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CONTENTS

Informing Music People Since 1977 April 2019 • Vol. 43 • No. 4



Hall and **Oates**

These Rock & Roll Hall of Famers-the bestselling duo of all time—discuss their global tour strategies, solo projects and how they keep their live performances fresh for themselves and their audiences.

By Kurt Orzeck

Cover Photo: Mick Rock

How to Grow Your Fanbase on Instagram & Spotify

An expert in navigating today's DIY music universe gives you the do's and don'ts on how to turn casual listeners into loyal fans of your music.

By Ari Herstand





Guide to Digital **Resources &** Social Media

Compiled By Jacqueline Naranjo



Departments

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

Reviews

- 46. Album Reviews
- 48. New Music Critiques
- 50. Live Reviews



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20. Producer Crosstalk: Yao Wang	By Rob Putnam
22. Exec Profile: Chuck Surack, Sweetwater	By Andy Kaufmann
30. Songwriter Profile: Nick Waterhouse	By Dan Kimpel
78. Tip Jar: LinkedIn for Musicians	By Lena Tufenkjian







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E. Eric Bettelli PUBLISHER

ASSOCIATE PUBLISHER / SENIOR EDITOR

markn@musicconnection.com

artdirector@musicconnection.com

Jacqueline Naranjo

SOCIAL MEDIA MANAGER jackien@musicconnection.com

ASSOCIATE EDITOR /

Barry Rudolph

Bernard Baur

bbatmc@aol.com

Dan Kimpel

dan@dankimpel.com

Glenn Litwak

THE LEGAL BEAT

gtllaw59@gmail.com

SONG BIZ

CONTRIBUTING EDITOR

NEW TOYS barry@barryrudolph.com

John Curry

ART DIRECTOR

E. Eric Bettelli Mark Nardone

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

FFATURE WRITERS

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

Daniel Siwek danielsiwek@roadrunner.com

Editorial Interns Noah Loveman intern@musicconnection.com Michael Herrera intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Bernard Baur, Andrea Beenham, Bobby Borg, Pierce Brochetti, Brett Bush, Alexx Calise, Brett Callwood, Miguel Costa, Elena Ender, Gary Graff, Eric A. Harabadian, Andy Kaufmann, Whitney Levine, Glenn Litwak, Andy Mesecher, Olivia Morreale, Patrick O'Heffernan, Kurt Orzeck, Jessica Pace, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Siri Svay, Carah Wes, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

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

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Founded by: J. Michael Dolan / michael@imichaeldolan.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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PETERSON STROBE TUNERS

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Tuning Instruments for Over 70 Years: In 1948, Richard Peterson completed development of the earliest Peterson analog tuner, the Model 150 which was marketed after being developed for Mr. Peterson's own use for tuning organs. His company, originally named Peterson Electro-Musical Products, Inc., went on to develop the world's first transistor organ, which would be marketed by Gulbransen and help secure that company's position as a technical leader in the organ field. The first tone generators were created to audibly tune using the tuner as the reference pitch. Branded as "The Sound of Precision," Peterson offers a wide variety of strobe tuning equipment for various needs today that provide accuracy anywhere from 10 to 30 times that of their competitors. Its tuners are the standard that all other tuners are measured by.

The StroboStomp HD™: Unparalleled 1/10th cent accuracy, once only found in Peterson's mechanical strobe tuning product line, was developed into highly portable, LCD-emulations that offered equal tuning performance and came to be known as the Virtual Series® in the early 2000s. Set for release later this spring, the StroboStomp HD™ is the latest Virtual Series pedal tuner offering designed for players of all walks and skill levels in mind. Featuring the largest tuning display Peterson Tuners has ever incorporated into one of its pedal tuners, the StroboStomp HD boasts a high-definition, LCD screen that incorporates a variable color LED backlight. The userselectable colors can be used to personalize the tuner or to increase display viewing quality in different levels of ambient lighting, depending on the usage environment. The vibrant screen colors can also be assigned to stock or user presets to significantly reduce menu navigation time and increase on-stage tuning confidence at the gig. First Product with Buffered Output: For tone purists, the StroboStomp HD provides a 100% silent, true-bypass operation mode to keep precious tone safe, as well as, eliminate the often annoying "pop" experienced when engaging such a feature in other products. It uses a unique series

of timed relays incorporated within its circuitry to shunt the signal, draining the cause of the popping sound prior to breaking the connection, and effectively shutting the tuner down for direct play through without affecting tone quality.

The StroboStomp HD also includes a long-time user-requested buffered output operation mode that can be user engaged. The buffered mode can be used in or out of monitor mode. It is designed to boost instrument drive to overcome potential tone loss in signal chains that incorporate multiple low-impedance guitar per

incorporate multiple low-impedance guitar pedals or those that utilize long cable runs. The buffered output modes preserve sonic quality all through the instrument range and keep prized core tone intact.

Sweetened Tunings Out of the Box: The StroboStomp HD features over 100 exclusive Sweetened Tunings[™], as well as numbered guided tuning presets for a large variety of instruments and playing styles. Despite a plethora of features on-board, for basic tuning the StroboStomp HD can be immediately used right out of the box, without hinderance, to tune any type of instrument with razor-sharp tuning accuracy.

Contact Peterson Strobe Tuners, 708-388-3311



JUDGES INCLUDE

Aimee Mann • Garth Hudson (The Band) • Grouplove • Taj Mahal • Sanctus Real • Bow Wow • Robert Smith (The Cure) The Secret Sisters • Boney James • Gareth Emery • O.A.R. • Jack Ingram • Lionel Loueke • Simón Mejía (Bomba Estéreo) Oumou Sangaré • Janiva Magness • Fred Hersch • Francesca Battistelli • Aaron Shust • Toots Hibbert (Toots and the Metals) Ruthie Foster • Lucero • JD McPherson • and many more

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AUDITION BY INVITATION

www.music.af.mil/Auditions/Upcoming-Vacancies

ASSIGNMENTS

Christophe Anet

Product Marketing Manager QSC Live Sound

QSC, LLC has appointed **Christophe Anet** as **Product Marketing Manager** for the company's **Live Sound Division**. In his new role, Anet will be responsible for the creation, presentation, curation and refinement of product marketing content for the company's diverse portfolio of live sound products and solutions. Anet joined

QSC two years ago as Product Specialist for the EMEA region. Anet's background includes electroacoustics engineering, as well as having spent many years designing products, teaching, lecturing, writing and most especially, supporting customers in more than 70 countries across five continents. Contact ray vanstraten@qsc.com for more.

Nelson Grigsby

Vice President Sean Healy Presents Inc.

Nelson Grigsby has been appointed Vice President of Sean Healy Presents. Grigsby, a graduate of USC, has been with Sean Healy Presents since fall of 2011. Grigsby started in production for SHP and worked his way up to Director of Operations and now Vice President. Grigsby will oversee all talent buying, ad-

ministration and new endeavors for the company. Sean Healy Presents began in 1996 and is based in Los Angeles. SHP currently promotes upwards of 300 shows annually throughout the US. SHP is credited with promoting some of hip-hop's biggest names including Kendrick Lamar, J. Cole, Big Sean, Khalid and more. Contact sean@webookbands.com.

Michael Kachko

SVP, Catalog Recordings BMG

BMG has appointed Michael Kachko to Senior Vice President, Catalog Recordings. Kachko is responsible for overseeing the day-to-day operations, marketing direction and exploitation of BMG's global catalog recordings in the US including the iconic works of Iron Maiden, Motorhead, The Kinks, the famed reggae

catalog of Trojan Records and Hank Williams. A well-respected, longtime industry veteran with over 20 years in the music business as a catalog specialist, Kachko is a key member of BMG's US repertoire team. For more contact paki.newell@bmg.com.

Annie Lee

Chief Financial Officer Interscope Geffen A&M

Annie Lee has been promoted to Chief Financial Officer of Interscope Geffen A&M. Lee will oversee all of the company's finance functions as well as other key operational teams and report to Chairman and CEO John Janick. Lee has had a keen eye for the financial and operational aspects of the business

overall. She joined Universal Music Group as Senior Financial Analyst in 2005, moving over to Interscope in 2006. She has worked in many capacities at the company, most recently as Senior Vice President, Finance and Operations for Interscope. For more on this appointment contact d.dennehy@umusic.com. Mark Agnesi Director of Brand Experience Gibson

Gibson Brands has announced the hiring of Mark Agnesi for the newly created position of Director of Brand Experience. In this new role, Agnesi will take responsibility for re-imagining and implementing creative ways of delivering the Gibson experience to their extended fan base of guitar enthusiasts. Agnesi,



who joins Gibson from Norman's Rare Guitars, will bring his industry expertise, his authentic style and his passion for guitars to help Gibson shape the future. Mark will join the Gibson team in their Nashville-based headquarters and will report to Gibson's Chief Merchant Officer, Cesar Gueikian. For more, contact LCoffey@primeprgroup.com.

Charles Hendricks

Director of Partner Relations ONErpm

Global distribution, label services, and rights management company **ONErpm** has hired **Charles Hendricks** as **Director of Partner Relations**. In this role, he will develop and execute marketing, social media, and playlist strategies for ONErpm's roster of artists and labels, as well as manage relations and



communications with digital service providers (DSPs). He will be based in ONErpm's New York City office. Prior to joining ONErpm, Hendricks served as Account Manager at The Orchard, where he worked closely with retail partners including Apple, Google and SoundCloud on campaigns for artists. Contact bill@jaybirdcom.com for more.

Catie Monck

Vice President of Communications & Artist Relations Primary Wave

Primary Wave has promoted Catie Monck to Vice President of Communications & Artist Relations. Kicking off her third year with Primary Wave, Monck will be responsible for the company's media strategy and press relationships, helping to foster artist

development across its growing roster of talent. In her expanded role, Monck will also contribute to a wide range of company and executive initiatives. Monck will continue to be based in New York, and will report to Adam Lowenberg, Primary Wave's General Manager and Chief Marketing Officer. Contact alowenberg@primarywave.com.

Gilles Godard

Senior Vice President, Publishing ole

ole has appointed Gilles Godard as Senior Vice President, Publishing and will be reporting to Helen Murphy, CEO. Godard will work closely with Murphy in developing and executing ole's new growth strategy for publishing worldwide and working with key songwriters and catalogs. Godard, who has been with ole

since 2006, was previously VP, Corporate Affairs and Development. Godard will also work closely with Tim Hunze, Senior Director, Creative Nashville, who will take on expanded responsibilities including the day to day operations of ole's Nashville Creative team and label activities. For more, contact ashley.shantz@mediaprofile.com.







9

April 2019 ME musicconnection.com

► X-TEMPO POK BLE WIRELESS FOOT-CONTROLLER

The new X-tempo pok uses a later version of Bluetooth 4 Low Energy and has eight, paddle-like footswitches arranged in two banks of four. pok BLE is capable of storing up to 22 separate commands (in a profile) that are copies of key command shortcuts used in your computer. I use Pro Tools and the new pok comes with a default set of Pro Tools commands in a profile.

X-tempo's pok BLE comes with pok manager software for recording, configuring, modifying, and storing profiles. There are pok manager versions for PC and MAC as well as the instruction manual on a supplied USB drive. pok comes with three AA batteries, spare button stickers and ready-made profiles for AbletonLive, Cubase, Digital Performer, GarageBand, iTunes, Logic 8, Logic Pro 9 and X, QuickTime, and Pro Tools. Just "load" the appropriate profile from the folder and "write" it to pok-only one profile at a time is available on pok.

I set up just eight top layer pedal commands in pok to operate my often-used shortcuts in Pro Tools. I wanted to keep it simple but more commands can be configured with each of the eight pedals having three virtual layers: the Top layer, a Double Press layer (like double clicking a mouse), and a Third layer accessed by first tapping on the Fn pedal.

While working on a song and being able to control your DAW hands-free is important for musicians especially guitarist or singers around the microphone out in the studio and not in front of the computer. Hands-on producers become "feet-on" with the pok wireless controller. I love it!

The X-tempo pok BLE Wireless Foot-Controller Model PB-200 sells for \$259 MSRP.

xtempozone.com/products/pok-ble





ULTEC



APOGEE FX RACK PLUG-INS

Apogee Electronics' Apogee FX Rack is a set of five mono/stereo processors configured in a virtual rack plug-in. Any of the five maybe used alone or in a chain, in any order and with up to six of them in the rack and in a single plug-in insert slot. FX Rack runs Native AU/VST/AAX in host DAWs or in hardware DSP in Apogee Element Series and Ensemble Thunderbolt interfaces.

I was immediately attracted to ModEQ 6, a six-band parametric equalizer with both proportional and constant Q modes available. All six bands have a full 20Hz to 20kHz range that overlap each other. The ModComp processor is a full-featured, modern compressor/limiter with both a high pass filter and peak/shelf equalizer and adjustable Q all fitted into its side-chain. There are also three Styles of compressors offered: Punch, Leveler and Easy.

If you long for a familiar looking and simple-to-use compressor, the third processor is called Opto-3A—a leveling amp with a choice of either limiter or compression ratios. Opto-3A worked great on a pair of drum overhead tracks with the HF Contour in Boost mode for more compression on the cymbals.

Officially licensed and endorsed by Pultec® Pulse Techniques, the EQP-1A EQ—is a super-realistic model of the famed tube equalizer developed in the 1950s. The Pultec EQ is awesome on electric guitars, pianos and vocals with its smooth sound even when boosting heavily. The sixth processor is the Pultec MEQ-5, the coveted mid-range equalizer and companion to the EQP-1A. This three-band beauty I found excellent for carving vocals, bass guitars and drum kits.

Apogee FX Rack includes EQP-1A, MEQ-5, Opto-3A, ModEQ 6, and ModComp and sells for \$449 MSRP. All are also sold individually.

apogeedigital.com/products/apogee-fx-rack

► TECH 21 GEDDY LEE PEDAL

The GED-2112 rack mount was the result of Rush's Geddy Lee partnering with Tech 21 to design a signature SansAmp. It includes all of the features and tones Geddy wanted in a single rack space.

Now, Tech 21 has distilled the GED-2112 into a super-compact, portable pedal the SansAmp YYZ. It offers Geddy's core sound and has the versatility for many different styles.

You get all-analog SansAmp technology to record directly and/or re-amp and enhance previously recorded bass guitar tracks. The SansAmp YYZ can drive a power amp and speakers, augment an existing amplifier or connect it directly to the mixer of a PA system.

There is a Mix control to blend a combination of a high-end studio clean DI sound with dirtier bass tube amp tones. You'll love the Tight button to add definition to notes in cleaner settings—it also helps make distorted tones snappier. Other features include a Drive control, active 3-band EQ and Master Volume. Operable with 9V

alkaline battery (not included) or optional DC power supply—Tech 21 model #DC2. The SansAmp XYZ sells for \$199 MAP.

tech21nyc.com/products/sansamp/geddylee_yyz.html



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NEW TOYS



SOUND RADIX AUTO-ALIGN POST

Auto-Align Post is an AudioSuite processor in Pro Tools for both Macs and PCs that automatically aligns the phase and/or time of dialog recordings made using two or more microphones.

An ongoing problem with dialog recording done on film/video shoot locations is dealing with phase and distance differences of the multiple overhead boom mics, wireless body mics and hidden mics around the set.

In post, the multiple tracks of dialog audio must be "lined up" after recording. Auto-Align Post corrects for distances up to 34-meters (112-feet) and delay times of +/- 100ms.

I first tried out Auto-Align Post in Pro Tools HDX 2018.7 by recording dialog using a handheld dynamic microphone and overhead boom condenser microphone. As I moved around the room talking into the handheld mic, the whole tone changed—I went farther away at about 5.8-meters and things got worse.

After processing in Dynamic mode, I was amazed how stable the dialog audio became. The room tone is there, but now it is more of a subtle coloration rather than obviously offmic and delayed sounding.

In Static mode, Auto-Align Post is my new secret weapon for tightening up drum tracks! With Auto-Align Post the priority and purpose is aligning dialog tracks for film and video post and Auto-Align Post does this magically and correctly every time. It is nice to know I can easily align any multi-track audio with it too! It sounds transparent and is very CPU efficient like all the Sound Radix products.

Auto-Align Post sells for \$299 download for AAX AudioSuite.

soundradix.com/products/auto-align-post/

STL TONALITY HOWARD BENSON GUITAR PLUG-IN SUITE

STL Tonality's new plug-in has guitar tones and sounds sampled from Howard Benson's and Mike Plotnikoff's private amp collections. This VST/AU/AAX plug-in has recreations of guitar amp setups and sounds documented during Howard and Mike's record productions.

STL Tonality uses Benson's five classic amp tops and five different speaker cabs shown in the GUI. There are amp/cabinet/effect pedal combinations used on records from Bon Jovi, Santana, My Chemical Romance, Daughtry and many others.

The amp modeling algorithms work at a circuit component level to derive the subtle and unique differences of the actual tube amps themselves—they break up and distort in a smooth, organic way.

The GUI has Input and Output controls, a one-knob noise gate, a tuner and your choice of five different amplifiers. Cabinet sounds are from impulse responses and there is the ability to load your own IRs into an empty cabinet slot.

The Pedals page has three pedals in a chain beginning with a tube screamer, BPM-sync Delay, and a reverb pedal with Pre-Delay and a Wet/Dry control.

I was looking for a crunch tone for a solo guitar track—I wanted it stereo and big sounding. I counted 45 presets divided between Howard Benson, Mike Plotnikoff and STL Tones folders and selected the Myton Low Rider and began tweaking amp controls.

Playing live through STL Tonality was just as marvelous—my old Fender Strat sounded great and I liked the way it responded to playing dynamics and that many good sounds are easy to arrive at quickly.

The Howard Benson Guitar Plug-In Suite is available for both 32 and 64-bit DAWs, on both Mac and Windows for \$129.99 from the STL online store.

stltones.com

VOLUME

п

▼ VOICES OF THE GODS FROM QUEEN CHAMELEON SOUNDS

Voices Of The Gods is the second vocal sample pack from Queen Chameleon Sounds and is "partner inventory" and downloadable at Native Instruments' subscription-based Sample platform Website, Sounds.com. The entire series was recorded, produced and sung by Maria Di Cara for Queen Chameleon Sounds.

The Voices Of The Gods pack contains 27 royalty-free, expressive vocal phrases such as whispers, heavy breathing, growls, unusual timbres, spoken and sung mysterious melodies, and layers of harmonized vocals. It was featured in Native's "Top 18 Sounds of 2018" and became a favorite download.

I downloaded this new collection and was pleased to find them already truncated and ready for auditioning and use in Pro Tools. I found them exotic and highly suggestive of fantastical stories and characters, mythical creatures and otherworldly, supernatural presences. The files download as unedited, stereo 16-bit, 44.1kHz .WAV files and Sounds.com lists their genre, recorded song key, duration, BPM, and whether they are loops.

All of the Queen Chameleon Sounds vocal sample packs are perfect for placing in your own music productions ranging from pop songs to fantasy-oriented gaming and music scores. I highly recommend starting your sample collection with these highly creative recordings done by a professional singer/stylist.

Sounds.com subscriptions start at \$9.99 a month with the first 75 downloads free. You'll have complete access to all sample libraries from renowned worldwide producers such as Diplo and Junkie XL.

sounds.com

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



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BOOK STORE

Social Media Promotion for Musicians: The Manual For Marketing Yourself, Your Band And Your Music Online

By Bobby Owsinski (paperback) 22.80

In this most recent edition of Bobby Owsinski's *Social Media Promotion For Musicians*, readers get the strategies that are essential for musicians, artists, bands, engineers, producers and



ngineers, producers and songwriters to harness the power of an online presence to gain more fans, clients, streams and views. Owsinski also provides info that anyone can easily apply, both the basic and advanced skills required to go from a social media user to a social media marketer.

Serving The Servant: Remembering Kurt Cobain By Danny Goldberg

(hardcover) **\$28.99**

Nirvana and Kurt Cobain made an immense impact when they burst into the mainstream in 1991, but Cobain's suicide has clouded much of the band's story. Danny Goldberg, one of Nirvana's managers from 1990 to 1994, shares memories of his time with the band in Serving The Servant: Remembering Kurt Cobain.



The book focuses on Goldberg's memories of Kurt and interviews with, among others, the artist's family (including Courtney Love), friends, and former bandmates (including Krist Novoselic). Serving The Servant hopes to shed new light and offer a more intimate, three-dimensional portrayal of Cobain.

Burn the Stage: The Rise of BTS and Korean Boy Bands By Marc Shapiro

(paperback) \$16.99

Author Shapiro traces BTS's meteoric rise to stardom, focusing on the business and marketing practices of the K-pop music industry, and how BTS differs from previous K-pop groups by maintaining more artistic and financial independence.



The book chronicles the group's early formation, from record label head Bang Si-hyuk's initial idea to create a K-pop boy band that would write and perform their own material, to the regimented training the members went through, to their first US concert at Staples Center in Los Angeles.

Make Music!: A Kid's Guide to Creating Rhythm, Playing with Sound, and Conducting and Composing Music

By Norma Jean Haynes, Ann Sayre Wiseman, John Langstaff (paperback) \$16.95

Make Music! invites kids and families to celebrate the joy of sound with a variety of inventive activities. Author Norma Jean Haynes brings the pioneering work of Ann Sayre Wiseman and John Langstaff to a new generation of kids ages 5 and up, focusing on the playfulness, sponta-



neity and creativity of music. Kids explore rhythm with clapping, body drumming and intonations. Stepby-step instructions show how to make 35 different instruments, from chimes and bucket drums to a comb kazoo and a milk-carton guitar.

Rock Doc

By Neil Ratner (paperback) \$19.99

With a cast of rock stars and personalities such as Michael Jackson and Nelson Mandela, Ratner's memoir takes the reader from America to Africa and details his involvement in a legal



trial pertaining to a fertility business and short imprisonment. Although he does not give specific treatment details, Ratner also chronicles his friendship with Michael Jackson throughout many years and across continents as well as his conversations and rare insights into Jackson's life.

Shake Your Hips: The Excello Records Story By Randy Fox

(paperback) \$21.99

The electrifying sounds of groovin' jump blues, Southern-fried rock & roll, fervent black gospel, and the simmering sounds of the Louisiana swamp came bursting out of Nashville, TN, in the early 1950s courtesy of Excello Records and its sister Nashboro label. Shedding new light on Nashville's rich history as much more than



a country music town, author Randy Fox takes readers deep behind the scenes of the rise and fall of an inimitable label whose contributions to blues and R&B continue to reverberate today.

ADVANCING AUSTRALIAN SONGWRITERS



SONGSALIVE! AUSTRALIA PRESENTS The 2019 Song Comp Awards Advancing Australian Songwriters supported by APRA/AMCOS will be held in the Heritage Room 7 PM on April 29, 2019 Canterbury Hurlstone Park RSL, 20-26 Canterbury Rd, Hurlstone Park NSW 2193, Australia. Song Comp Awards will be given in several categories: Pop, Australian/Country, Rock, Folk, Songwriters, Lyrics Only etc.

At the end of the evening Robert Case of U.S. based song publishing companies Old Pants / New Pants Publishing will present the Song Publishing Award Contract to the writer(s) of one of the winning entries

the details of the agreement will be negotiated between the company and the writer(s) of the chosen song. Previous Old/ New Pants song publishing winners have included: Lola Brinton - Looking For You, Loren Kate - When You Leave, Michael Waugh - My Dad's Shoes, Daniel Bartulovich - You Found The One, Dominic Lavers/Sebastian Lavers -Tangled Up In Dreams, Brian Ralston - One Hour With You.



Pictured at the Song Comp Awards 2017 Old Pants / New Pants Publishing song winner Loren Kate and Robert Case

For updates and more details on the Song Comp Awards contact the Songsalive! Australia Team Roxanne Kiely President and Stephen Kiely Vice President/Creative Director *www.songsaliveaustralia.org.au/team.html*



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EDGEOUT RECORDS

Curating the Next Generation of Rock Bands: In December 2018, Universal Music Group signed an exclusive global label services agreement with independent label EDGEOUT Records. Launched by 25-year industry veteran Tony Guanci, EDGEOUT is designed to find and develop the next generation of radio-friendly rock bands with an emphasis on building acts through touring and live performances. Their tag line is: "We discover, develop and curate young rock & roll bands and artists." Guanci brings decades of experience in the live music sector to the mix. In addition to being a longtime partner of The Maloof Family in various entertainment ventures, he is currently serving as Vice Chairman of Danny Wimmer Presents, the country's largest independent rock festival producer. He is also on the board of Big Noise, a multi-faceted media company offering artists a robust and creative playground to develop their careers.

A Unique Deal with UMG: "Watching the rise of (Grammy-winning hard rock band) Greta Van Fleet, it felt like the pendulum was swinging back to the kind of rock & roll I am most passionate about," Guanci says. "I realized that within the music space, no one has paid much attention to developing rock bands. I met with Boyd Muir, COO and Executive VP of UMG, and he got it right away. Our deal is structured so that EDGEOUT Records sits at the center of Universal, not under any of their affiliate labels, yet with the option, if the circumstance arises, to upstream the band with one of those labels." EDGEOUT will focus on signing and breaking artists by developing their fan bases through recorded music as well as touring and festivals. The label's mission is to develop artist in every aspect from sound and songwriting to personal wellness, live stage performance to business dealings. UMG will handle global distribution, marketing and promotion.



A unique approach to A&R: One way EDGEOUT expects to discover and sign the next wave of talent is via its STUDIO EDGE artist development program, created by label co-founder Cheryl Benson. Held in Los Angeles, each STUDIO EDGE session consists of three separate sessions over the course of two full days. Participants are given a GoPro camera to document their careers between sessions, and their footage is analyzed to determine how they are developing. Sessions conclude with various goals and deadlines set for each act. At that point, EDGEOUT can exercise their option and sign them. To be considered for STUDIO EDGE, Artists must be referred by a third party, such as managers, agents, lawyers, or other music industry leaders.

The Jacks: EDGEOUT Records' first signed band, Los Angeles based rockers The Jacks, include three members who grew up together and are graduates of USC. They are currently working on their upcoming debut EP with producers Matt Wallace (Maroon 5, The Replacements, Train) and multiple Grammy and Latin Grammy winner Joe Chicarelli (Morrissey, Jason Mraz, Christina Perri).

See edgeoutrecords.com

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STUDIO MIX



Simmons Masters at Maor Appelbaum

The UBU project featuring JK and David Simmons was mastered at Maor Appelbaum Mastering in Los Angeles, CA. The album was produced and mixed by Gardner Cole (Cher, Michael McDonald, Tina Turner, Jody Watley, Madonna). Pictured (I-r): Maor Appelbaum, Mastering Engineer and JK Simmons, Oscar winning actor.



▲ Singer-Songwriter Sherwin Collabs with Comess

Detroit native and *MC* Hot 100 2012 indie artist Sam Sherwin is back in the studio with a stellar supporting cast. This time award-winning drummer Aaron Comess of the Spin Doctors locks down the beat. Longtime keyboardist and collaborator Peter Vitalone orchestrates production at the vintage Kalei-doscope Sound Studios in Union City, NJ. A late spring/early summer 2019 release is planned for Sherwin's upcoming EP.



A Potty Mouth Releases Sophomore Album

Pop rock trio Potty Mouth's sophomore LP *Snafu* is now available through Get Better Records. The album was recorded at MDDN in Burbank, CA and was produced by Courtney Ballard. For more, visit pottymouthworld.com or check out our signing story on the act at musicconnection.com/ss-potty-mouth. Pictured: Abby Weems (vocals/guitar).



A Matsui Records New Album Echo at United Recording

Acclaimed pianist, composer and humanitarian Keiko Matsui recorded her new album *Echo* at United Recording. The album, released in February, marks Matsui's 28th recording as band leader, which she co-produced with Grammy-nominated producer Bud Harner. Pictured (I-r): Keiko Matsui, recording artist, pianist, producer; Randy Waldman, arranger; Jimmy Johnson, bass; Steve Sykes, recording engineer; Bud Harner, producer, Vinnie Colaiuta, drums; Scott Moore, United Recording engineer; Paul Jackson Jr., guitar; and Luis Conte, percussion.

Producer Playback

"Be open-minded. There's no single solution to any studio problem. I see a session as a series of challenges that have to be solved."

- David Andersen (Sound City, Slightly Stoopid)





Sublime with Rome Return

Ska-punk trio Sublime With Rome will release *Blessings* on April 26 via 5 Music/Red Music. The album was recorded in Texas and LA and produced by Rob Cavallo (Green Day) and Andrew Goldstein (Robert DeLong). For more, visit sublimewithrome.com. Pictured (I-r): Eric Wilson and Rome Ramirez.



Don't Sleep Debuts with Victory Records

Hardcore musician Dave Smalley's (Dag Nasty, ALL, Down By Law) new Washington DC / Pennsylvania based five-piece Don't Sleep signed to Victory Records in February and will release their full length debut this summer. The album is currently being recorded by Grammy-nominated producers Carson Slovak and Grant McFarland at Think Loud Studios in York, PA. Pictured: Dave Smalley. For more information, visit facebook.com/Dontsleepband.



▲ METAlliance Announces LEWITT as Newest Pro Partner

The METAlliance (Music Engineering & Technology Alliance) has announced that Austria's LEWITT has become the newest Pro Partner of the organization. Pro Partner membership is limited to companies that have shown the ability to manufacture and distribute products that meet the organization's professional audio standards. Pictured (I-r): Moritz Lochner, LEWITT Head of Product Management; Jim Pace METAlliance Executive Director; Roman Perschon, LEWITT Founder & CEO; Mike Van Der Logt, LEWITT Head of Sales; Al Schmitt, METAlliance Co-founder; Matthias Pleyer, LEWITT Head of Marketing; and Ed Cherney, METAlliance Co-founder.



PRODUCER CROSSTALK

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Scores for Film, Video Games and Ambisonics

omposer, producer and entrepreneur Yao Wang realized early that music, composition and audio all coalesced into her perfect career path. She graduated from Boston's Berklee College of Music with degrees in both film scoring and electronic production and design. While there, she launched ICTUS wherein she created "Unraveled," an immersive music video. ICTUS is dedicated to the delivery of scores for film, video games and ambisonics (a full-sphere surround sound format) and related pursuits. Her ruling passion is spatial audio: the creation of 3D and interactive sound that pulls listeners into the experience.

"We go into this industry with a different perspective than most game developers," Wang explains. "Often times they'll think about how the game works, how the visuals look and sound tends to come in last. We do the opposite and the results are interesting. At ICTUS, we create immersive experiences where sound and music travels all around your head and responds to head-rotation in sync with the visuals."

Wang's guiding principle when she composes is to concentrate on story, whether in film or games. "That's the only important thing," she asserts. "It's all about the most simple and direct way to tell the story, to move the audience and to make them understand what's going on. It doesn't matter which style of music is used—I need to write in all styles. What's important is to get the story across in the simplest way possible."

To aid in her immersive media and spatialized audio endeavors, Wang employs the ZYLIA ZM-1 microphone. It enables 3D and 360 recording by means of nineteen omnidirectional The three most important lessons Wang's learned as a composer and producer are:

- Be innovative. That's why I got into this field: because I wanted to take a different approach to audio.
- Stay humble and curious.
- Teamwork is crucial.

condenser capsules arrayed around the mic head. "Zylia came to do a workshop while I was at Berklee," she recalls. "I saw that the ZM-1 had ambisonic capabilities and I asked to borrow it for 'Unraveled.' I use it to create immersive music videos meant for a VR [virtual reality] headset."

The knowledge that people process sound information faster than visual information has influenced Wang's work profoundly. "I've found that it has incredible merit in the VR world," she observes. "The problem is that VR is so new and a lot of people put their efforts into visuals while audio takes a backseat. But when you look at games with great examples of spatial audio and sound design, the difference is so obvious. I know that when VR becomes more popular, it'll be one of the most important components."

ICTUS has developed an audio approach called 3D Horror, which employs spatial audio heavily. As Wang explains, "Spatial audio is a technology that allows us to play sounds all around the users in the three-sixty sound field. It syncs up to your head as in the sounds are independent of where you are. When you turn your head, you get a mimic of your real-life head movement in the three-D environment."

Currently Wang's efforts focus on integration into Vancouver, her new community. She's also involved in immersive video for Chinese Water Painting VR project "FLOW" with the GAIA Ensemble and recently scored a commercial for Harper's Bazaar magazine. She speaks fluent Mandarin, which proves vital as she expands her connections in China.

Contact Yao Wang - ICTUS, ictus-audio.com, 857-210-4195



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EXEC PROFILE

Chuck Surack

Founder / President Sweetwater Sound

Years with Company: 40 Address: 5501 US Hwy 30 W, Fort Wayne, IN 46818 Phone: 800-222-4700 Web: sweetwater.com Email: sales@sweetwater.com Clients: 4 million customers

BACKGROUND

Chuck Surack launched his instrument sales empire from his Volkswagen bus, the same one he used as a 4-track recording studio four decades ago. Over that time, Sweetwater has ballooned into a \$619 million per year operation.

Boy Scout's Code

I grew up as a Boy Scout. A Boy Scout learns that they're trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful, thrifty, clean, brave and reverent. Those are great principles to live by personally and great principles to run a business by. I make every employee hear me talk about those values.

We're not really interested in whether we make money on this sale or that transaction. We're interested in doing the right thing. And we've found that over time if you do the right thing you get referrals, repeat business and the money eventually comes. But that's not what drives me. What drives me is doing the right thing for the customer.

Offering Value

I always want to treat people the way I'd want to be treated. I always wanted to give extra value to the customer. And that value is things like the knowledge and understanding of the products and helping the customer fulfill their dreams and aspirations.

It's also value in the form of [how] every keyboard we sell includes an extra bank of sounds that you only get from Sweetwater. If you buy a guitar from us, it goes through our 55-point quality-control check. We do highquality pictures that nobody else does. We offer a two-year warranty for free on everything we sell. We have free technical support. That's extra value that we offer.

Sweetwater University

Before our sales engineers ever talk to a customer, we put them through 13 weeks of Sweetwater University. That's eight hours a day, 300 classes, taught by 80 teachers. We teach them about products, how to work our information system and most importantly how to develop a relationship with a customer. I can't have them on the phones until they know what they're talking about.

It started very informally. We used to meet at a restaurant every Tuesday and Thursday morning. There were six of us and as the program grew we brought in teachers and put more of a program and agenda together.

Sweetwater U is divided into three parts. One is learning to work our customer information system. That's where we track everything about the customer, down to birth dates, dog names, children's names, spouse's name, dreams and aspirations. Another third is how to develop



"A lot of manufacturers that used to only sell one or two things have diversified and if you want to be a full supplier to your customers you've got to basically carry everything they sell."

a relationship and more traditional sales techniques. The final third is learning products. Stuff is changing quickly, so we want to make sure there are no holes in your knowledge. You might've been a live sound guy, but I need to make sure you can sell guitars as well as keyboards, drums and lighting equipment.

Building Relationships

We want sales engineers to develop relationships with the end-users. The end-user gets very loyal to their sales engineer. The sales engineer becomes a friend who's helping you with your system and making sure we're getting toward fulfilling your dreams. And when something new comes in, my sales engineers know you and your studio well enough to call and say, hey, I just got this microphone or guitar and it'd be great in your set-up. Customers love getting those calls.

Employee Amenities

We have some pretty nice amenities that make everybody feel good about working here. It's also an incredible recruiting tool when people see the racquetball court or the health club or the full-time doctor or the kitchen/food eating area, the theater... There's nothing else like that in the music industry.

It's also good for our community. We have hundreds of people in our building every day and they have access to the same stuff. We don't charge for any of that other than the food, of course. It's a great way to give back to our community, the employees and our customers.

The Slide

When I was designing the building, I told my architects I wanted to do a slide. We found a company that specialized in slides and the next thing my architect says is we're going to have to tell the attorney. The attorney says we can't do a slide. It's too dangerous. I said I want to do a slide. Then he says everybody's going to sign a release. I said we're not going to have people sign a release. That's ridiculous. Anyway, the slide's been there for about six years. Nobody's been hurt on it and people love it.

Looking For Work?

We're looking for anybody technical who has a strong music technology background; we're always looking to train more sales engineers. We're also looking for marketing folks and IT people. Even in our IT area most of them are musicians. The guy who runs the department is a phenomenal drummer. Musicians like working around other musicians. You can apply at our website or email careers@ sweetwater.com.

Sweetwater Studios

We [record] lots of local musicians. Sometimes they'll do the basic recordings at home and bring them in for us to mix or master. But the other thing we use our studios for is to bring artists in and do a one- to three-day seminar. We call these Master Classes. We've had everybody from Gene Simmons just last month to Peter Erskine, a very famous jazz drummer. We use the studios for a lot of fun stuff like that.

Making Room

We're filled to our ears with inventory. Last year, I added a 40,000 square foot

addition. We have four attached warehouses that account for about 140,000 square feet and they're filled from floor to ceiling. We broke ground about three months ago on a new distribution center. It'll take two years to build and be 400,000 square feet.

A lot of manufacturers that used to only sell one or two things have diversified and if you want to be a full supplier to your customers you've got to basically carry everything they sell. Fortunately, we've got the economy of scale working for us. We've got so much business that if I don't sell it today it'll sell tomorrow or next week. Nothing is in our building for more than 30 days.

Guitars Done Right

You don't really know an instrument until you've had it in your hands. One thing we've pioneered is our guitar gallery. Seventeen years ago, I didn't sell any guitars. I came up with this idea that we would quality control check every guitar we sell. We would take high-quality pictures so the customer can see it online. You can see the weight, serial number, wood grain...

You buy that guitar from us and the next morning we call and say thank you for the business. By the way, did you want some extra strings? Do you need picks? Do you need a case? And you can play it in your home where you don't have to worry about the noise in a store and make sure you really like it. If you don't, we'll gladly take it back.

Accessibility and Ownership

We really do care. I'm not saying other stores don't, but [customers] can actually call and reach me. I answer all my own emails. I return phone calls. Sweetwater may be big, but we're still a human company with real humans behind it.

And I'm not driven by a venture capital firm or other investors. It's owned 100% by me and my wife. We get to make the decisions we think make sense for our customers and our employees.

BUSINESS AFFAIRS

OPPS

Reverbnation is posting some amazing opportunities, including many music festival openings. Additional opportunities cover almost every area of the music business, from management, to record deals to radio airplay and more. Just go to reverbnation.com/ band-promotion/opportunities to check them out.

TIDAL has teamed up with VC financiers Mark Lampert and Robert Nelsen to launch TIDAL Unplugged, "a million dollar" artist grant program. Funded by a donation from Lampert and Nelsen, the program kicked off on March 1 in Detroit, where local artists got the chance to submit their music through TIDAL to receive part of the \$1m dollar grant. Following a pilot run in Detroit, TIDAL aims to expand the program into other markets. The artists chosen will each work with the TIDAL Unplugged team to create a personalized program aimed to cover resources needed to further their musical career. The grant can cover living expenses, equipment, studio time, and more as well as access to recording and creative resources. Artists will maintain 100% ownership of recording masters and the finalists will perform their songs in a TIDAL Unplugged showcase in November. For more information and details, go to tidal.com/us/unplugged.

LABELS•RELEASES SIGNINGS

Little Steven and the Disciples of Soul have announced the release of their new album.

SUMMER OF SORCERY. The legendary rock & rollers' first album of new material arrives May 3 via Wicked Cool/UMe. The album will be released on CD, digitally and on vinyl as a double LP on 180-gram black vinyl. A limited edition version will be available as a double LP on 180-gram psychedelic swirl vinyl exclusively via uDiscover. All digital pre-orders will be joined by an instant download of the LP's jet-fueled first track release, "Superfly Terraplane." For more information, go to littlesteven.com.

PROPS

It will be quite the regal evening when The Blues Foundation salutes its milestone 40th class of Blues Hall of Fame inductees with a special ceremony at the Halloran Centre for the Performing Arts and Education in Memphis on May 8. This year's lucky 13 honorees represent all five of the Blues Hall of Fame's categories: Performers, Non-Performing Individuals, Classics of Blues Literature, Classics of Blues Recording (Song), and Classics of Blues Recording (Album). Taking place during Blues Music Week, a cocktail reception kicks off the festivities before the ceremony begins. The celebrating continues the next night (May 9) when The Blues Foundation presents the 40th Annual Blues Music Awards at Memphis' Cook Convention Center. Both events are open to the public and tickets can be purchased now. Reservations can be made for The Blues Foundation's block of rooms at the Sheraton Memphis Downtown and the reservation link can be found at blues.org.



🛦 RENATA VONTOBEL: A RISING STAR

It's been an exciting time for Brazilian born pop-rock singer Renata Vontobel. She grew up in a musical family, with her uncle (a well-known artist) as an inspiration. In fact, she released her first EP at the age of 13. Recently, she moved to California to study at the Musicians Institute. Since arriving in Hollywood, she has performed at world-famous clubs and released two songs, "A Secret" and "Broken Promises," written and produced by Dean Gu and Rob C. respectively. Currently, she's working on her latest EP due to drop this Spring. Fans can get a taste of this rising star by checking out her EP's single "Stellar," released in March. For more, go to revontobel.com.

Western singer and advocate Michael Martin Murphey will be honored during The 59th Annual Western Heritage Museum Awards, set for on April 12 - 13 at

the National Cowboy & Western Heritage Museum in Oklahoma City, OK. Murphey, well known for his outspoken passion for the Western lifestyle, will receive the

DIY Spotlight

Michelle Birsky, aka Birch, grew up in a small town in Connecticut. Though she uncovered her passion for music at a young age, it wasn't until furthering her studies at Ken-yon College that Birch truly began to realize her dream of making a career out of producing music. After college, she immersed herself in composing and decided to relocate to Brooklyn, NY in order to expand

to Brooklyn, NY in order to expand her music career. Inspired by her own experience, Birch recently released a single, "Spelling Lessons" to explain her thoughts on the fundamentals of gender inequality. "The first time I was taught that girls exist FOR boys, not WITH boys," explains Birch, "I was in 6th grade and I bent over in the library to grab a book. My

BIRCH

shirt rode up a bit showing part of my back and the librarian chastised me, 'Young lady, your back is show-ing. I won't have you distracting the boys.' I was shocked, confused and orthogeneous and embarra

boys. I was shocked, confused and embarrassed." Birch proudly stands as a feminist synth-pop artist and is not afraid of using her voice in a positive, impactful way. "By talking about the small moments when women feel devalued or silenced or sexualized, I'm attempting to get to the source. But it doesn't always feel good. I get a pang of fear: does my story even matter? But then I listen to a deeper voice within and hear the truth: Yes, yes it does." Her album, *femme.one*, will be released on April 5. To learn more about Birch, visit BirchMusicNYC.com.



BUSINESS AFFAIRS

Lifetime Achievement Award in recognition of his nearly 50 years producing celebrated Western music. "In the Old West, songs were shared by pioneers, cattlemen, ranchers, painted ladies and even gunslingers as a way of keeping the West alive," Murphey said. "I have always been drawn to songs about the love of the land, the strength of the prairie folks, the dusty trails, the mythic tales and the legends of a bygone era. I have always admired Westerners for their stubborn determination and deep love of life. That's what I celebrate in my music." For further details, log on to michaelmartinmurphey.com.

THE BIZ

Sony Music Entertainment and Universal Music Group are facing new class-action copyright infringement lawsuits filed by artists seeking ownership of their music, Music Business Worldwide reports. The lawsuits against the two labels were filed by the New York Dolls' David Johansen, John Waite, Southside Johnny, the Nerves' Paul Collins, and Joe Ely. The lawsuits cite Section 203 of the Copyright Act of 1976, which gives recording artists the opportunity to terminate grants of copyright ownership 35 years after a recording's initial release.

Following his departure as BMG's president of US repertoire, Zach Katz has launched investment group Raised in Space Enterprises with Scooter Braun's Ithaca Holdings, Ripple's Xpring and tech and music entrepreneur Shara Senderoff. Based out of Braun's offices in Santa Monica. Raised In Space will fund entrepreneurs with tech solutions for the music space across all areas, including creation, distribution, fan engagement, ticketing and touring, and guide the projects through to market adoption. Raised In Space will leverage its partnership with Ripple's Xpring to integrate blockchain and the digital asset XRP. Applicable investments per company will range from \$500,000 to \$5 million.

MOMO'S LELESESSIONS

Lelesessions, a weekly series of live video sessions, is a creative collaboration between Stella Momo and Mehdi Hassine. Naturally drawn to the powerful pulse of Los Angeles, as well as the rich artistic history of Laurel Canyon, Austrian born visual artist and singer-songwriter Momo has made California her home. Her intimate performances reveal a vivid musical palette that is both organic and accessible. Whether painting, performing or writing songs, Momo's artistry creates a profound connection: "Music and art have this uncanny ability to connect us all, and pierce straight to our hearts and souls." To check out this unique new video series, go to stellamomo.com.



The **LEGAL** Beat

Streaming Companies Appeal Songwriters Royalty Increase

BY GLENN LITWAK



With physical album sales down, digital streaming income has become increasingly important for songwriters who have complained bitterly (and with good reason) that they were not getting their fair share. In late 2018 the Copyright Royalty Board ("CRB") substantially increased royalties for songwriters in a 2 - 1 decision. They also changed the way songwriters receive royalties by streamlining the process. The CRB ruled that it would increase payouts to songwriters by 44% over the next five years

next five years. According to the CRB ruling, digital streaming services are now required to pay songwriters and publishers 15.1% of revenue. This is a very substantial increase from the prior 10.5% rate. Songwriters were delighted with the ruling. However, Spotify, Google, Pandora and Amazon all appealed the CRB ruling. Apple was the only major digital streaming service that has not appealed the ruling. Spotify, Google and Pandora stated, "The Copyright Royalty Board ("CRB"), in a split decision, recently issued the US mechanical statutory rates in a manner that raises serious procedural and substantive concerns. If digital music services and songwriters. That hope was snuffed out today when Spotify and Amazon decided to sue songwriters in a shameful attempt to cut their payments by nearly one-third. No amount of insincere and hollow public relations gestures such as throwing parties or buying billboards of congratulations or naming songwriters "geniuses" can hide the fact that these big tech bullies do not respect or value the songwriters who make their business possible."

"The Copyright Royalty Board (CRB) substantially increased royalties for songwriters in a 2 - 1 decision."

left to stand, the CRC's decision harms both music licensees and copyright owners. Accordingly, we are asking the US Court of Appeals for the D. C. Circuit to review the decision."

David Israelite, president of the National Music Publishers Association, stated, "When the Music Modernization Act became law, there was hope it signaled a new day of improved relations between Israelite also praised Apple for not appealing the decision and being a friend to songwriters. He further stated that "We will fight with every available resource to protect the CRB's decision."

The streaming companies that appealed the decision claim that they were never given an opportunity to discuss the rates the CRB judges decided on before they made their decision. Bart Herbison, who is the executive director of the Nashville Songwriters Association International, stated, "It is unfortunate that Amazon and Spotify decided to file an appeal on the CRC's decision to pay American songwriters higher digital mechanical royalties. Many songwriters have found it difficult to stay in the profession in the era of streaming music. You cannot feed a family when you earn hundreds of dollars for millions of streams." It remains to be seen how the

It remains to be seen how the appellate court will rule on this case. I believe the appellate court should affirm the decision of the CRB and help songwriters earn a decent living.

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

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



"How I Got My Music Licensed 1,205 Times"

Barry French – TAXI Member – BigBlueBarry.com

I took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the "call" of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI's Forums, and found that TAXI's successful members were real people just like me. Though I'd co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

But TAXI's Industry Listings gave me goals to shoot for and helped me stay on task. I became more productive and *motivated* to get things done because I didn't want to feel like I "missed out" on an opportunity.

How to Build The Right Catalog

If you want to create music for art's sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry actually *needs*?

Expand Your Possibilities...

TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres first Pop/Punk, and then Tension and "Dramedy" cues. I used the feedback from TAXI's A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!



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SIGNING STORIES



Date Signed: December 2017 Label: Low Country Sound/Elektra Records Type of Music: Indie/Alternative

Management: Johnny Gradone / Hard 8 / Working Group, johnny@ hard8wrk.com

Booking: Jonathan Levine & Jeremy Shpizner - Paradigm, jshpizner@ paradigmagency.com

Legal: Margo Scott - Elektra Records, New York, NY

Publicity: libby.kober@atlanticrecords.com

Web: savannahconley.com

A&R: Steve Robertson & Gregg Nadel - Elektra Records, adam@elektra. com

s the child of musicians and a performer since the age of seven, Savannah Conley has witnessed many deals gone wrong, despite her youth. "Growing up in Nashville, you see a lot of music biz shit," divulges the 21-year-old songstress. So even though she'd been offered contracts before, she never bit.

Then she played Skyville Live, whose musical director is a friend of her father's. Besides meeting her future manager at that gig, the performance was uploaded to YouTube, ultimately reaching Atlantic Records A&R Steve "Stevo" Robertson.

Robertson phoned Conley and revealed he'd passed the video to Dave Cobb, who runs Elektra imprint Low Country Sound. "He loved it and wants to meet with you," she remembers. "What's your day like

"I felt to the core that this was the right thing."

tomorrow?" Robertson collected her and motored to RCA's historic Studio A to meet the Grammy-winning producer.

Conley picked up a guitar and the two made a song request. Once she began, instinct took over and Conley switched to her then unreleased tune, "All I Wanted." Partway through, Cobb held up his hand and indicated approval. That next week, they flew to New York to meet Elektra honcho Gregg Nadel, where a brief performance sealed the label's interest. Conley reciprocated, sensing they didn't want her to be something she wasn't. As she puts it, "I felt to the core that this was the right thing."

Last year, Conley was named one of Rolling Stone's Artists You Need to Know. Tours with Brett Cobb, The Head and the Heart and Anderson East followed. It's a level of fortune she believes never would have materialized without one simple formula—staying true to herself. "That's all you've got," she imparts. "You've got your music and you." – *Andy Kaufmann*



Date Signed: Nov. 19, 2018 Label: Bloodshot Records Band Members: Jason Hawk Harris Type of Music: Americana/Country Management: N/A Booking: N/A Legal: Erin Jacobsen, Esq. Publicity: Josh Zanger, Bloodshot Records Web: jasonhawkharris.com A&R: N/A

os Angeles-based Jason Hawk Harris tried to veer away from his country roots in a pretty extreme way. He studied classical music composition at a small liberal arts college in La Mirada. "I thought that was going to be my career," says Harris, "but my childhood growing up with country and Americana just caught up with me."

Harris had been in bands for a few years, most recently The Show Ponies, before going solo. While attending the Folk Alliance International Conference in Kansas City last year, he played a showcase (accompanied by friends on dobro and bass), which caught the ear of folks from Bloodshot Records. "I was familiar with Bloodshot; they shared

"They vetted me to make sure I was a fit."

a booking agent with my previous band, but I didn't know they were there that night. Honestly, I happened to kill it at that showcase!"

"We talked back and forth for about nine months, flirting I guess," says Harris "Bloodshot is not a numbers kind of label, where they throw a bunch of stuff against a wall to see what sticks. They vetted me to make sure I was a fit."

In May, Harris went on the road with another Bloodshot artist, Sarah Shook and the Disarmers. They connected, and Shook recommended to Bloodshot that the label sign Harris. "I got the offer in the middle of October, the record I had been working on was finished, and it seemed like the right move." His manager at the time also served as his attorney to negotiate the contracts, which Harris describes as "artist friendly."

How does his classical music composition training influence his country career? "It enhances it in some ways," he says, "but it makes me deficient in being able to write with other people. Classical music composition is very much a solo occupation. But I'm working on it!"

Why doesn't this country artist live in Nashville? "I like Nashville, but I like what's going on here in LA with country. Los Angeles likes country, but LA artists also like messing with it a little bit, and that's more my speed."

Harris advises artists looking to make a career of their craft not to focus on getting signed to a label. "Attention to detail before you get a label, or a manager, or a booking agent is paramount to getting you those things. Stop trying to be cool, stop trying to be relevant. Just focus on making the best music you can make." – **Brett Bush**



Date Signed: February 2019 Band Members: Caleb Hiltunen, vocals and Drew Polovick, guitar Label: Big Machine/John Varvatos Records Type of Music: Alternative Management: KMA Management Booking: Scott Sokol at Pinnacle Legal: Peter Lewit Publicity: Big Machine Label Group, Charlotte.Burke@bmlg.net Web: FridayPilotsClub.com A&R: Julian Raymond - Big Machine Label Group

t pays off to enter music competitions. Just ask Chicago-based alternative group Friday Pilots Club. In October the band (Caleb Hiltunen and Drew Polovick) ended up winning Cumulus Media's second annual NEXT2ROCK competition, a national search and artist development program for rock music created by Big Machine Label President/CEO Scott Brochetta and fashion designer John Varvatos.

The grand prize included a record deal with Brochetta's and Varvatos' joint venture Big Machine/John Varvatos Records. And so far, the whole experience has helped the band gain a new perspective of the ins and outs of the industry. "We were so used to being an indie band, where

"We were so used to like being an indie band, where you do everything yourself."

you do everything yourself," Polovick reminisces. "Now we have this incredible group of people working with us and helping us take over these jobs that Caleb and I should have never been doing in the first place and it's amazing."

Now Friday Pilots Club are label mates with other up-and-coming rock acts, including Badflower and Pretty Vicious. Friday Pilots Club even got the chance to open up Badflower's album release show at the El Rey Theater in Los Angeles in February.

The band found the label to be very supportive in making that performance and trip to Los Angeles go as smooth as possible. "Everyone at the label is unbelievable. Scott Brochetta and John Varvatos, are very hands on. They communicate about everything," Hiltunen explains. "It's just legitimately surprising, from what I thought it was going to be to how much people actually care. It's so cool, it's a blessing."

The label is even helping the band find their sound. "It's a democratic process, which is surprising. Its very much like 'we want to hear you guys, we want to hear the direction you guys want to go, we want to hear what you guys wanna do, and we gonna be extremely upfront about how realistic that is," says Polovick.

Currently, the band is sitting on enough material to release a full album or two, but they are letting the process of choosing come naturally stating they want to create a perfect debut album of meaningful hit singles.

- Jacqueline Naranjo



Date Signed: January 2019 Label: Violet Sunset Records Band Members: Karolina Rose, vocals; Bryan Percivall, Max Tholenaar-Maples, Tommy Eichman, Jonathan Schmidt: various programming and percussion Type of Music: Alternative Pop Management: Kayla Shea, Kayos Management Booking: k@kayosmgmt.com Legal: Jay-Jay Lord Publicity: Hasan Beyaz, SheBOPS, hasan@shebops.net Web: karolinarose.com A&R: N/A

When Karolina Rose graduated the prestigious Wharton School at University of Pennsylvania, it seemed unlikely that she would pursue a career in the music business—as an artist. One thing still sticks from her business school education: her use of spreadsheets, and the art of the pitch. "I was managing myself initially, and I recently signed with a manager," Rose says. "I use spreadsheets to document every person I have had contact with—music supervisors, agents, licensing people."

Rose's skills at researching and targeting certain influencers have paid off. Her songs are in the catalog of 411 Music Group and the Leo Burnett Agency. "I reached out with pitch emails to all of the music supervisors and other outlets looking for songs for their catalog," Rose says. "I also worked with Tinderbox music for a radio campaign."

She credits the annual MIDEM conference in France for achieving the most exposure, and creating the best connections. "I went with an artist pass [cheaper than standard admission] and they also had special artist

"I recommend MIDEM to anyone who can afford it! And the NAMM convention. Introduce yourself."

rates for flights. It's like the European version of NAMM. It is attended by all of the senior executives of music licensing companies, labels, etc. I went to panels and introduced myself to the speakers afterwards. There are off-site shows and after-parties where a met a lot of people. The faceto-face is so important. People remember you."

Social media has played a role in Rose's success as well. "I found my producer on social media. I researched several producers, but looking at his credits for programming, mixing, vocal production, I saw that he had worked with a lot of artists I enjoy."

"I wasn't looking to get signed, so I created my own label. I recommend MIDEM to anyone who can afford it! And the NAMM convention. Introduce yourself. The people there are the people you need to meet. I went in my business coat and did it myself. A lot of artists have their managers or other representatives. It's exciting for the executives to meet the artists. They don't forget it. Face-to-face is indelible. I emailed all the contacts I made at MIDEM and received a great response ratio." – **Brett Bush**

SONG BIZ



Yeezv Not Off Easv

EMI Publishing has sued Kanye West for breach of contract pursuant to his efforts to release himself from record and publishing deals. Under terms of his contract, West is forbidden from not working. His claim is based on a California law that limits personal-service contracts to no more than seven years. West claims that he has been "laboring" for EMI since he signed in 2003. Pictured (I-r): Kanye West and Kim Kardashian West.

Carole Bayer Sager To Be Honored

The Songwriters Hall of Fame will honor the legendary songwriter Carole Bayer Sager with the 2019 Johnny Mercer Award at its 50th induction and awards dinner on June 13 at the Mar riott Marquis Hotel in New York, Baver Sager has collaborated and written for Ray Charles, Celine Dion, Bob Dylan, Neil Diamond, Aretha Franklin, Whitney Houston, Michael Jackson, Carole King, Dolly Parton, Carly Simon, Frank Sinatra, Barbra Streisand and many others.





A BMI's Triple Play Songwriters

The CMA honored 10 storytellers who penned three Number One songs in a 12-month period with their annual Triple Play Awards. BMI represents the following sixof the 2019 Triple Play Award recipients: Photo: (I-r): MaryAnn Keen, BMI; Triple Play songwriter Jesse Frasure; Spencer Nohe and Nina Carter, BMI: Triple Play songwriters Thomas Rhett, Luke Combs: Nicolle Galvon and Chase McGill, and Mason Hunter, Josh Tomlinson, Mitch Ballard and Jody Williams, BMI.

ASCAP Expo: New Roster of Guests

ASCAP has added leading music creators to its 2019 "I Create Music" EXPO lineup.

Among the guests: "Shallow" cowriter Anthony Rossomando and Grammy, CMA and ACM winner Lee Ann Womack will share info about their journeys and careers. Zedd collaborator Mathew Koma, will be speaking plus performing.

Additional panels will focus on the Atlanta music scene, Latin music's role in mainstream pop and songwriting in video games. Previously announced panelist Don Cannon (2 Chainz, Lil Uzi Vert, Jeezy) will be joined by Atlanta music luminaries like 21 Savage manager Kei Henderson, Capitol Music Group's Senior VP of Global Creative Amber Grimes and Tunde Balogun of LVRN, the team behind D.R.A.M., Raury and 6LACK.

Two-time ASCAP Latin Songwriter of the Year and 2019 Grammy honoree Claudia Brant, DJ Ali Stone (the opener on Justin Bieber's Purpose tour) and Romeo Santos co-writer and musical director Joaquin Diaz, will join previously announced Latin Grammy Producer of the Year Linda Briceño (aka Ella Bric). Diaz and Bric will also team up with award-winning producer-songwriter Tommee Profitt (Migos, NF, networking television productions) and previously announced Mike Woods of duo Rice N Peas (G-Eazy, Mike Stud, Jay Sean) for a Hit Producers conversation about the art and business of producing.

Grammy-nominated and twotime BAFTA-winning composer Austin Wintory (Assassin's Creed Syndicate) will moderate a panel about creating action-packed songwriting for video games with top composers in the field.

The ASCAP EXPO will also give attendees the chance to have their original songs heard by leaders from across the music industry, adding A&Rs like Ty



Cannon (Aftermath), Jermi Thomas (Columbia), Jae Brown (Capitol) and Jennifer Goicoechea (Epic) to judge showcases and feedback panels throughout EXPO's three days. Others added to the EXPO include "Music Business Toolbox" founder Brvan Calhoun.

The ASCAP "I Create Music" EXPO will take place May 2 - 4, 2019 at the Loews Hollywood Hotel in Los Angeles. All details at ascap. com/expo.

CCC Questions Virtual Reality

The California Copyright Conference (CCC), under the leadership of president David Quan, continues to educate and connect independent music publishers, lawyers, songwriters, composers and other members of the music industry community with the latest developments in music business technology. On Tues. Apr. 9 the CCC will present "Virtual Reality-Created Content • Who Owns It???."

Since Virtual Reality content creation is moving rapidly to the forefront of the entertainment industry, there have been many questions posed regarding the true ownership of this content. This panel delves deeply into the questions of ownership of copyrights and interested parties. Paula M. Savastano, President/Founder, SSA Music, Inc., will moderate.

The event will be held at the Courtvard Marriott in Sherman Oaks, CA. Check-in is at 6:15 pm., cocktail hour is 6:30 p.m. -7:30 p.m. and dinner and panel discussion is 7:30 p.m. - 9:00 p.m. Registration info is at theccc.org.

BMI Links with Ultra Music

Broadcast Music Incorporated (BMI) will partner with worldwide music organization Ultra Music for a series of global songwriting camps, giving its affiliated songwriters, composers and producers

Jonatha Brook: **Top Honors at Acoustic Music Awards**

Critically Acclaimed singer-songwriter Jonatha Brooke won top honors at the 15th Annual Acoustic Music Awards. She also won Best Female Artist. Brook, who currently lives in Minneapolis, is touring her recently released album, Midnight. Hallelujah. She is also working on two new musicals and plans on performing more dates in various cities. A five-song EP of new songs will be released soon. Visit songwriting. net and inacoustic.com.

an opportunity to collaborate and refine their craft on an international scale. These camps will bring together emerging and established talent from all over the world to network, collaborate and potentially create the next big hit.

Through March 8, Ultra and BMI are hosting a week of sessions at TEN Music Group's six newly renovated studios in Stockholm with a playback party to close out the camp. Some of the BMI affiliated songwriters, artists and producers participating include Neil Ormandy, Mack, Karra, Lostboy and Kris Eriksson of Violet Days, as well as songwriters from partner societies, such as Lily McKenzie, Sondr, Kelli Leigh, Karen Harding, Cassandra Stroberg, Shy Martin, Shy Nodi, Etta Zelmani, Patrizia Helander, Robert Habolin, Louise Lindberg, Philip Holmgen, Sam Crow, Jonathan Blom, Linnea Soedahl, Life of Elephants and more.

The first camp of the year, the UltraViolet Trailer Camp, recently took place in Palm Springs, CA with BMI songwriters Neil Ormandy, Koda, Grabbitz, and Martin Wave. The next one will be in Copenhagen, with additional camps to take place throughout the year in Los Angeles surrounding Coachella (April), Atlanta (April), and in Amsterdam during ADE (October), with more to be announced.

Previous BMI songwriting camps and initiatives have produced charttoppers such as Panic! At The Disco's "High Hopes," Nick Jonas' smash hit "Chains," Prince Royce's catchy dance number "Stuck on a Feeling," Zedd's "Daisy" and most recently "Perras Como Tu" by Farina featuring Tokischa from the Miss Bala soundtrack.

For more, visit Bmi.com.

Performing Songwriter Workshop With Mary Gauthier

Songwriter and recording artist Mary Gauthier will lead a Performing Songwriter Workshop, "Finding Your Writer's Voice," July 11-13 at Nashville's Thistle Farms Café. During this three-day workshop

Bonnie McKee – Prolific Pop Creator

Songwriter, artist and producer Bonnie McKee co-wrote and vocalizes on "Lonely For You" by Armin van Burren. McKee, who also recently co-wrote and co-produced "Dumb Blonde" for Avril Lavigne, is a Grammy-winning co-writer of multiple Katy Perry hits plus songs for Britney Spears, Cher and Kelly Clarkson and many others. The diligent diva is tracking her next solo project. Stay tuned. at the Cafe at Thistle Farms Education Space in Nashville, TN, Gauthier will work with 20 students of all levels to help them clarify the aim of their writing and discover their own, unique voice.

Everyone has a story to tell, and a voice with which to tell it. According to Gauthier, the trick is to uncover your own unique voice in order to tell that story with a truth that connects in an original way. Find out more and register at performingsongwriter.com/marygauthier-songwriting-workshopjuly-2019.

Spotify Leads Charge to Stiff Songwriters

Four major owners of digital music services-Spotify, Amazon, Google and Pandora-have lodged legal appeals against the US Copyright Royalty Board's recent decision to raise streaming royalties for songwriters (and music publishers) by 44%. Spotify-in a joint statement with Pandora and Google-claimed that the CRB's royalty rate rise decision "harms both music licensees and copyright owners". Fees were set to rise from a paltry .003 cents per play to the still-tiny rate of .004 cents per play-but that was apparently too much for the billionaire-helmed companies.

While the four tech giants plan to fight the ruling, Apple Music is the only streaming service that won't file an appeal. In a statement issued about the appeal, NMPA President David Israelite praised Apple Music for "continuing to be a friend to songwriters", but blasted Spotify and Amazon for their decision to "sue songwriters in a shameful attempt to cut their payments by nearly one-third. They don't respect songwriters, they are attacking songwriters to try to cut what they pay them. It's time for everybody to rise up and say: enough." More to come.

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





Crosby Flies with SESAC

Grammy-winning songwriter and recording artist David Crosby, best known as a folk rock pioneer, who continues to capture generations of audiences with his timeless music and one-of-a-kind harmonies, has signed with SESAC Performing Rights. Most recently, Crosby's new documentary *David Crosby: Remember My Name* premiered at the 2019 Sundance Film Festival.



Song/ATV Says Hello Dolly

Sony/ATV Music Publishing has signed a deal to represent the catalog of legendary singer-songwriter Dolly Parton. The agreement takes in songs from across Parton's entire career and new compositions. It covers North America and territories not covered by existing sub-publishing arrangements. Pictured (I-r): Troy Tomlinson, Sony/ATV Nashville President/CEO; Bruce Scavuzzo, Sony/ATV SVP, Business & Legal Affairs; Danny Nozell, CTK Management CEO; Dolly Parton; Martin Bandier, Sony/ATV Chairman and CEO, and Brian Monaco, Sony/ATV President, Global Chief Marketing Officer.



T.J. Martel Foundation Nashville

Alabama, Kings of Leon and the Grand Ole Opry's Sally Williams were celebrated at the 11th annual T.J. Martell Foundation Nashville Honors Gala at the Omni Hotel in Nashville. Alabama was presented with the Lifetime Achievement Award. Pictured (I-r): Randy Owen, Alabama; Brad Paisley; Jeff Cook, Alabama; Charlie Daniels, and Teddy Gentry, Alabama.



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"Important Opportunity for Songwriters!"



SONGWRITER PROFILE

Nick Waterhouse

Tough Streets and Vital Songs

n a good way, a conversation with Nick Waterhouse could induce whiplash. In a single sentence, the hyper-literate songwriter, musician, producer and artist will reference German Expressionist filmmakers, blues forbearers and martyred poets without so much as pausing for a breath. "I put (rock and roll pioneers) Jerry Leiber and Mike Stoller in the same place as (novelist) Henry Miller or (Spanish poet) Federico Garcia Lorca," he says. "All of those people exist on the same plane for me."

This hierarchy of influences informs Waterhouse's newest collection of songs. His self-titled fourth full-length release is built on gritty songs with reverberations of musical history voiced by the artist's edgy narration. Pistol-whip backbeats, punctuating horn stabs and lacerating guitar propel Waterhouse's wise guy vocals in songs awash in the back street neon aura of musical film noir.

Waterhouse says his songs echo '40s and '50s Hollywood. "You had

Warner Bros., RKO and some of these poverty row companies employing cats that were writing stuff that was hard-boiled but could still be packaged as popular entertainment," he says. I'm really influenced by a lot of that."

Fittingly the album was tracked at Electro Vox studios in Hollywood. "It almost feels too small when you first walk in there," Waterhouse notes. "Then you hit a snare and it's like, 'Oh. I know that sound.' It's one of the only remaining pre-fancy Los Angeles studios. It makes perfect sense. I don't have to change anything; it's the real thing. I don't believe in over-mystifying, but what was recorded there: Dexter Gordon, The King Cole Trio, Orson Welles Radio Hour and Plas Johnson-all of this is part of the fabric of the audio.3



- DAN KIMPEL

A Southern California native from Huntington Beach, CA, Waterhouse worked at a record store in San Francisco and was a club DJ. Discovering vintage music was key to his artistry, and he gives credit to the late seminal R&B producer Johnny Otis for inspiration. "I adored Johnny Otis. He was one of the first people when I was digging in. 45's for someone like me, a millennial, the common wisdom was it's like sex, you're embarrassed to ask but you will figure it out for yourself. I know albums is what my parents had, but what were 45's? Johnny created a body of work that is bigger than the Beatles in a way, producing Little Esther, "Hound Dog," (Big Momma Thornton) and Don and Dewey. He was like the ghost in the machine. There was nobody explaining that to me. He was speaking to me through time and space and leaving a trail for me to figure out his legacy. It's on multiple planes of existence that aren't flattened into being a recording artist with a catalog.

"I see this in a way that I've engaged with a lot of my influences in music," Waterhouse continues. "Maybe (filmmaker) Robert Siodmak is a bigger influence on my writing and arranging that what people would assume Johnny Guitar Watson or Junior Wells would be, the way they deal in dramatic elements with economy but with depth and a shadow to them.'

The artist says that he writes songs on both guitars and keyboards. "On all of my records there are two or three songs that I've written on the piano. What's cool now is understanding the process. Maybe if I write something on piano when it's time to try it with a rhythm section, I might switch to guitar. And based on what guitar I'm performing using, this might determine the arrangement. I've set myself up by going through each step in the process.'

Waterhouse notes this in many ways this record feels like his debut. " Like I've been playing minor league baseball and now I've been drafted into the majors. It feels like I've been rehearsing and now I'm ready. That's why it's self-titled. This is the first time I really got to think about it. And I'm not going to be caught off guard. My earlier records were new experiences that were uncomfortable. Now I feel practiced. I might even cut a couple of singles-it's nice to be on top of it."

Contact Mikaela Duhs. Shore Fire Media. mduhs@shorefire.com

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DROPS

The world premiere screening of Boy Howdy! The Story of CREEM Magazine, took place at this year's SXSW in Austin. Directed by Scott Crawford (Salad Days: A Decade of Punk in Washington, DC), the film looks at the fastburning life of the legendary Detroit magazine that defined music journalism over the course of 20 years with the original voices of Lester Bangs, Dave Marsh and Patti Smith and featuring interviews with the likes of Iggy Pop, MC5, Lou Reed, The Clash and Alice Cooper. Barry Kramer first published CREEM in 1969, and his son JJ Kramer produced the documentary this year with Jaan Uhelszki and New Rose Films. Email Pam Nashel Leto at pam@ girlieaction.com for more information.



Seventeen-year-old pop-phenom Billie Eilish recently revealed, A Snippet Into Billie's Mind—bury a friend, the first of three episodes in a short-form mini-series available exclusively on YouTube. The episode offers a glimpse into her latest single "bury a friend," taken from her forthcoming debut album When We AII Fall Asleep, Where Do We Go? Produced with You-Tube Music and shot in her brother's bedroom/ home studio, where the album was made, the siblings reveal details about the making of the global hit. Each episode will dive into each song as they are released to shed light on the Eilish's artistic process. Contact Alexandra Baker at alexandra@highrisepr.com.

Joni Mitchell, renowned for her angelic songbird voice, turned 75 last November and the celebration was heralded at Los Angeles' The Music Center by an incredible cast of artists performing her songs at a pair of sold-out shows. The Music Center Presents Joni 75: A Birthday Celebration compiles 21 of the performances on DVD and was released March 29. Performers include Brandi Carlile, Glen Hansard, Emmylou Harris, Norah Jones, Chaka Khan, Diana Krall, Kris Kristofferson, Los Lobos with La Marisoul, Cesar Castro and Xochi Flore, Graham Nash, Seal, James Taylor and Rufus Wainwright. The concerts were led by co-musical directors and Mitchell collaborators Brian Blade and Jon Cowherd. For details, contact jason.elzy@rhino.com.



Def Jam's Undisputed album featuring YK Osiris, YFL Kelvin, Bernard Jabs, S3nsi Molly, Lil Brook, TJ Porter, PVRX, Nasaan, Fetty Luciano, Landstrip Chip, Billz, Sneakk, Lul G, Dominic Lord, Striiipes, Ashton Travis and

Nimic Revenue dropped last month, accompanied by an in-depth eight-part docu-series released through WorldStar. The series follows the creation of the album and the stories of the artists involved with it. Watch the trailer at bit.ly/2VNnFF2 and contact Genesis Garcia at genesis.garcia@umusic. com for more information.

Foreigner's Live At The

Rainbow '78 has been released by Eagle Vision on DVD, Blu-ray and digital video. Remixed and restored, this concert film showcases the classic Foreigner line-up at the classic London venue performing such hits as "Feels Like The First

Time," "Cold As Ice" and "Double Vision" (view here: youtube.com/watch?v=azF9zHyXLoE). The band celebrated its 40th anniversary last year playing amphitheaters and arenas. Contact carol@kayosproductions.com.

Yes Gabriel's eponymous debut EP, produced by veteran musical theater composer Gaby



Alter, will be self-released on April 19. Alter played most of the instruments himself, with additional guitars by **Sean McArdle** and **Alec Berlin** (guitarist for **Green Day's** Broadway musical **American Idiot**). Alter has worked for over

a decade and a half as a songwriter and composer in theater, film and TV, including a composition for the animated Disney feature *Tinkerbell and the Pirate Fairy*. For details, contact Howlin' Wuelf Media at howlingwuelf@ aol.com.

John Legend recently premiered YouTube's first-ever "call to action" series, Can't Just Preach. The five-part docu-series, presented with WeTransfer and Columbia Records, spotlights major changemakers—handpicked by Legend—striving to make a difference in their communities. They include Sybrina Fulton (founder of The Trayvon Martin

Foundation), featured in the premiere episode, as well as Jaclyn Corin of March For Our Lives, Desmond Meade of Florida Rights Restoration Coalition and others. Watch at we.tl/johnlegend. The series will also include additional behind-the-scenes content and commentary. For more information, contact Mike. Navarra@sonymusic.com.

SYNTHPLEX

Multi-platinum singer **Khalid** is releasing a special film titled **Free Spirit** on April 3 in cinemas worldwide in conjunction with the release of his sophomore album *Free Spirit*, out on April 5 via **Right Hand Music Group / RCA Records**. The short film is conceived and created by Khalid and **Emil Nava**. It's a direct creative parallel to his new album, using the new music to tell the stories of the beauty and the pain of growing up. This film expands on his lyrics and artistry by sharing a visual story as a companion piece. Visit freespiritthemovie.net and contact Jamie. Abzug@rcarecords.com for more.

OPPS

April 26 is the deadline to apply to the screen music program in Pavia, Italy, which takes place in July. Participants get to attend lectures and scoring lessons, have their work screened at industry events, and network with industry professionals. Applicants must submit a resume and a link to an audio file of any length and genre. To apply, visit screenmusicprogram.com/apply.

New York-based Fresh Squeezed Opera is calling for scores through April 15 for their 2019 showcase. Applicants can either submit one or two existing pieces or a project proposal. This scoring call is themed on America, what it means to be American, or the current cultural climate in the U.S. Visit freshsqueezedopera. com/call-for-scores for submission details and requirements, and contact executive director Jillian Flexner at jflexner@freshsqueezedopera. com with any questions.

The Experimental Film, Dance and Music Festival—part of the

Feedback Film Festival---runs every month and is accepting submissions. The event takes place in both Los Angeles and Toronto, showcasing the best of new experimental short films and independent music videos from around the world that may not find a place in your average film festival. For application information, visit experimentalfilmfesti val.com.

PROPS

Multiplatinum singer-songwriter Jake Owen will make his official acting debut in the upcoming feature film *The Friend*, currently filming in Fairhope, AL, where the story takes place. Owen joins Jason Segel (How I Met Your Mother), Dakota Johnson (Fifty Shades of Grey) and Academy Award winner Casey Affleck (Manchester by the Sea) under director Gabriela Cowperthwaite (Blackfish). The film is based on writer Matthew Teague's award-winning essay, "The Friend: Love is Not a Big Enough Word," which is a true account published in Esquire in May 2015 about a man's terminally ill wife and the support of his best friend who moves in after the diagnosis. Details on the film's release are forthcoming. Owen released his latest full-length album, *Greetings From... Jake* last month. Contact Jennifer Vessio at jennifer.g.vessio@gmail.com.

Lauded composer Danny Elfman (Tim Burton film scores) was asked two years ago by the Prague Orchestra to compose a violin concerto for violinist Sandy Cameron. Elfman composed the concerto as his first freestanding orchestral work, which is out now on Sony Classical. The work has been described as simultaneously playful and classic, marrying a reverence for greats like Prokofiev with Elfman's own Hollywood background. It was performed by Sandy Cameron with the Royal Scottish National Orchestra and conducted by John Mauceri. Elfman has several US performances booked this spring in Colorado, Arizona and California. Contact christina@jensenartists.com.

Los Angeles' inaugural synthesizer festival, Synthplex, just took place in celebration of electronic music and "all things synthesizer." The festival, which is to become an annual event, featured a trade show of synthesizer gear, educational and technology seminars, DIY synthesizer build workshops, live music, discussion panels with industry professionals and a dinner with a performance by Thomas Dolby. Featured speakers included Allee Willis, Dave Smith, Craig Anderton, Shelly Peiken, Russell Brower, Michael Lehmann Boddicker, Guy

> **Moon** and more. Contact Chandler Poling at chandler@ whitebearpr.com, or visit synthplex.com to learn more.

Fervor Records contributed 13 songs to two films that won Academy Awards this year. a first for the company and its artists. Green Book claimed three Oscars including Best Picture, to which Fervor contributed 12 songs from 10 artists, including AI Casey Combo's "Cookin," and "Drifting Heart" by Roosevelt

Nettles. If Beale Street Could Talk, whose star Regina King won Best Supporting Actress, also includes a Fervor song, "Whole Lotta Your Love" by Lee Hurst. Contact David Hilker at davidh@wildwhirled.com for more information.

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

Out Take



Kevin Teasley Composer, Music Director

Web: theunitonline.com, tonicmusicandcreative.com

Contact: kevin@tonicmusicandcreative. com

Most Recent: Grammys Motown tribute with Alicia Keys and JLo, upcoming tours by Backstreet Boys and JLo

When people attend a live concert, they're essentially seeing a movie in live action—and as a music director, Kevin Teasley's job is to oversee those moving parts. Also an accomplished pianist, producer and mixer, and artist with credits on feature films and television shows, Teasley says he improves his many crafts by surrounding himself with "young cool people" who have taste-making instincts, staying up on technology and, possibly most importantly, having the modesty to appreciate other artists' work. "I'm a fan of my colleagues' music,"

"I'm a fan of my colleagues' music," he says. "You can't be jealous of your colleagues doing wonderful things. Watch trailers, movies, shows and be a fan. I'm energized by seeing people do amazing things. The older I get, the more you don't know. You can't be at a place where you think you've been doing it so long, you can't learn anything new."

Can't learn anything new." Teasley recently worked on The Grammy Awards telecast's Motown tribute performance with Alicia Keys and JLo, and has both a Backstreet Boys tour and JLo tour on the horizon. His TV credits also include the DirecTV Super Saturday Night concert for the 2018 Superbowl, featuring JLo. While a master at bringing other musicians' performances to life and an accomplished artist in his own right, Teasley takes a pragmatic approach to staying on top of the game. "I'm kind of a nerd," he admits. "I read

"I'm kind of a nerd," he admits. "I read all the trades. I read books on time management, leadership skills. You have to be technically savvy, and you really have to develop your team from the beginning. And you have to have a detached love of the music. When I was younger, if I did a song or arrangement and someone didn't like it, I would literally be hurt for days. As with anything, when rejected a lot you get better, because you have no choice. You won't always hit the bullseye, but that's part of the process." •



MIXED NOTES

► Young Becomes First Korean Female to Win iHeartRadio Award US born, Korean raised pop artist Tiffany Young was announced as the first Korean female to win an award at the iHeartRadio Music Awards. Young took home the award for Best Solo Breakout. Young is currently in the midst of promotion for her first U.S. EP, *Lips On Lips*. For more, visit tiffanyyoung.com.



FMSMF Hosts Film and TV Scoring Panel at SXSW

A highlight of this year's panels at SXSW in Austin was *CUE THE MUSIC! Film* and *TV Scoring*, which played to a packed house on March 12. The panel was programmed by the Film Musicians Secondary Markets Fund (fmsmf.org). Go to facebook.com/filmmusicresiduals to watch the entire session. Pictured (I-r): Kim Roberts Hedgpeth, Executive Director, FMSMF; Dennis Dreith, Chairman, Transparence Entertainment; Graham Reynolds, composer; Brian Reyes, ASCAP; and Maura Duval Griffin, Audio Machine.





Platt Pop-Up Surprise

Grammy, Tony and Emmy Award-winning artist Ben Platt surprised fans with a performance of tracks off his highly anticipated debut album, *Sing to Me Instead*. The performance took place in the midst of a pop-up immersive gallery installation in Los Angeles made to resemble the sets of his recently released music videos for "Bad Habit" and "Ease My Mind."



23rd Annual Power of Love Gala

Brain health organization Keep Memory Alive's annual Power of Love gala was held on March 16 at the MGM Grand Garden Arena and brought top artists and TV personalities, including Shania Twain, Snoop Dogg, Anthony Anderson and Miguel, together to honor music legend Lionel Richie and raise funds and awareness for the Cleveland Clinic Nevada's Lou Ruvo Center for Brain Health.

-JACQUELINE NARANJO jackien@musicconnection.com



BMI Takes Over Swan Dive

BMI (Broadcast Music, Inc.) presented their BMI Official Showcase at the Swan Dive Patio in Austin, TX on March 14th. Showcasing talent across the musical spectrum, the night included killer performances by Chloe Lilac, Briston Maroney, Liza Owen, Just Loud, Lilly (pictured) and Duncan Fellows.





▲ Chemical Diary Featured in Short Film Roland Numbers and Dudee from the band Chemical Diary are featured in *The Blasphemy*, a short movie filmed in Los Angeles, CA, directed by Jibron Chaudhari and released in December 2018 on imdb.com. Check out imdb.to/2J9Jqxn for more.



Gibbs, Meibergen and Navarro Attend Composer's Breakfast

Richard Gibbs (Oingo Boingo, film composer), Rudi Meibergen (composer, Chilean band Kisspanic) and singer/ songwriter Dan Navarro are pictured hanging at Composer's Breakfast in Malibu, CA. For more, visit richardgibbsmusic. com, rudimeibergen.com and dannavarro.com.

Mendes Kicks Off Tour

Grammy nominated, multi-platinum singer-songwriter Shawn Mendes kicked off "Shawn Mendes: The Tour" with two sold out shows in Amsterdam at the Ziggo Dome, as well as a sold out show in Antwerp. The tour will span 95+ arena and stadium dates from March through December, with special guest opener Alessia Cara joining for the European, UK and US dates. For more, visit shawnmendesthetour. com.

CONNECTION Tidbits From Our Tattered Past



1993-Meat Loaf-#21

On the heels of his successful return to form with *Bat Out of Hell II*, Meat Loaf had this to say about his work ethic: "I'm a perfectionist who knows nothing is ever perfect. So I don't take myself too seriously. If I drop dead tomorrow, it won't change the world either way." The issue also features an interview with hit songwriter Bill Steinberg.



2005-Babyface-#18

In our cover interview with Kenneth "Babyface" Edmonds, he re-traced his career's trajectory, showing how it's possible to make certain career moves that lead to other moves. "Because I became a songwriter, it opened up the door for being an artist and a producer." Elsewhere, our Producer Crosstalk area interviewed Adam Dutkiewicz of Killswitch Engage.

HALL AND OATES:

HALL AND OATES NEED NO INTRODUCTION (well, just about none). The Rock & Roll Hall of Famers have sold roughly 40 million records since releasing their debut, *Whole Oats*, in 1972. Their ubiquitous singles—63 in total—include six #1 hits: "Out of Touch," "Rich Girl," "Kiss on My List," "Private Eyes," "I Can't Go for That (No Can Do)" and "Maneater." Oh, and they just happen to be the bestselling music pair of all time.

This year, the indefatigable duo are camping out in Las Vegas for a three-night residency at Caesars Palace, after which they'll perform in England, Scotland, Germany—and then tour South America for the first time ever.

Music Connection recently caught up with Charlestonbased Hall and Nashville-based Oates to talk about their legendary career, Benjamin Button-like fanbase and much more.

By Kurt Orzeck

Photo by Stuart Berg

Music Connection: The last time you played Caesars was in October 2014. How has your chemistry, onstage and offstage, evolved since then?

aryl Hall: It's always the same. It's kind of like having a brother. It's like time stops. We get onstage and just play. We know each other so well, it doesn't require much unless we want to dust off an old song. It's just seamless. When we first met, we were teenagers, right out of high school. We didn't get together to play; we met because we were musicians, we hung out, we did some crazy stuff-hippies hanging around Philadelphia. We're hardly ever in touch, to be honest. Neither of us are interested in small talk. Really, we just get

together and play. John Oates: The chemistry of the band is really important, it's the way all six of us interact, that's where the chemistry lies. Communicate with each other musically and creatively. It never stops, it always evolves.

MC: Are you going to have a loose set-list each night or keep it the same throughout the residency and on the international dates as well?

Hall: We have a few different alternative songs that we throw in and out. But we have what is a good problem: a certain expectation of what people want to hear. You can't not play 'Sara Smile," you can't not play "You Make My Dreams." It doesn't leave a lot of room to do alternatives. But we do them sometimes to keep ourselves and the audience interested as well.

Oates: We realized a long time ago that we have a certain music history and legacy that we created, and it kind of overshadows everything we do—the ubiquitousness of our videos and how big we were in the '80s. We learned a long time ago that it's probably better for us to represent our legacy. When we play live, the songs and arrangements, there are key elements that remain constant, because they're signature moments, but after that, it's whatever happens.

MC: What are some of those alternates you might pull out? Hall: We did this rather obscure song from the *War Babies* album [released in 1974] that I liked then and still like, this song "Is It a Star." That's a song most people don't know, but it works very well in the set. We do that one a lot.

Oates: We add a couple of B-sides, but the core set is ... fortunately for us, we have this incredibly great catalog.

MC: John, will you guys perform the traditional version of "Maneater" or do the reggae take that you played on your last tour? Oates: [When we wrote that song,] I had come back from Jamaica and had that

vibe in my head, and I had that hook in my head. When we get together, we play it more in the R&B tradition.

MC: What is your most memorable or entertaining Vegas story?

Hall: [Laughs.] Lord have mercy. I don't know. I'm not a gambler. I like the food in Vegas. In the old days, when I had more time and more energy, I liked to walk the Strip and go to the bars. We had some good times. But most times I'm there, I'm there to work. I'm a working man.

Catesars Palace, playing there that night with our family and baby—he was 3 years old—and walking outside at midnight and seeing our giant billboard with our faces on it and expecting everything to go dark and the world to end. And it didn't. And we walked back inside.

MC: Segueing into the next part of the tour, you're playing the UK and also Germany for the first time in many years. Do you have a special attachment to that country?

Oates: It was more of a personal preference. We never really made the in-roads in Europe over the years; we were so focused on playing America in our heyday. It's really unfortunate that we didn't do that, but we just thought it's a good time to stretch out, get out of the US market, try something different. We've been touring America a lot over the past five years.

Hall: We have always been popular in Europe, especially in the UK, and for various reasons—not of my choosing—we were pulled away from that over the years and weren't addressing it in the way I wanted to address it. The irony of that is I was living in England and not really playing in England. We've been playing UK tours, but now we're going to go into the continent and do more European things and sort of regain what we had, hopefully, in the first place.

MC: And this will be your first time hitting South America. Hall: Yeah, that is exciting to me, 'cause there are few places in the world where I can say, "Wow, I don't know anything about this, and I have no experience here." South America being one of them. We've never toured South America. Oddly enough, I've become friends with some Argentineans ... through family ... and they're all excited about me coming down. I'm going to have a good time down there, I know it. People are going crazy to finally have us come to that part of the world. I think this is going to become the first part of frequent touring down there.

Oates: I've been to South America before, but I've never performed there. I was a pretty avid skier, and I skied in Las Lenas. So I went to Buenos Aires and Rio de Janeiro, but that was just for a ski trip. But to play there will be a whole different experience. We have a few days off in between, so we'll be seeing some of the sights. It's going to be fun.

MC: You seem to be clumping your shows together in sets of threes on these upcoming stints. Was that just a coincidence? **Oates:** There was some thinking behind that. It was a reaction to doing two major, very focused tours with Tears for Fears and Train. Those tours were really long and they were your typical arena tours, where you play every night or every other night in a different city. To be honest with you, after years and years of doing that, it's not something I enjoy. I love to play and I love to play live, but I don't want to live in hotels and I don't want it to be my full existence.

I think I've earned the right to be more selective about what I do. I spoke with Daryl about it, and we were on the exact same page. We spoke to our manager and said, "Let's play in more concentrated bits and enjoy it." The worst thing that could happen is we get to the point where we don't want to do it anymore—and I don't want that to happen.

MC: Especially with so many veteran artists doing their farewell tours these days ...

Oates: Well, it's one thing to do a farewell tour. It's another thing to announce your "farewell tour" and then do another 300 shows. [Laughs.]

MC: Will there be any new stage sets or special effects this time around?

Hall: I don't like to have distracting things onstage, because we're all about the music, but yes, the stage show is quite good, and the lighting is fantastic. We're very happy with what we have right now.

MC: Is there a chance you might add any more US dates after you come back from South America?

Hall: I think we're talking about doing that—not after South America, because we're going back to Europe, but maybe in the autumn. But we did some real touring over the past few years in the States, so we're trying to back off a bit from the focus on the United States.

MC: What are some of the more unusual items on your tour rider?

Oates: [Laughs] None! What's unusual is that I have the same tour rider since the '90s, and I keep getting stuff that was put on there for my kid when he was a baby. I keep forgetting to change it.

Hall: Just give me brown liquid—Irish whisky, bourbon, things like that. The basic stuff. I don't eat anything before a show. I don't have a big rider.

MC: You don't eat anything before a show? Hall: I don't eat anything after about 3 o'clock in the afternoon. As soon as I eat something, my energy goes down. I'm a singer, so having anything in my stomach is not that pleasant. But then, unfortunately, I have to eat after a show.

MC: Last year you released a new song, "Philly Forget Me Not," with Train. Any more recordings on the horizon?

Oates: We're not recording because we feel we've said so much. We've been together for 50 years—I mean, c'mon. We have a catalog!

Hall: I've been working on a solo record. One never knows. John and I might do some things. We haven't really discussed it, but it is a possibility.

MC: Can you talk a little more about your solo album, Daryl? Are you in the studio recording it? Hall: Off and on. I'm so busy, and I've had so many starts and stops for various reasons that my momentum is a little off. In a way that's good, because a lot has happened to me. Oates: I've been promoting [2018's] *Arkansas* for a year now. This year I'm going to take some time off. It's a good year to regroup and enjoy the travel.

MC: Daryl, speaking of other projects you have in the works, are there any new episodes of *Live From Daryl's House* coming up? [The last new episode came out on June 23, 2016.] Hall: We're basically ready to go back into production. We've already done two of them, and again, we have a little time constraint, because I'm getting so busy. But sometime this year, we're going to start heading back into production. I don't have any artists lined up yet, but it'll be interesting, whatever happens. I'm looking forward to it.

MC: For the two you already shot, who participated on those?

Hall: I had Ty Taylor of Vintage Trouble, who's great—great singer. And we had Tommy Shaw of Styx, that was interesting. So we started off with two completely different artists.

MC: Who is on your short list of musicians with whom you would most like to collaborate? Hall: Oh, man. That's a hard question for me to answer, because collaboration has a lot to do with chance. It's like saying, "Of all the girls in



California, which girl would you most like to hang out with?" Oh, boy. You gotta meet them first.

MC: When major artists come through Charleston, do you tend to meet them?

Hall: Charleston's a small town, but there is a fairly vibrar t music scene here. My stepdaughter is a musician, and she's been hanging out and writing songs with people. I've been hanging around their studio and clubhouse, listening to what they're doing.

MC: They must be blown away when you show up.

Hall: Nah, they're used to me. [Laughs.]

MC: John, what advice do you give younger musicians when you talk with them, especially about how they should handle their money? [Oates has openly discussed losing all his savings in the early stages of his music career.] Oates: I don't. [Laughs.] If that ever comes up, I say, "Get a great lawyer, someone you can trust, and make you self knowledgable about the business side of things." ... Younger artists [nowadays] are so much more experienced in the business side of things and take their careers much more seriously. There's less frivolity and screw-up folks in the music business. Competition is so tough, and everyone realizes how difficult it is.

MC: Do you think that makes music these days more sach riv?

Oates: Ehh ... ot really. There's still great music going on out there. Look at all the stuff coming out of the Dave Cobb camp and his studios: Chris Stapleton, Margot Price, Brandi Carlile. They're making great music and making is where I want to be. I feel very comfortable

QUICK FACTS

- Daryl Hall and John Oates met at Temple University in Philadelphia in 1967 while attending the school.
- Hall and Oates released a "Jingle Bell Rock" 7-inch in 1983 that featured two versions of the song: one on which Hall sang lead and the other featuring Oates in that role.
- In 2015, the duo sued a granola company for naming one of its products "Haulin' Oats." Hall and Oates' company, Whole Oats Enterprises, apparently owns the trademark for not only the band's name but the phrase "Haulin' Oats" as well.

there and have a lot of friends in it. For me, it's the most vital music that's out there.

MC: Daryl, what do you advise? Hall: Play live. Get used to being in front of people. Try your ideas out in front of people. The essence of it all is being comfortable onstage and knowing who you are in that respect, and taking that knowledge and being uncompromising and do it in the studio.

MC: It seems like the Z-Generation has a real appreciation for '70s music.

Hall: It really is amazing. We've done surveys, and the bulk of our audience-by far-is between the ages of 20 and 30. The secondlargest is between 12 and 20. This is our audience, this is who I play to. It's quite amazing in so many ways. Time means nothing to new generations. They hear things and they either

- John Oates was not only neighbors with notorious gonzo journalist Hunter S. Thompson, he also attended his funeral. Read more about it in Oates' Change of Seasons: A Memoir.
- Hall MC'd a world-music festival on an episode of the HBO comedy series Flight of the Conchords.
- Hall and Oates are managed by Jonathan Wolfson, Wolfson Entertainment. The company also manages Loverboy, Huey Lewis & The News and The Tubes.

like it or don't like it. It doesn't matter when it was done. And all the kids I know are looking at music the same way.

MC: That must be hugely rewarding for you. I read a recent interview with you or John, and you talked about the importance of legacy. To see those young faces in the crowd so many years later ...

Hall: It's fantastic. Of all the things in my live career, that's the thing that I'm so proud of. The word "pride" isn't even right, because I don't know what made it happen. There's something in my music that causes this to occur, and I am very pleased and gratified by it.

Contact christian@wolfsonent.com

October 2018 musicconnection.com 21 Check out Daryl Hall and John Oates on The Music Connection Podcast



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BY ARI HERSTAND

ARTIST 🗸



OVERVIEW

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 Face the Truth
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Artist's Pick



usic discovery has evolved from night clubs, to print reviews, to radio, to blogs, to Hype Machine to Spotify playlists. Sure, people still "discover" music by all of these means, but over the past few years, the music industry has become obsessed with Spotify playlists because the discovery (and stream boosts) are so powerful. John Mayer brought on rock band The Night Game as his arena tour

spetier after discovering one of their songs on Spotify (via his Discover Weekly customized playlist). Discovery is real on Spotify—at every level from fan to superstar.

Entire industries have popped up utilizing the Spotify ecosystem focused squarely on playlists (much to Spotify's chagrin). As the industry realized how powerful Spotify playlists were, the playlist editors (those at Spotify who are in charge of making the playlists) became the new radio programmers. The labels found ways to woo Spotify playlist editors to the point that even Spotify felt a bit squeamish with how it was all working. They officially came out against the policy of paying to influence playlist inclusion, but that didn't stop individual playlist editors from taking bribes under the table and keeping it hidden from Spotify. And, Payola is only illegal when it comes to traditional radio, not Spotify.

Right now in 2019, the industry is obsessed with Spotify. And rightfully so. Spotify singlehandedly brought back the recorded music industry from its death spiral of the early aughts. And it's the reason the major labels are, once again, insanely profitable.

The one thing, however, that Spotify does not have is a real social component to it. There

"It's not about one viral video, it's about staying active within the community."

is no commenting, social sharing, public liking, social listening parties or anything that really inspires people to exist on Spotify like they do on other social platforms. So, even though fans LOVE Spotify and artists and labels are OBSESSED with getting their fans to listen to them on Spotify, you can't develop a fan-artist relationship on the platform. At least not yet.

Which brings us to Instagram. The kids are all on Instagram. Not Facebook. Facebook is so last decade. Sure, Facebook may be YOUR favorite platform to use, but it ain't the under 35 crowd's. Millennials and Gen Zers, en masse, prefer Instagram over Facebook to follow and interact with their favorite "influencers" aka musicians.

Yes, email is important still. But if your audience skews young, it's very challenging to get their email addresses (and they aren't checking their emails like they check Instagram). Grabbing phone numbers is becoming the new email, but this doesn't help foster a relation-ship—only a sale.

Instagram is where you build the relationship with your audience. It's where they can feel you and what you're about.

Instagram has evolved from a simple photo sharing app to one of the most important apps for creating an artist world and engaging an audience.

Sub communities have now popped up within Instagram that have single-handedly launched



231,054 views · Liked by emily.c.browning and mckailseely raeleenikole Summer is here. Ya girl is 22 as of yesterday. #SZA is Queen.

careers. @pickup____, @pickupjazz, @brilliant musicians, @musiciansshowcase, @talented_ mu sicians, @chorus and @omgvoices were some of the first (and most powerful) accounts to feature the musicians of Instagram. PickUp has actually grown into a musicians' community, regularly hosting events around the world.

San Diego native Raelee Nikole (@raeleen ikole) had been gigging around her hometown since she was 17. She had an Instagram account since the beginning of the platform (circa 2012) and posted to the platform like every other teenager. But it wasn't until late 2016, when she posted a video of herself playing guitar/singing Musig Soulchild's "Just Friends," that everything changed. The @pickupjazz account featured her video, and followers came pouring in for Nikole. The next video she posted, playing the guitar part for John Mayer's "Paper Doll," John Mayer himself commented on the video. She attracted more and more attention as she posted more and more videos. Shawn Mendes followed her and even tweeted one of her songs (which subsequently hit Spotify's Viral 50 chart). Mendes introduced Nikole to his writing partner, Scott Harris, and soon she was writing with some of the biggest songwriters in the world. She now has over 135,000 followers.

Also in 2016, New Zealand-based Emily C. Browning (@emily.c.browning) attended an Instagram clinic given by Sam Blakelock of @ pickupjazz (also a New Zealand native). Browning, an incredibly talented guitarist-singersongwriter, posted a cover song, tagged @pick upjazz and soon she was featured as well. She began regularly posting songs on her account and got featured on not only the @pickupjazz account, but a few other popular music-focused accounts.

About a year into the process, she looked at her Instagram analytics and realized she had a lot of followers in LA, so she booked a trip out to LA, teamed up with a couple of other LA musicians she'd met on Instagram and sold out her very first show in the US. She now has over 120,000 followers.

Sam Blakelock gave another Instagram masterclass in July 2018, which he livestreamed and added to the @pickup____ IGTV channel. He explained that the key to being a successful musician on Instagram relies on five key components:



97,169 views · Liked by itsnicofranc and vavaenvivo emily.c.browning I swear I'm not pulling these faces on purpose.. this is just REALLY HARD. 😬 😫

Quality Content

You can't fake your way to success on Instagram. The algorithm has gotten incredibly smart and highlights great content—regardless of the subject matter.

Positive Community

Make sure you reply to some of your comments and interact with people in your DMs. But keep it positive. If people are trash talking in your comments, don't stoop to their level or engage combatively. This ain't Facebook.

Consistency

"You're not going to over post if the content is high quality and is varied," he says.

Trial and Error

You don't want to merely be a follower on Instagram. You want to be a leader and experiment with ways to engage and grow your audience. Learn from other successful accounts, but come up with ways that showcase your personality and skills best.

Collaboration

Find people who are doing what you want to do and collaborate with them.

Like YouTube, some of the most successful Instagrammers collaborate. That means tagging the company who made a dress, tagging everyone in the photo, including friends in your stories and showcasing their handles, mashing up other videos with your own, giving a shoutout to someone in the comments or making friends in the DMs. And you don't actually have to be in the same time zone as your collaborators. Just tag them and they may Regram and tag you back, as has been the case with the popular musician-feature accounts.

After Raelee Nikole posted a 20-second clip of herself playing/singing her neosoul rendition of SZA's "The Weekend," New Zealand-based (something's in the water) @ thejuneyboy took her video, sliced himself into it (cutting back and forth between her and him) and remixed her



original audio—adding a beat and some lead guitar. This may not sound that impressive, as remixes happen regularly now; but, remember that at the time, it took figuring out how to download her video (through hacks—as Instagram doesn't enable this), then dumping the audio into a DAW, mixing in his own creation then syncing it back up to video (cutting in his own video). The remix video got over 150,000 views on her profile. Similarly, @p_larddd remixed Nikole's rendition of "Redbone." She Regrammed it with "Shoutout to 2017 for giving kids with bedrooms on opposite sides of the country a way to shed together!"

Multi-instrumentalist Elise Trouw (@elise trouw) was incredibly active within the community when she first started on the platform. She regularly posted videos of herself playing drums, bass, guitar, singing and similarly got featured on popular musician-feature accounts (long before her looping videos on Facebook and YouTube went viral).

Again, it's not about one viral video, it's about staying active within the community, regularly releasing high-quality content, staying genuine (not forcing anything), trying (and failing) incessantly and keeping up with the trends of the times.

John Mayer took Instagram Live to a whole new level by hosting his own talk show from his living room. He goes live on his Instagram (@ johnmayer) every Sunday, streamed out from his phone with no fancy lights or production. One angle, live. He calls it *Current Mood* and celebrities regularly pop on to talk, sing, shoot the shit, drink and do random dumb things.

Past guests include Maggie Rogers, David Spade, Dave Chappelle, Bob Saget, Halsey, Charlie Puth, Thundercat, Cautious Clay, Andy Cohen and Alec Benjamin.

When Story Highlights were released, many musicians got creative and used the story bubbles at the top almost as the way a website toolbar functions: Music, Videos, Tour, Vlog, Merch, etc. Highlights with full Swipe Up capabilities per highlight. In the Tour Highlight, they could post a photo per date with the Swipe Up linking directly to purchase tickets. The Videos Highlight could feature various video clips with the Swipe Up function linking to the full video. Merch Highlight could feature merch items with the Swipe Up feature linking directly to each item on your website. Some just posted one image per Highlight (Spotify, YouTube, Apple Music, Tour, etc.) and linked directly to that. You get the idea.

When IGTV was released, people created content specifically for the medium. Brassroots District (@brassrootsdistrict) created a live performance video from the studio with boxes popping in and out of the frame. The video was of course edited in a vertical manner to fit the platform's specifications.



Similarly, Lauren Ruth Ward (@laurenruth ward) created a live performance video from one of her recent shows at the Echoplex in LA that was vertical, with multiple camera angles stacked on one another, popping in and out, off and on. This style of video editing wasn't prevalent anywhere else at the time (because it wouldn't work as well on any other platform for any other medium). But it was perfect for IGTV.

The 1975 made a custom (vertical) lyric video for their song "Give Yourself a Try," which played on the same aesthetic theme of their main music video, but was specific for the platform. (They also made similar videos exclusive to Spotify for their new album).

And the beautiful thing about Instagram is that you can find and grow your audience on the platform even without being featured by other popular accounts.

Use Direct Marketing To Grow Your Audience on Spotify and Instagram

Three years ago, the northern Virginia conscious hip-hop artist Lucidious was struggling to get listeners to his music. He had about 150 monthly listeners on Spotify (no, I didn't forget a zero) with merely 45 followers, about 1,500 followers on Instagram and Facebook. And was making less than \$100 a month from his music.

Fast forward to today, three years later, he now has 500,000 monthly listeners on Spotify

"I tested out his strategies with my project and a bunch of friends" projects in various genres and it works across the board."

(no, my finger didn't get stuck on the zero key), over 50,000 followers on Spotify, 250,000 likes on Facebook, 100,000 followers on Instagram, he's getting around 5 million streams a month, has over 100 million total streams across all platforms and is making around \$20,000 a month just from his recorded music. Oh, and he's got no label, no manager, no publicist, no agent and is on zero official Spotify playlists.

I'll pause as you pick your jaw up from the floor.

He utilized direct marketing strategies on Facebook and Instagram to find his audience and get them into his world. These are real fans. Not bots. Human beings. He showed me his Instagram inbox which is flooded with fans telling him how his music saved their lives. His music focuses on mental health awareness.

Specifically, he mastered the Facebook

Business and Ads Manager and ran all different kinds of video ads targeting fans of similar artists. They came pouring into his world and eventually he was getting fans to click on his ads at around \$.02 per click—putting every marketing expert to shame. Spending about \$10 a day, he was pulling in around 500 new fans per day. And because his music is great and his Instagram is engaging (i.e. he is very active on there, responding to comments and messages), these people who started off as passive observers turned into diehard fans.

I tested out his strategies with my project and a bunch of friends' projects in various genres and it works across the board. This is not a fluke and this is not because of the kind of music he makes.

He did this all on his own, without the help from the industry. And he's been largely ignored by the industry. And he's A-OK with that because he's making a solid living and has 0% commission to pay out to anyone. His fans know he exists. And that's all that matters-







But But But, Playlists!

Okay, deep breath. Despite what you might think, you do not want to bet the horse on getting on Spotify playlists. For one, you're fighting against every label, every distributor, every manager and every artist for coveted playlist slots. There are only so many slots and only so many playlists. We are too obsessed with the playlist game. Playlists are fickle and do not get real FANS into your world. Yes, getting on a few hot playlists can skyrocket your monthly listeners and streaming numbers overnight. But these are not your fans. These are fans of the playlist.

We are in an era where consumption comes first and fandom comes last.

This used to be flipped. Historically, people would hear a song on the radio or from a friend, become a fan of the artist, then buy and consume the album. Now, people hear songs on playlists and, sometimes, rarely, will they actually dig deep into the research to discover the name of the artist whose song they dug on the playlist.

Sometimes, rarely, they will tap through to the Artist's profile and listen to their most popular songs. Sometimes, rarely, they will listen to a recent album. And even less frequently, will they dig even deeper into that artist across social platforms and the internet at large. And then, maybe, will they decide to take action and become a true fan, supporting that artist financially by coming to their show, buying some merch, or backing their crowdfunding campaigns.

We are living in an era where there are artists with millions of streams on Spotify who cannot draw 50 people to their local shows.

These artists are making a solid living off of their Spotify streams, but don't have any real fans. I've heard of artists who were able to quit their day jobs because they got included on a few hot playlists which earned them millions of streams a month (thousands of dollars a month), only to get dropped from those playlists and have to beg for their job back when their streams dropped to virtually zero.

It's time to break away from the obsessive playlist mentality!

The best way to find and grow your audience is now through direct marketing. Not PR. Not playlists. Not touring. Not blogs. Marketing. And you don't need to spend that much money to do it. You just have to master the ad platform. Anyone can do it. I didn't know how to do this two months ago and now I teach fellow musicians how to do it! I'm no genius. You can do it. You just have to hunker down and make it work. Yes it's complicated. Yes the backend Business Manager can be insanely confusing. But that's the work you gotta put in if you want to compete. Once you learn it and get it down, the hard part is over. You can then go back to making music.

The beautiful thing about direct marketing is that once you set the ads, they go. Sure, you want to monitor them, but once you get an ad that's effective, you don't really need to touch or tweak it for a while.

So, instead of posting incessantly on Instagram and Facebook begging people to share your stuff, go directly to the people who would dig what you're doing.

It's a very exciting time to be a musician. •



ARI HERSTAND *is the author of* How To Make It in the New Music Business, the founder of the music business advice blog Ari's Take, a Los Angeles-based musician and the creator of Ari's Take Academy, an online school teaching musicians, managers, indie labels and agents how to master social media through direct marketing to grow their fan bases and tour the world.

How to Make It in the New Music Business

Practical Tips On Building a Loyal Following and Making a Living as a Musician

Ari Herstand

Foreword by Derek Sivers, founder of CD Baby





Rules Of The Road

n my 40 years of touring as a musician, tour manager and record label rep, I've devised a great number of rules based on the unruly actions of others and the somewhat predictable results. Here are five to consider before your next foray into the hinterlands of America.

Rule of the Road #1

Assume nothing. Always call ahead. Everything changes. Double check—twice! You will never be sorry you did.

Don't fall into some sort of false confidence that everything you've painstakingly planned down to the last detail will go off without a hitch. When the people you call get irritated

at your insistence on double-checking, you should calmly suggest a few ways in which their lives could be improved by the addition of this rule.

Rule of the Road #2

Eat whenever you can. But avoid all local cuisine. Eat the same food for every meal.

That's something I learned while out on tour with the Ramones. They had found that it was better to eat only one kind of food while on tour so as not to produce any gastrointestinal problems that inevitably occurred on overnight bus trips when one samples the varieties of regional foods encountered on crosscountry tours.

In determining which one food should be consumed at all meals, here were the Ramones' criteria: Something that's the same all over America, that can be ordered (and delivered) 24/7/365, and that keeps its taste and consistency for hours (even overnight) without any refrigeration.

That food, of course, was pizza. That's primarily what they ate on tour. Think about it. It's food for thought. Sorry.

Rule of the Road #3

Sleep whenever you can—there may not be a chance to later. Try the "Coffee Nap." Here's how it works: First drink a cup of strong coffee. Then take a 20-minute nap. Finally, wake up feeling refreshed and energetic.

In order to accept this plan of action, you have to understand how caffeine affects you. After caffeine passes into your bloodstream, it crosses into your brain. There, it fits into receptors to do its job, UNLESS those receptors are already filled with adenosine. Adenosine is a byproduct of too much brain activity. It plugs into these receptors and makes you feel tired, blocking the receptors from the caffeine. So here's how the Coffee Nap works: it's all a matter of timing. (Isn't everything?). Sleeping naturally clears adenosine from the receptors. Experts agree that a 20-minute nap is ideal. And, coincidentally, it takes around 20 minutes for the caffeine to get through your bloodstream to your brain.

So, drink some strong coffee before your 20-minute nap. That nap will reduce your levels of adenosine, opening up the receptors in 20 minutes, just in time for the caffeine to kick in. The caffeine will have fewer adenosine molecules to compete with, and will therefore make you alert. (Admit it: you've never tried it. Try it.) of the idle promises you'll be handed on tour. Memorize them and recoil instantly when someone says them to you.

- It's a small guarantee, but everyone goes into percentages.
- You will be listed in the club ad and on their website.
- There's always plenty of parking on the street and they don't tow.
- You'll have lots of time for a soundcheck.
- It'll sound great once the people get in here.
- The catering is on its way.
- We'll do a good walk-up.

• All of this mess will be cleaned off the stage by the time you go on.

- Tables will be reserved for all of the names on your guest list plus one.
- That noisy ventilation fan will be shut off before you go on stage.
- Your stuff will be safe in the dressing room.
- The club will have someone to sell your merch for you.
- We enforce a notalking rule while the performers are on stage.
- You'll have loads of time to pack up after the show.
- We've never had any problems with the fire marshal.
- I'll have the cash for you by the end of the
- evening.This check is good.

All of these idle promises were made by people who knew that if they didn't actually happen as promised, it would be too late for

anyone to do anything about it. These are only five of the many rules that I've devised for the road. The others cannot be listed in a family publication due to common decency and libel laws. Some of them appear in my book *The Singer/Songwriter Rule Book:* 101 Ways To Help You Improve Your Chances Of Success, available at Amazon in digital and print.

LARRY BUTLER is a 40-year veteran of the music business. He currently consults as a live performance music coach based in Nashville. His recent book, *The Singer/Songwriter Rule Book:* 101 Ways To Help You Improve Your Chances Of Success, is available at Amazon in both digital and print configurations (amzn.to/2Hk7it4). Butler also runs one of 365 insightful quotes from famous rock and pop stars every day on his Twitter feed @larryfromohio. He can be reached through his website, diditmusic.com.



Rule of the Road #4

Always get a receipt. It doesn't matter what you actually do on tour as long as you get a printed receipt for reimbursement or tax purposes.

Start practicing this habit now. First, get a receipt for everything you do, even if you don't believe that it has anything to do with your career. Try and devise an unconscious habit of placing all receipts in a wallet or purse or something that you always carry with you that closes securely. Avoid sticking receipts in your pockets or leaving them in bags or on the floor, trunk or glove compartment of your car.

Each evening, pull out each receipt, circle the date and the amount and try and come up with a reason why it relates to your career. Put them in a monthly envelope and forget about them until tax time. Then you and your tax person can go through them and determine which ones are viable deductible items.

You will NEVER regret making this a habit because it's all about the money.

Rule of the Road #5

Nothing is definite until after it happens. Even then, it might still be open to interpretation, but at least it'll be over. Here are a few examples

THE GREATEST WEEKEND OF THE YEAR TO **MOVE YOUR CREATIVE CAREER FORWARD!** FOR ARTISTS • WRITERS • PRODUCERS • CREATIVE EXECS & ENTREP.

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'Non-stop excitement - Top Speakers everywhere - so excited about this! Fantastic, historic, you CANNOT miss this! - Violet Brown, TECH N9NE, STRANGE Music

'Best conference ever attended!' - Sydney Alston DISCMAKERS

'lf you're not at IES you won't live to be a competitive artist, IES feeds your mind & shows you to ways to grow! - Kevin Black, ex-Pres. WARNER BROS Records

'Come to IES, it's the annual event that we'll be coming to for years to come!' -Kevin Lyman WARPED TOUR

'IES is a VERY important event to be at- Don't miss a minute of it!'- Tom Jackson TAYLOR SWIFT

'Wow, there's a lot of great people at IES!'- Ted afford to miss IES-a vital Cohen, CEO-TAG Strategic, Digital Guru; 'IES is a wonderful thing!'-TECH N9NE

'IES is an amazing opportunity for indie artists to propel their careers to new heights, it's vital for anyone aspiring to rise in Entertainment!'- James Leach, VP-SESAC

'IES has the Cream of the Rhonda Bedekian, Music Industry! Well worth attending!'-Brian Felson, x-Pres CD BABY



'Revolutionary event! | learned more at IES in a few days as I've done in last 10 years in the industry, on way to be as vital to industry as Sundance, SXSW & Midem!' - Steve Eggleston, CEO-EGGMAN Global

'IES has made a lasting impression on me! To be able to share & exchange ideas with top industry pros is invaluable!' Peter Rafelson LADY GAGA, MADONNA, BEYONCE

> Heavyweights galore there's NO way you can meet this amount of high caliber people focused on indie successes in one place! - Brian Shafton, **CEO-RBC** Records TECH N9NE, E-40, **BONE THUGS** 'Rated better than SXSW,ASCA, CMJ & others!'

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* Film & Video Makers * DJs * Promoters & more

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'If you're serious, don't miss IES!'- Rob McDermott, Manager LINKIN PARK

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'You can't have enough knowledge & connections-you can't event!'- Jazzy, **CEO-JAZZY** Mgmt

'IES is a great conference!'- Ritch Esra, MusicRegistry; 'IES has it's finger on the pulse of what's happening now & where it's heading!'-Nick Green, Manager

'The business is about what works & networking – IES is the place to be!'-**CEO-Heavy** Harmony Publishing

IES is unlike any other conference – it's a vital event you cannot afford to miss!'- Nate Beatz, Producer LIL WAYNE 'Go Indie at IES!'- KRS-One 'Long live IES - am

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YOUR CAREER & OPPORTUNITIES

excited to be a part of it!'- Bruce Kulick KISS 'l emplore you to go & be a part of IES!'- DJ QUIK

'At IES you'll see how to master the way it is today & how it's gonna be tomorrow!'-Dan Kimpel, Industry

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'A must attend to anyone serious!'- Gayl Murphy, The Celebritizer; 'IES is the 'ultimate connect the dots' event for big time industry execs & aspiring artists!'- Evan Seinfeld, Supergroup IES is where you HAVE to be!'-**Bob Hernandez AKON** IES is Real People making Real Deals, not just talk, butdoing!' -SPICE 1, multi-platinum artist 'IES is extremely important to attend & very informative!'-Mike Albert MEGADETH 'You NEED to come to IES & participate, well worth the time effort & cost to come, will pay dividends for many years to come!'- Ben McLane, Top AttorneyDMX,G'nR,Eagles,Keith Sweat

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ALBUM REVIEWS

Vandoliers

Forever Bloodshot Records Producer: Adam Hill

Despite their cowpunk descriptor, Vandoliers come better defined as alternative country rock seasoned with a dash of Tejano. For their first effort released via Bloodshot, the Texan rabble-rousers explore tight, approachable ballads regarding being broke, causing trouble and the

six-piece's unwavering commitment to itself. Each track draws strength from Josh Fleming's whiskyfied vocals, so full-bodied and pregnant with tone they justify the entire project. Without them the edifice threatens to crumble, much like a protagonist inside one of their bouncy albeit elegiac yarns. – **Andy Kaufmann**

Stella Donelly

Beware of the Dogs Secretly Canadian Producer: Dean Tuza

Beware of the Dogs epitomizes girl power. It understands and comforts the female listener, whether through clever, sharp and relatable lyrics, or Donnelly's own soft vocals. She shows great control of her tender voice, which overlaps with simple instrumentation. "Boys Will Be Boys," and

basically the whole album, is poignant and on-point concerning today's socio-political climate. Donnelly's homerun is her masterful songwriting and storytelling, something she seems to do so effortlessly but with immense compassion. Listening to this album is like hearing an ally give support, and it shows intensely throughout. – *Whitney Levine*

Avril Lavigne

Head Above Water BMG Rights Management

Producers: Avril Lavigne, Stephan Moccio, Johan Carlsson, Jon Levine, J.R. Rotem, Mitch Allan

I went into the new Avril Lavigne era with the greatest, most unrealistic expectations. I wanted iconic and ironic karaoke jams like I experienced in my adolescence. But in *Head Above Water*, I get generic 2010 pop songs (Katy Perry meets Coldplay generic).

It's not bad; the lyrics are actually quite inspirational. It just doesn't punch in any spectacular way. Power ballad "Tell Me It's Over" and collab with Nicki Minaj, "Dumb Blonde," are the most notable hits on the record. In Lavigne's own words, I just wanted a "bigger wow." – **Elena Ender**

Conny Ochs

Doom Folk Exile on Mainstream Producer: Thommy Krawallo

Ochs' reputation as the father of "dark folk" crescendoes on this, the German singer-songwriter's fourth solo record. The erstwhile Scott "Wino" Weinrich collaborator became equally obsessed with heavy metal and Woody Guthrie earlier in his career; his dualistic approach is more natural-sounding

than ever on *Doom Folk*. Contrary to Nirvana and the Pixies, Ochs alternates between loud and soft volumes, and electric and acoustic textures, in order to assuage instead of assault. "Put yourself together now," healer Ochs crows on "Hammer to Fit." Come the concluding track, "Sweet Delusion," we have. – *Kurt Orzeck*



Suzi Quatro

No Control SPV/Steamhammer Producer: Mike Curtis

Before there was Pat Benatar, Joan Jett or Lita Ford there was Suzi Quatro. She was one of the first women to make her mark as a solo rock vocalist and bass guitarist. Now in her late sixties, Quatro proves she's lost none of her musical bravado or spunk. Throughout the cuts on *No Control*,



the Detroit-born dynamo delivers a heaping plate of tasty treats, with the blues and boogie of "Going Home," the edgy "Macho Man" and the R&B-ish anthem "Heavy Duty." She also displays some cool chops on the jazzy "Bass Line" and explores her pop side on "Strings."

– Eric Harabadian

Safia Mafia

Love Kills Empire Producers: Bedrock

Safia Mafia is an up-and-coming singersongwriter from Oakland, CA. On her debut *Love Kills* she sounds reminiscent of a cross between Jhene Aiko and Tessa Thompson, sprinkled with urban '90s Cali swag. Jazzy, sensual and soulful, *Love*



Kills is an album that finds a way to hit with not only its title track, but with standout songs like "All Ways," "Drive," "Weed & Wine" and title cut "Love Kills." Safia is likeable, colorful and is a performer who has the potential to be a solidified R&B celebrity; only time will tell. – *Adam Seyum*

Patrice Jegou

Prairie Star Records

Producers: Jorge Calandrelli, Mark Kibble, Mike Lang, Yinko Oyelese, David Paich

Former pro figure skater and classical opera singer Patrice Jegou finds liberation and fresh creativity interpreting jazz standards, strolling, darting, weaving and soaring through a wild expanse of styles and moods on this collection. The Canadian has an



ability to ease from moments of playful, soaring vocal transcendence and swinging arrangements to intimacy so hushed it breaks your heart. Drawing on influences as far flung as Allen Toussaint, The Crusaders, Bill Evans and Randy Newman, she artfully weaves a beautiful through-line reflective of her vibrant and eclectic personality. – *Jonathan Widran*

Unknown Instructors Unwilling to Explain

ORG Music

Producers: Dan McGuire and Mike Watt

The SST label of the '80s stitched jazz and punk closely together, and here is a truly interesting recording by graduates of that scene. Apparently ace bassist Mike Watt and ace drummer George Hurley (both ex-Minutemen and Firehose) recorded some improv rhythm tracks that equally-ace

guitarist J.Mascis (Dinosaur Jr.) was able to solo over several years later. Several years even MORE later, vocalist Jim McGuire laid down some hard-boiled spoken-word atop this whole thing. Your mileage may vary on the Tom Waits- and Bukowski-influenced bop narration. The real takeaway is Mascis' fluid and expressive guitar work. – **David Arnson**



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.

Who reads MUSIC Connection?





The Singer-Songwriters Music Connection has given us the platform to expose our music as independent artists. We have felt the genuine support and professionalism from everyone on the MC team. We truly believe this is the most honest and informative music publication out there.

Nalani & Sarina

– Rai





"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty five years later, it's still on my regular reading list, and they're still doing a great job covering our industry and the creative community, making an important contribution to our collective development and well-being."

"To have skilled music critics and real musicians say that you created some of the best music











The Educator

The Indie Artist

"As the author of four music business and marketing books, an instructor at UCLA and Musicians" Institute, and a music business consultant, it's my job to keep up to date with the best music business and entertainment resources available today. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must-read."

- Bobby Borg, Music Marketing For the DIY Musician and Business Basics For Musicians

The Studio Owner

"MC is the perfect blend of art and business, education and invaluable resources for those waiting in line for the party and those who are already inside."

Matty Amendola, producer-engineer, 825 Records, Inc.



The Producer–Songwriter "Music Connection, the only magazine I still read religiously."

- Alex da Kid, Imagine Dragons, Rihanna



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Production ·····	9
Lyrics ·····	0
Music·····	8
Vocals ·····	8
Musicianship ·····	8

SEORE: 8.0



Production 9 Lyrics 8 Music 8 Vocals 9 Musicianship 8



Hadlock

Contact: kris@hadlockrock.com Web: hadlockrock.com Seeking: Label, Booking, Film/TV Style: Arena Rock/AOR

Singer-guitarist-songwriter Kris Hadlock fronts his namesake band with pure confidence that's steeped in the kind of classic '80s-influenced arena rock that never grows old and can still move an audience to stand on their chairs. "Superstar" has all of the band's trademarks—a fluent, guitar-driven hook, a rich arrangement (including keys and organ) and lead vocals whose tone is a great fit for this material. Meanwhile, Kris' ability to deliver a heartfelt ballad is convincing on "Missing from Me," while the *Brady Bunch* cover "Keep On" is full-tilt fun. If you're in the market for a tight, crowdpleasing band of bros who can expertly deliver an authentic brand of heartland rock, look no further.

Bella Rios

Contact: ilya@pendulumpr.com Web: facebook.com/bellariosmusic Seeking: Everything Style: Singer-Songwriter

It's been a while since we heard a 15-yearold with this much potential. Gifted with a pure, naturally dusky voice, the older-thanher-years Chicagoan, Bella Rios, knocks us out with "Under The Waves," a catchy song about uncommon loyalty that she delivers with utter confidence and soul-stirring conviction. The jaunty "Breathe Again" and the indignant "Back Burner," while not quite so catchy as the first, allows the artist to demonstrate an expansive vocal range that effortlessly delivers each word in a way that engages the listener. Credit her producer, who has given this young performer a crystal-clear platform, never overcrowding the arrangements, allowing Rios to shine in the spotlight.







Movie Club

Contact: movieclubtheband@gmail.com Web: movieclubtheband.com Seeking: Everything Style: Garage Rock

From growling guitar tones to raw-stick rimshots, the minimalist duo Movie Club make it clear they're out to tap into the gooey marrow of instrumental rock & roll. "Surf Basement" stands as a short intro to the band's studiously anti-slick sound, where Vince Cuneo's guitar and Jessamyn Violet's drums are close-miked to capture their instruments' crackling essence. "Live Free or Die" has some nice moments, and the inclusion of a bass player really helps crank up the vitality. The snarling, sludgy "Snurfing U.S.A." has a confrontational vibe—and a crashing guitar section—that could enhance a dramatic action flick. Movie Club still have a ways to go, and it should be fun getting there.



Production ····· 3 Lyrics ···· 7 Music ···· 7 Vocals ··· 7 Musicianship ···· 3	
5EORE: 7.0	



Production ·····	9
Lyrics ·····	6
Music ·····	đ
Vocals ·····	8
Musicianship ·····	Õ





Production 7 Lyrics 7 Music 7 Vocals 8 Musicianship 8 SECRE: 1.4

Lectrick

Contact: lectrickraps@gmail.com Web: soundcloud.com/llecktrick Seeking: Label Style: Hip-Hop/Rap

These hyper-produced recordings by Nigeria-based artist Lectrick are long on ambition but unfortunately short on results. On the upside, we like the artist's voice (he's much more of an R&B singer than a rapper) but his talent at the mic is continually undermined by dense, brittle production quality. "The Hills" has a fun, catchy groove, but it overstays its welcome and gets tiresome pretty soon. The hip-hop flavored "Love XO" is complemented by fx'd background vocals that sound pretty cool. The soft, delicate moments of "Over Again" intrigued us, though the lyrics were obscured by the muffled sound mix. Bottom line is that Lectrick sounds to us like a promising work-in-progress.

Primal Kings

Contact: cwilson@primalkings.com Web: primalkings.com Seeking: Label, Booking, Film/TV Style: Alternative Roots/Rock

Just another rootsy blues-rock outfit? Nope. Primal Kings, in fact, bring a whole sonic concept to their recordings. It's a thick, rich sound slathered in a swampy, savory gravy to create an atmosphere in which the band's lead vocalist and blues harp player seem to be coming at you from deep inside the haunted house of the blues. It's gothic, spooky and sexy, as in the not-so-subtle "Designated Driver." Each recording has terrific tones and textures, including steely dobro ("County Line") and a psychedelic guitar interlude in "Walls," a song that could be a good fit for an action flick. Remarkably, the mix allows lead vocals to crackle through clearly and with real character for an impact that doesn't quit.

Bright Eyed Kids

Contact: brighteyedkidsmusic@gmail.com Web: brighteyedkidsmusic.com Seeking: Booking, Film/TV Style: Alternative Rock/Pop

Bright Eyed Kids are composed of adroit players who meld quite well to provide muscular support for singer Jonathan Marques whose voice is strong if not distinctive. The group excels at generating dreamy atmospherics, as in "Girl on Fire" with its cumulus of synth-beds and its calming majesty. Similarly, "Galaxies Away" deploys plenty of synthesizer and interesting sonics and colors. Best of the bunch is the guitar-driven "Better in the Dark" which delivers a nice gust of group vocals and surprising elements (glockenspiel?) that are inspiring. Despite their strengths, though, these Kids must work harder to overcome an absence of sharp, memorable hooks and a tendency to undermix the lead vocals.

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.



Production ······ 9	
Lyrics ····································	
Music	
Vocals ······ 8	
Musicianship ····· 8	

SEORE: 7.8



Production ·····
Lyrics ······
Music·····
Vocals ·····
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Estados Alterados

Contact: ricky@estadosalterados.com Web: estadosalterados.net Seeking: Film/TV, Distribution, Booking Style: Synth Pop, Electronic Rock

Colombia's Estados Alterados mount a dark, propulsive, synth-laden attack fronted by a singer whose voice is deep, masculine and sexy. Each song follows a consistent blueprint that features plenty of electronic punctuation to keep things fresh, delivering nice build-ups to the end. "Miedo" has a catchy beat and insistent guitar riffs. Dark, demonically whispered vocals are prominent in "Bendiciones." The more upbeat "Pueblo" has beefy synths and pleasing moments of sonic luxury. Since all of the band's songs are sung in Spanish, we feel these high-quality recordings could be most useful to a film/TV production looking for South-of-the-Border flavor that packs a powerful electronica charge.

Diana Chittester

Contact: dianachittester@gmail.com Web: dianachittester.com Seeking: Booking, Film/TV Style: Folk Rock

Cleveland artist Diana Chittester has a high-register vocal tone that's a good match for her often uke-fueled material, which is captured by production that allows every word to come through loud and clear. We like the subtle versatility in this artist, as well. She can be spry and upbeat, sounding almost like a Disney princess on the inspirational "Freedom," then she can shift to a heavier, bluesy, slide guitar-infused "In The Middle" before delivering a touching, heart-tugging, grown-up ballad, "Paradox," wherein she muses thoughtfully on the nature of love, trust and fidelity. Chittester's natural versatility and wide vocal range are captivating. We only wish her melodies were more memorable.

unleashing a load of metalesque muscle

that dominates the recording. As well, "Glow" shows Sanjin to be a deft composer

who can ramp up the energy from zero to

60 and throttle his electric guitar neck with

vigor and accuracy. We urge this composermusician to aim his efforts toward music

libraries that can hook him up with film/TV

placements.



Production ·····	2
	-
Lyrics ·····	-
Music	7
Vocals ·····	8
Musicianship ·····	7



Production ·····	(
Lyrics ·····	
Music·····	(
Vocals ·····	
Musicianship ·····	
-	





Production ·····	0
Lyrics ·····	
Music	0
Vocals ·····	0
Musicianship ·····	8
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SEORE: 7.6	

Kilo

Contact: kiloblanxo2.2@yahoo.com Web: reverbnation.com Seeking: Label Style: Hip-Hop

Texas rapper Kilo practically explodes on these recordings, which are dominated by his hyper-aggressive super-fast flow. And it proves to be pretty overwhelming at times. Interestingly, the artist uses neo-classical elements (piano, strings) as a counterweight to his heavy turns at the mic, but even those delicate touches are no match for Kilo's withering onslaughts. He puts everything he's got into "Living to Die," a tornado of desperation, anger and impatience. We like the song's fuzzed-out guitar and how he includes a hype man on "Run It." Best of all is "On the Line" with its dramatic cellos and echoes of Eminem. As impressive as Kilo's flow is, we urge him to develop a less-is-more approach.

Yvonne Perea

Contact: yvonneperea@yahoo.com Web: yvonneperea.com Seeking: Booking, Film Style: Americana/Folk

Singer-songwriter Yvonne Perea brings a likeable, consistently inspiring vibe on these recordings, where she is skillfully supported by superior players (extraordinary lead guitar licks), not to mention bassist Matt Bissonnette (Elton John, Ringo Starr) who has produced these recordings with an expert touch, keeping Perea's positive vocal power front and center. "Lucky Me" and "Printing Press" both emit the catchy feel-good energy that this artist brings so naturally. The twangier "Stumbling Steps," while it's maybe less infectious, allows Perea to take her voice to different places. She's clearly an admirable and engaging singer whose crafty songwriting should be of interest to music publishers.

Paper Mache Kisses

Contact: joshmottley@gmail.com Web: soundcloud.com/papermachekisses Seeking: Label Style: Pop

There's a lot going on in these recordings by Paper Mache Kisses, led by singer Valentine Mache, whose voice has plenty of character, a classic rock swagger that oozes from every tune. On "Little Black Dress" he imbues the song's turbulence with a dark, creepy sensuality, practically salivating over the track's molten foundation. He then reveals a sly humor on "She Uses Me For Sex," playing the victim of a relationship gone awry. Mache's voice sounds absolutely great on the slow, moody "Ghost of a Memory." We only wish the arrangements on these songs were more cohesive and, especially, that they were less lyrically repetitive. There's plenty of room for additional verses.

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.



LIVE REVIEWS

The Moroccan Lounge Los Angeles, CA

Contact: Katelyn & Laurie Shook, Twins@ shooktwins.com

Web: shooktwins.com

Players: Katelyn Shook, lead vocals, guitar; Laurie Shook, lead vocals, banjo; Niko Slice, lead guitar, backup vocals; Aber Miller, keyboard; Darren Garvey, drums.

Material: Shook Twins hail from Portland. OR. Their set encapsulated multiple genres including disco, psychedelic '60s and light beatboxing and rap. The song "Shake" has an energetic beat that keeps your feet stepping while it buckles your knees with a short beatbox break. It's the kind of song you would play on repeat while driving up PCH without a destination singing, "the earth is gonna' shake you down." Shook Twins' songs ooze politics with commentary on religiously motivated violence ("not killing in God's name") and the moroseness of today's job market. "Time to Swim," from their album Window, feels as if Massive Attack and Enya got mixed with a bluegrass inspired xylophone accompaniment.

Musicianship: The Shook Twins have beautiful and dreamy harmonies. Whether they are playing guitars, banjos or the occasional mandolin, the band shares not just a great musical affinity, but also an incredibly genuine human camaraderie. The members of the band play high-quality funky-folk music with a synthesizer-filtered keyboard, Texas-blues style lead guitar and the drummer is consistent on the rhythm.

Performance: Like their opener, harmony cousins, Rainbow Girls, Shook Twins' Katelyn

The Prospector Long Beach, CA

Contact: karencampbellband@gmail.com Web: karenncampbell.bandcamp.com Players: Mike Baum, guitar, vocals; Justin Vasquez, drums; Cameron Zastera, bass

Material: "This record was a long fucking time coming," says the band Karen Campbell on the Bandcamp page for their *Vanilla* EP, which came out in October of last year. We don't really know for how long they were working on it, but judging by the six tracks that make up the finished product, and the quality of the material that they perform at The Prospector in Long Beach during a midweek show, it was well worth the effort.

There's a chill, hazy vibe to "No Setting Sun" and "Erase My Name" that seems very Californian with a shoegaze twist. Elements of Dinosaur Jr. and the Violent Femmes intertwine in songs that are deceptively simple but ultimately warm and blessed with lyrical depth. "Go back in time and erase my name, and then it wouldn't be so hard so to move on," sings Baum on "Erase My Name." We have no intention of doing any such thing.

Musicianship: Again, these songs seem so simple, but there's an onion thing going on here. You have to peel away the layers. The three musicians are fully in sync with each other, and the lo-fi noise is expertly executed. Like many garage rock bands, occasional bursts of feedback and fuzz disguise the fact that that these guys are adept musicians. It's not that



and Laurie are jack-of-all-trades musicians. They're as good at audience interaction as playing and shuffling through acoustical instruments. The twin front-ladies have fun on stage with their guitarist who plays riffs resembling Stevie Ray Vaughn. Their cover of "Dreams" by the Cranberries was spot-on to the point I thought it was a recording when I briefly heard it through speakers by the bar. To one of the tracks you could dance "the hustle."

Summary: As the lights turned on a little too quickly after the show's end, the audience

shuffled out into the drizzling rain that fell on the streets of Little Tokyo. The night felt cut short, with both bands just getting into rhythm as their time was up. The audience wanted to hear more. For the most part, the vocals are distinct but temporarily it was difficult to hear them amid the fast-paced beat. Since it was my first time at the Moroccan Lounge and my first time seeing Shook Twins, I could not tell if it was the venue sound system or an issue with the sound mix. Regardless, I would recommend rockin' at the Moroccan with the Rainbow Girls and Shook Twins. – **Benjamin Thomas**



they're trying to disguise it, though. Rather, they know exactly what each song requires.

Performance: There's not a lot going on here, to be honest. They all crouch over their instruments like some weird shoegaze coven. They don't look particularly spectacular, and they barely speak between songs. The whole show is in those songs. Mind you, there is pleasure to be gained in watching Baum's pained expressions as he wrenches each lyric out of his psyche. **Summary:** The biggest initial surprise about Karen Campbell is that it's a band made up of three men, rather than a female solo performer. That truly is a confusing name, which led to some misdirection when looking them up online in advance. But no matter—it only took a couple of tunes for us to realize that this is a great band. How much success they'll have remains to be seen—the shoegaze sound isn't necessarily charting right now. But a strong, loyal fanbase isn't out of reach. – **Brett Callwood**



Great Scott Allston, MA

Contact: Becca Peters, peters.becs@gmail. com

Web: gentletemper.com Players: Ryan Meier, guitar, vocals; Marion Earley, bass, vocals; Kevin O'Connell, percussion, background vocals

Material: Referring to themselves as an "ocean folk duo," guitarist Ryan Meier and bassist Marion Earley traverse hipster alternative roots

Bogie's Westlake Village, CA

Contact: dougdeutschpr1956@gmail.com

Web: ericmcfadden.com Players: Eric McFadden, guitar, lead vocals; Seth Ford-Young, bass; Wally Ingram, drums

Material: Far more than an extraordinary guitarist, Eric McFadden is, to put it bluntly, an experience. From mellow blues licks, Muscle Shoals rockabilly and salt-of-the-earth rock & roll, to intensely emotive runs of flamenco, solo shredding, and even snippets of grunge metal and punk—all in 90 minutes—McFadden takes experienced listeners on a wild, eclectic and satisfying musical adventure.

Musicianship: The seasoned musical trio, including Seth Ford-Young on bass and Wally Ingram on drums, keeps the audience guessing, jumping from a soulful cover of James Hall's "Train to Salvation" to the captivating sounds of "Catch A Breath," with its flamenco teasers and pillowtop bass lines. The trio's exceptional musicianship and tight delivery—displayed within intricate melodies and rhythms—mesmerized the crowd, and McFadden's sometimes warm, sometimes raspy bluesman, alternated with belting rock vocals, combine hints of Leonard Cohen, Tom Petty, Lenny Kravitz, Mick Jagger and Nine Inch Nails.

Performance: With a diverse range of musical experience, it was not always clear where McFadden and the band would go with their setlist, creating audience anticipation and adding

territory alongside a refreshing burst of moxie courtesy of the blues. Delectable harmonies and capable registers match smartly with aptly crafted compositions, all backed by their skillfully adept drummer. A lone cover interrupted entirely original songs during their half-hour set, an ingenious spin on Blondie's "Heart of Glass" that amply showcased their personality and creative originality.

Musicianship: From their vocals to their instrumentation to their deceptively complex,

sublimely euphoric arrangements, Gentle Temper escape fault. An ability to subtly shift any given song's dynamics, effortlessly evolving from contemplative, windswept panoramas to passages that express determination through deftly chugging rhythms, never fails to impress. Critically, the addition of a percussionist, whose moves include playing the hi-hat with a tambourine, contributes a sonic depth that prevents their sound from ever becoming flat.

Performance: Besides their smartly constructed appearance, Gentle Temper own the stage, hawking merchandise and introducing songs with style. Subtle humor plays its part, one example being the introduction of a tune regarding the human condition, concluding with the flippant descriptor, "It's also about a dog show." The evening's weakest moment came mid-point when the pair enlisted the audience in wishing Meier's mother a happy birthday via phone. Technical obstacles caused all momentum to come crashing to a halt.

Summary: In a genre that can feel dreary and limp, Gentle Temper circumvents this pitfall with craftsmanship, authenticity and charisma. Founded in 2016, they've already garnered a sizable slice of the spotlight, scoring a nomination for New Artist of the Year at the most recent Boston Music Awards as well as winning last July's Lizard Lounge Main Event. It's easy to picture these clever strumaholics enjoying much greater attention if technical skill bound up with honest songwriting and stunning vocalizations remain a valued commodity. – Andy Kaufmann



to the intensity of the show. "Tick Tock" joined sensitive bass lines and dramatic staccato rhythms with funky flamenco flavors, culminating in a phenomenal drum and percussion solo by Ingram. The bar was raised higher still, to a form of instrumental poetry, in the follow-up "Skeleton Key," with its dark '70s Black Sabbath drive and shredder guitar solo. The trio rounded out the show with "If I Die Today," a fast-driving track with tight melodies and staccato percussion and drum fills, that left no doubt as to the high quality of musicianship at hand.

Summary: A feisty combination of talent and sheer musical energy, Eric McFadden and his bandmates provide a refreshing take on the concert experience. If you are looking for a cookie cutter, predictable and genre-specific performance, this is not it. For those who have been to their fair share of musical events and want something both original and high caliber, McFadden is your guy. No two shows are alike—an awesome performance for those who respect dynamic originality.

– Andrea Beenham

VE REVIEWS

The Echo Los Angeles, CA

Contact: discoshrinemamt@amail.com Web: facebook.com/discoshrine Players: Jessica Delijani, vocals, programming; Jarad Kleinstein, drums

Material: Disco Shrine released their debut EP Soft Fur as a synth-pop duo back in 2015. But when Tommy Nickerson departed from the group shortly thereafter, co-founder Jessica Delijani assumed the band's name and became a solo artist. Since then she has reinvented herself with music that incorporates more elements of hiphop and content that reflects upon her Iranian American heritage. That notion is depicted well in the song "Up In The Air," her first single as a solo artist. The expressive style in Disco Shrine's unique songwriting carries over to the live experience, making Delijani's artistry comparable to Lorde and MØ.

Musicianship: During the early stages of Disco Shrine's development, Delijani only released music from the synth-pop/indie electronica genre. Hence, spirited love songs like "Shy" and "Soft Fur" demonstrate a heavy use of polyphonic synthesizers and dance beats. She remains a fixture in the indie rock scene of Echo Park. But now her stagewear, music and live shows have clearly been impacted by her love of hip-hop. The most noticeable changes in her songwriting today are various trap rap components such as rhythmic snares and 808 drums.

DSHOSH

Performance: As the image of Disco Shrine slowly began to emerge through the dim lights of The Echo, it provided a dramatic factor that seemed to engage the capacity crowd right away. Equipped with a laptop computer and accompanied by a percussionist Jarad Kleinstein, Disco Shrine danced on stage as if she had a full band behind her. Her voice rang out in a tone similar to Charli XCX and Lauren Mayberry (from Chvrches).

Disco Shrine increased the entertainment value of her live show with the addition of two back-up dancers midway through her nine song set. But the most noteworthy moment was a duet with rapper Omenihu. Their enthusiastic rendition of the R&B/electro-pop

song "Everyday" raised the energy level of the entire room.

Summary: Disco Shrine's show at The Echo was a solid display of her vision and how well she has transitioned from being part of an indie band. That became more evident when she utilized back-up dancers, a rapper and just one instrumentalist during this live performance. The combination of her DJ skills, along with her fluency on guitar and piano, would be a nice way for Delijani to further showcase her talent as a soloist in the future. It's a balancing act that could help to build upon the momentum that she has generated for herself as a live performer. - Miguel Costa

a plea is made to unlock one's submerged feelings: With so much love to give/you keep it all locked and hid.../try to break out of the spin and re-begin.

Musicianship: Long's robust but slightly gravelly sound serves him well as a vehicle for more expressiveness. When he reaches for higher notes, his falsetto kicks in, adding a lyrical quality, while serving as a springboard back to the meatier part of his range. With producer Jack Dawson on board, Long was able to showcase the songs as he envisioned them, while other band members filled in the spaces, rounding out sections and covering musical motifs. Featuring electric guitars, the songs shifted from a blander acoustic/folk sound, to something richer and more sonically complex.

Performance: Experienced beyond his years, it's evident that Long has logged many hours on stage. He possesses a certain je ne sais quoi that separates merely talented people from those with an extra dose of star power. Never introducing a song with a synopsis, he delivered off-the-cuff banter laced with occasional humor, letting the song and performance speak for itself. When the band left the stage, Long finished off the set with three additional numbers, including a rendition of the Oasis song "Don't Look Back In Anger," a welcome addition, after introducing so many unfamiliar songs.

Summary: Bobby Long has a refreshing originality, which comes through with his chord changes and expressive style. Though not neatly fitting into a narrow marketing framework, there is plenty of substance that will continue attracting a strong fan base. - Ellen Woloshin



Contact: w3pr@yahoo.com Web: musicbobbylong.com Players: Bobby Long, guitar, vocals; Jack Dawson, guitar, Wurlitzer; Dave Lindsey, drums; James Preston, bass; Sam Elwitt, guitar, keyboards

Material: Under the umbrella of singersongwriter, Bobby Long's music resides somewhere between folk, rock and acoustic with a twist of alternative. You can't easily liken him to any particular artist, but some of his influences are songwriters like Bob Dylan and Leonard Cohen, which is reflected in his poetic leaning.

Celebrating his new release, Sultans, Long debuted the album in its entirety with a full band in tow. The songs are sometimes tinged with darkness, but they are overshadowed by hope and self-determination. In "Mazzarati," one of the musically strongest in the set, Long depicts the struggle to stay true to oneself while facing resistance: While my head is turning/keep the fires burning so I can find my way back home ... If you're looking for some truth/you've lost it/...I try to make some sense of it all. The verse chords go to unexpected places that pleasantly take the listener by surprise, and though they may not be as radio-friendly as more predictable chord changes are, they are satisfying.

In "Love," a tender straightahead rock ballad,





The Hotel Café Hollywood, CA

Contact: Katie Ferrara, katie@katieferrara.com Web: facebook.com/katieferraramusic Players: Matt Bogdanow, drums; Lauren Stockner, bass; Ken Oak, cello; Tom McNalley, guitar; Lucy la Forge, backing vocals; Marissa Lauren, backing vocals; Katie Ferrara, guitar, vocals

Material: Though only 30, Katie Ferrara looks and sounds like she stepped right out of 1960's Haight-Ashbury. Sporting a wide-

The Broadwater Theater Los Angeles, CA

Contact: danielle@danielletaylormusic.com Web: DanielleTaylorMusic.com

Players: Danielle Taylor, piano, lead vocal; Brian Kimble, bass; Nick Monahan, guitar; Matt Lesser, drums; Melanie Rose, backing vocals; Paige Williams, backing vocals; Hope Easton, cello; Jayna Chou, viola; Zachary Paul, violin

Material: Danielle Taylor knows how to write a chorus; consistently throughout her set, her choruses are powerful, focused, pop-oriented, and catchy. "Countdown," "Queendom" and "Big House" are particularly notable, providing melodies that stay in your ears into the following days. However, the quality of her verses can fall short in comparison. If she can make her verses as enjoyable as her choruses, she'll be a force to be reckoned with. Additionally, a lack of ballads is notable. Emotional, down-tempo songs are not to be feared, which is a trap that Taylor seems to fall into.

Musicianship: Danielle Taylor's voice is strong, pleasant and familiar. It would certainly fit right into pop radio. This would be easily enhanced if she stepped out from behind the piano when she wasn't playing it. Taylor's players are excellent, with her guitarist and rhythm section standing out among the many people on stage. They all have an impeccable musical intuition, with dynamic changes and tonal shifts coming naturally. However, noticeable at this show was a lack of interaction between players; at times this was distracting and uninspiring, giving the players an isolated feel during a hyper-enthusiastic show. brimmed fedora and scarf, she looked every bit the busker, and cooed light-hearted tunes like "Picking Apples," "How We Learn to Love" and "Circles" with the same kind of soft, gentle whisper made popular by '60s legacy artists Melanie and Joni Mitchell.

Though the night was intended to be about her new single, "Weightless," the real showstopper was "Lost in the Wires," a song about the breakdown of communication and human interaction—something we all can relate to (when we're not buried in our phones, that is). **Musicianship:** Ferrara's vocals were always pitch-perfect, consistent and pleasant, and her guitar playing and chord choices married her vocal melodies well. Also impressive was her guitar's collapsible neck, which she was proud to demonstrate and explain the benefits of (like, easier transportation for buskers like herself). The band was tight, and didn't step on Ferrara for the most part. However, her choice to bring a few friends up to sing some background vocals didn't necessarily add anything.

Performance: Ferrara is instantly likeable, with her quick smile, honey-sweet voice and relatable lyrics. It was a shame you couldn't see her face for a good portion of the show, as she was a bit hidden by her hat and scarf motif; but as soon as she removed those, you were instantly warmed by her disarming presence. You can tell Ferrara has spent many hours honing her craft on piers, street corners, farmer's markets and open mics. The audience seemed to be very intent, completely charmed by Ferrara's cheerful banter and blithe songwriting. It really would be hard to walk away from a Katie Ferrara show without a smile on your face.

Summary: Ferrara's music could very easily fit into just about any equation, and is incredibly licensable. If she stays her course, the right situation will present itself, and her music will find a voice maybe in the right indie movie or TV show, as it is very consumable, easygoing and fragrant. – *Alexx Calise*



Performance: The 23-song set was tiring at best and overly indulgent at worst. Taylor's songs were almost completely overshadowed by the sheer number of them, making great songs much more easily forgotten. Her personality is captivating, she is a front woman in nearly every form. However, an explanation was given for every song. Songs can certainly speak for themselves and should be allowed to do so. Despite all of this, all the players seemed to enjoy themselves in the bubbles they were in. I can only imagine the electricity that would be created if they were allowed to get closer together and play with each other. Summary: Danielle Taylor, where she shines, shines brightly. She is charming and her songs are catchy and impactful. The players are expert, the energy and passion are there. Still, a lack of dynamics can make music very difficult to swallow; too many upbeat, positive songs in a row, too many slow songs in the center of the set... an act of this caliber needs balance above all else. Danielle Taylor has talent and she knows it; what comes next is restraint. There's something to be said for remembering that you can have too much of a good thing. – Carah Wes

The Musician's Guide to Digital Resources & Social Media

Music-makers of all kinds will want to check out this special guide. It bypasses most of the obvious internet resources in an effort to help you discover new and fruitful resources that can boost your music career to the next level. The following guide—featuring apps & sites recommended by Music Connection readers—includes not only marketing tools, but sales tracking, merch manufacturers, legal advice services, song submission specialists, apps to help you collaborate with other musicmakers, and much, much more.



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SOCIAL MEDIA & DIGITAL MARKETING TOOLS

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

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

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

CANVA

Web: canva.com

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

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

BITLY

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

UNSPLASH

Web: unsplash.com Services: Database of high-resolution, watermarkfree images that are free for use.

WEB DESIGN

BANDZOOGLE

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.

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.

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.

WORDPRESS

Web: wordpress.com

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

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

LEGAL SERVICES/ADVICE

LEGALZOOM 800-773-0888

Email: support@legalzoom.com Web: legalzoom.com Services: Online legal help on business, intellectual property, contracts & agreements, legal advice

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

FREE LEGAL ADVICE

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

NOLO

800-631S-5158 **Web:** nolo.com **Services:** Answers to everyday legal and business questions, lawyer directory

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.

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.

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.

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 membersonly app.

FUNDRAISING/FINANCIAL MATTERS

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.

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.)

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.

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.

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.

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%).

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:

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 fro sellers. Third party fees for transfers depending on bank account, location, and method of payment for buyers.

MUSIC REVIEW/OPINION/ FEEDBACK

MUSIC CONNECTION

(Live Reviews, New Music Critique)

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.

FLUENCE

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

REVERBNATION (CROWD REVIEW)

Email: support@reverbnation.com

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

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.

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.

GIG FINDER

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 - \$10.99

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.

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.

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.

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.

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.

SOUNDBETTER

888-734-4358 Email: info@SoundBetter.com Web: soundbetter.com

reviews and sound samples.

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,

SONG SUBMISSIONS/ PLACEMENTS

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

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-screeners, just a direct link between artist and Industry Professional.

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.

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.

MUSIC OPPS

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

SUBMITHUB

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

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.

SONG COMPETITIONS

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

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.

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

MUSIC CITY SONGSTAR

Email: mcss@musiccitysongstar.com Web: musiccitysongstar.com Summary: A songwriting competition for up-andcoming 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.

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

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.

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

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

HOLLYWOOD SONGWRITING CONTEST

Contact: hello@hollywoodsongwritingcontest.com Web: hollywoodsongwritingcontest.com Summary: Open call to songwriters and artists looking for recognition of their talents and, guite 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.

SKIO MUSIC

Web: skiomusic.com Summary: Download free stems and win official releases, collabs, plugins and more

ON THE ROAD: LODGING

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.

HOTEL TONIGHT

Email: help@hoteltonight.com Web: hoteltonight.com Services: Last minute hotel deals, discounted room rates

AIRBND

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.

ARTIST COLLABORATIONS

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.

AVID

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

BANDMIX

877-569-6118

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

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

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).

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).

BANDLAB

Email: hello@bandlab.com Web: bandlab.com Services: Social media network for musicians and fans with unlimited cloud based storage. Fee: Free

SOUNDTRAP

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).

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

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)

AIRTARI F

Email: team@airtable.com Web: airtable.com Services: Shared database/spreadsheet Fee: Free or paid membership (\$10/mo, \$20/mo).

BANDHUB

Web: bandhub.com Services: Online music collaboration service that allows musicians to send each other individual audio files to create collaborative songs. Fee: Free

AUDDLY

Email: info@auddly.com

Web: auddly.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.

STUDIOTRAXX

Web: Studiotraxx.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.

SONGSALIVE!

Web: songsalive.org

Services: Largest global songwriters squad. A Nonprofit organization supporting, promoting and educating songwriters and composers worldwide.

BI END

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.

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).

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.

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 \$14.99/mo.

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.

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.

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.

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 for.

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.

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.

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 ideas.

SPLICE

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.

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.

METAPOP

Web: metapop.com

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

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.

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.

MUSIC SALES TRACKING

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.

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.

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.

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.

MUSIC CREDITS DATABASES

DISCOGS Web: discogs.com

Services: Discover new music. Track your collection and wantlist. Contribute to the database.

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.

GENIUS

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

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

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.

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.

YOUKNOW

Web: younow.com

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

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

T-SHIRTS & MORE: MERCH & MANUFACTURING

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.

VISTAPRINT

866-614-8002 Web: vistaprint.com Services: Design and order custom printed marketing materials, signage, t-shirts, hats, pens

9 CAFEPRESS

877-809-1659 Web: cafepress.com Services: Create and sell your personalized designs on t-shirts, bags, mugs, posters and many more unique gifts.

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.

REDBUBBLE

Web: redbubble.com

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

MERCHCAT

Email: info@merchcat.com Web: merchcat.com Services: Merch sales, inventory management, track payments and get real-time reports. Fee: \$7.99 /mo.

CUSTOM INK

800-293-4232

Web: customink.com

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

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.

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.

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.

YETI PRINTSHOP + DESIGN

Web: yetiprintshop.com

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

STICKER MULE

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

SQUARE

Web: squareup.com/us/en Services: Financial services, merchant services aggregator, and mobile payment company Fee: Charges 2.75% per swipe.

SPREADSHOP

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

EASY DISC

888-608-3310 Web: easydisc.net Services: Duplication, full color-cover printing for CDs, DVDs, Blu-Ray, Vinyl and more.

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.

FIVERR

Web: fiverr.com

Services: Online marketplace for freelance services

including digital marketing, graphic design, music, audio and more.

MUSIC DISTRIBUTION & FILM/TV LICENSING CD BABY

800-289-6923

Web: cdbaby.com Services: Digital distribution, YouTube monetization, sync licensing, publishing administration, CD & vinyl sales

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.

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).

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 HYPERLINK "https://en.wikipedia.org/wiki/Website_ monetization" \o "Website monetization" 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.

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.

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.

AWAL

Email: info@awal.com Web: awal.com Services: Global distribution

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.

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.

SPINNUP Email: support.spinnup.com Web: spinnup.com Services: Keep 100% royalties, streaming statistics and sales reports.

AMUSE

Email: support@amuse.io

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

SONGTRADR

Web: songtradr.com

Services: Music licensing platform connecting artists to content creators such as filmmakers, TV producers and brands. Digital distribution service, which allows artists to deliver music to over 200 streaming and download services.

REPOST NETWORK

Web: repostnetwork.com

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

ONERPM

Email: support@onerpm.com Web: onerpm.com Services: Music distribution, marketing, business intelligence, rights mgmt. & publishing, video network.

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.

MONDOTUNES

Email: info@mondotunes.com Web: mondotunes.com Services: Distribution, marketing, mastering, licensing opportunities.

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.

THE ORCHARD

Email: communications@theorchard.com Web: theorchard.com Services: distribution, marketing, data analytics, performance rights, accounting.

Music Connection thanks LaFamos PR, Branding and Social Media's Hunter Scott—an expert in the indie artist experience—for his insights and advice in shaping this directory.







WHEN: APRIL 27, 2019 at 6:00PM WHERE: THE NOVO THEATRE AT L.A. LIVE 800 W Olympic Blvd, Los Angeles, CA 90015

On April 27th, Hollywood's stars will shine their light & share their talent in honor of Covenant House California's 30th anniversary representing nearly 200,000 young lives that have been impacted because of our work as a community!

For more information and to purchase your tickets go to: www.covenanthousecalifornia.org/stars/





6.

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LinkedIn for Musicians: 25 Tips

The popular social media network LinkedIn is a powerful marketing tool with about 467 million users. Usually as part of the hiring process in the music industry, employers will check both your résumé and your LinkedIn. If you are looking for work in the music industry, many people employed at small and large music firms are on LinkedIn in Marketing, Advertising, PR, A&R, Licensing, Publishing and more.

P JAR

Here are 25 tips on how LinkedIn can help you land a job:

1. Pick a great profile picture: look at what people in your industry are wearing. If you can show yourself in action, do it. A photo can express so many things: energy, charisma, passion and drive. If you are a performer, select a picture of yourself playing the drums, piano and guitar...

2. Use a background photo: simple, plain, affiliated with your industry. Not distracting.

3. Write a great headline: your headline can be your job title, what you're an expert at, and what sets you apart.

4. Use your summary space: use your summary in bio form. You can include your work, passion, skills, unique qualifications and portions of your résumé.

5. Numbers over words: write a few key statistics and highlight your past results in your summary. For example: "I have helped more than 40,000 businesses improve their social media platforms."

6. Edit your public URL: make your profile easy to find; click on the right hand corner to update this information.

7. Copy/Paste/Use: portions of your résumé.

8. Use of pronouns: no pronouns on résumé, but pronouns are welcome on LinkedIn.

9. Got personality? Thank people for visiting your page, be interactive. "Hello, thank you for visiting my page, I am....."

10. Add your experience, current and past: be selective, of course. Focus on positive experiences so you can highlight them in your interview.

11. Add your social media links: when you list your experience on LinkedIn, attach

photos/videos/audio links to each experience. Examples: your band's YouTube page link; your choral performance YouTube link; or even a link to the music company website you were or still are associated with..

12. Music Links: YouTube, SoundCloud and links to your press kit.

13. Add all of your education: even that short three-week workshop you did for professional development. The lengths you go to, to get the information you are passionate about says a lot about you.

14. Add your skills: add your skills and give/receive endorsements. Endorsements from your colleagues and friends can make your profile



stand out as someone who goes above and beyond.

15. Ask for one LinkedIn recommendation per month: you can write one for a colleague and have them write one for you.

16. Get endorsed for your skills and keep your skills updated: remember to endorse others, too. No man is an island.

17. Skills to include: the languages you speak, the certifications you've obtained and the side projects in which you have participated.

18. Join LinkedIn Groups and ask questions: this is perhaps one of the best features on LinkedIn. There are some amazing groups—music industry groups—that you can put questions to and be involved in. It is overwhelming and the amount of people willing to help is outstanding. Take advantage of this incredible resource.

19. Put your contact information in your summary: this one might be controversial. However, an email (no phone number) can make a faster connection.

20. Have at least 50 to 75 connections on LinkedIn: if you do not have enough connections, two things will happen. First, employers will think you are a recluse. Second, it gives the impression that you are paranoid and that social media platforms scare you. Connections these days happen online and offline. If you see someone online who has valuable content and who is of interest to you, consider adding him or her.

21. Don't go overboard: it's easy to get carried away when you are not limited by "8.5 by 11." Take a look at your profile and ask yourself and some friends: is this overwhelming? Or is this too little content? Try to find a balance.

22. Add LinkedIn to your email signature and to your résumé: this directly increases exposure to your LinkedIn profile.

23. For a specific job, include keywords that the employer is looking for: especially in your skills section.

24. Look for work: you have a job tab on LinkedIn, that next job is a click of a button away.

25. Post professional/inspirational content: LinkedIn is a professional social media site. It is not a platform where you post family portraits or pictures of yourself drinking at a bar. Keep it professional: write an article and post it, share pictures of yourself at a networking event... Be creative, resourceful and ask yourself: who can I help in my industry?

LENA TUFENKJIAN is a Musician-Career Coach-CEO of Dream Music Studios. She is also the Career Development Coordinator at Musicians Institute in Hollywood. Social Links: mi.edu, linkedin.com, dreammusicstudios.com. Contact: Lena1121@sbcglobal.net.



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