition to a free membership to TAXI Independent A&R, free one-year Platinum Membership to SongU.com and more.
Fee: \$35 per song

HOLLYWOOD SONGWRITING CONTEST

Contact: hello@hollywoodsongwritingcontest.com
Web: hollywoodsongwritingcontest.com

Summary: Open call to songwriters and artists looking for recognition of their talents and, quite possibly, that first big break. All styles and genres of music are welcome.

Prizes: 23 top winners awarded for each official competition category, one overall Grand Prize Winner will be chosen and honored from among all entrants and all categories.

INTERNATIONAL SONGWRITING COMPETITION

615-251-4441

Web: songwritingcompetition.com

Summary: Annual song contest that provides opportunity for both aspiring and established songwriters to have their songs heard in a professional, international arena. 71 winners will share in the cash and prizes.

Categories: AAA (Adult Album Alternative), AC (Adult Contemporary), Americana, Blues, Children's Music, Christian, Comedy/Novelty, Country, EDM (Electronic Dance Music), Folk/Singer-Songwriter, Instrumental, Jazz, Latin Music, Lyrics Only, Music Video, Performance, Pop/Top 40, R&B/Hip-Hop, Rock, Teen, Unpublished, Unsigned Only, and World Music.

Fee: \$25.00 per song or category

JOHN LENNON SONGWRITING CONTEST

888-884-5572

Email: info@jlsc.com

Web: jlsc.com

Summary: The JLSC is open year-round and features two Sessions -- with 72 Finalists, 24 Grand Prize Winners, 12 Lennon Award Winners and 1 "Song of the Year." The Contest is open to amateur and professional songwriters who submit entries in any one of 12 categories.

Fee: \$30.00 per song

LEE RITENOUR'S SIX STRING COMPETITION

Email: outreach@sixstringtheory.com

Web: sixstringtheory.com

Summary: The Six String Theory Competition, hosted by Grammy-winning guitarist and producer, Lee Ritenour, is a biennial competition that accepts performer applications for guitar, bass, piano/keyboards and drums, and offers winners performance opportunities and scholarships, as well as prizes from sponsors.

MUSIC CITY SONGSTAR

Email: mcass@musiccitysongstar.com

Web: musiccitysongstar.com

Summary: A songwriting competition for up-and-coming writers and musicians in all genres.

Prizes: The Grand Prize winner receives money, an invitation to perform their song at an exclusive event and instruments.

MUSIC CONNECTION

musicconnection.com

NASHVILLE SONGWRITERS

1710 Roy Acuff Pl
Nashville, TN 37203
800-321-6008

Email: reception@nashvillesongwriters.com

Web: https://www.nashvillesongwriters.com/

SKIO MUSIC

Web: skiomusic.com

Summary: Download free stems and win official releases, collabs, plugins and more

SPLICE

Web: splice.com/explore/contests

Fee: Must sign up to Splice Sound for \$7.99/mo.

Summary: Remix contests. Win official releases, collabs, plugins and more.

UNSIGNED ONLY MUSIC COMPETITION

615-251-4441

Email: info@unsignedonly.com

Web: unsignedonly.com

Summary: Unsigned Only is designed for solo artists, bands, and singers all over the world who are looking for exposure, recognition, and a chance to be noticed by industry professionals. Open to all artists who are unsigned to a major record label.

Prizes: Grand Prizes \$20,000, mastering services, music distribution and more.

Fee: \$35 per song

USA SONGWRITING COMPETITION

Web: songwriting.net

Summary: Open to all amateur and professional songwriters and anyone regardless of nationality or origin.

Prizes: Winning songs receive radio airplay. Overall Grand Prize winner will receive \$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of merchandise. Overall 3rd Prize winner will receive \$6,500 worth of merchandise.

Categories: Songwriters can enter in 15 different song categories such as: Pop, Rock/Alt, Folk, R&B, Hip-Hop, Jazz, Instrumental, etc.

Fee: \$35.00 per song

ON THE ROAD: LODGING

AIRBNB

415-800-5959, 855-424-7262

Web: airbnb.com

Services: Find hosts with extra rooms, entire homes and unique accommodations.

COUCH SURFING

415-404-6611

Email: support@couchsurfing.com

Web: couchsurfing.com

Services: Arrange homestays, offer lodging and hospitality, and join events such as "Couch Crashes."

HOTEL TONIGHT

Email: help@hoteltonight.com

Web: hoteltonight.com

Services: Last minute hotel deals, discounted room rates

INDIE ON THE MOVE

Email: info@indieonthemove.com

Web: indieonthemove.com

Services: Show & tour booking,

Music Venues Database, QuickPitch Emailing, College & University Show Booking Database, Bands Directory, Show Availabilities, Classifieds

Fee: Free, Premium - \$6.99/mo.

PRICELINE

877-477-5807

Web: priceline.com

Services: Discount rates for travel-related purchases including airline tickets, hotel stays, cars, cruises.

ARTIST COLLABORATIONS

AIRTABLE

Email: team@airtable.com

Web: airtable.com

Services: Shared database/spreadsheet

Fee: Free or paid membership (\$10/mo, \$20/mo.).

AUDDLY

Email: info@audibly.com

Web: audibly.com

Services: Allows music creators to collect their song data and make it accessible for the business side, in order to secure transparent and correct credits and payments for everyone involved.

AUDIOBRIDGE

Web: audiobridgeapp.com

Services: Mobile recording studio, tool for mobile music collaboration. Communicate directly with your collaborators with dedicated chat-rooms for every session. Keep track of your entire history of edits in one place with both real-time and delayed collaboration.

AVID

Web: avid.com

Services: Provides information on all-digital solutions for capturing, creating, editing and distributing digital media.

BANDLAB

Email: hello@bandlab.com

Web: bandlab.com

Services: Social media network for musicians and fans with unlimited cloud based storage.

Fee: Free

BANDMIX

877-569-6118

Web: Bandmix.com

Services: Online classified network for connecting local musicians and bands.

Fee: Free or premier membership (\$12.95/mo., \$33.95/3 months, or \$99.95/1 year).

BEATSTARS

Web: beatstars.com

Services: Digital production marketplace that allows music producers to license and sell beats and give away free beats.

Fee: Free or Unlimited for \$19.99/mo.

BLEND

Web: blend.io

Services: Makes the process of producing music interactive. The social platform helps music producers share music projects in

source format, perfect for remixing, collaborating, learning from, and gathering feedback from others in the global community.

BRAPP

Web: brapp.tv

Services: Record and share live music videos. Upload your beats for anyone to perform on. Collaborate with artists & producers around the world instantly. All for free.

DEXTRA

Web: dextra.com

Services: App for musicians, filmmakers, actors, models, photographers, writers, dancers, artists, designers, and people with ideas, to collaborate with people from around the world who have the skills to realize their creative idea

DROOBLE

Email: team@drooble.com

Web: drooble.com

Services: Social media network for musicians with promotional features, also allows users to submit reviews of other users music for payment.

Fee: Free

FRETTIE

Web: frettie.com

Services: Connect with other songwriters from around the globe. Frettie is a valuable songwriting community made up of students, professionals and hit songwriters who are all eager to learn, discover, give feedback and connect with each other.

KOMPOZ

305-439-2938

Email: raf.fiol@kompoz.com

Web: kompoz.com/music

Services: Social network platform for musicians, to share, collaborate, distribute music and crowdsource production/performers

Fee: Free or premier membership (\$5/mo., \$10/mo., \$20/mo.).

METAPOP

Web: metapop.com

Services: Upload and share tracks, join communities, and enter competitions.

MUSICIAN'S CONTACT

818-888-7879

Email: info@musicianscontact.com

Web: musicianscontact.com

Services: Connecting musicians and bands together for over 45 years, from club and casual groups, to traveling bands, to concert and recording acts.

MUSIC LAUNCH HUB

Web: musiclaunchhub.com

Services: Global music network where working musicians and the next wave of music professionals, come together to better navigate their future in music.

OFFTOP

Web: offtop.co

Services: Mobile recording studio to rap and sing over beats. Explore library of fresh instrumentals, record

freestyle or written verses, and share your rap or song with the world.
Fee: Premium \$7.99/mo.

PROCOLLABS

Web: procollabs.com
Services: online music collaboration service that gives you access to experienced and talented songwriters, musicians, audio engineers, and music producers from all around the world.
Fee: Free or premier membership (\$1.70/mo., \$4.20/mo., \$7.90/mo.).

SLACK

415-579-9122
Email: feedback@slack.com
Web: slack.com
Services: Collaborative Hub for work colleagues with features such as messaging, file sharing, screen sharing, searchable history, and integration with other filesharing/messenger apps. Organizes conversations between work colleagues into streamlined layout.
Fee: Free or paid membership (\$6.67/mo., \$12.50/mo.).

SONGSALIVE!

Web: songsalive.org
Services: Largest global songwriters squad. A Non-profit organization supporting, promoting and educating songwriters and composers worldwide.

SONGSPACE

Web: songspace.com
Services: Helps music creators and publishers collaborate, pitch, track and share song projects and playlists.
Fee: Creator - \$8/mo., Business - \$15/mo.

SONGTOWN

Web: songtown.com
Services: A virtual music "town" where creative people gather to be encouraged, educated and inspired. Writers of all genres, from all over the world come to SongTown to find other creative co-writers, to learn how to improve their craft from #1 hit songwriters and publishers, and to be mentored by successful music industry pros.
Fee: Platinum Annual Plan \$197 per year, Diamond Fast Track \$649 per year, monthly membership for \$24.99/mo.

SONGWRITER LINK

Web: songwriterlink.com
Services: Songwriting collaboration website that makes finding the perfect co-writer faster than before. It's the only website that uses matching engine technology—the same kind that dating websites use—to help find you exactly the type of songwriters you're looking.

SOUNDSTORMING

Web: soundstorming.com
Services: Helps musicians to connect, collaborate and promote themselves using their musical ideas, riffs and fragments.

SOUNDRAP

Web: soundtrap.com
Services: Online recording studio/

DAW with collaborative features, plugins/drumtracks, autotune, other audio engineering features. Also educational features (Soundtrap EDU should maybe have its own category?)
Fee: (\$3.99/mo., \$7.99/mo., \$11.99/mo.).

SPICE

Web: splice.com
Services: Join over a million musicians using Splice to find sounds, get gear, enter contests, discover projects and connect with one another.

STUDIOTRAXX

Web: Studiotraxe.com
Services: Provides instant access to a vast global network of musicians-for-hire who are ready to work and collaborate via the web. Private collaboration areas are also available to those who don't need to find and hire musicians but simply need an efficient way to manage files across partners.

TULLY

Web: tullyapp.com
Services: Recording artists and songwriters can play, write, and record song ideas all within one application. Artists can share their projects with their engineer before studio sessions, allowing instant access to the audio file, lyric sheet, and recording ideas. When using Tully, all your files are organized and stored to the cloud, keeping all your creative work safe in one location.

VAMPR

Email: support@vampr.me
Web: vampr.me
Services: App that helps you discover, connect and collaborate with fellow musicians, the music industry and music lovers alike.

VOCALIZR

Web: vocalizr.com
Services: Created to connect professional singers and producers world-wide. Community of producers looking for talent.
Fee: Free or Pro Membership (\$9/mo.).

MUSIC SALES TRACKING

CHARTMETRIC

Web: chartmetric.io
Services: Music data analytics company. They combine hundreds of thousands of real-time data points across iTunes, Spotify, Youtube, Google, Facebook, Twitter, and Instagram in order to make sense of the increasingly complex landscape of the music industry.

NEXT BIG SOUND

Web: nextbigsound.com
Services: Provides online music analytics and insights, tracking hundreds of thousands of artists around the world. As part of Pandora, they deliver powerful analytics tools used by music makers, labels and marketers looking for data and insights about artists and their fans.

SONGTRUST

Web: songtrust.com
Services: World's largest global royalty collection service, Songtrust streamlines the music publishing administration of 1,000,000+ songs. Add yours.

SOUNDCHARTS

Web: soundcharts.com
Services: A full-stack solution (database, desktop, mobile apps & API) that brings together real-time and historical music consumption data, (social, charts, playlist, airplay monitoring) to improve project management, reporting and artist scouting.

ONLINE INSTRUCTION

ARI'S TAKE ACADEMY

Web: aristakeacademy.teachable.com
Services: Multiple individual courses available, created by indie musician and music business author Ari Herstand. Courses range from topics such as managing tours to streaming and social media growth.

BERKLEE COLLEGE OF MUSIC

Web: bit.ly/3c2FMPw
Services: Multiple online degree and certificate programs. Interactive 12-week courses. World-renowned faculty and collaboration with classmates.

MUSICIANS INSTITUTE

Web: mi.edu/programs/mi-online
Services: Access to acclaimed curriculum and supportive interactive course content. Certificates in guitar performance and artist/entrepreneur/production and Associate degrees in guitar performance and music business.

MUSIC CREDITS DATABASES

DISCOGS

Web: discogs.com
Services: Discover new music. Track your collection and wishlist. Contribute to the database.

GENIUS

Web: genius.com
Services: Biggest collection of song lyrics and musical knowledge.

MUSICBRAINZ

Web: Open music encyclopedia that collects music metadata and makes it available to the public. MusicBrainz captures information about artists, their recorded works, and the relationships between them.

TOUR DATES CALENDAR

BANDSINTOWN

Email: support@bandsintown.com
Web: bandsintown.com
Services: Music website billed as a "platform where artists and fans connect." The site allows users to receive notifications about tours and bands playing in the user's area. It also has tools for artists to manage tour dates.

SONGKICK

Web: songkick.com
Services: Provides concert discovery services and ticket sales for live music events.

LIVE STREAMING

CONCERT WINDOW

Web: concertwindow.com
Services: Stream live to the world. Easily broadcast live and connect with fans for free

PERISCOPE

Web: pscp.tv
Services: Offers live broadcasts with a twist—the ability to replay them at any time. Every video comes to life with a league of integrated social features: while watching streams, you'll also see people join, leave hearts, comment in real time, and more.

STAGEIT

Web: stageit.com
Services: Artists perform live, online shows from their laptop that are never recorded or archived. Fans are encouraged to ask the artist questions, request songs, and even chat with other fans during the show. Virtual tip jar available on every show.

TWITCH

Web: twitch.tv
Services: Site primarily focuses on video game live streaming, including broadcasts of eSports competitions, in addition to music broadcasts, creative content, and more recently, "in real life" streams. Content on the site can be viewed either live or via video on demand.

YOUKNOW

Web: younow.com
Services: Discover talented broadcasters, watch live streams and video chat live with people from around the world

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Web: cafepress.com
Services: Create and sell your personalized designs on t-shirts, bags, mugs, posters and many more unique gifts.

BANDS ON A BUDGET

Web: BandsOnABudget.com
Services: BandsOnABudget.com is an online company that prints custom merchandise for all types of businesses and brands, with a large majority of its customers being up-and-coming musicians. With products varying from shirts to stickers, banners to tour posters, BandsOnABudget.com can help you cover all of your bases in one shot, eliminating the need to deal with a different company for each item you want.

BIG CARTEL

Web: bigcartel.com
Services: Build a unique online

store, sell your work, and run a creative business. Perfect for clothing designers, bands, jewelry makers, crafters, and other artists.

CUSTOM INK

800-293-4232

Web: customink.com

Services: American-based online retail company that makes custom apparel such as T-shirts and sweatshirts.

DISC MAKERS

Email: info@discmakers.com

Web: discmakers.com

Services: Disc Makers is the world's largest CD, DVD, and Blu-ray manufacturer for independent musicians, filmmakers, and businesses. They offer duplication, replication, printing, graphic design, audio mastering, DVD authoring, worldwide distribution and more.

EASY DISC

888-608-3310

Web: easydisc.net

Services: Duplication, full color-cover printing for CDs, DVDs, Blu-Ray, Vinyl and more.

FIVERR

Web: fiverr.com

Services: Online marketplace for freelance services including digital marketing, graphic design, music, audio and more.

KILLERMERCH.COM

Web: https://www.killermerch.com/

Email: info@killermerch.com

310-823-6666 ext. 101

Services: Full Service Branding Agency, Global Merchandising, Product Development

MERCHCAT

Email: info@merchcat.com

Web: merchcat.com

Services: Merch sales, inventory management, track payments and get real-time reports.

Fee: \$7.99 /mo.

MERCH.LY

866-522-4012

Web: merch.ly

Services: Custom t-shirts, hoodies, bags and more customized with your band logo or design, all at affordable prices.

PRINTFUL

818-351-7181

Email: support@printful.com

Web: printful.com

Services: On-Demand order fulfillment and warehousing service that fulfills and ships products including clothing, accessories, and home & living items for online businesses. It's free to set up, and doesn't come with monthly fees or minimum order.

REDBUBBLE

Web: redbubble.com

Services: Global online marketplace for print-on-demand products based on user-submitted artwork.

RUSHORDERTEES

2727 Commerce Way

Philadelphia, PA 19154

855-464-0566

Web: www.rushordertees.com

Email: sales@rushordertees.com

Services: Screen Printing, Embroidery, Rush T-Shirt Delivery

SHOPIFY

Web: shopify.com

Services: Shopify is a commerce platform that allows anyone to easily sell online, at a retail location and everywhere in between. Shopify offers a professional online storefront, a payment solution to accept credit cards, and the Shopify POS application to power retail sales.

Fee: Basic Shopify - \$29/mo., Shopify - \$79 /mo., Advanced Shopify \$299/mo.

SPREADSHOP

Web: spreadshop.com

Services: Create and sell custom merchandise on your own online shop for free.

SQUARE

Web: squareup.com/us/en

Services: Financial services, merchant services aggregator, and mobile payment company

Fee: Charges 2.75% per swipe.

STICKER MULE

Web: stickermule.com

Services: Custom stickers, labels, magnets & more. Get free proofs, free shipping, 4-day turnaround & 24/7 customer support.

TEEPUBLIC

36 East 20th St., 8th Floor

New York, NY 10003

Web: www.teepublic.com

Email: help@teepublic.com

Services: The world's largest marketplace for independent creators to sell their work on the highest-quality merchandise

VISTAPRINT

866-614-8002

Web: vistaprint.com

Services: Design and order custom printed marketing materials, signage, t-shirts, hats, pens

YETI PRINTSHOP + DESIGN

Web: yetiprintshop.com

Services: Full-service printshop offering everything from screen-printed merchandise to gig posters.

ZAZZLE

Web: zazzle.com

Services: Allows designers and customers to create their own products with independent manufacturers, as well as use images from participating companies.

MUSIC DISTRIBUTION & FILM/TV LICENSING

AMUSE

Email: support@amuse.io

Web: amuse.io

Services: Strategic planning, marketing, financing, branding and PR, 50/50 profit.

AWAL

Email: info@awal.com

Web: awal.com

Services: Global distribution, marketing and release management, A&R, funding, playlist promotion, radio & PR, YouTube monetization, and music data and insights through the AWAL App.

BEATCHAIN

Email: enquiries@beatchain.com

Web: www.beatchain.com

Fee: Free sign-up, \$14.99/mo., \$19.00/mo.

Services: distribution, insights, marketing, social

CD BABY

800-289-6923

Web: cdbaby.com

Services: Digital distribution, YouTube monetization, sync licensing, publishing administration, CD & vinyl sales

DISTROKID

Email: support@distrokid.com

Web: distrokid.com

Services: Distribute cover songs legally, get paid when other people use your music on YouTube, unlimited backups, instant Spotify verified checkmark, manage your Apple Music page, get your credits & lyrics into stores, Spotify pre-save.

DITTO MUSIC

Web: dittomusic.com

Services: Distribution service offers unlimited releases to all major online stores on an annual subscription basis. Non-exclusive deals with artists keeping 100% of their royalty earnings. Record label services including PR, social media and playlist pitching to independent artists.

LANDR

Email: contact@landr.com

Web: landr.com

Services: AL mastering, collaboration workflows, artist-friendly distribution, promotion tools, free samples, stats.

Fee: \$4/mo (Basic), \$9/mo.

(Advanced), \$25/mo. (Pro).

MONDOTUNES

Email: info@mondotunes.com

Web: mondotunes.com

Services: Distribution, marketing, mastering, licensing opportunities.

ONERPM

Email: support@onerpm.com

Web: onerpm.com

Services: Music distribution, marketing, business intelligence, rights mgmt. & publishing, video network.

REPOST NETWORK

Web: repostnetwork.com

Services: Offers SoundCloud monetization, content protection, and upgraded profile features to musicians and podcasters on the platform.

REVERBNATION

Email: support@reverbnation.com

Web: reverbnation.com

Services: Opportunities, digital

distribution, site builder, fan reach, crowd review, gig finder, sell direct, electronic press kits.

SONGTRADR

424-744-8190

Email: support@songtradr.com

Web: songtradr.com

Services: Free sign up, online music licensing, free submission to music licensing opportunities, unlimited music storage, non-exclusive licensing.

SPINNUP

Email: support.spinnup.com

Web: spinnup.com

Services: Keep 100% royalties, streaming statistics and sales reports.

SYMPHONIC DISTRIBUTION

813-907-3128

Web: symphonicdistribution.com

Services: Video distribution, publishing administration, neighboring rights, marketing, video marketing, sync licensing, web and graphic design, YouTube "Website monetization" and SoundCloud monetization.

SYNCH SONGWRITER

888-805-8330

Web: syncsongwriter.com

Services: Selectively licenses music with licensing agent. The goal of the site is to teach you how to get your songs into TV & film.

THE ORCHARD

Email: communications@theorchard.com

Web: theorchard.com

Services: distribution, marketing, data analytics, performance rights, accounting.

TUNECORE

646-651-1060

Web: tunecore.com

Services: Vinyl pressing and distribution, physical copies of your music, guaranteed plays on services like Deezer and 8track, engagement stats, custom artist website using designs tailored for musicians.

UNITEDMASTERS

Email: info@unitedmasters.com

Web: unitedmasters.com

Services: Distribution, marketing, data analytics
Fee: \$100 monthly payment made through paypal, UnitedMasters keeps 50% of royalties.

MONETIZED VIDEO POSTING

DROPP TV

Web: https://dropp.tv/

Email: support@dropp.tv

Services: Dropp Tv unleashes the power of the creator through an innovative blend of art, technology and e-commerce creating a new mode of digital interaction.




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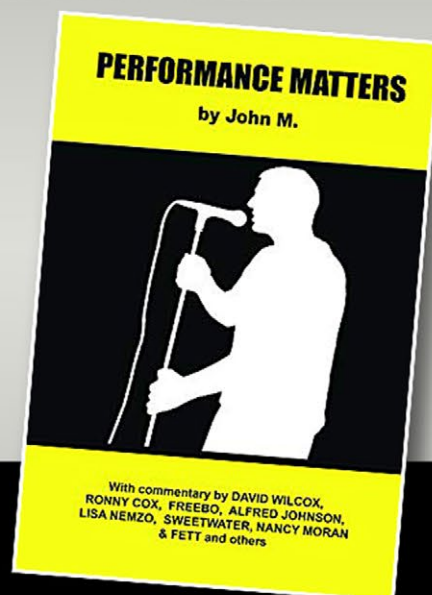
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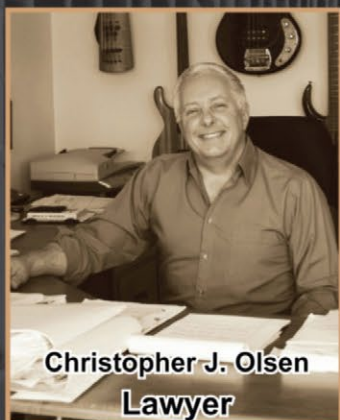
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How to Survive the Music Industry in Tough Times

For most working musicians, it's hard enough to make a consistent living in the music industry at the best of times. Keeping a diary loaded with gigs, a class filled with students and creative projects afloat takes a lot of effort, but it's something we're all used to and something we've adapted into our survival.

In a way, musicians are better prepared than most salary earners when it comes to dealing with the unexpected. But, in tougher times where everything goes wrong and the economy hits an all-time low, the entertainment and creative sectors suffer the most.

The events taking place across the world today are a big concern, not only for our loved ones but our livelihoods too. At the time of writing this, we're at the very beginning of the COVID-19 pandemic sweeping across the US and around the world, and the entire planet is on lockdown. The stock market is in a big dive, and we're facing some tough times ahead.

In this article, I thought I'd put together some encouraging points to help you get through this.

Let's jump right in.

THE SELF-LEARNING INDUSTRY IS BOOMING RIGHT NOW

As more and more people are working from home, there is a massive surge in digital learning and subscription services. I've noticed a lot of my colleagues have launched private music tuition over skype and video conferencing applications, and they're getting a lot of interest.

If you are well connected on Facebook or YouTube, now is a good time to offer some private lessons simply by reaching out to your existing audience. It may not be enough to give you total financial security but having a small trickle of income coming in will mean less strain on your savings account.

Teaching music isn't easy, and there is a lot of competition out there. If you have the skills and audience, getting 10 students should be very achievable and will go a long way to generate a little extra cash.

NOW IS THE TIME TO BUILD A BIGGER AUDIENCE

If you're not comfortable providing music lessons over video, or if you simply don't have a large enough audience to work with, then now is the time to build one. Orchestral musicians around the world have collaborated from their isolated practice rooms to create amazing videos, and it's making headlines and bringing a little joy.

Everyone who is following the news is massively stressed out and looking for something positive to focus on. Chris Franklin wrote a rather crude poem, and this pianist turned it into a song (explicit language, just FYI!) which has over 180k views.

While you may not come up with something that gets as much attention as Chris Franklin's poem, sharing your skills with really good content will help to launch your artistic abilities to a whole new

audience. There are a lot of ways to promote your music on YouTube and Soundcloud, and the effect it will have on your future career could potentially be huge.

TIGHTEN UP ON YOUR SPENDING

Not everyone will have a large savings account in waiting, but most freelance musicians who have been working in the industry for a few years have learned to save enough to hold them over for a few months.

There isn't a clear indication of when things will return to normal, so it's super important to stretch out your spending for as long as possible. Cutting back on subscriptions, altering your food shopping and looking for ways to cut costs in all areas of your life should be a big priority. It can take a month or two to adapt a budget, so the sooner you get started, the better.

If you're in a tough position already, it can be difficult to ask for help, but you don't have to be afraid to do so. Just be honest with your family and friends and figure out a way to stretch out whatever you can throw your way, and try to focus on positive efforts like building an audience on social media, which has no cost.

DIVERSIFY YOUR INCOME THROUGH FREELANCER WEBSITES

There are other ways to offer a service which can bring in more cash. If you're good with maintaining your instruments, offer some repair or cleaning services to other musicians. You could even offer some recording services, mixing or creating jingles for YouTubers and other influencers (using services like Upwork or Fiverr).

It's never been a better time to diversify your income stream, and while it doesn't happen instantly, if you have no other options at the moment, promoting your skills and offering additional services will certainly help in the long term.

CONCLUSION

Bad times are inevi-

table, but they can't go on forever. The hardest part in all this is staying positive. Remember, you are one of the lucky few with abilities that many people wish they had. Take a walk down memory lane and think about how hard you worked to learn the skills you have, and you built a career from it. Let that be the basis of your positivity because if you managed to do all that, you can certainly get through this.

So don't let the stress and anxiety take control, music is a gift that has such a wonderful influence on our minds. If you take away only one thing from reading this article, remember that everyone is in the same position, so reach out and talk to your friends, family and colleagues about how you feel. We're in this together, and we'll get through it.

JEAN GABRIEL is a professional musician and educator who has worked in the music industry for the better part of 20 years. Jean's ambition to continue learning new instruments and adapt to the ever-evolving music industry led to the creation of his blog, numusician.com.





These are difficult times, and if you're staying at home in an effort to fight the virus, there are some benefits. One, is that it gives you time to do the things you've been meaning to do...like finishing songs or starting new ones.

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