

# MUSIC CONNECTION

EXCLUSIVE DIRECTORY  
of Producers & Engineers



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and how **not** to-

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KILLER RECORD  
at home

How to achieve

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GROWTH

Producer Extraordinaire

# GREG WELLS

Adele • Deftones • Katy Perry  
Twenty One Pilots • Keith Urban ...



Retro Instruments  
in New Toys p. 10

+ **Homeshake** • Mercury Rev • Vince Staples  
Dale Watson • **Reel Big Fish** • UNSIGNED ARTIST REVIEWS!

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## Greg Wells

In our interview with the producer-musician-songwriter, Wells candidly discusses his work with a wide array of hitmaking artists (Katy Perry, Otep, Keith Urban), his experiences on the *The Greatest Showman* Soundtrack, and he reveals the new gadgets and pieces of gear that are spurring his creativity.

**By Dan Kimpel**

Photos: David Black



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## 23andMe at The GRAMMY Gift Lounge

**By Kurt Orzek**

## It's All About the Reaction!

The provocative *Mixerman* delivers hard-won advice and timely insights to artists who are struggling to capture something special in their home recording studios.

**By Mixerman**



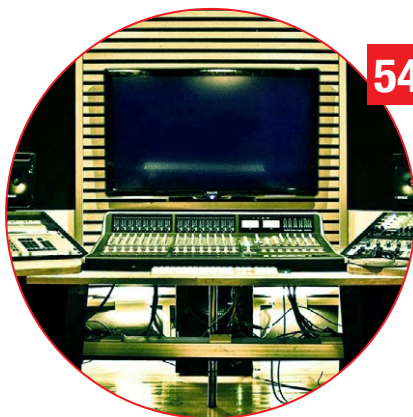
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**Compiled By Denise Coso**



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## BAREFOOT RECORDING

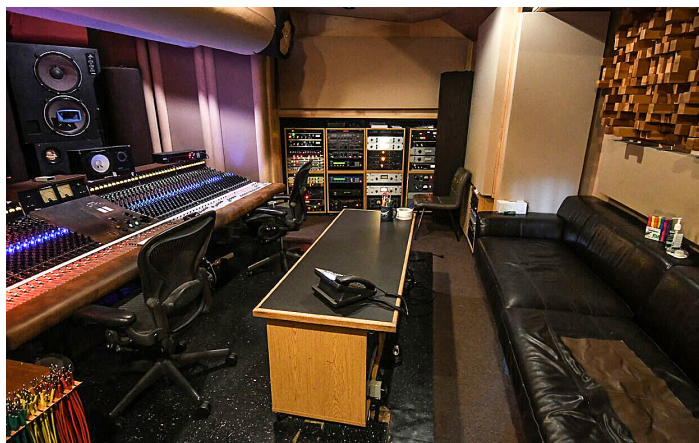
[barefoot-recording.com](http://barefoot-recording.com)

**Eric Valentine's "Little Playground":** From 2000-2018, veteran producer Eric Valentine was the primary occupant of Barefoot Recording in Hollywood, using what he called "my little playground" to produce and engineer rock greats like Queens of the Stone Age, Slash, Good Charlotte (including their breakout album *Young and Hopeless*), The All-American Rejects and Americana powerhouse Nickel Creek. The small but elite studio was launched as Crystal Industries Studio in 1967 by Andrew Berliner, whose innovative acoustic and electrical design made it one of SoCal's premier recording facilities.

Its extensive "back in the day" clientele included Barbra Streisand, Jimi Hendrix, Supertramp, Jackson 5, The Doors, James Taylor, Marvin Gaye and Eric Clapton. The creation and recording of Stevie Wonder's legendary *Songs in the Key of Life* took shape there. In the '80s and early '90s, the facility was leased to producer Matt Hyde (Deftones, Slayer) and was frequented by Jane's Addiction, Porno for Pyros and Monster Magnet. During the nearly two decades Valentine used Studio A as his private room, Studio B hosted producers such as Jon Brion, Matt Radvovich and Cian Riordan.

**Recent Opening to Outside Bookings:** Since last summer, Valentine and studio manager and longtime friend of the studio Tim O'Sullivan re-opened Barefoot in its full capacity to outside bookings. Barefoot Recording combines the tradition, service and professionalism of big LA commercial studio with the vibe and creativity of a world-class producer's private studio. Barefoot is a truly inspirational and special place to make music. Valentine shifted gears due to his desire for the fresh creative environment a new home studio offered and an opportunity to work closer to his family (wife Grace Potter and year-old son).

He is excited that others may now enjoy the fruits of his labor, including two custom-built consoles by his company Undertone Audio and incredible equipment he has accumulated over the past 30 years, including a drumbrella, a Marxophone and an original Telefunken 251 mic. "The studio also has one incredible feature that's uncommon these days," he



adds. "It's a big sound room, a large open space where you can record a full band, string section, big band, etcetera. You can have all kinds of instruments playing at once, but you can still iso them if you want. Count Basie once recorded there!"

**The Rooms:** Studio A, the one most available to outside clients, has an expansive tracking room and a large control room with a 60-channel custom-built console, two iso booths, and a reverb chamber. It was used for two rounds of Gwen Stefani's Christmas album, which made use of the space to create a full Phil Spector-esque vibe. Studio B has a 48 channel Undertone console. Valentine describes it as "an amazing mixing space with a 12x20' overdub room attached to it, for a tighter, more intimate sound." Studio B is designed for the long-term user who specializes in music and film. Studio C is a new space currently being put together, and producer Mike Pepe is scheduled to lease it.

Contact Barefoot Recording, [tim@barefoot-recording.com](mailto:tim@barefoot-recording.com)

# LP-8



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**-Barry Rudolph for Music Connection**

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## Colleen Harper

*Executive Director*  
Audio Engineering Society



The **Audio Engineering Society** has appointed **Colleen Harper** as the Society's **Executive Director**. Most recently, as the Chief Operating Officer and Interim Chief Executive Officer for the American Society for Parenteral and Enteral Nutrition (ASPEN), Harper notably led the implementation of strategic goals to drive both short- and long-term growth and sustainability for the \$6M organization. Led organizational budgeting, managed ASPEN's signature annual conference and led the expansion and enhancement of membership service and growth, exemplifying her talent and capabilities. Contact [robert.clyne@aes.org](mailto:robert.clyne@aes.org) for more.

## Dawn Wayt

*Vice President of Marketing and Sales*  
Rock & Roll Hall of Fame



The **Rock & Roll Hall of Fame** has appointed **Dawn Wayt** as the **Vice President of Marketing and Sales**. Bringing over twenty years of marketing leadership to the Museum, Wayt will optimize the Rock Hall's digital and physical customer experience. She has held leadership positions with notable organizations including American Express, Artful Home, American Greetings, and Arborwear, and has developed and executed strategies to drive engagement, conversion, and advocacy via traditional, digital, social, PR, and events. Wayt received her M.B.A. from the University of Cincinnati. For more, contact [swilson@rockhall.org](mailto:swilson@rockhall.org).

## Patrick Joest

*Executive Vice President, Global Partnerships & Synch*  
BMG



**BMG** has promoted **Patrick Joest** to **Executive Vice President, Global Partnerships & Synch**. As Global EVP, International Licensing & Marketing since 2014, Joest has been responsible for building the company's worldwide synch and brand marketing activities. In his newly expanded role, Joest will now additionally oversee BMG's B2B content partnerships, developing strategic relationships with digital and brand partners and establishing an internationally cohesive team that covers the company's digital sales and marketing, social media management and content capabilities. Contact [paki.newell@bmg.com](mailto:paki.newell@bmg.com).

## Joseph Carozza

*Executive Vice President of Media and Artist Relations*  
Republic Records



**Republic Records** has promoted **Joseph Carozza** to **Executive Vice President of Media and Artist Relations**. In his expanded role, Mr. Carozza will continue to be responsible for the label's media department and oversee press strategy, as well as help foster artist development across Republic's roster. Additionally, he will play an integral role in a wide range of company and executive initiatives. Carozza began his career in public relations at entertainment industry PR powerhouse Rogers & Cowan followed by an impressive tenure at Sony's Epic Records. For more, contact [Beau.Benton@umusic.com](mailto:Beau.Benton@umusic.com).

## Thomas Frederiksen

*VP of Sales*  
DPA Microphones



**DPA Microphones** has appointed **Thomas Frederiksen** as its new **Vice President of Sales** for the APAC region. As a Danish national with extensive experience of living and working in the Far East, Frederiksen will head up DPA's regional office in Hong Kong, which was opened in 2013 to support the company's sales partners throughout Asia. A fluent Japanese speaker and formerly managing director of Shure Japan, Frederiksen has held senior sales and management positions for a range of high profile companies, including a four year tenure at Brüel & Kjær, the company that was the forerunner of DPA microphones. Contact [info@dpamicrophones.com](mailto:info@dpamicrophones.com).

## Nwaka Onwusa

*Museum's Director of Curatorial Affairs*  
Rock & Roll Hall of Fame



The **Rock & Roll Hall of Fame** has appointed **Nwaka Onwusa** to serve as the Museum's **Director of Curatorial Affairs**. For the past decade, Nwaka Onwusa has researched, developed and curated more than twenty exhibits for The GRAMMY Museum at L.A. LIVE. She specializes in creating experiences that are informative and immersive, and that celebrate the diversity of musical expression. Over recent years, the Rock Hall's marketing and curatorial teams have created new and engaging experiences for guests, drawing critical acclaim and over half a million visitors annually. For more, contact [swilson@rockhall.org](mailto:swilson@rockhall.org).

## Gator Michaels

*President*  
Reviver Records



The **Reviver Entertainment Group** has promoted **Gator Michaels** to **President of Reviver Records**. Michaels, who joined the Reviver team in 2015, has quickly moved up the ranks in his tenure at the label and will continue serving as Executive Vice President/General Manager of The Reviver Entertainment Group in addition to his new role. After a decade-long radio career, Michaels served as the GM for Young-Olsen & Associates and the VP of Promotion at Dreamcatcher Entertainment prior to joining Warner Bros. Nashville, where he earned the title of Senior Vice President. For more, contact [paulf@pfamedia.net](mailto:paulf@pfamedia.net).

## Ayelet Schiffman

*SVP, Head of Promotion*  
Island Records



**Island Records** has appointed **Ayelet Schiffman** to the role of **Senior Vice President/Head of Promotion**. She will report directly to COO Eric Wong. Schiffman previously worked at Sony Music for 24 years, most recently as Senior VP Rhythm and Dance Promotion at Columbia Records, where she contributed to the radio success of artists including Beyoncé, J. Cole, Pharrell, John Legend, Adele, Calvin Harris, Chainsmokers and Russ. In her new position, Schiffman will work closely with Republic's promotion staff in its Island partnership and will serve as the Head of Promotion for all formats for Island. Contact [lauren.schneider@umusic.com](mailto:lauren.schneider@umusic.com).

## ► FENDER MUSICAL INSTRUMENTS ARTIST SIGNATURE FLEA BASS

Fender Musical Instruments Corporation has released the Flea Jazz Bass Active to mark Fender's second collaboration with the notorious Red Hot Chili Peppers bass player, Flea. This second artist signature bass was designed to complement Flea's beloved vintage-style recording bass, the Shell Pink Flea Jazz Bass. The brainchild of Flea and Fender Custom Shop Master Builder Jason Smith, this new active model is hyper-modern and represents Flea's energetic on-stage preference and style.

All American-made, the Jazz Bass Active features an offset alder body that comes in either a Satin Inca Silver or Satin Shell Pink finish. This model has a smooth and fast satin polyurethane neck finish with a matching headstock, a 22-fret "C"-shaped quarter-sawn maple neck, 12-16-inch radius maple fingerboard, and a 1.6-inch wide bone nut.

There is a single high-output hum bucker pickup with an Aguilar OBP-1 18-volt preamp designed for cranking high output levels. Other features include a 4-saddle HiMass™ bridge for enhanced sustain, a vintage-style disc string tree, lightweight vintage-style tuning machines and a 5-bolt asymmetrical neck plate with custom Flea artwork. It comes with a vintage-style G&G hard shell case and Certificate of Authenticity.

The Flea Jazz Bass® Active sells for \$1,699.99 MSRP. [fender.com/pages/flea-signature-bass](http://fender.com/pages/flea-signature-bass)



## ◀ RETRO INSTRUMENTS DOUBLEWIDE II 500-SERIES TUBE COMPRESSOR

The new DoubleWide II is a ground-up redesign of Retro's popular single-channel 500 series tube compressor; it maintains and expands on the original's ease of use and classic sound.

DoubleWide II fits into two slots of your 500-series rack, is hand-wired in America and uses 12AT7 and 12AU7 twin triodes tubes. There are large Cinemag input and output transformers, and an easy-to-read Simpson gain reduction meter.

The DoubleWide II has a wider range of attack and release (recovery) times available for achieving more aggressive processing—this is similar to the Retro's 176 Limiting Amplifier.

During my first use in a mix, I went straight to compress a bass track in Single mode. Single and Double modes are two ranges of attack and recovery timings "borrowed" from Retro's Sta-Level Compressor. Single is the slower range while Double offers a faster range of timings. For the bass I used Single for big compression with minimal distortion on sustaining notes. Attack was at 9 o'clock and the Recovery knob full CW (fastest) did the trick. It increased attack and punch easily and cleanly with up to 4 to 10dB of gain reduction.

I used the Double mode on a lead vocal track and set the Attack time to midway and the Recovery time to full CW. I saw peak gain reduction values up to 7dB on the meter yet the vocal did not sound squashed just more present and "placed" in the track just as I prefer.

Other new thoughtful features and updates on the front panel are: a meter zeroing trim pot and switchable stereo linking with another DoubleWide II.

Retro Instruments DoubleWide II 500-Series tube compressor makes a great main all-around, compressor with even more versatility and utility! It sells for \$1,167 MSRP—the same price as the original DoubleWide.

[retroinstruments.com/product.php?product\\_id=doublewideII](http://retroinstruments.com/product.php?product_id=doublewideII)

## ► KAZROG TRUE IRON TRANSFORMER PLUG-IN VER 1.1

True Iron is a new plug-in that contains four models of the most coveted audio line transformers used in classic vintage audio gear. Just like real, high quality hardware audio transformers, True Iron imparts a warming quality, heft and thickness immediately to either stereo or mono audio tracks or entire mixes in your DAW.

There are four models of transformers selectable on a 4-way Voicing rotary switch. There is an emulation of the ubiquitous and classic United Transformer Corp UTC 108 X and the super rare German-made Malotki E4M 4001B transformers used in Neumann's recording/mastering consoles. Positions 3 and 4 are the Haufe v 178 and the Western Electric WE111c transformers.

The Strength knob is for control over the "color" of the process without loss of headroom. There is the ability to change the Input impedance between Unity and Boost for passive, "free gain" just as is possible with hardware transformers. The Morph switch enables harmonic structure morphing when changing the main Strength control.

Other controls include a Wet/Dry control, Crush and Crush x2 for warm overdrive all the way up to distortion and breakup. Controls finish with complete A/B facilities, preset save/recall management, plus an Output level control for dialing back radical levels.

I installed and launched True Iron in a current mix session in Pro Tools to take care of a bad-sounding direct bass guitar recording given to me. I ended up using the 4001B transformer for a cool-sounding lower octave. For more mid-range "bark," I also used the Wet/Dry control and the UTC 108X transformer in Boost.

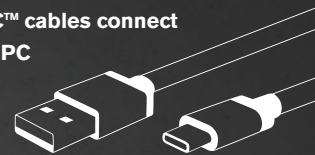
With the Kazrog True Iron Transformer plug-in you'll have a super-accurate emulation of four, very expensive classic transformers with adjustable parameters not possible in hardware. True Iron sells for \$40 and is downloadable. [kazrog.com/products/true-iron/](http://kazrog.com/products/true-iron/)





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Clarett 2Pre USB is a 10-in, 4-out audio interface. The two mic/line/instrument inputs can record everything from condenser mics to super-hot pickups with no unwanted distortion – Gain Halo meters make it easy for you to set the input level. The ADAT input supports an additional eight channels in combination with multi-channel mic preamps like Clarett OctoPre. Outs include two monitor outputs with anti-thump technology, a headphone output with volume control, and two line outputs. MIDI I/O is also included.

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[focusrite.com/clarett-2pre-usb](https://focusrite.com/clarett-2pre-usb)

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## ► NUGEN AUDIO SIGMOD

**SigMod is a plug-in** that provides a framework for using the eleven single-process modules included. Sort of Lego building blocks for audio processing, the eleven modules are: Mid/side, Protect, Mono, Switch, Delay, Phase, Trim, DC offset, Tap, Crossover, and Mute/solo.

With the SigMod framework instantiated on an audio track, you can build whole chains of the eleven processors to accomplish basic processes like making mono of a stereo track or use the Mid/side module to separate out those components of a mixed stereo audio for separate processing.

I especially like using the Protect module on the headphone mix feed! If there is audio feedback or a mistake made that would send an ear-crushing tone to the phones, Protect mutes it instantly! It is worth it to avoid embarrassing moments in the studio!

Parallel processing is now possible with any plug-in or chain of plug-ins using the Tap module and the Crossover module lets you experiment with dividing audio for individual processing and/or routing by frequency bands.

Each module can easily be inserted, swapped and moved around in any order to create new options to correct, convert or tweak your audio—there are thousands of possible chains.

SigMod is available for \$49 MSRP and a special price until the end of February at \$29. Right now, updated version 1.1.1 includes VST3 hosting for using any VST3 plug-in in SigMod and in any DAW host. [nugenaudio.com/sigmod](http://nugenaudio.com/sigmod)



## ◀ EVENTIDE SP2016

**I'm so glad to** have the new plug-in version of the Eventide SP2016 digital reverb—an excellent rendition of the classic reverb heard on so many big hit records. This is not an update or replacement of Eventide's 2016 Stereo Room plug-in; both are at opposite ends of the same plug-in folder.

Like the original hardware unit, the SP2016 plug-in has three different reverb types or algorithms; they are designed to properly synthesize a Room, Stereo Room, and a Hi-Density Plate. Each of these has both a Vintage version using the original hardware unit's lower bit resolution and a Modern version using higher bit resolution.

In general, I found the Modern versions to be a little brighter and more diffuse with greater depth and realism. The Vintage sounds like the original SP2016 unit, while the Modern version keeps the original's vibe and expands the utility of this style of reverb. Remembering the limitations of the hardware SP2016, I really liked the way the Modern Hi Density Plate now sounds! It's great for guitars, vocals and brass!

For an acoustic guitar, I tried the Room algorithm. I used the Vintage mode and I liked automating the Position control toward the Rear of the space when the guitarist played finger picking and then back toward the Front when playing rhythmic chords. Awesome!

Get this reverb; it touches the past with its Vintage mode, but offers the Modern versions of the algorithms for an up-to-date soundscape at any time!

The new SP2016 Reverb sells for \$249 MSRP and is available as an AAX/AU/VST plug-in for Mac and PC. For more information, including a free and fully functional 30-day trial check out: [eventideaudio.com/sp2016](http://eventideaudio.com/sp2016).



## ► STEINBERG CUBASE PRO 10

**Along with Cubase Pro 10**, Steinberg also released Cubase Artist 10 and Cubase Elements 10—they all combine great audio quality with powerful MIDI tools for recording, editing and mixing music.

The first big upgrade in Cubase Pro 10 is VariAudio 3 and it's a huge improvement; it's more convenient and faster to do vocal tuning and compilation without going outside of Cubase.

The new MixConsole Snapshots feature allows the storage and instant recall of all the settings of the mixer channel strip controls. You may store the entire mixer or any selected channels in Snapshots. During a mix, flipping between completely different processing on in a drum chain is possible.

Cubase Pro 10 now has Audio Alignment built-in—a similar tool to Synchro Arts' VocAlign, it aligns timing using one track as a reference with other track(s) conforming to it. Audio Alignment will also quickly tighten up double-tracked guitars and is a huge time saver.

Cubase Pro 10 makes setting up side-chains much easier. A new button in the VST3 plug-in GUI allows you to add side chain inputs from any track in the session directly from within the plug-in.

The Arrange page, now split into multiple zones, has developed into an indispensable part of the workflow. Now control room access, samples, presets, metering, and plug-ins are all conveniently and quickly accessible.

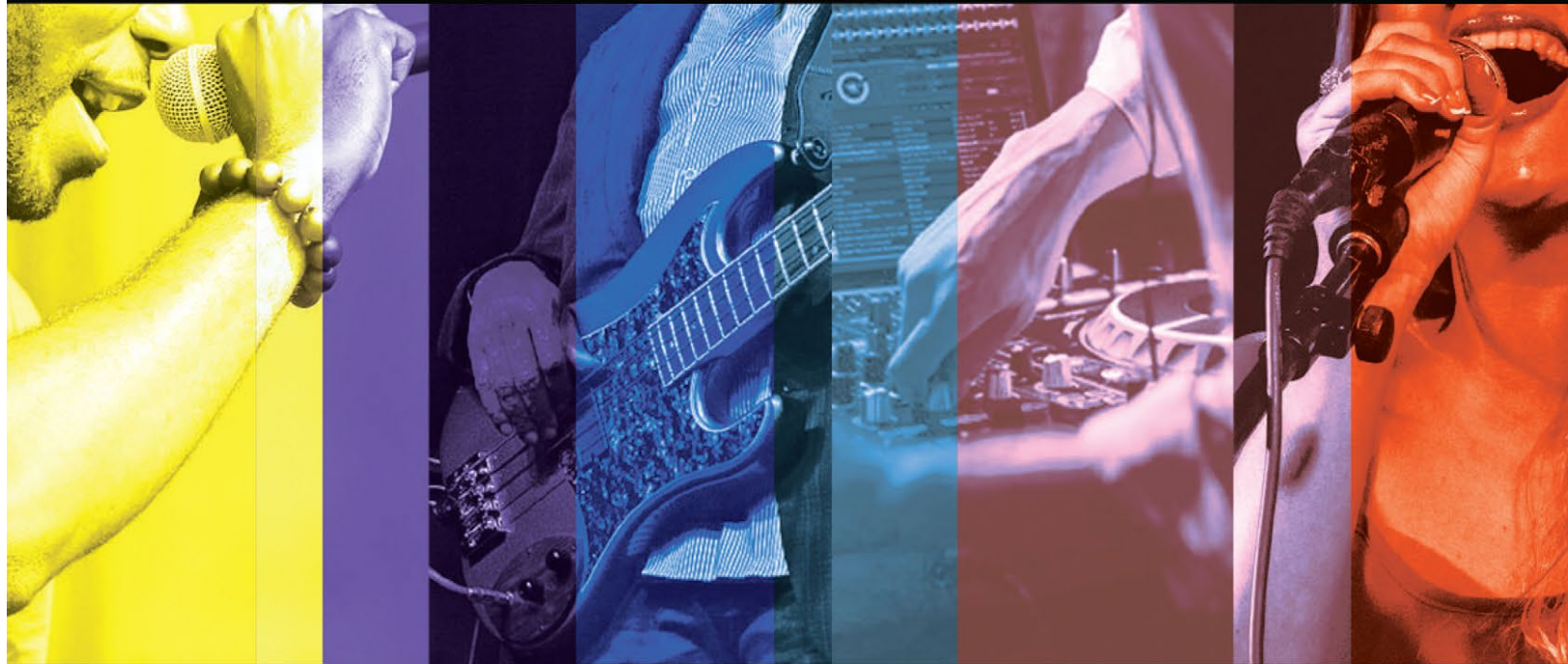
The channel strip has also been redesigned in Cubase Pro 10—it looks better and the user interface functionality is improved. Modules can easily be dragged left and right to change the signal flow. The three compressors available, standard, tube, and vintage all sound excellent and have side chain capability. The compressor GUI is expandable to show more parameters and the EQ works and looks similar to DMG's Equilibrium or FabFilter's Pro-Q.

If you are a Cubase user, this update is a no brainer upgrade. Highly recommended! Cubase Pro 10 sells for \$559 as a download. [new.steinberg.net/cubase](http://new.steinberg.net/cubase)



**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](http://barryrudolph.com)

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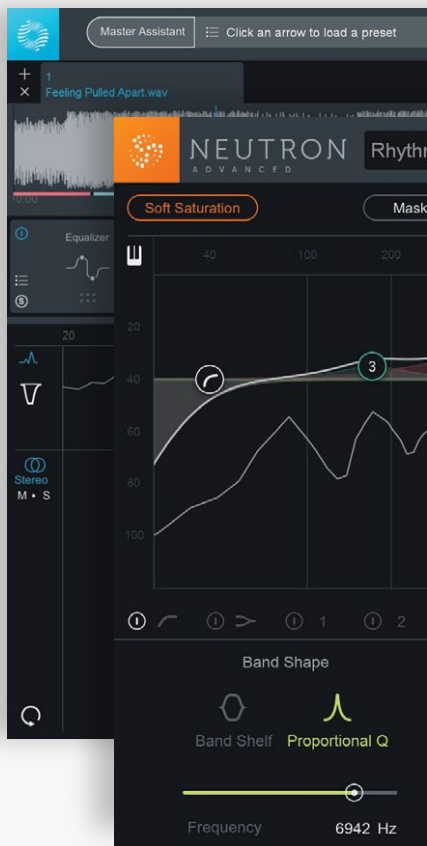
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## BOOK STORE

### Memoirs of a Back Up Diva

By Kudisan Kai  
(paperback) \$20.99

Formerly known as Natalie Jackson, author Kudisan Kai delivers an inspirational and educational memoir about her life as a professional singer, instructor and human being. On top of her gigs working with superstars like Elton



John and Chaka Khan, Kai gives the reader plenty of insights into how to navigate the many twists and turns, the ups and downs—including homelessness—while pursuing a music career. As Kai herself says, “You’ve got to love the rollercoaster, baby.”

### Temptation Rag

By Elizabeth Hutchinson Bernard  
(paperback) \$14.95

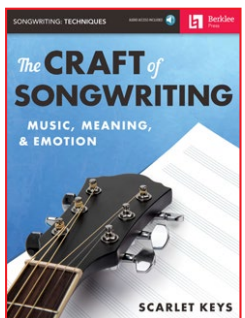
A fictionalized historical saga, this novel features a cast of real-life characters, from vaudeville’s greatest stars to the geniuses of early African-American musical theatre, to explore significant social and moral dilemmas of the early twentieth-century era—including cultural appropriation, gender inequality and sexual abuse of power. Readers will see the ragtime era in a new light and be left pondering the emotional journeys and ultimate fates of the book’s captivating characters.



### The Craft of Songwriting: Music, Meaning, and Emotion

By Scarlet Keys  
(paperback) \$19.99

By breaking down the processes that many hit songwriters use, Scarlet Keys helps readers understand the tools and techniques needed to produce a memorable song. She provides in-depth analysis of the different types of chords and which modes are best suited for certain intended emotional effects. Keys helps readers see the



massive amounts of harmonic possibilities for each key in order to support and craft strong melodic settings for lyrics. The book includes instructions on how to access tracks online, which act as audio examples of what Keys is referring to in the book.

### So You Want to Become a Media Composer

By Adonis Aletras  
(paperback) \$22.00

In today’s multimedia landscape, there is a plethora of opportunities for music composers. In his new book, Adonis Aletras interviews over 60 of the industry’s leading composers to



show just how many avenues there are in music composition. Everything from TV and movies, to video games and sample libraries, this book highlights all the ways to get into the business. Written in a clear and concise manner, this book is useful for beginners and professionals alike.

### Nashville Songwriter Vol. 2: The Inside Stories Behind Country Music’s Greatest Hits

By Jake Brown  
(paperback) \$16.95

Jake Brown gives readers an in-depth look behind the creation process for over 300 #1 hits in this new volume in the series. Brown interviews over 30 acclaimed songwriters and producers, from Hillary Lindsey (Carrie Underwood, Keith Urban, Florida Georgia Line) to Luke Laird (Tim McGraw, Lady Antebellum, Blake Shelton) to find out exactly what makes Nashville such a hot spot. These songwriters tell the true stories and inspirations behind country music classics like “Jesus Take the Wheel,” “Teardrops on My Guitar,” “All My Exes (Live in Texas)” and many more.



### Dead Precedents: How Hip-Hop Defines the Future

By Roy Christopher  
(paperback) \$14.95

Author Roy Christopher explains just how (and why) hip-hop has come to define our era, giving readers the history of hip-hop from its origins in the 1980s technological boom (samplers in particular) to its groundbreaking work in the ‘90s and its complete take-over after the turn of the century. This book shows just how influential hip-hop has become on our contemporary culture and why it’s here to stay.





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## SENNHEISER

sennheiser.com

**Seven Decades of Innovation:** Sennheiser continues to shape the future of audio—a vision built on a 70-year history of innovation and a continued drive for excellence that is woven into the company’s DNA and culture. The company’s philosophy is: “For us, good sound is not enough. We want to achieve the perfect sound. We want to make sound come alive.” Sennheiser has won numerous international awards: two innovation prizes of German industry, the “technical Oscar” (the Scientific and Engineering Award), a Grammy and an Emmy Award.

Its history includes many technological milestones—the first directional microphone in the ‘50s, the open headphone in the ‘60s, infrared transmission technology in the seventies and multichannel cordless transmission in the ‘80s. In the ‘90s, the company developed head-related surround systems, while intelligent audio information systems were the focus of its interest at the start of the new millennium. Today, Sennheiser continues to drive the progressive digitalization of the audio world and create immersive audio experiences with the 3D audio technology program AMBEO.



**IE 40 PRO:** In September 2018, Sennheiser announced that it was launching a new series of Sennheiser professional in-ears, beginning with the IE 40 PRO entry model. The IE 40 PRO ensures impeccable audio reproduction with warmth, great detail and natural clarity, improving the artist’s focus and performance control even in difficult stage situations. This meticulous audio performance is complemented by a well thought-out mechanical design that includes a patent-pending, break-proof cable ducting. In early 2019, the IE 40 PRO will be joined by the IE 400 PRO and the top-of-the-range IE 500 PRO.

“The IE 40 PRO is the first and most accessible in a new series of fantastic sounding dynamic in-ear phones,” said Jannik Schentek, Product Manager Professional Audio at Sennheiser. “In the field test phase, the IE 40 PRO’s sound reproduction astounded the engineers and bands that tried the prototypes. They were delighted with the clear and natural reproduction, which enabled them to better connect with every member of the band and to critically monitor their performance.”

**Natural, detailed audio reduces acoustical stress:** At the heart of the IE 40 PRO is a high-quality Sennheiser driver, which delivers a naturally warm and powerful sound with great clarity. Distortion is at a very low level with 0.1% at 1kHz and 94dB. The bass and lower mids can not only be heard but also felt—a delight for bass players, guitarists and drummers. Powerful Neodymium magnets provide the necessary punch with an SPL of up to 115dB. This clear and natural sound has the added benefit of reducing acoustic stress for the user, who will be able to set the monitors at a lower level. To protect users against excessive stage sound, the IE 40 PRO is able to reduce ambient sound by up to 26dB. This is achieved by a choice of included silicone ear tips (S, M, L) and a special ear tip made from memory foam, which expands to perfectly fit the ear canal.

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**▲ American Authors Seasonal Release**

Brooklyn-based group American Authors will release *Seasons* on Feb. 1 via Island Records. *Seasons* was recorded with producers Cason Cooley (Ingrid Michaelson) and Trent Dabbs (Kacey Musgraves) in a mountainside studio 20 minutes outside Nashville. Visit [weareamericanauthors.com](http://weareamericanauthors.com) for more. Pictured (l-r): Zac Barnett, lead vocals/guitar; Matt Sanchez, drums..



**▲ Broods Return with Pop Monster**

Pop duo Broods, comprised of siblings Georgia (pictured) and Caleb Nott, will release their third studio album, *Don't Feed The Pop Monster*, on Feb. 1 via Neon Gold/Atlantic Records. *Don't Feed The Pop Monster* will include their recent releases "Peach" and "Everything Goes (Wow)." Pictured (l-r): Chloe, Georgia Nott (Broods), Caleb Nott (Broods) and Leroy during a writing session for the album in Nicaragua. For more, visit [broodsmusic.com](http://broodsmusic.com).



**▲ Picture This Sophomore Release**

The second full-length album from Picture This, *MDRN LV*, will be available on Feb. 15 through Republic Records. Produced by Jimmy Rainsford and Jayson Dezuzio (Imagine Dragons, X Ambassadors), the record represents a creative benchmark for the quartet as they expand their signature style and venture into uncharted sonic territory. For more, visit [picturethismusic.com](http://picturethismusic.com). Pictured (l-r): Jimmy Rainsford, Owen Cardiff, Ryan Hennessy, Cliff Deane.

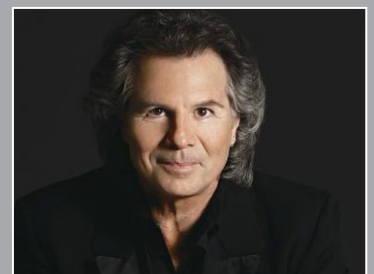


**▲ SWMRS Bring The Fire**

Oakland rock quartet SWMRS will release their sophomore album *Berkeley's On Fire* on Feb. 15 via Fueled By Ramen. The album was recorded at Neon Lights Studio in Los Angeles and produced by Rich Costey (Muse, Death Cab for Cutie). Pictured (l-r): Max Becker, Cole Becker, Seb Mueller, producer Rich Costey, Joey Armstrong and engineer Martin Cooke. For more, visit [swmrs.com](http://swmrs.com).

**Producer Playback**

*"Always serve the music, serve the artist, serve the song. That's primary."* – Terry Wollman, producer  
(Dionne Warwick, Melissa Manchester)





DAVID GOGGIN

**▲ Jégou Tracks Songs for "If It Ain't Love" at United Recording**

Canadian professional figure skater turned accomplished singer Patrice Jégou recently recorded songs for her upcoming sophomore album, *If It Ain't Love* at *United Recording* in Los Angeles. Scheduled to be released March 2019, the album blends jazz and pop, comprising big band, orchestral arrangements, power ballads and a cappella adaptations. Pictured (l-r): Patrice Jégou, producer Yinka Oyelese, recording engineer Don Murray, keyboardist Mike Lang and United staff engineer Scott Moore.



JORDAN WOLFRAUER

**▲ Badflower Debut with Big Machine/John Varvatos Records**

Southern California rockers Badflower will release *OK, I'M SICK* on Feb. 22 via Big Machine/John Varvatos Records. Members of the band co-wrote the 13-track project and recorded in Los Angeles with executive producer credits attributed to Scott Borchetta and John Varvatos. For more, visit [Badflowermusic.com](http://Badflowermusic.com). Pictured (l-r): frontman Josh Katz and producer Noah Shain.



JOHN SHEARER

**▲ FGL Bring the Country with Fourth Album**

GRAMMY nominees Florida Georgia Line will release their fourth studio album *CAN'T SAY I AIN'T COUNTRY* on Feb. 15 via BMLG Records. Longtime producer Joey Moi, who has stood at the helm of the duo's entire discography, captained the fresh project alongside FGL with their first co-producer credit. FGL's Tyler Hubbard and Brian Kelley also each co-penned over half of the tracks, as some carry heavy-hitting guest collaborations with Jason Derulo, Jason Aldean and Hardy. For more, visit [floridageorgialine.com](http://floridageorgialine.com)

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**N**ashville musician Arun Bali is best known as the guitarist for New Jersey rock band Saves the Day. But in recent years he's added producer and engineer to his resume. In addition to helming 9, his band's latest release, he's worked with artists that include Better Off, Bayside and William Ryan Key, formerly of Yellowcard. 9 is a nine-track partially-autobiographical semi rock opera,—the band's ninth release, incidentally—which dropped last year via Equal Vision Records.

Bali has always been interested in recording and taught himself to engineer, first by way of online instructional videos and then alongside friends and acquaintances who were already established engineers. As his skills sharpened, he began to take on more projects. He started with composition for commercials and graduated, ultimately, to production for bands. His first formal project was label-mate Better Off's 2015 record *Milk*.

To produce or engineer for someone else's band is one matter. To do the same for your own, however, is another. "As a producer, you have to wear many hats," Bali observes. "Trying to manage everything was the biggest challenge. I felt obligated to be there at all times. When we worked with other engineers, I could get away for a minute while someone else was tracking. But it's worth it. We were going for something more raw, sonically, which we achieved.

"Nashville taught me something cool about production," he continues. "I feel like people aren't as neurotic [here]. They trust in their abilities to get it done. I want to make a decision—to be impulsive—and go with something rather than fix it later. A lot of what we did on 9 was to get it right at the source. Everything was very deliberate from the beginning. The drums, for example, were intentional because of the way we tuned them."

Saves the Day's 9 dropped on October 26. The vinyl issue, however, was delivered with one vexing necessity: the ninth song entitled, "29," was 21 minutes long. Consequently, the first eight tracks had to be squeezed onto side one while "29" claimed the entirety of side two. "I did that all in one session," Bali recalls. "I mixed each section individually. The challenge was to make everything flow from one part into the next, but also to give each its own character. We wanted to make it feel like a journey. It's like a record within a record; like an EP stuck on the end."

Among Bali's favorite studio gear is Coil Audio's microphone preamps. "Their whole thing is 1950s/1960s circuits," he explains. "No transistors, real clean, simple design. The first time I plugged into it, the things I miss about tape came back—the way it compresses naturally with the tubes. I did 9 with eight channels of them." He's also partial to Stager Microphones. "Their ribbon mics are unreal," he asserts. "They can take serious SPL [sound pressure level]. If I tear a ribbon, I must have done something absurd."

Together with his friend Dave Elkins of Norfolk, VA band Mae, Bali runs Schematic Studios near Nashville. Many of the records on which he works are mixed in his room.

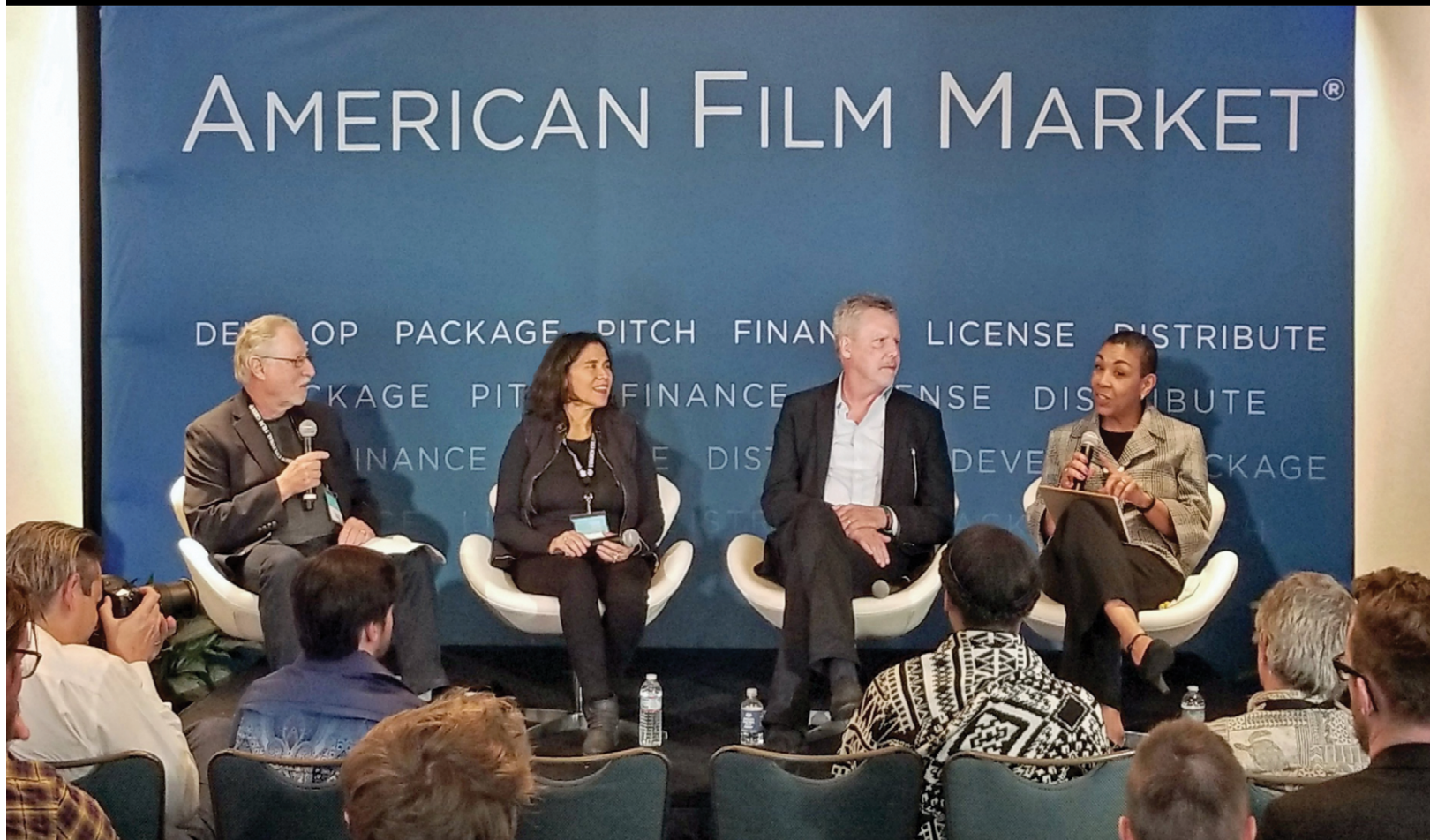
Contact Brad Wiseman - Sequel Music Group, bwiseman@sequelmusicgroup.com; @detroitarun on Instagram and Twitter

**The three most important lessons he's learned as a producer and engineer are:**

- Focus on what you want to achieve at the source with less emphasis on fixing in the mix. I learned that from an LA workshop run by Chad Bamford and Joe Barresi.
- Trust myself, my tastes and experience.
- I'm only concerned about the opinions of the artists, the people in the room and myself. If we're happy and excited about [a project], then that's the goal.

**THANK YOU** to our panelists and everyone who attended **SCORE IT GREAT!**, our film and TV panel at American Film Market 2018.

Watch the complete video: [fmsmf.org/afmpanel2018](https://fmsmf.org/afmpanel2018)



(left to right:) **Dennis Dreith**, Chairman, *Transparence Entertainment*   **Germaine Franco**, Composer  
**Paul Broucek**, Pres., *Warner Bros. Music*   **Kim Roberts Hedgpeth**, Exec. Dir., *FMSMF*



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## Jason Kates

Co-Founder/President  
Clearpath Alerts, LLC

### Years with Company: 1

**Address:** Fort Lauderdale, FL

**Phone:** 954-439-2849

**Web:** clearpathalerts.com

**Email:** jasonkates@clearpathalerts.com

**Clients:** One of the largest concert promoters and venue owners in the world as well as one of the largest radio station companies in the world

### BACKGROUND

A musician himself, as well as a reader of *Music Connection*, Jason Kates has been creating technology companies since 1995. In 2017, he united one of them with a diplomatic security business and became Clearpath Alerts. Their mission is to provide safety in any type of situation, including concerts.

### Merging

The guys we merged with, they're former Diplomatic Secret Service agents. These guys are at the highest level of law enforcement. They were in charge of all the agents for all the embassies around the world.

The embassy in Cuba versus the embassy in Afghanistan was run completely differently because when the agent in charge got there they just put their own style on it. That was very hard to document. We merged their data, what they call the standard, into our technology platform so now we've got a standard, for instance, for live concerts.

### Schools

We've been in schools since the beginning of the company. Schools are also very inconsistent and not standardized. They're so politicized with all the problems at schools right now. We're in South Florida, so our company's actually consulting with the Parkland [shooting] on what they could've done better.

### Interdependent Safety

What we're trying to do is standardize safety communication at live events. We're helping some of the biggest concert promoters in the world create what's known as an interdependent group at each venue.

Let's say you're going to a festival and you used a ticketing app. Inside that app might be our platform. It's not primary—it's part of something bigger than our business model. One of the things festival promoters need to do is get people somewhere safe, whether it's a parking garage or their vehicles, and have them not come back until we give the all clear. That's just a tiny perspective of what our platform does.

### Vegas

What happened in Las Vegas was a catalyst. That definitely accelerated our visibility. What could have been done to help mitigate that? We couldn't have stopped the guy, but we could have helped fans get communication about where to go. If you have our app, you instantly get notified. It tells you exactly where you should go. In the case of Vegas, the security guards left their posts and the gates were locked and everybody was trapped. Ultimately,



*"What we're trying to do is standardize safety communication at live events."*

there was only one entry and egress due to the fact that security left. But if the fans were on our platform we could've at least communicated what was going on, where to go and not just have complete bedlam.

### Helping During Emergencies and Non-Emergencies

There was a show a couple months ago here in Florida where there was lightning. If there's lightning, you have to clear the place. It hit the soundboard, which meant there was no sound and nobody could make an announcement. They tried using security guards to tell people what to do and that turned out to be confrontational.

By the way, it doesn't always have to be a crisis. We don't want to be some negative app that's just there for safety. We want to be part of people's experience.

### Protocols

There are only a couple things you can do [during an emergency]—you can either remain in place or evacuate. Those are called protocols. That's the critical information.

Let's say it's an active shooter. You can tell people how to hide, where to hide, what to do, be quiet. If there are curtains, pull them. If it's an evacuation, you can tell people where to go. Here are the rally points. Go to this field over here. Go back to your car. Go to this parking garage on the second level. Each venue is different.

### Helping the Right People Make Decisions

We are a decision-support tool for people who are putting on events. And more often than not there's something that happens at a show. With that many people you're going to have something weird happen, so if you've got a way for the administrators or promoters to

communicate with police and fire, rescue, EOD [Explosive Ordinance Disposal], security and ultimately the fans, you've got a better shot at mitigating stuff.

### Crowdsourcing

We've created a way for people to crowdsource intelligence. People can take a video or photo of something. That video and photo get routed to the administrators so they can all take a look, make an assessment and see specifically where it is on a map.

Let's say there's a fistfight. Somebody doesn't want to get into the middle of it but they shoot a video. Police now know exactly where the fight's going on and exactly who's in the fight. That's what crowdsourcing is about.

### Busting Bad Guys

We do a really cool show here called the Riptide Music Festival. There was a guy walking around in a trench coat in November on the beach. He's bleeding and carrying two bags. Somebody took a picture of him. It got routed to the promoter and police. Within thirty-five seconds, they grabbed the guy and took him off the property. He was bleeding because he'd jumped the fence and stolen 10 cell phones.

### Bandwidth

Bandwidth doesn't affect us because we use notifications, not SMS. It's a technicality but it's important because when there are 50,000 people standing around it's tough to get a signal, so we don't use that layer.

### Duty of Care

Whether it's somebody putting on a concert or a school or church or an office or residential building, there's what's known as duty of care. That's a big issue these days. If you are open for the public to come to your environment, you have a responsibility [to keep people safe]. We're trying to bring tools to those folks who have a duty of care so they can mitigate any issues.

### Standards

When a venue becomes a venue, more often than not they have to supply a safety plan to local law enforcement. Inside of our platform we've got a standard they can use. We help them create a standard so it's easier for police and the promoter. And the standard is who's in charge, where the rally points are, and it all lives in our database so when they go back to that venue they can just change a few names if they need to or change a rally point because that field's no longer available or the parking garage is gone. It doesn't sound like much, but it's a lot to them because they have to essentially redo those every time they do a show, even at the same venue.

### Helping In a Growing Area

I'm a musician first. I play these festivals and really enjoy playing them, but there's always some underlying feeling you have while you're there like, man, is this thing really safe? We're trying to add something so people can know they can have a good time.

**OPPS**

**Soul Step Records wants to release the vinyl version of records from bands who may not have the funding to do so themselves.** The label will pay all the upfront costs of production, and once they've recouped their investment, the rest of the profits are split evenly between Soul Step and the band. Artists even have a chance to purchase copies of their vinyl recording at a discounted price to sell at shows to make an even greater profit.

With over 35 releases and even more in the pipeline, Soul Step's records have been distributed to all 50 states and to over 30 different countries. Soul Step is looking for that next great unsigned band or artist to collaborate with. If interested, go to [soulsteprecords.com](http://soulsteprecords.com) and follow the submission guidelines.

**A popular urban entertainment magazine is looking for the hottest up-and-coming urban artists to consider featuring in their publication.** Online urban entertainment forum **Parlé** wants to find strong content from high-quality talent. Through **Parlé Entertainment** they also promote events, artists and more. They are currently accepting urban, hip-hop, R&B and soul submissions. For further information, visit [parlemag.com](http://parlemag.com).

**LABELS•RELEASES SIGNINGS**

**Multi-Grammy-winner Michael Bolton is set to release *A Symphony of Hits* via Entertainment One on Feb. 8, just in time for Valentine's Day.** The collection celebrates his 50th year in the

entertainment industry and features his greatest hits newly arranged and recorded at **All Saints College Performing Arts Centre** in Perth, Australia with the **West Australian Full Harmonic Orchestra**. For additional details and Bolton bulletins, visit [michaelbolton.com](http://michaelbolton.com).

**Indie rock duo Turbo Widget celebrate 2019 with news that they will release a new song every month.** Known for being able to draw listeners into their world through a deep and hypnotic sound reminiscent of **The Doors** and **Led Zeppelin**, the husband and wife team has steadily built a loyal and growing independent following. To find out more, go to [facebook.com/pg/turbowidget](http://facebook.com/pg/turbowidget).

**PROPS**

**Jeff Blue Music has announced that two of its development projects, Josh Rowe (Truth Ali) and Riot Child, have generated almost \$100,000 on just a few songs in the last 10 months.** Blue's company co-wrote and produced songs for Rowe who was discovered on **Music Xray** in 2016. Additionally, Riot Child has had numerous placements and live performances ranging from **FOX TV, LA Fashion Week, Emmy Parties, festivals, sold-out shows from the Viper Room to Echo-plex**, with numerous record labels circling the group. In fact, Riot Child has been added to the super-cool **Spotify Playlist: Woman Crush Everyday**. To check out Jeff Blue Music's profile and opportunities, go to [jeffbluemusic.com](http://jeffbluemusic.com).

**Alessa Ray, one of *Music Connection's* "Hot 100 Artists" of 2018, won a "Global Music Award" to cap off 2018.** Her latest single,



**▲ DIM MAK RELEASES GREATEST HITS**

**Featuring 20 tracks spanning the dance music genre, Dim Mak is offering a robust look at their cutting-edge sound on *Dim Mak Greatest Hits 2018: Originals*.** The time capsule compilation features weighty singles from **Steve Aoki, Deorro, Keys N Krates, QUIX, Riot Ten, Max Styler, Party Pupils, Stay-Loose, Matroda, Prince Fox, Bok Nero** and many more. According to the label, you should also stay tuned for the ***Dim Mak Greatest Hits 2018: Remixes*** package, which is on the horizon, and keep your eyes peeled for more groundbreaking music throughout 2019. Go to [dimmak.com](http://dimmak.com) for additional details.

"Game Over," won the honors for her. In fact, the Latin-Pop songstress, who writes, performs and produces her own music, enjoyed a remarkable run last year. She received rave reviews for her songs and videos, and had her first single, "**Mamacita**," chosen for placement in the popular television series, ***iZombie***. To learn more about this up-and-coming artist, visit [alessaray.com](http://alessaray.com)

**THE BIZ**

**The global recorded music industry will garner over \$18.9 billion in 2018, with streaming making up 50.8% (\$9.6 billion) of the total.** That's according to **Midia Research**, which published its 2018 figures, based on a combination of major label revenue reports, stats from industry organizations and data from DIY distribution plat-

**DIY Spotlight**

**STF**

**Stefan Poole, aka STF (pronounced Stef), is a man of diverse musical taste and inspiration.** Michael Jackson, for his "commitment to every note, every move." Eric Clapton, "for his guitar playing and songwriting." Stevie Wonder, for his "undeniable ability to create sophisticated musical arrangements with the pop platform." And Sting, "for his strong melodies, unique harmony and poetic style." Listening to STF, these influences are certainly evident but presented with a unique and fresh sonic palette.

STF considers his music a combination of pop, R&B and dance (a natural evolution of his various musical idols). This is

particularly on display with his most recent release, "Lookalike." The listener is engulfed by emotionally charged vocals, energetic and catchy melodies, with a cleanly curated pop beat.

Equally as strong as the musical arrangement is the story behind "Lookalike." Shortly after breaking up with his ex-girlfriend, STF discovered she began dating a man who could have been his doppelganger.

This inherent ability to seamlessly combine an array of musical elements with easily relatable thematic material started developing when STF was very young. "My dad gave me his classic rock records and put a guitar in my

hand when I was in middle school.

Eventually, singing came along with guitar playing also in a natural way."

Today, STF is a multi-instrumentalist with a three-octave range, who can rap and produce. All of which are unique in the current pop landscape.

"Inspiration is a funny thing," STF relates. "But when you have it, don't let it go. I'm beyond excited to finally be sharing my art with the world the way I want." It's been a long road, but STF is on a mission to move people, and maybe even make them feel less lonely.

To keep up with STF's shows and releases visit [Facebook.com/STFsings](http://Facebook.com/STFsings).



forms. The driver for that growth, easily offsetting download and physical declines, is, of course, streaming income. **Media Management Director Mark Mulligan** said that he expected streaming to once again add billions in revenue to global recorded music in 2019, but that the industry should prepare for streaming income growth in its biggest market, the United States, to decelerate. "In order to ensure this level of growth is delivered," Mulligan explains, "newer streaming markets—especially Germany, Japan, Brazil and Mexico—will need to deliver, picking up the slack as big mature markets like the US and UK begin to slow."

**MediaTainment, a company that covers international entertainment and technology, published an interesting prediction for 2019.** It maintained that more artists will seek greater control and ownership of their careers as technology becomes more scalable, more affordable and, even, vulnerable. The report claims, "The days when music creators were in awe of and virtually at the

mercy of what Big Tech could do for them will be disappearing. Now that we've seen regulators probe, customers boycott and employees protest at one or other of the Big Tech conglomerates (Facebook, Google, Microsoft, Apple, Uber, Amazon et al) in 2018, we know their business models and strategies are fallible." As a result, tech should become more empowering, enabling artists to do more for themselves.

**Woodstock 1969's co-producer and co-founder Michael Lang** has announced the return of the legendary **Woodstock Music & Arts Fair** for its official 50th anniversary celebration. Woodstock 1969 was billed as "3 Days of Peace & Music," and 50 years later, Woodstock 50 will give generations of fans the opportunity to join together in the festival's foundational intent of harmony and compassion. The three-day event will take place from Friday, Aug. 16 - Sunday, Aug. 18 in Watkins Glen, located in Upstate New York. Check out Woodstock.com for complete info.



**▲ UTA Is Fit for a Queen**

Global talent and entertainment company United Talent Agency (UTA) has announced that it now represents musician, critically acclaimed actress, label president, author and entrepreneur Queen Latifah, in all areas. Latifah is a Golden Globe, SAG and Emmy Award winning actress. In addition, she has garnered an abundance of nominations from the Academy Awards, the Golden Globes, Screen Actors Guild and the EMMYs. Latifah has also earned six GRAMMY Award nominations as well as a GRAMMY Award. Most recently Queen Latifah was seen on the big screen in *Girls Trip* and can currently be seen on the small screen on Fox's *Star*. For more info, contact [chloe@donovanpublicrelations.com](mailto:chloe@donovanpublicrelations.com).

**The LEGAL Beat**

BY GLENN LITWAK



Often a major label will enter into a contract with a production company ("Company") for the services of a recording artist. The company will then engage music producers directly. Here are some of the important provisions of such an agreement:

**ENGAGEMENT:** This provision specifies that the company will engage the producer to produce one or more masters embodying the Artist's recorded performances and it will identify the names of the compositions. It will also specify that the producer will render all services "Customarily rendered by first class record producers within the United States phonograph recording industry."

**Understanding Music Producer Agreements**

**TERM:** The Term refers to the length of time of the agreement. It can provide that the term commences upon the signing of the agreement and ends when final mixed versions of the masters are delivered and accepted by company.

**CONTROL/DELIVERY:** Cover such things as the producer rendering his or her services at such times and places as determined by company, after consulting with the producer.

**RECORDING COSTS:** This will cover what are considered recording costs, in detail.

**ADVANCES:** This is money given to a producer up front. It is an advance against producer royalties. It is non-refundable and sometimes it is paid one-half at the commencement of the producer's services and one-half upon delivery and acceptance by company.

**ROYALTIES:** Producer royalties are usually three percent of net record sales. However, for a superstar producer it could be four percent.

**SAMPLES:** The producer agreement will have a detailed provision

regarding samples. Among other things, it will state that the producer shall obtain and deliver for company and distributor's approval, any samples.

**NAME AND LIKENESS/CREDIT:** This paragraph will state that the company and its distributor shall have the right to use the producer's name and likeness in connection with the masters and advertising. It will also state the credit the producer will receive on records, ads, etc.

**CONTROLLED COMPOSITIONS:** This covers the situation where a composition written, owned or controlled by the producer is embodied in a Master ("Controlled Composition"). It often provides that the producer licenses the controlled composition to company at 75% of the minimum statutory rate on the date of delivery with an album maximum of 10 times 75% of the minimum statutory rate.

**EXCLUSIVITY:** The producer shall not re-record, produce, perform, engineer or remix the recording of a performance of any composition embodied in the master for a certain period of time, typically three years following initial commercial release.

**WARRANTIES AND INDEMNIFICATION:** The producer and company will make certain joint representations, such as that they have the right and power to enter into and perform the agreement, the consent of anyone else is not required, and that no material supplied by the producer will violate any law or infringe upon or violate the rights of any person. It will also provide that the producer will indemnify the company for any loss or damages arising from his or her breach of any warranty made in the agreement.

**SUSPENSION/TERMINATION:** Specifies under what circumstances the company may elect to suspend or terminate the agreement. For instance, if the producer refuses, neglects or is unable to comply with the obligations of the agreement.

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

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





## The Truth About TAXI...

*An Unedited Forum Post from TAXI Member James Kocian*

<http://forums.taxi.com/post353820.html#p353820>

**H**i Friends,  
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

### **Taking Risks...**

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

### **Major Publishers**

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

### **Once in a Lifetime Opportunity!**

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

### **Figured Out What Elements I Missed...**

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



# **TAXI**<sup>®</sup>

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

**1-800-458-2111 • TAXI.com**



**Date Signed:** November 2018  
**Label:** Republic Records  
**Type of Music:** Alternative  
**Management:** Dion Brownfield  
**Booking:** Tom Windish & Rob Zifarelli, Paradigm Agency  
**Legal:** Nick Weaser, Clintons  
**Marketing:** Lance Turner  
**Publicity:** Marisa Bianco  
**Web:** [instagram.com/kian.brownfield](https://www.instagram.com/kian.brownfield)  
**A&R:** Ben Adelson & Brett Alperowitz

**W**hen you're on a roll, you're on a roll. 2018 was a fantastic year for Australian artist Kian, who won the triple j Unearthed High competition in the summer (designed to aid in the discovery of new Australian music) and then saw his "Waiting" single go viral. Yeah, that's when things really started to take off, although naturally Kian's career got started way earlier than that.

"I always fiddled around with music, but only the last year and a half was when I was taking it seriously and thought I could make a career out of it," he says. "It came about from having certain opportunities given to me that opened up the doors to have my own music be created. My dad kept pushing me to create and write, and that's what's created this music that people are liking so much at the moment, so I'm excited to keep creating."

The influence of Kian's father is important; as well as keeping the young artist motivated, he's been involved with the Indigenous Hip-Hop Project for the past 15 years.

***"Mind blowing, to have one of the biggest record labels come to me so early."***

"I got to do that with him when I was younger, so that helped my creative spark," Kian says. "They go into indigenous communities with songwriters and do dance workshops, hip-hop and stuff. They make raps with the kids and stuff like that."

Kian describes his sound as a fusion of a lot of different genres, pulling in influences from pretty much everything he likes.

"It has a message behind it, and its own voice," he says. "My sound is a bit of pop, R&B, soul and hip-hop all mashed together. I think my next few releases will see me open up as an artist."

All of this brought the singer and songwriter to the attention of Republic Records. "I was contacted by Brett Alperowitz [Republic's Senior VP of A&R] on social media, and he got in contact with my dad," Kian says. "We had discussions about a trip to New York, and a possible deal. That was mind blowing, to have one of the biggest record labels come to me so early. For me, that definitely meant that people were seeing my music, the song that I had out, and it made me feel like I can go somewhere with this."

Indeed, Alperowitz tweeted on Dec. 15, "Congratulations to Kian and his amazing team as we welcome him to Republic Records! We're very lucky to be working with this incredibly talented young man."

The first fruit of the relationship is a rerelease of that "Waiting" single, and the debut album will be out sometime this year.

"We haven't properly gone into the studio to finish," Kian says, "but I've been busy writing for a year, so I have a lot of material." — **Brett Callwood**

**Date Signed:** September 2018  
**Label:** Concord Records  
**Type of Music:** Rock/Folk  
**Management:** Reid Martin - MidCitizen Entertainment, 239-405-1214  
**Booking:** Dave Rowan - High Road Touring, [dave@highroadtouring.com](mailto:dave@highroadtouring.com)  
**Legal:** Tim Kappel - Farmer Purcell White & Lassiter, PLLC, [tkappel@fpwlegal.com](mailto:tkappel@fpwlegal.com)  
**Publicity:** Mike Wilpizeski - Concord Records, [mike.wilpizeski@concordrecords.com](mailto:mike.wilpizeski@concordrecords.com), 718-459-2117  
**Web:** [maggiekoerner.com](http://maggiekoerner.com)  
**A&R:** Nick Haussling

**N**ew Orleans-based singer-songwriter Maggie Koerner sharpened her skills for years at various venues before she landed a label deal. When the offer came, it was due, primarily, to two crucial factors: her diligence and friendships forged in the fires of touring.

Her story began one night at a bar in Shreveport, LA when she caught New Orleans band The Revivalists' set. "I said that I could sing and asked if I could join them for a song," she recalls. "They were three hours into a four-hour gig and were tired so they let me do it. They saw that I was good and we became friends."

But that was merely the start. Shortly after Koerner met the band, she moved to New Orleans and began to write with David Shaw, The Revivalists' vocalist. "Dave knew [Concord Records' A&R rep] Nick Haussling," she explains. "He told him several times that he should listen

***"It's been a nine-and-a-half year journey."***

to me. [Dave] has always been my number-one believer, even at times when I didn't believe in myself. I had to pave my own way but he was always there with a helping hand."

After continual coaxing from Shaw, Haussling, label president John Burk and several other Concord comrades came out to see Koerner at famed Los Angeles' venue The Hotel Café. "I met them and John had a twinkle in his eye," the singer recalls. "I could tell that he saw it; that I wasn't trendy. I came back to LA and had my publisher set up some songwriting sessions. I had pretty much the greatest meeting possible with Nick, John and my manager Reid [Martin]."

"I felt like I'd known [John] my whole life," Koerner continues. "He's the real deal. When they later sent the contract, I looked at Reid and said, 'Can I breathe now?' Then I collapsed in tears. It's been a nine-and-a-half year journey. When you do it slowly and right, you appreciate it so much more."

Koerner plans a return to the road when her record drops this spring. She also aims to tour Europe for the first time in support of her own album. — **Rob Putnam**



**Date Signed:** November 2018  
**Label:** Epitaph Records  
**Band Members:** Christo Bowman, vocals/guitar; Gavin Bennet, bass; Miles Mores, drums; Ray Libby, guitar  
**Type of Music:** Rock  
**Management:** Bryan Ling, bryan@newcommunitymgmt.com; Stephen Ling, steve@newcommunitymgmt.com  
**Booking:** Tom Windish, tom.windish@paradigmagency.com  
**European Booking:** David Sullivan Kaplan, david.sullivankaplan@unitedtalent.com  
**Publicity:** James Raines/Shore Fire Media, jrains@shorefire.com  
**Web:** badsuns.com  
**A&R:** N/A

**Date Signed:** September 2018  
**Label:** 12 Tone Music Group  
**Type of Music:** Pop  
**Management:** N/A  
**Legal:** Gary Stiffelman - Greenburg Truarig  
**Publicity:** Holly.Moffitt@42West.net  
**Web:** N/A  
**A&R:** Steve Bartels

**P**rior to rebranding herself as LIVVIA and releasing three hot singles in the past year—“Catch A Body,” “Gratitude” and “Damn,” her first track since signing to 12 Tone Music—the multi-talented singer-songwriter was building career momentum in a variety of inspiring ways. Under her real name, Olivia Somerlyn, she toured the UK with Jessie J, opened for the Jonas Brothers, toured with Big Time Rush and Victoria Justice on Live Nation’s 2013 Nickelodeon Summer Break Tour, and opened for Meghan Trainor (on numerous European dates) and Lindsey Stirling. Her 2014 single, “Parachute,” co-written and produced by Nick Jonas, reached #1 on the Billboard Dance Club Songs chart. “My style has changed quite a bit since then, but I feel like I am still in the process of developing,” LIVVIA says. “I took a break from touring and began working with a new management team and felt that a new name would reflect moving into the next phase of my career.” While continuing to record and release tracks independently, she connected with Def Jam CEO Steve Bartels through industry veteran and

**L**os Angeles-based rock band Bad Suns has a strong pop bent, so signing with legendary LA punk label Epitaph seems an unlikely partnership. But according to singer/guitarist Christo Bowman, it’s a great match. “Epitaph was one of the first to come to us, and to be honest, I don’t think it’s an idea that would have occurred to us,” says Bowman. “We weren’t turned off by the idea—we are a pop band but we have always had undertones of the punk spirit. It’s always been a part of our lexicon. We also liked the fact that (Epitaph founder and Bad Religion guitarist) Brett Gurewitz was from our hometown of Woodland Hills!” After separating from their previous label, Vagrant, in 2018, the band took some time off to figure out the next move. They wrote and recorded a few songs, and released a single independently. When deciding to move forward to find a producer to work with, they realized it made sense to start talking to labels.

*“You meet the best and nicest people through the best people.”*

*“We went from being just another local band to all of the sudden people knowing who we were.”*

radio promoter Richard Palmese, whom she had met through her former manager, Kevin Jonas. Sr. Bartels and LIVVIA hit it off immediately and there were plans to sign her to the label. Bartels, however, left his position after a subsequent shake-up at the label. Undeterred, she released “Catch a Body,” a duet with Quavo, in January 2018. The two stayed in touch, and Bartels reached back out to LIVVIA in late summer to tell her about his new venture, 12 Tone Music, which he launched with former Sony CEO Doug Morris. He offered her a deal and she signed immediately. She is one of the label’s three flagship acts on a roster that includes Anderson .Paak. Her first single with them, “Damn,” has close to one million streams on Spotify; its lyric video has over 669,000 views on YouTube and the official video has nearly 50,000. They will be starting mainstream pop radio promotion in early 2019. “Steve and Doug work with an exceptional group of industry veterans, and I am excited to be on board,” she says. “Being part of the label proves my theory that you meet the best and nicest people through the best people. I feel like I have made a lot of progress by building teams on my own, but I feel like I want to have something I never had, I had to do something I have never done. I always knew that I would sign with a label, but it had to be the right one. I’m really excited about the next phase of my career.” – **Jonathan Widran**

After signing to Epitaph, the band continued working on their forthcoming album with producer Dave Sardy (A Perfect Circle, Fallout Boy, others). The label pretty much left the band to its own creative devices. “We sent them demos as we were recording,” says Bowman, “and they came by to listen to the rough mixes when we were done.” Since forming a few years as teenagers, the band has experienced success in building a strong fan base with their live shows, and appearances on late night TV shows and at 2015 Coachella, for which Bowman credits their booking agents at Paradigm Agency. “The team at Paradigm has been instrumental to our career. Tom Windish at Paradigm heard one of our early songs on the Internet and emailed us saying he wanted to work with us. That was a real ‘pinch me’ moment for all of us. We went from being just another local band to all of the sudden people knowing who we were.” Bad Suns are undertaking an extensive US and European tour throughout 2019, with the LP planned for release in the first half of the year. Bowman credits the band’s success with having a cohesive team, including their management of more than five years, New Community Management. There are plans for an additional release with Epitaph. – **Brett Bush**

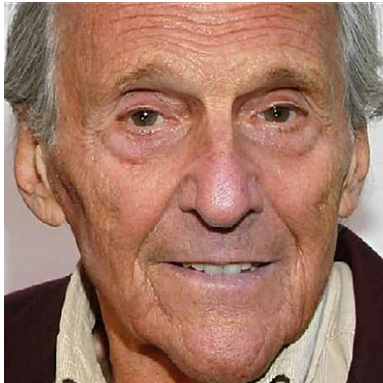


**▲ Trombone Shorty Atop Round Hill**

Round Hill Music has signed a worldwide administration deal with the Grammy-nominated New Orleans native Trombone Shorty who has worked with Macklemore, Madonna, Mark Ronson and many others. His new album, a follow-up to 2017's *Parking Lot Symphony*, is due this year on Blue Note Records.

**► Norman Gimbel — Grammy and Oscar Winner**

Song Biz notes the passing of lyricist Norman Gimbel, known for his work in the fields of film and television penning themes to series like *Laverne & Shirley*, *Happy Days* and *Wonder Woman*. Other popular titles of Gimbel's include such standards as "The Girl from Ipanema" and "Killing Me Softly with His Song."



**▲ Checking the Pulse of Publishing**

Pulse Music Publishing was named "Indie Publisher of the Year" at the Association of Independent Music Publishers (AIMP) Awards held in Los Angeles. Pictured (l-r): Michael Eames, PEN Music and AIMP President; Ann Preven, songwriter, Josh Abraham and Scott Cutler, Pulse Co-CEO's, and Hico Koike, FujiPacific Music.

**Durango Songwriters in Ventura**

On Feb. 21- 23 Durango Songwriters Expo will hold their Ventura, CA event. Classes, panels, listening sessions and live performances are all a part of the magic. The Expo is a great opportunity to meet music publishers from Los Angeles, New York and Chicago.

The organization will also be selecting performing singer-songwriters for live showcases on Feb. 21 and Feb. 22 with major industry decision makers in the audience. To submit, mail MP3's or links to [jatterbery@frontier.net](mailto:jatterbery@frontier.net). Deadline is Feb. 12 and fee is \$15. per category. Visit [Durango-songwriter-expo.com](http://Durango-songwriter-expo.com) for all details.

**ASCAP Foundation Honors**

The ASCAP Foundation honored R&B and pop icon Valerie Simpson with its George M. Cohan Friars Foundation Award and Pulitzer Prize-winning composer Melinda Wagner with The ASCAP Foundation Masters Award at the 2018 ASCAP Foundation Honors. Simpson was presented with The ASCAP Foundation George M. Cohan Friars Foundation Award by The ASCAP Foundation President Paul Williams for her multifaceted career and success in a variety of roles. Together with her husband, Nick Ashford, Simpson wrote classic songs including "Ain't No Mountain High Enough," "You're All I Need" and "Reach Out and Touch."

A 2002 inductee to the Songwriters Hall of Fame, Simpson has played a significant role in fostering and encouraging young songwriters by establishing the "Reach Out and Touch" Award with the ASCAP Foundation to assist promising young talent and to honor her late husband's legacy. Simpson has appeared on Broadway and also serves on the ASCAP Foundation Board. Previous recipients include Joel Grey, Rupert Holmes and Martin Charnin.

Pulitzer Prize-winning composer Melinda Wagner accepted the ASCAP Foundation Masters Award, presented to her by the ASCAP Foundation Board member and composer Alex Shapiro. Wagner's works have been performed by the New York Philharmonic, the Chicago Symphony and the Orpheus Chamber Orchestra. She has been recognized with a Guggenheim Foundation Fellowship, awards from the American Academy of Arts and Letters and from ASCAP. She currently serves as chair of composition on the faculty of The Juilliard School of Music and gives master classes at esteemed institutions including Harvard, Yale, Eastman and UC Davis. Visit [Ascapfoundation.org](http://Ascapfoundation.org).

**InterContinental Music Awards Debuts**

InterContinental Music Awards (ICMA), a cultural and inclusive music/songwriting competition is open for entries to its 2019 competition. This is a great opportunity for up-and-coming artists to get their music professionally evaluated, recognized and awarded by judges with reputations around the world. ICMA will also host a live concert in Los Angeles where the winning songs will be played by a professional band together with audio and video production. Even if winners can't be able to physically be in Los Angeles for the event, ICMA will bring them onstage with an LED screen.

ICMA has seven categories honoring the seven continents with an additional general category for music that has a worldwide footprint like classical or world music. Under each of the seven categories there will be regular music genres popular for each continent and traditional music genres. All entrants will have the opportunity to be evaluated regardless of where they are from or live by a forum of music experts with the focus on

**► Posner Takes a Hike**

Grammy-nominated, Multiplatinum singer-songwriter and producer Mike Posner ("I Took a Pill in Ibiza," "Cooler Than Me") released a new track "Move On," in anticipation of new album, *A Real Good Kid*. Posner will set out on a nine-month trek walking across America starting in March.



local and world music styles.

ICMA is open to entries with the deadline of Mar. 30. Visit InterContinentalMusicAwards.com for entry information.

### The CCC Gets Technical

The music industry and the tech industry are now deeply intertwined as technology companies license music and make music available to global online audiences. But what are the trends happening beyond streaming services? Music data is a central part of the music/tech Venn diagram and accuracy of core identifiers is directly tied to royalty earnings as well as attribution, compensation and user experience. Join a panel of experts to talk about the trends in music metadata management, royalty flows and new technologies like blockchain.

On Tues. Feb. 12 the California Copyright Conference will present a panel moderated by Vick Nauman, Founder, CrossBorder Works. Panelists are Vaughn McKenzie-Landell, CEO and Co-Founder of JAKK; Richard Conlon, Chief Corporate Development Officer, SoundExchange, and Michael Shanley, VP & Head of Business Development, Music Reports.

The event is held at Sportman's Lodge Events Center, 12833 Ventura Blvd., Studio City, CA. Check in is at 6:15 p.m., cocktails 6:30 p.m. - 7:30 p.m. and dinner and panel from 7:30 p.m. - 9:00 p.m. CCC members are \$50 and non-members \$70. Student rate is \$50 with college ID. Visit theccc.org for more info and to make reservations.

### It All Starts With A Song... Retreat

The "It All Starts With A Song" retreat is now accepting applications for a five-day event to be held in Ben Lomond, CA. Participants have a choice of attending either Monday, Apr. 1 - Friday Apr. 5, or Sunday, Apr. 7 - Thurs. Apr. 12.

The event is the brainchild of

artist development and publishing veteran Judy Stakee and includes specialist workshops, co-writing with on the spot critiques, morning yoga, vocal coaching and guest seminars with multi-platinum songwriters. Sound and video engineers are onsite to record session demos and performances throughout the retreat.

With over 30 years of experience as an executive in the music industry and 20 years as Vice President of Creative at Warner Chappell, Stakee was responsible for developing and signing many of today's most acclaimed artists, including Grammy winner Sheryl Crow, Katy Perry, Gavin DeGraw and Joy Williams.

Tickets include admission to the retreat, all workshops, four nights and five days luxury accommodation, and full catering. A team of specialist master chefs will be on site to prepare beautiful cuisine using locally sourced organic produce.

To apply, visit judystakee.com/california.

### Deep in the Heart of Texas

The Texas Country Music Association, Inc. announces that its annual TCMA Songwriter Contest and Awards are open for song submissions in both Country and Christian Country formats. Entered songs must be original works and are judged on creativity, lyrics, melody, arrangement, originality and overall technique. The winners will have the opportunity to share the stage with top artists to perform their songs at the 2018 Texas Country Music Awards as well as other TCMA Sponsored events throughout the year. To submit songs, writers must be members of the Texas Country Music Association, who currently are offering a 20 percent discount for new members.

For details visit [texascountrymusic.org/songwriter](http://texascountrymusic.org/songwriter).

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



### ▲ Tori Amos Heads Downtown

Grammy-nominated singer, composer and pianist Tori Amos has signed a worldwide publishing administration agreement with Downtown Music Publishing. Downtown will administer the publishing rights to Amos' complete 17 studio-album catalog and all new works.



### ▲ BMI Hosts Sabores Latinos

BMI kicked off the new year with the second annual Sabores Latinos showcase at the Rockwood Music Hall in New York with Strings N Skins and Delsonido. Pictured (l-r): Sebastian Chiriboga, Elkin Pautt, Jason Disu, Jhonatan Toscaro and Carter Yasutake, members of Delsonido. Front (l-r): Yuzzy Acosta, Eclectic Media; Mariela Price, Delsonido vocalist and Mary Russe, BMI.

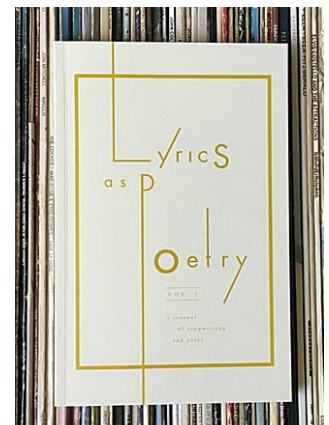
### ► Scott Signs to Angry Mob Music

Jake Scott has signed a worldwide publishing agreement with Angry Mob Music. Pictured (l-r): Marc Caruso, Angry Mob CEO; Scott, and Ralph Torrefrance, A&R Director, Angry Mob. You can read about this artist, songwriter and producer in this month's Song Biz Profile.



### ► Lyrics as Poetry Spotlights Words

*Lyrics as Poetry* is a new print-only journal spotlighting the work of singer-songwriters, where lyrics can be appreciated on their own aesthetic merit along with personal notes from artists and journalists. Writer/editor Erik Hayden and singer-songwriter Sara Noelle founded the journal. Vol. 1 features 42 songwriters and 10 writers in a 70-page edition. Vol. 2 features 37 songwriters and 20 writers in a 100-page edition with original illustrations throughout. Both volumes are stocked in more than 20 bookstores in the US.



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# Jake Scott

*The Lyrical Language of Love and Life*

**S**inger-songwriter, producer and musician Jake Scott uses the term “crockpot songwriter” to describe his creative process. “I always have four or five ideas that are moving along at the same time and I will spend some time every day with each one,” he says.

As 2019 unfolds, the Arkansas native (now based in Los Angeles) certainly has a whole lot cooking in the creative kitchen. His own trajectory as a singer-songwriter is his primary focus, while collaborative sessions in Los Angeles and Nashville generate a catalog of coverable songs for other artists to record. Having concluded a three-year deal with Kobalt Music, he recently signed to Angry Mob Music. “It was time to find a different home as I was shifting into being an artist myself. What I like about Angry Mob is that they see me first as a recording artist who is also able to write songs for other artists, rather than the other way around.”

Instead of releasing a full-length collection, in 2018 Scott opted to release one song per month. “Nobody in my genre—which is singer-songwriter pop—has done it,” he explains. “It’s more common in hip-hop where they don’t look at albums so much as they look at songs. In my world it’s albums, so I was a little nervous, but it went way better than I could have hoped. I’m going to keep it going in 2019.”

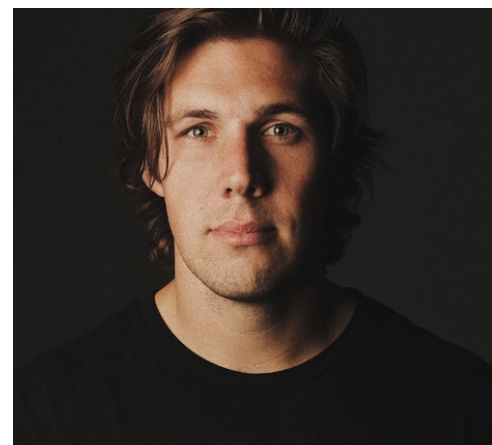
When he launched his career as a student at the University of Arkansas in Fayetteville, Scott envisioned that he would eventually form a band. For that reason, his initial EP *Of Life and Longing* was under the name Tossing Copper. “That EP hit the Billboard Heatseeker chart, and went Number Four on the iTunes chart, and became the body of work that thrust me into the music business full time,” he recalls. It also attracted the attention of hit songwriter David Hodges, known for the band Evanescence, and a writer for artists from Kelly Clarkson to Keith Urban. Hodges enlisted Scott as a collaborator, and his second release, *Silhouettes and Sand*, hit Number Two on the iTunes singer-songwriter charts.

Among Scott’s notable covers are “Words” recorded by Sara Evans, and Aloe Blacc’s “Brooklyn in the Summer,” originally written with and for the artist Stolar (née’ Jay Stolar.) “We didn’t really think much of it. We were writing a lot of songs at the time. Then a friend of ours, Jordan Palmer, helped put some of the production together for the demo for the Stolar project. Jordan’s manager sent it to Aloe’s manager and Aloe fell in love with the song. Aloe wrote a new bridge and sent a version with his voice on it and we were ‘Wait a minute—is Aloe going to release the song?’”

Moving forward, Scott shares that he has a number of songs co-written with Jason Mraz, and he is enthusiastic about his work with rising singer-songwriter Cody Lovaas. In Nashville, he collaborates with Josh Kerr, known for his work with Kelsea Ballerini and Keith Urban.

Unlike many songwriters, who seem to draw power from misery, Scott says many of his songs are inspired by the romantic bond he shares with his significant other. His song “Tuesdays” observes how a mundane week day fits into the scenario of a relationship. The haunting image, “the ghost of before” appears in his song “Old Wounds.” Scott gives credit to his partner for this line. “She’s a screenwriter, and a poet, and writing has always been part of her life. She wrote a poem and said, “You might be able to make this into a song.”

Having recently moved into a new home, Scott is configuring his home studio in a back house on the property. He envisions amping up his touring schedule in this new year while continuing his monthly song releases. “My goal is to put unique language to the human experience,” Scott says. “As a songwriter, I’m always trying to write music that is infectious and moving. My purpose in writing is to help people to find words for what they are experiencing. If they can find this through my songs, then I’ve achieved my goal.”



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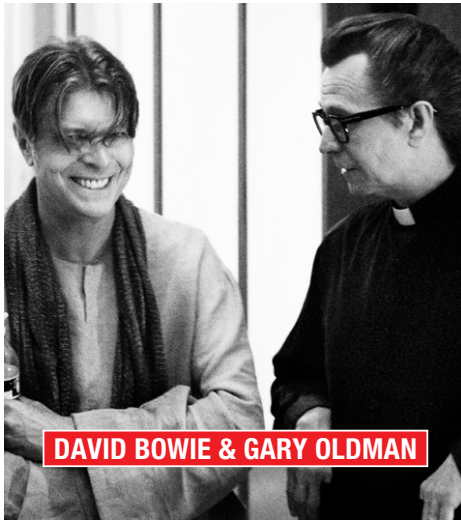
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Kesha and Pebe Sebert – Award winning hit songwriters

DROPS

There is now a mobile app dedicated to **David Bowie** and narrated by British Oscar, Golden Globe and Bafta-winning actor **Gary Oldman**. The app, called “**David Bowie is**” and released Jan. 8 (Bowie’s birthday), is based on the record-breaking exhibition curated by **Victoria Broackes** and **Geoffrey Marsh** that drew over 2 million visitors across 12 cities. The app grants access to the show’s hundreds of costumes, videos, handwritten lyrics, original artwork and more to those fans who couldn’t be there in-person to see the exhibit, which ended in July 2018.

The New York-based studio **Planeta** is also developing virtual/augmented reality interpreta-



DAVID BOWIE & GARY OLDMAN

tions of the original museum experience at the V&A to mirror the physical exhibition with 3D renderings. The app will also feature dozens of items not featured in the original exhibit. Oldman and Bowie first met in the late ‘80s and collaborated on the **Julian Schnabel** film **Basquiat**, and on Bowie’s video for “**The Next Day**,” in which Oldman plays a priest. Contact Steve Martin at [steve@nastylittleman.com](mailto:steve@nastylittleman.com) for more information.

Part two of the **Once In A Lifetime Sessions**, an original music documentary series, is now on Netflix, featuring **OneRepublic**, **Snow Patrol** and **George Ezra**. The second season follows the first, debuted in September and featuring **TLC**, **Moby**, **Noel Gallagher** and **Nile Rodgers**. Filmed on location at some of the world’s most renowned studios, the series dedicates an entire episode to each musician or group with an intimate live performance and a vinyl recording session as well as exclusive interview footage and a masterclass exploring the stories behind the artists’ songs. Contact [jacklyn.arding@thinkjam.com](mailto:jacklyn.arding@thinkjam.com).

Hours after the final Broadway performance closed, **Springsteen on Broadway** premiered on Netflix on Dec. 16, and it’s definitely worth a watch. Filmed last July before an intimate audience, the two-and-a-half-hour show is a portrait of the artist as told by The Boss himself, which won him a Tony Award last year. There is also a complete live performance album out now, featuring both the live tracks, including “**Growin’ Up**,” “**My Hometown**,” “**Born in the USA**,” “**The Ghost of Tom Joad**” and more, as well as the moving and often very amusing introduc-



THE BLACK CAT

tions by Springsteen. For more information, visit [bruce.springsteen.net](http://bruce.springsteen.net).

**Mike Oldfield’s** *The Killing Fields* soundtrack & DVD limited edition deluxe box set is now available for pre-order. *The Killing Fields* is a **Roland Joffé**-directed, British bio-drama released in 1984 about the Khmer Rouge regime in Cambodia, based on the experiences of Cambodian journalist **Dith Pran (Haing S. Ngor)** and American journalist **Sydney Schanberg (Sam Waterston)**.

The musical score was written by **Mike Oldfield**, the first and only full-length film score he’s ever written, and orchestrated by **David Bedford**, and the film won three of seven Oscar nominations, most notably Best Supporting Actor to Ngor, who had no previous acting experience. It also won eight BAFTAs. Contact [press@glasssonyonpr.com](mailto:press@glasssonyonpr.com) for details.

**Long Beach Opera’s** *The Black Cat* premiered in LA last month in collaboration with the **Musica Angelica Baroque Orchestra**, retelling, in English, **Edgar Allan Poe’s** famous story through dance, film and music from English songwriter **David Sylvian** and **J.S. Bach**. The international co-production was conceived by **Martin Haselböck**, **Frank Hoffmann** and Oscar-nominated Austrian film and multi-media artist **Virgil Widrich**. The international cast includes acclaimed tenor **Nicholas Mulroy** and modern dance performers **Sylvia Camarda** and **Jean-Guillaume Weis**. All performed at

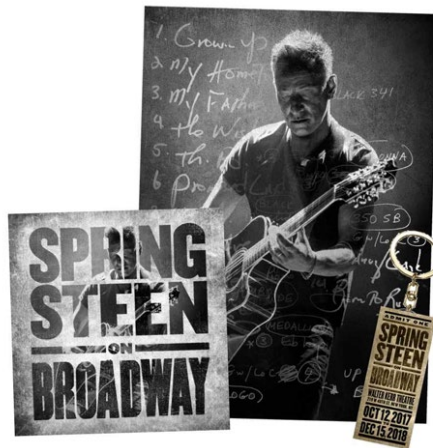
the 2012 world premiere at **Théâtre National du Luxembourg, Belgium** and **Musikkonzert Wien, Austria**. Contact David Barber at [d.barber@dcpublicity.com](mailto:d.barber@dcpublicity.com).

**Recent MC cover girl Billie Eilish** has released an original song for the forthcoming “**Inspired By**” album to the critically acclaimed, two-time Golden Globe-winning Netflix film, **ROMA**. “**When I Was Older (Music Inspired by Roma)**” was written by Eilish and brother **Finneas O’Connell**. “We wanted to write from within the narrative of the movie and the scenes that struck us the most from it,” the siblings reveal. “Having access to the sounds used in the film proved to be invaluable to help us convey this. Lines like

“**memories burn like a forest fire**” are accompanied by the sounds of the trees burning in the woods outside the house. The chorus has the ocean sounds overlaid on it.” The song is out now worldwide via **Darkroom/Interscope Records**, ahead of the release of a full-length **Musica Inspired By Roma** album via Sony Music Masterworks. Hear it at [smarturl.it/WHENIWASOLDER](http://smarturl.it/WHENIWASOLDER).

OPPS

The Society of Composers and Lyricists offers a mentor program each year for associate members in Los Angeles and New York. The three-month program is offered twice a year and includes an interface with working composers,





studio tours, and meetings with major players within the music composition world. For details about 2019 internships and deadlines, visit [thescl.com/mentor\\_program](http://thescl.com/mentor_program).

DreamWorks is looking for a music editor to work with the composer, director, producer and picture editor to meet the musical goals of film projects. The music editor will help structure the soundtrack including original and sourced music, as well as communicate picture editorial changes to the composer. A qualified candidate will have experience with professional music editing software such as ProTools and will be expected to attend music spotting and recording sessions, create and track music cue sheets, cut temp music for the story reel, and act as a creative liaison between the composer, producer, sound designer and recording mixers. For application details, visit [bit.ly/2F8iACo](http://bit.ly/2F8iACo).

Looking to start a career in the film scoring world but unfamiliar with the options out there? The Berklee School of Music's film scoring department has a handy page that breaks down the different career paths within the film/television composing industry, what the job entails, required skills and how to get a foot in the door. Visit [berklee.edu/careers-film-scoring](http://berklee.edu/careers-film-scoring) to take a look.

## PROPS

The 9<sup>th</sup> Annual Guild of Music Supervisors Awards will honor Joel Sill with its Legacy Award for his contributions to film music. Sill's credits include *Forrest Gump*, *Flashdance*, *The Goonies*, *Blade Runner*, *The Color Purple* and *My Cousin Vinny*. This year's awards will be held Feb. 13 in Los Angeles, celebrating achievements in music supervision in 18 categories. The event will feature Spotify's RISE artist, **King Princess**, who will be performing at this year's Spotlight Artist. The music supervision industry has gained some due credit in recent months, with the Grammys announcing that music supervisors are now considered nominees in the Best Compilation Soundtrack Album category. For more information, visit [gmsawards.com](http://gmsawards.com).

**MovieScore Media**, a Swedish record label that produces soundtrack albums, started a new initiative for film music fans to get a taste of the scores of short films released each year. The first compilation, *Short Cuts 2018*, features works of composers including **Angelo Badalamenti** (*Twin Peaks*), **Nicholas Pike** (*Sleepwalkers*), **Joe Kraemer** (*Mission Impossible:*

*Rogue Nation*), **Anne-Kathrin Dern** (*The Jade Pendant*), and **Anthony Lleddo** (*Invaders*), and includes fantasy, drama, horror, sci-fi, comedy and documentary genres. To listen, visit [moviescoremedia.com/short-cuts-2018-the-best-of-original-short-motion-picture-scores](http://moviescoremedia.com/short-cuts-2018-the-best-of-original-short-motion-picture-scores).

Original score contenders for the 91<sup>st</sup> Academy Awards include a range of frequently-returning nominees and talented newcomers. Among the likely nominees are **Alexandre Desplat** for his score for *Isle of Dogs*, which is a hybrid of jazz and Japanese musical influences, and **Terence Blanchard's BlackKkKlansman** score, which incorporates jazz and R&B influences as well as Blanchard's electric band, The E-Collective. Other contenders include **Hans Zimmer's Widows**, **Nicholas Britell's If Beale Street Could Talk**, which blends strings and brass to underscore themes of love and injustice, and **Ludwig Göransson's Black Panther**, for which the Swedish Göransson delved deep into African music including the flute and talking drum. This year's Oscars will take place on Feb. 24. For more information, visit [oscar.go.com](http://oscar.go.com).

**The Greatest Showman – Original Motion Picture Soundtrack**, Atlantic Records' RIAA 2x platinum certified, 2x GRAMMY® Award-nominated soundtrack to 20<sup>th</sup> Century Fox's blockbuster musical film, has earned the title of 2018's best-selling album in the world, in terms of total consumption. Since its release in December of 2017, the soundtrack—featuring all songs written by Grammy, Tony, and Academy Award-winning duo **Benj Pasek & Justin Paul** (*La La Land*, *Dear Evan Hansen*)—has proven to be an unquestionable worldwide sensation, with over four billion global streams and countless certifications. Contact [sheila.richman@atlanticrecords.com](mailto:sheila.richman@atlanticrecords.com).

ABC-TV's new sitcom, **Schooled**, a spinoff of the highly successful '80s sitcom, *The Goldbergs*, revealed its opening theme song is a newly penned song written and recorded specifically for *Schooled* by **Jaret & Kelly**, entitled, "Those Were The Days." Jaret & Kelly is a project featuring **The Dollyrots' Kelly Ogden** and **Bowling For Soup's Jaret Reddick**. See [JaretAndKelly.com](http://JaretAndKelly.com) for more.

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

## Out Take



### Tony Morales Composer

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

**Contact:** [Adrianna Perez, Adrianna@whitebearpr.com](mailto:Adrianna.Perez@whitebearpr.com)

**Most Recent:** *Elena of Avalor*, *Wish Man*, *My Father Belize*

Emmy-nominated composer Tony Morales has recently been nominated for an Annie Award for his score work on the Disney series *Elena of Avalor*. Though he might not personally relate to a storyline about a 16-year-old princess, Morales says he approaches the project, for which he's currently scoring the third season, by treating it like a cinematic experience. "Yes, it's a Disney princess, but it's also a strong and brave and powerful female character that is inspired by Latin culture, and there's depth to the score and series," he says.

Finding the depth and drama of a storyline, whether it's for a Disney series or an independent short, has led to Morales working on a wide range of projects including 2015 Netflix series *Bloodline*, *Rocky and Bullwinkle*, and 2012 mini-series *Hatfield & McCoys*, which attracted his Emmy nomination. Morales first began composing for commercials, then graduated to television and film work after building relationships in LA and arranging for more established composers.

Morales compares composing for film and television to a long game. "It can take time before you get any results, and you have to really love it because there will be times when it's not fun, and the constant rejections are going to add up," Morales says. "That said, there are so many routes into it. There is the assistant route; you can learn a lot from working under a composer you admire. Or you can be part of other organizations that have gatherings and networking opportunities that can open doors."

To aspiring composers, Morales advises taking as many opportunities as you can, and become more discerning as you become established. "In the beginning, experience as much as you can; chase the ones you know you're a good fit for, but also the ones that you think might be a creative mismatch—try it. You might learn something."

## MIXED NOTES

### ► Price is Right at GMA

American singer-songwriter and Best New Artist Grammy nominee Margo Price brought politics and Petty vibes to the *GMA Day* stage, debuting a full band version of the title track off her critically acclaimed LP, *All American Made*.



### ▲ Musicians and Chefs Unite for Food Bank

Some of the world's most talented chefs and musicians, including members of Foo Fighters, turned out for "Eat, Drink and Support" in LA, a one-of-a-kind food and music event benefiting the Los Angeles Regional Food Bank. Pictured (l-r): Chef Nick Shipp and Dave Grohl.



### ◀ Brown Kicks Off Tour

Kane Brown kicked off his sold-out headlining arena tour, Kane Brown Live Forever Tour Fueled by Marathon, in Duluth, GA, with 7,000 fans. As part of the tour, Brown has partnered with the Boys & Girls Club to offer an exclusive VIP Q&A experience and meet-and-greet pairing the artist with members of the organization in every tour market. For more, visit [visit.kanebrownmusic.com](http://visit.kanebrownmusic.com).



### ▲ Listen to New Interviews on *The Music Connection Podcast*

From week to week *The Music Connection Podcast* delivers exclusive interviews with rock icons like Daryl Hall, cutting-edge acts like Ty Dolla \$ign and Grammy nominees like Greta Van Fleet (pictured), all of whom bring the magazine to life. A new episode of *The Music Connection Podcast* comes alive every Wednesday. Listen to the latest episode at [musicconnection.com](http://musicconnection.com).

## Tidbits From Our Tattered Past



### 1981—Bob Margouleff—#4

Producer and Moog synthesizer (svengali) Bob Margouleff (Stevie Wonder, Devo, Minnie Riperton, Elton John) was the feature interview in this early slice of *Music Connection* magazine. Margouleff's advice to struggling acts: "You have to know who you are. Really know the persona of what you're doing. What are you trying to say?"



### 2005—Black Eyed Peas—#13

In our exclusive interview with will.i.am, the Black Eyed Peas frontman gave us some peeks into his creative process. "I don't write lyrics on a piece of paper; I write to Pro Tools. I say it at the mic to the beat, while I'm doing the beat." In our profile of Fred Goldring, the attorney said, "Artists shouldn't be discouraged when they can't get a record deal. ... There are other ways to get noticed now."



### ▲ SnowGlobe Music Festival Heats Up The Mountain Tops

SnowGlobe Music Festival, presented by MTV, returned to the Sierra Nevada Mountains with over 40 groundbreaking artists, including G-Eazy, Kaskadee and Diplo (pictured), performing on multiple stages over three nights. The 8th annual event saw approximately 20,000 daily attendees throughout the weekend.



### ◀ Stars Honor Cornell

Artists and actors aligned for "I Am The Highway: A Tribute to Chris Cornell" at The Forum in Los Angeles. The concert event honored Chris Cornell's legacy and contribution to music history. Performers included members of Soundgarden, Audioslave and Temple of the Dog. Plus special performances by Foo Fighters, Miley Cyrus, Adam Levine (pictured) and more.

### ▶ Bones & The Raging Idiots Raise Money for St. Jude Children's Research Hospital

Bobby Bones & The Raging Idiots had the crowd on their feet at the sold-out 4th Annual Million Dollar Show, bringing in more than \$200,000 for St. Jude Children's Research Hospital. A lineup of today's top artists took the stage for the cause, including Luke Bryan, Lady Antebellum, Cole Swindell and more. Ticket sales and donations helped make the total a record-breaking amount for the yearly event and brought Bones' total raised for the cause to more than \$10 million. Pictured (l-r): Luke Bryan, Bobby Bones, Kinlee & Emma.





**Photos by David Black**

# Greg Wells

## Pop Passions, Musical Obsessions and *The Greatest Showman* By Dan Kimpel

**W**ith a roster of artists that includes Katy Perry, Adele, Keith Urban, OneRepublic, Pink, Kelly Clarkson, Dua Lipa, Twenty One Pilots and Deftones, Greg Wells is a remarkably eclectic producer, songwriter and musician. A native of Peterborough, Ontario, Canada, Wells moved to Los Angeles on a scholarship to study with famed jazz composer, piano player and Prince's string arranger Clare Fischer.

"I'm a scholarship kid," he says. "My dad (a minister) made \$15K a year. I had to pay my own way through college and get every scholarship I could." Producing and mixing *The Greatest Showman Soundtrack*—the best selling album of 2018—is a platinum pinnacle for this multi-hyphenate, multi-instrumentalist and multi-faceted creator. In our exclusive interview, Wells reveals the sonic tools, creative philosophies and audio alchemy that he brilliantly distills into pop hits and soundtrack smashes.

**Music Connection:** Pop music producers historically do not enjoy long shelf lives. You, however, have sustained a career as a producer and a songwriter since the mid-'90s. Does musical diversity keep you from being pigeon-holed?

**GW:** As if my discography wasn't nuts enough—it goes from "Cozy Little Christmas" with Katy Perry to "Suicide Trees" with the death metal artists Otep—both projects of which I'm fiercely proud. I like it that way.

**MC:** "Cozy Little Christmas" was a highlight of the recent holiday season, a song by Ms. Perry that didn't drench the listener in clichés, bells and dreck.

**GW:** I tried to steer us musically to write a real song we'd be proud of in five or 10 years. It's a classic sort of throwback, hopefully with a modern presentation. It was so much fun making the song; the most fun I've had all year working on a project. Ferras Alqaisi, who is one of the best songwriters today, was a co-writer.

**MC:** In past conversations, you've related that Katy is her own woman.

**GW:** I'm not sure if people know that. They think she's handed a script like a Britney Spears and told what to sing. It's the exact opposite. She is telling people like me or Max Martin what to do. She tells her management who will direct her video and she tells her label what the first single will be. She drives it. She's been like that since the first album.

**MC:** She had been making the scene in Los Angeles long before her breakthrough. When did you meet her?

**GW:** I met her when she was 19. She just turned 34. She was this super-brilliant, funny, irreverent, slightly hyper, great singer. She would come here and we would have the most ridiculous time together. I actually had to kick her out of the studio a couple of times because things elevated to such a hyper level—which was partly my fault, too. I'd be trying to mix and she'd be throwing food at me. I had to say,

"Look, we can have a food fight in my studio or I can make your record. I think you have to leave." She left with a smile. Nobody got angry. I really love her. She's a good egg.

**MC:** *The Greatest Showman Soundtrack* that you produced was the biggest record of the year in terms of sales. There is also a *Greatest Showman Reimagined*.

**GW:** It came out well over a year ago and I'm still working on music from the movie. I had never worked on a film before. *The Reimagined* hit Number One on iTunes in the U.S. The soundtrack was the biggest album of 2018—not just in America, but around the world. Nobody saw it coming. I got together a few months back with Michael Gracey, the director. I hadn't seen him since the premiere of the movie in New York. It was a hard project to get done. Not only had he never made a movie before, but neither had I, and I was in charge of the music.

**MC:** Was there pushback from the studio?

**GW:** The studio was sweet and big supporters, but I think they were also having a heart attack at the same time. Fortunately it all worked. We came up against a lot of resistance, him far more than me. He said, "Greg, the one thing we definitely have is that no one will ever be able to say we don't know what we're doing on a film." He held it all together. Hiring me was his idea. His enthusiasm and his vision for the whole thing is the reason the movie exists.

**MC:** The songs by Benji Pasek and Justin Paul are powerful. "This Is Me" has become an anthem.

**GW:** When I heard Justin and Benj's songs they blew me out of the water. They're just brilliant. How could I say no? I didn't know it would be a hit and no one else did either. I didn't care. I knew it would be great. I think they made a modern musical classic. It's the kind of film people are always going to want to watch. It celebrates the underdogs. There's an interracial romance in super-racist upper crust society in the 1800's in New York. There are messages

**MC:** Have more filmmakers come calling?

**GW:** I'm working on a new film. I don't know how much I'm allowed to talk about it. It's a very hilarious musical comedy with all original music that I'm helping to put together, starring Melissa McCarthy, who is a great singer and one of the funniest people you could ever meet.

**MC:** Coming off of an ultra-successful project, it's interesting that you are not following it up with more related projects.

**GW:** I'm a record maker. I've avoided working on movies and television. I love my parents, but their taste in music was pretty terrible, and the way they would listen to music was to put on our crappy stereo, turn up the volume to no more than one or two, and start talking about the weather. Music was just this noise in the background. I think a lot of people treat music that way. I was a young musician who wanted to hear the record and wished we had a better record player. I read a quote from Randy Newman who said, "If I go to a movie premiere one more time when the air conditioning is louder than my songs, I'm going to kill somebody."

**MC:** Films must seem exasperatingly complex, with so many moving parts. Music works to serve the picture, whereas in making a record there are less people to please as a record producer.

**GW:** I was asked to go onboard because there

was no music czar. They had been working for four years. They needed a record producer who could play a lot of instruments and, if they cut out 10 seconds of the scene, would know how to make it sound natural. Michael Gracie is a video director and he really knows music. For movie folks, music is like a foreign language. Mind you, I think music is a foreign language to a lot of record executives in the music business, too.

**MC:** Crossing genres, we've listened to the song you did with Keith Urban, titled 'My Wave.' It's country reggae with a rap.

**GW:** I go to Nashville two or three times a year. I work at a fantastic studio called Addiction Studios. I invite people to come and write with me. Keith Urban was off the road and he came in and did most of a week with me. We wrote with Hillary Lindsay; that one didn't make the record, but it's a great song.

Then we wrote with Shy Carter, an African-American kid from Atlanta who has written with Keith on some other songs. He's a lightning bolt of positively and fun and crazy talented as a writer, a lyricist, singer, song concept guy. He just blew me out of the water. The acoustic guitar part on the record is me, and the brilliant syncopated African-pop sounding thing is Keith. He's a beast of a musician. Shy was making sounds and rapping, I said, "We have to put that in the sound," so he's featured on the song. It's not Bob Marley and the Wailers,

but with more than a tip of the hat to that style. I love reggae music.

**MC:** Growing up in Canada, did you hear much reggae?

**GW:** I played in an actual legit reggae band from Kingston, Jamaica one summer when I was 15 years old. They strangely had a connection in my little hometown of Peterborough, Ontario. They came to rehearse for a few weeks for their tour of the Eastern United States and Canada. They had an issue with their percussionist, some passport snafu. My phone rang. It was June, sweltering hot and humid and someone I don't know says, "There's a reggae band in town and they need a percussionist. Do you want to do it?" I showed up and they were rehearsing in some church basement—because churches have a lot of space, it's either free or really affordable.

I got completely immersed in this world I knew nothing about. It was this huge education for me, and quite an imprint on how I have built music since then. Although it probably took several years after the fact for those lessons to sink in and start coming out of the pores of my skin.

**MC:** We've got some gearhead questions. You are using a sonic tool, the Vengeance Sound Avenger synthesizer program. What is it, and how do you use it?

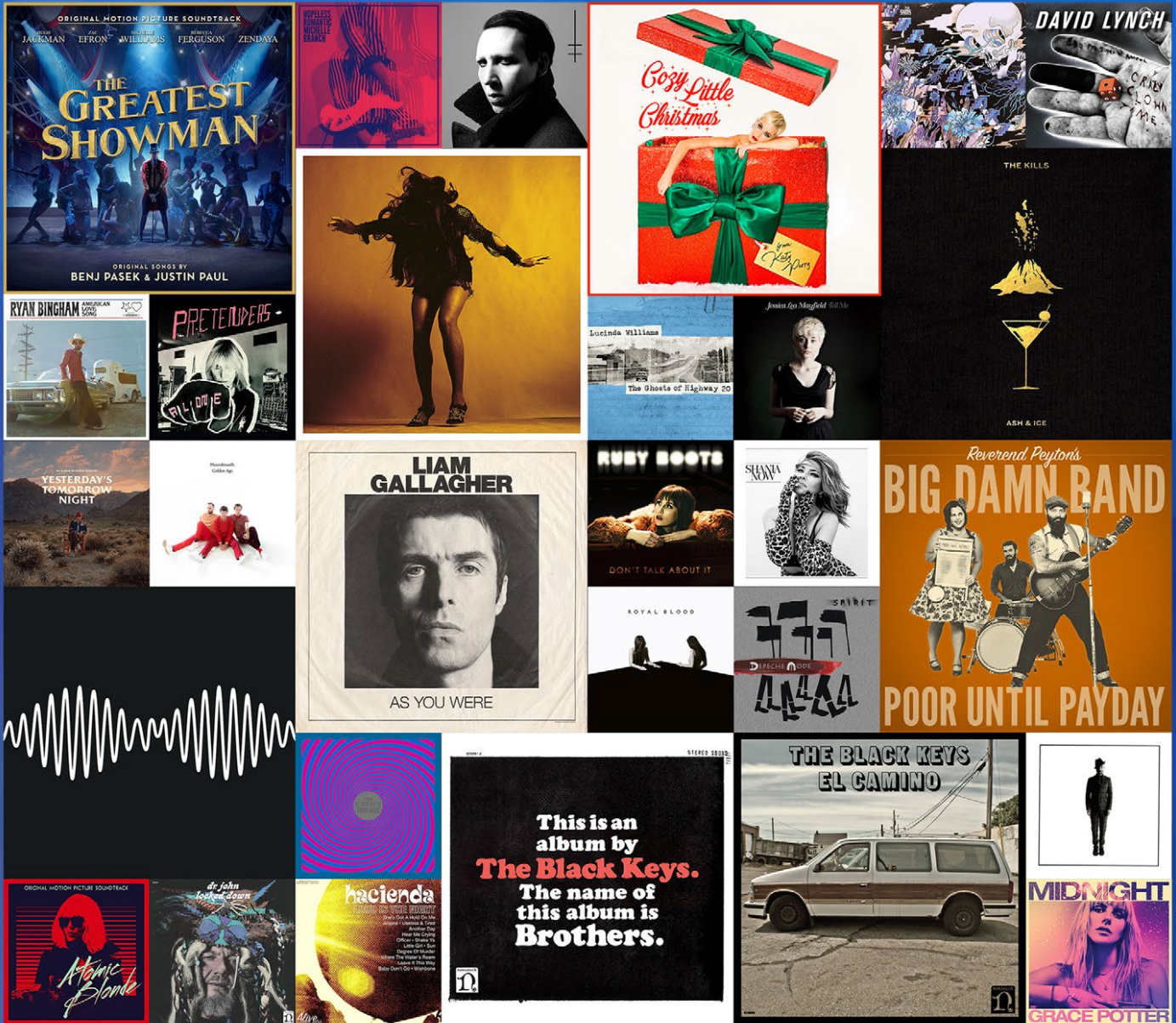
**GW:** For more modern stuff, the Avenger is just



**"If the song is great, the song will tell you what it needs."**

"Brian has vast musical range and gets everything from indie recordings to full blown productions like The Greatest Showman Soundtrack, Katy Perry or the new Grace VanderWaal"

- Greg Wells



# brian lucey's magic garden mastering

## GRAMMY WINNING RECORDS AND SINGLES

CAGE THE ELEPHANT - TELL ME I'M PRETTY  
GHOST - CIRICE  
THE BLACK KEYS - EL CAMINO  
THE BLACK KEYS - LONELY BOY  
DR. JOHN - LOCKED DOWN  
THE BLACK KEYS - BROTHERS

## AMAZON MUSIC #1

KATY PERRY - COZY LITTLE CHRISTMAS

## BILLBOARD #1 ALBUMS

LIAM GALLAGHER - AS YOU WERE  
ROYAL BLOOD - ROYAL BLOOD  
SHANIA TWAIN - NOW  
THE GREATEST SHOWMAN ORIGINAL  
MOTION PICTURE SOUNDTRACK  
26 WEEKS Billboard #1 album UK

crazy. With synths, most presets are not that helpful, most are bordering on useless. With this thing, every preset when I play it, I think, "I can start a track." It's very user-friendly, very musically designed. Whomever is the brains behind it is clearly a great musician and also a record maker because the sounds are like a record; modern, not super-trendy, but also rooted in classic synths. The tones are great and the bass sounds are huge.

**MC:** What else should we know about?

**GW:** The Roland Cloud. Those guys have knocked it out of the park. It sounds exactly like my vintage Juno 106 or Jupiter 8. It's crazy—I've A-B'd them with the volume matched and it's impossible to tell the difference. A lot of virtual synths are lacking low end. Both the Avenger and the Roland Cloud sound like you have a real analog synth plugged in.

**MC:** You've developed your own plug-ins now. What's new in that realm?

**GW:** I did a signature series with Waves, and that's been out for a few years. There's a little Italian company called Acustica Audio. They make incredible stuff. I fell in love with the first one I bought from them, which is called Cream. I took a photograph with my phone of my computer monitors, put it up on Instagram and said, "This thing sounds amazing." And it also looks great. The visuals are just gorgeous. I heard from someone from Acustica Audio and they thanked me, and we ended up getting on the phone.

Luca Pretolesi, a great mastering engineer who works out of Las Vegas and is also Italian, has a joint venture with Acustica Studio with his company Studio DMI. He called me and was

really happy I liked this other plug-in called the Diamond that he helped develop, which is amazing. And he said, "Look Greg, if you ever want to do a plugin with us you should think about it."

As he was saying it I was looking at this old 1950's RCA mono tube compressor that I have that's like the Holy Grail record making tool. I've never heard a plug-in sound like it. And I thought having that on plug-in form would be incredible if we can do it. And if there's a company that can do it, it's probably these guys.

**MC:** How did the process of developing this plug-in work?

**GW:** Luca drove from Las Vegas and picked up a bunch of my compressors and promised me they'd be in good hands. They flew to Italy and spent the entire summer. They initially got it modeled to where it almost sounded like it. And I thought there was no point in doing it if it didn't sound like it in every way; unless I can sit in front of my \$60 thousand dollar PMC speakers and feel like I can't tell the difference, then I don't want to release it. I'd rather pull the plug. I'm so proud of it. I sent it to friends I admire as record makers, and we have presets from Serban Ghenea, who has never done presets for anyone; Mike "Spike" Stent, Joe Chiccarelli, Dave Pensado, Alan Meyerson, who does the Hans Zimmer stuff, David Kalmusky, Mark Rubel, Jason Evigan and busbee—all of these people I really admire as record makers.

**MC:** You make a great case for working in the digital realm with an analog mind.

**GW:** Analog has masking qualities. The imperfections of tubes and electricity, transformers, and all the ingredients of the great analog gumbo, in the best pieces of gear are very

forgiving to sound. There's something about the inefficiency of tubes that's beautiful—the limitations of tape, how it rolls off super high-end and super low-end and changes the sound in the way that analog film changes the look of a photo as opposed to digital film. I really like hearing things go through vacuum tubes and big old transformers that suck up way too much electricity. There's just something gorgeous about it.

**MC:** Where does the song fit into this equation?

**GW:** You still need an amazing, jaw-dropping idea, and whether you play it on a virtual synth or a 400-year old Greek bouzouki—whatever it takes to present that idea—is what I feel it should have. And if that means we should record to tape because we want that sound, then we should be able to have it. How do you get it? Is it through actual tape. It could be through printing the mix to a two-track tape machine, which is something I often do.

**MC:** Having visited your studio, the amount of gear we see is mind-boggling; including three acoustic pianos and a ton of synths, drums, guitars and amps.

**GW:** I have a big toolbox of stuff, in the same way that a serious photographer has a lot of lenses and camera or a serious chef has a lot of knives and the pots and pans they adore and feel lost without. I'm like that with gear and instruments and microphones. But it doesn't mean I'm going to use all of them.

If the song is great the song will tell you what it needs. For instance, 99 percent of the time I'm working with a singer. And I learned the hard way that when you have an amazing song and an amazing singer giving you an amazing vocal on an amazing microphone



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# Quick Facts

- Greg Wells devised a program to give away drum sets. To enter, he explains, "Send a video clip of you drumming on anything, like a friend's drum kit or your own kitchen table, to my Twitter account [[@greg\\_wells](#)], with a link for me to view." He recently partnered with Roland to give away a synth every three months to an aspiring musician.
- Wells studied music at Humber College in Toronto. After two years, he received a Canadian government grant to spend six weeks in Los Angeles
- One of Wells' early champions in Los Angeles was legendary bassist Leland Sklar, who began recommending him for sessions.

- Miles Copeland, founder of I.R.S. Records and the manager of The Police, invited Wells to his castle in France for an exclusive songwriter retreat.
- The autobiography of Japanese director Akira Kurosawa lays the groundwork for Wells' approach to making records. Kurosawa recommends that aspiring directors learn and experience every single job in the making of a film, from writing a great story to turning it into a script, from acting before the camera to how to score the music, from learning what lens to use for any given situation to costume design.
- Wells' instrument collection includes an acoustic tack piano modified by Jim Wilson, a seven foot 1940 Steinway B grand, also rebuilt by Wilson, and what he calls "the neglected church piano" featured on Katy Perry's "Not Like the Movies" from *Teenage Dream*.

that's then plugged into an amazing vocal chain, then everything sounds so much better. The drums sound better. It gives everything more buoyancy and life. And it makes everybody involved, from the producer to the artist to the writer to the intern who is getting coffee—it gives everyone more of a career just from the vocal.

**MC:** You have a classical background and are well trained musically. How does that inform your process?

**GW:** I spent years taking the bus from my hometown to Toronto to study classical piano at the Royal Conservatory of Music. I studied orchestral percussion with the percussionist of the Toronto Symphony. I studied pipe organ and music theory and analyzed Bach fugues. It looked like I was going to be a concert pianist at 14 or 15. That's where I was headed. Then drums were my instrument. I taught myself guitar and bass and learned four-mallet marimba. I was obsessed with every detail of instrument in a rock band and everything to do with percussion. That has given me a toolbox where I can do a lot of different things and maybe it's a good thing that my taste is very wide ranging.

**MC:** And you just hit a significant milestone birthday.

**GW:** I just turned 50. And I am still, somehow, working with the top talent and the biggest names of the music who are, on a good day, calling. It's never a bad idea to be overly prepared. My songs are on over 120 million albums. I think it's from a nutty passionate enthusiasm. Whatever talent I do or don't have, it's dwarfed by my passion for creating great recorded music. A lot of producers want to write the songs they produce. I've been a writer on a lot of songs I've produced, but half of my success is for songs I didn't write. I was happy to be the producer, the musician or the mix engineer because I connected with it.

**MC:** Last thoughts for MC readers?

**GW:** Music is a lifetime commitment—it's the thing that called me. A great chef knows how to make a lot of types of food and that informs the food he makes. A classical conductor plays a number of instruments very well, but when they're in front of the orchestra they're not playing anything. That's how they got the gig—by being experts.

Contact Steve Bailey,  
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# It's All About the Reaction!



# By Mixerman



The award-winning producer, mixer and recordist known as Mixerman has built a colorful, controversial reputation as an industry pro who's not afraid to state his opinions about how—and how not—to make great records. The man knows how to get a reaction, okay? In the following article, based upon his new book *Musician's Survival Guide to a Killer Record*, Mixerman delivers blunt, common sense insights and rock-solid encouragement to artists struggling to self-produce great recordings in their home studios. ▶

It's Grammy season once again, and that means it's time for us to celebrate by recognizing the most popular songs and artists of the year. These are the works that we would have to go well out of our way to avoid. That doesn't make them universally adored, mind you. There's no such thing. It just makes them the most popular at the moment.

Regardless of what you or I might think of the current crop of popular music, the fact of the matter is, we'd all like our music to be in that position. That is to say the position of a hit. You see, a hit isn't defined by genre or style, or even quality, for that matter. A hit is merely a song that has garnered a widespread reaction. Quality is subjective. A reaction is quantifiable.

I've been a part of a number of hits as a recordist, mixer and producer over the years, and while it's all very exciting when a project you've worked on elicits a reaction, I can assure you that it doesn't compare at all to what it's like as the artist. I know. I've been fortunate enough to have gone through it.

You see, in late July of 2002 I began posting a surreptitious online journal as an anonymous recording engineer on a major label recording session with a bidding war band and an infamous producer. I called it "The Daily Adventures of Mixerman."

Readers flocked to discussion boards like Pro Sound Web and The Velvet Rope to unpack the day's events of my recording session turned reality blog. Some criticized me for breaking the sanctity of a private recording session. Others defended me for revealing the truth of it all. And everyone wondered openly whether the album would ever be completed, if only so that they might find out the who of it all. As it turns out, a small readership of 200 audio engineers quickly turned into a robust audience of 150,000 rabid fans from all corners of the music business. My story had gone viral before viral was even really a thing. Put simply, there was a reaction.

It doesn't really matter that my first diary entry was originally written in the third person (since fixed), or that I had an affinity for backwards sentence construction, mixed metaphors, and the ending of sentences in prepositions. I was, generally speaking, a technically atrocious writer. Which is kind of funny, because despite the great strides I've made in that regard, I'm still attracted to the pure and inviting rawness of my prose from that time. I sometimes wish I could tap into that again, because despite any technical shortcomings as a writer, I did have some things going for me. I had a strong voice and something to say, which seems to be what attracted people to it. That's what attracts people to any art.

## Technology Drives Music

Things have changed dramatically since I wrote my "Daily Adventures." The early aughts in music were years of unbridled success and the excess that goes along with it. The major labels were making record profits, mostly due to catalog sales along with the outrageous \$17 price tag found on most commercial CDs. Distributors couldn't make records fast enough, and really didn't care how much it cost to make them. As a result, half-million dollar recording budgets were seemingly commonplace in Los Angeles.

This was also around the time that the DAW

had made significant inroads as a popular tool for modern record productions. Every major recording studio had a full-blown \$30,000 DAW sitting next to their \$50,000 analog 2" machines, and every minor studio had finally chucked their ADATs so as to fully adopt the DAW. The powerful editing and tuning functions that were now available to us as record-makers had changed everything in terms of production trends. No longer was a major label constrained by the quality of a band's musicianship. That could be fixed by a talented producer and her DAW. A group's ability to play well was almost irrelevant. All that mattered was one undeniable song that could be taken to radio. Everything else was merely filler material. This is what happens when quarterly profits are deemed more important than the long-term development of artists.

Between the ease of sharing digital technology and the stunning greed exhibited by the major distributors at the time, young music consumers revolted by downloading music from illegal sharing sites like Napster. The freakout was real as the RIAA took to suing kids for serial copyright infringement. And by the time the industry had finally managed to shut Napster down, streaming sites like Pandora and Spotify had come to the fore. Now consumers could listen to music legally, without contracting a computer virus, and they could do so as often as they liked for free.

Not only do we have well over 50 years of music that's still relevant—even to our youngest of fickle music fans—consumers have also had unbridled on-demand access to most of that music for well over a decade.

## Music Has Value, How?

Yet somehow, if you ask random strangers how important music is to their life, most will put it up there with things like eating, sleeping and schtupping. For the large majority of us, music has value. We just don't want to pay for it. That's what happens when you get something for free for long enough.

Even if Google were to get their way and manage to figuratively drown copyright in a bathtub (and they're trying), there will always be ways to capitalize on music. Even if all new songs were placed into the public domain, you could still make a living with music. Popular artists would be able to make a living off their notoriety alone. Which is precisely what tech companies like Google count on. It's pretty much the business model of the Internet. A large corporation provides us with free space for our content. We all hope to get famous and capitalize.

As such, the days of a shitty, unknown band landing a major label deal out of their garage is over. Major labels don't even pretend to act as a filter of good taste or the purveyors of trends. All they really care about are the numbers. How many social media fans have you acquired? How many people come to your shows? What is your current stream count? Whereas the major labels used to act as a filter for the consumer, the consumer now acts as a filter for the labels. That's because the label cares about one thing and one thing only. A reaction. Why should they care about anything else?

Whereas the music fan had long transitioned to digital listening mediums, early aughts record producers were still operating primarily in the analog domain. Sure, the final product was a digital CD, which could be ripped to a digital file, but the process of making that CD was predominantly performed through analog equip-

ment. Some viewed it as protectionism at its finest, since analog recording virtually required an expensive studio, a producer, a recording engineer, an assistant recording engineer and a DAW operator. That's right, the DAW operator was a thing. Such are the benefits of excess and abundance. You can hire specialists and rent large purpose-built rooms full of fancy decades-old equipment to make your record for weeks on end. Fast-forward 15 years, and now, it doesn't really matter whether you're a home studio owner or a musician recording at home, one person does all of those jobs. You.

As I reflect on all of the debates over the years between audio professionals online, I can't help but chuckle to myself. At times they got downright personal in nature. I still have an acoustician stalker who is so unhinged over my positions from nearly a decade ago that he still actively cultivates a Mixerman hate page. And although the general pervasiveness of ill-will toward our fellow music makers may not have changed much over the years, the nature of the arguments have. Whereas audio forums used to be a place for professional recordists, mixers and producers to debate the merits and implementation of recording technology, they are now the place where musicians go for misguided recording advice.

Why is it misguided? Because the needs of a musician recording herself at home are not the same as the needs of an engineer who is paid to record others. For instance, many engineers are of the belief that operating at a 96 kHz sample rate makes their life easier. Which is the reason one should choose any technology. Because it makes your life easier. But what about for those musicians working on a computer past its prime or, worse yet, on a decade old legacy system? Under either circumstance one would be hard pressed to run at higher sample rates.

I can assure you, the average music fan will never be the wiser as she streams a lossy MP3 through the lossy Bluetooth airwaves to a subwoofer masquerading as a boombox. Logic would dictate that the sample rate at which you record will have no bearing whatsoever, neither positively nor negatively, on the success of your record. None.

Then there are the home and DIY recording forums and groups, which have become nothing short of feedback loops of misinformation. For whatever reason, the culture of the home recording crowd is to eschew the advice of long-standing professionals such as myself. These kinds of forums have become nothing more than social clubs in which the goal is seemingly to make music with as little recording equipment as humanly possible. That's kind of a weird goal.

## Your Creative Space

The problem with recording at home isn't the equipment. At this point, we all have access to what amounts to a fully functional studio in a box, complete with sound library, MIDI functionality and soft synths. Anyone can put together a powerfully creative music production system with nothing more than a computer, an interface (with mic preamps), some monitors, and a mic. That's really all the equipment that you need to make a record. The problem is, you also need a room that you can hear in.

Even a cursory search on the Internet will reveal the truth of the matter: if you can't accurately hear what's coming from your monitors in a way that translates outside of your space,

then you are performing the metaphorical equivalent of painting color blind. And while every control room on earth is flawed in some way, there are certain sonic anomalies that cannot be overcome regardless of ego or perseverance. Without an investment in some significant acoustic treatments, you will spend your days comparing what you hear in your room to what you hear outside of your room, and you will frustrate yourself endlessly in the process. Cue up the headphones.

Of course, if you post a question on an engineering board about mixing with headphones, the response will be to never use headphones! And if you post a question about mixing with headphones on a home recording forum, you'll likely get a long list of inexpensive headphones, with nary a warning about making balance decisions on a closed-ear system. And while it's true that headphones aren't the ideal critical listening environment, if what you're hearing in your room doesn't even remotely translate to the outside world, or worse yet, if your mate is asleep in the bed behind you, headphones would seem the most logical solution.

Then there's the space where you record. Sound travels within your recording space and reacts with it. As such, the microphone picks up that information, even one that is placed in close proximity to the instrument. The space is literally half the capture, and if you don't have the appropriate space for your vision, then you will be disappointed with the results. You're not going to get big Led Zeppelinish drums in a small, untreated bedroom. None of that can be used as an excuse.

You can't just slap a disclaimer onto your record telling would-be fans that your room is shit, and that's why your record doesn't sound good. Besides, that's not the actual problem. It's not that your record doesn't sound good. It's that your record didn't come out as you intended because you chose not to fix a critical problem, but rather to offer it up as an excuse.

The moment you start to introduce excuses for your record is the moment it can no longer be considered art. At that point, it's merely a demo. What's the difference between a record and a demo? The record causes a reaction. And on those occasions when you find you can't seem to beat the demo, it's likely because you're trying to improve the sound when it's the feeling that you're chasing. If the demo feels right, then the demo is the record regardless of how or where it was recorded.

That said, as effective as recording at home can be, you would do well to accept that you're operating within limitations. This should be nothing new. Music has limitations. Our skill set has limitations. Our musicianship has limitations. We manifest our creativity in how we operate within those limitations. Otherwise, only the greatest musicians would have hit records. And if sound really mattered, only the greatest engineers would have hit records. Neither of those are even remotely close to true.

So, if the success of a record isn't about musicianship or virtuosity of instrument, and if it's not about sound, then what is it about? Marketing? Promotion? Certainly, getting the word out is a vital part of people finding your art. The trick is to build your fanbase to such a mass that by the time you manage to create something undeniable your base is there to spread the word for you. And while we should all hope that our first works of art cause an enormous viral reaction by strangers, that is the more unlikely path. As such, your relationship with your most devout patrons becomes essential to your success. You're going to need them down the line.

## We're All Content Creators Now

All of this is true for anyone who creates content, and as far as I can tell, that's pretty much everyone now. Even engineers and producers are content creators. It's to the point that anyone who has made a record of note is virtually a public figure in what amounts to a circuit of content creators for the content creators themselves. There are literally hundreds if not thousands of recording tutorial makers and music production book writers offering their self-help products, many for free by people who have been recording for only a minute themselves. Encouragement is not advice, nor is it experience. Not that it matters. The product isn't produced for purposes of education. That's the guise. It's purely about entertainment.

Is it any wonder that our current President of the United States is a former reality television star who is exceptionally skilled at provoking a reaction? Is it an accident that cable news presents complex policy issues of deep nuance as a stark choice between two overly-simplified directly competing positions? Cable news isn't about disseminating information. It's about fanning the flames of a reaction.

When you think about it, there really is no delineation between a record, a TV show, a movie, a magazine, a blog, a book, a news story, an instructional video or even a social media post for that matter. They are all methods of communication competing for our attention.

Where it comes to a record, it's the song that people adore. It's the performance of the song that connects the listener to the artist. And it's the arrangement of the song that causes the physical reaction to it.

Singing is a physical reaction. Dancing is a physical reaction.

If you get the song, the performance and the arrangement right, then you will cause yourself to react. If you can cause yourself to react, then you will cause others to react in a similar manner. At that point, it's merely a matter of finding your audience.

## Strike A Chord

As difficult as the technological transitions in music and life have been in recent decades, we have much to be optimistic about moving forward. After putting out my first five books with a large publisher, I chose to publish my latest book—*Musician's Survival Guide to a Killer Record*—myself. And while there are certain advantages to working with a publisher, distribution is no longer one of them. Between Amazon and other Print-On-Demand vendors, I can deliver a high-quality product anywhere in the world. So, if distribution isn't an issue, then so long as I make a product that hits the mark with my fanbase (and beyond), then it should be successful. Not because I had the best printing. Not because I had the best cover design. Not because I had a big company behind my product. Not because I got scared and gave it away for free. It will succeed because the content strikes a chord. Because what I had to say, and how I had to say it got a reaction.

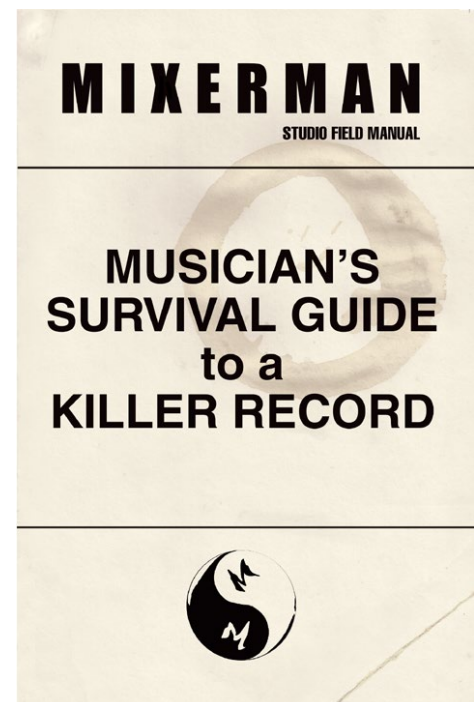
Forget about the endless procession of inconsequential things that all seem so important at the time. Art is whim. When you place too

much of your focus and attention on the process, you risk missing out on the art itself.

Whereas technological changes have wreaked havoc on our industry, they have also opened up opportunities for those of us who are compelled to independently produce our music. It's just that now we are all competing against millions of other content creators with precisely the same access to distribution regardless of the medium. As such, it's more important than ever that we all understand the goal.

*Where it comes to your art  
Whether a song, a story, or an errant brain fart  
The best way I know to gain some traction?  
Go out of your way to seek a reaction.  
My friends, it's all about the reaction.*

Congratulations to this year's Grammy winners.  
— **Mixerman**



**ERIC SARAFIN AKA MIXERMAN** is a Gold and Multiplatinum award-winning producer, mixer and recordist who has made records with The Pharcyde, Tone Loc, Spearhead, The Brand New Heavies, Ben Harper, Amy Grant, Lifehouse, Barenaked Ladies, Hilary Duff, Foreigner and Australian phenom Pete Murray, just to name a few. Mixerman is also a popular author with two satires, *The Daily Adventures of Mixerman* and *#Mixerman and the Billionheir Apparent*, along with his how-to philosophy books on the recording arts, *Zen and the Art of Mixing*, *Zen and the Art of Producing* and *Zen and the Art of Recording*. His latest book, *Musician's Survival Guide to a Killer Record*, is available at Amazon and directly addresses the needs of musicians who seek to improve their own recordings without thinking like an engineer in the process. Visit [Mixerman.net](http://Mixerman.net), [twitter.com/mixerman](https://twitter.com/mixerman), [facebook.com/mixerman](https://facebook.com/mixerman), [facebook.com/groups/mixermania/](https://facebook.com/groups/mixermania/), [instagram.com/hashtag\\_mixerman](https://instagram.com/hashtag_mixerman), [youtube.com/c/MixermanEricSarafin](https://youtube.com/c/MixermanEricSarafin). To join Mixerman's mailing list: [mixerman.net/list](https://mixerman.net/list)

# 23andMe at The GRAMMY Gift Lounge

What sort of DNA does it take to become a GRAMMY-winning musician? We probably won't know the answer to that question for at least a few more years (to be modest). In the meantime, however, human genome research and the music industry have started to mingle in a major way.

Case in point: Distinctive Assets—which puts together the GRAMMY Gift Lounge at the awards show—has again tapped 23andMe, Inc., to participate in the annual event. There, the consumer genetics and research company will be featured among the swag given to artists and presenters who congregate backstage.

Distinctive Assets initially roped 23andMe (named after the 23 pairs of chromosomes inside the cells of every human being) into the lounge last year. Since then, genome testing has continued to skyrocket in popularity, with DNA testing kits in particular costing under \$100.

Ancestry digging received an added dose of celebrity, thanks to Harvard University professor Henry Louis Gates Jr.'s PBS series *Finding Your Roots*, which has spotlighted everyone from late-night TV host Stephen Colbert to *Game of Thrones* author George R. R. Martin to comedian Tig Notaro.

For its own part, 23andMe is collaborating with iHeartRadio for Spit, a podcast in which writer-comedian Baratunde Thurston hosts ancestry-centric conversations between John Legend and 23andMe CEO-cofounder Anne Wojcicki, Fall Out Boy bassist-singer Pete Wentz and Dr. Robert Green of the Broad Institute, Melissa Etheridge and filmmaker Sarah Lamm, and Wyclef Jean and Northwestern University Professor Alvin Tillery.

23andMe—also which drew headlines last summer following the announcement of a \$300 million investment from pharmaceutical behemoth GlaxoSmithKline—is hoping to capture even more celebrity appeal through its repeated involvement at the GRAMMY Gift Lounge.

Tracy Keim, VP of Consumer Marketing & Brand at 23andMe, recently spoke with Music Connection about the genetic testing company's participation in the lounge.

**Music Connection:** How did 23andMe become involved with Distinctive Assets and the GRAMMY Gift Lounge opportunity?

**Tracy Keim:** 23andMe was approached to be a part of the artist gifting lounge last year when genetic testing started to become more mainstream. We started seeing films and music being produced by artists about their DNA story. DNA was redefining the intersection of art, technology and music.

**MC:** What is the overlap/involvement/relationship between 23andMe, music and the music industry?

**Keim:** Like language and art, music is one piece of a community's culture that can be an incredibly important part of one's identity. The way music impacts and connects people is similar to the way 23andMe and genetics can connect to those around us, whether it's family members, our friends, or those in our community.

focus on what divides us, not what unites us. A message (and fact) that resonates strongly with the artist and creative community.

**MC:** Beyond mere exposure, what results is 23andMe hoping to achieve by participating in the GRAMMY Gift Lounge?

**Keim:** We hope artists are inspired by the experience of connecting with their DNA story. DNA is the ultimate form of inspiration for one's identity. We hope artists can connect with who they are in a new way—or listen to our podcast Spit on iTunes and see how other musicians have been inspired.

**MC:** Will 23andMe be advertising during the GRAMMYs' TV broadcast?

**Keim:** Not at this time.

**MC:** Has 23andMe used pop music songs in its ads?

**Keim:** Over the past six years we've used a variety of music in our advertising. From Steve Jablonsky's "Don't Be Parsimonious" to Broadway's *King and I*'s "Getting to Know You," to Darlene Love's "Christmas (Baby Please Come Home)" to The Daylights' "Hope This Gets To You." Anthony Marinelli at Music Forever in LA has been one of our longtime collaborators in helping us find the best music.

**MC:** Are you targeting certain artists and/or musical genres as part of your promotional efforts at the GRAMMY Gift Lounge?

**Keim:** Everyone has a DNA story. We haven't singled out specific genres as areas of focus.

**MC:** How would gaining access to high-profile musicians be a boon to 23andMe?

**Keim:** Artists are people who have the ability to bring change into the world. We are always excited when artists write songs or make films about their DNA.

**MC:** Will you be hoping to parlay your participation in the GRAMMY Gift Lounge into celebrity endorsements extending beyond the event itself?

**Keim:** We hope artists will embrace the brand, and the power of understanding the cultural impact DNA can have on all of us today, and in the future.

Contact Nijhal Castro, [nijhalc@23andme.com](mailto:nijhalc@23andme.com). Visit [23andme.com](http://23andme.com)



**"DNA is the ultimate form of inspiration for one's identity. We hope artists can connect with who they are in a new way." – Tracy Keim, 23andMe**

The Latin GRAMMYs celebrate the music roots and heritage from other parts of the world. The diverse music community resonates with 23andMe, as our customer base is represented by people from all over the world.

**MC:** How does 23andMe view The GRAMMYs as a unique vehicle for its marketing efforts? How does this event compare to other marketing efforts that 23andMe has made?

**Keim:** The GRAMMYs bring together thousands of creative professionals from all over the world who are all connected by music, and have a passion to connect to one another. Bringing the science to this connection has the potential to bring artists even closer to each other and themselves.

Other marketing initiatives have also supported the power of DNA and connection. We celebrate the scientific fact that we are 99.5% genetically identical. Meaning, we are more alike than we are different—and we often

63

Nominations

44

Grammys

17

Years and Counting...

**JOED'AMBROSIOMANAGEMENT**

## Ellis Sorkin—Connecting Artists with the Right Studio

Nearly 40 years ago, recording engineer Ellis Sorkin discovered an industry gap: a service was needed to refer artists to studios commensurate with their needs. Thereby, the idea for Studio Referral Service (SRS) was born. Now Sorkin's database contains more than 700 facilities worldwide. When a client needs a studio, they simply contact him because he has an insider's understanding of what makes for a solid space and because the service costs artists zero dollars. Instead, studios pay him a finder's fee, essentially.

Notably, Sorkin referred Nirvana to Van Nuys' Sound City Studios for 1991's *Nevermind*. Other artists he's connected with studios include U2, Metallica, Red Hot Chili Peppers, Lady Gaga, J. Cole and many more.

In 1979, Sorkin was a recording engineer at A&M Studios (now The Jim Henson Company Lot) when serendipity struck. "I was talking to the tape librarian who was reading a *Billboard* article about Genesis' road manager," he recalls. "He lined up cheap, unused studio time in England and filled it with local bands at a discount. That's not exactly what I do, but it gave me the idea. I also saw that people came to A&M to do stuff like commercial voiceovers that could have been done at a smaller, less expensive place. Just then, there was a management shift. I'd gotten a guy a job as an engineer. A month later he became the studio head and started to fire everybody so he could bring in his own team. It was the perfect push to get SRS started."

With a robust background in engineering, Sorkin has an informed understanding of studios' gear inventory. This enables him to grasp the scope of each one's services. It also empowers him to refer clients once he divines their needs. "The knowledge of the studios is all about my knowledge as an engineer: what people need and what's good gear to have," he observes. "I can look at a studio's equipment list and see if it's professional or not for what my clients need. There's certain types of gear you want to see in place: microphones, preamps, compressors, whatever."

Not only do Sorkin's referrals come at no cost to artists, but reduced rates are also commonly negotiated. "If an artist calls a studio, they'll be quoted the full rack rate," he maintains. "We know what the bottom line will be; what they'll take because of the timing of being booked, not booked or how big the gig is. We'll have a better idea than the consumer of what can be had."

Once Sorkin understands a client's requirements, studio selection becomes simple; second nature, even. "I'll look at who the particular artist is," he says. "Nirvana, for example, was pretty straight-ahead. We knew that they wanted a vintage Neve; they wanted a big room. Sound City was the logical choice and the vibe was right. We also look at budgets, of course. Recently U2 wanted something exceptionally private. I put them

out the entire facility for a week, let's say—in a country that wasn't on my list. I had to research various places in several countries."

Generally speaking, it's a straightforward matter for Sorkin to connect an artist with a suitable studio. However, there are occasional challenges such as when an artist is on tour overseas and wants to go into a studio in another country on short notice. "Sometimes a client from a label—usually an A&R rep—will call on a Friday afternoon to find a studio in another country for that evening," he says. "It'll already be 10 o'clock in Munich, for example. That's my biggest challenge. Sometimes it's just impossible; it doesn't happen. For most of the studios in other countries, I don't have personal contact details for whoever runs them. I also find that in those kinds of last-minute situations, the whole thing usually falls apart."

Another key to SRS' success is efficiency; the speed at which the outfit gets artists into an appropriate studio. "It's hours or less," Sorkin states. "It could be 15 minutes to a few hours. It depends on how unusual the need is and how difficult it is to get hold of people. Rarely does it take more than a few days. There was a time when I worked on getting an artist into a studio in Johannesburg [South Africa]. There was one contact person and he never seemed to answer his email. The big time difference didn't help either."

With advances in home studio technology, many question the large, established studios' future. Sorkin, however, remains optimistic. "Major studios will be around for a long time," he asserts. "Big artists don't want to work in someone's bedroom or garage. Home studios have gotten better to the degree that they're going to. Unless someone puts a lot of money into one, it's hard to capture the acoustics of a commercial space. Some people have, though. There are also other things only commercial places can offer. Filming, for example. *A Star is Born* had to be recorded in a professional studio. Lastly, there are destination studios: places people go to stay and work. That's become big for us in the last several years."

Aside from SRS, Sorkin has fond memories of his studio days with former Beatle George Harrison and the year he engineered for the legendary Joni Mitchell. "George had an imprint at A&M called Dark Horse Records," he recalls. "I worked on his *Thirty Three & 1/3*. He was amazing to record with, as was Neil Diamond."



***"Major studios will be around for a long time. Big artists don't want to work in someone's bedroom or garage."***

into Paul Allen's place in Beverly Hills. It's extremely private and high end."

Almost without exception, studios approach SRS rather than the reverse. As a result, virtually every significant studio in America lives in Sorkin's database. "We haven't solicited studios in decades," he explains. "There's no need to. People come to us. Once in a while, though, we do. When Lady Gaga was on tour for *Born This Way*, she needed a studio with specific stuff—a place where she could lock-

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





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Black Eyed Peas  
Chainsmokers  
Aerosmith  
Pearl Jam  
Garbage  
Red Hot Chili Peppers

**Yola**

Walk Through Fire  
Easy Eye Sound/Nonesuch Records  
Producer: Dan Auerbach

The story of British artist Yola is, in many ways, a dream come true. Her journey has taken her from poverty, homelessness and abuse to a trajectory joining Massive Attack, opening for James Brown and, now, recording her debut album in Nashville with The Black Keys' Dan Auerbach. Yola has a distinctive voice that walks a fine line between trad country and classic soul. "Faraway Look" has a '60s Dusty Springfield quality and "Shady Grove" sounds like a Phil Spector production fronted by Bobbie Gentry. In addition, the title track has a strong biographical element and "Ride Out in the Country" suggests a hint of Dobie Gray. — **Eric Harabadian**



**Vince Staples**

FM!  
Def Jam  
Producers: Various

A new breed of West Coast rappers has emerged in the last decade and Vince Staples is someone who has proven sustainability from this renaissance. *FM!* is Staples' third major release and is his best work thus far. It is creative, fun and nostalgic. "Feels like Summer" is reminiscent of his life and times living in Long Beach, CA, while "Run the Bands" is an ode his hustle acquiring wealth in the rap game. For the most part, Vince's delivery makes him stand out, but he is clever and honest about himself, and he is someone to watch for years to come. — **Adam Seyum**



**Styx**

The Mission  
Ume  
Producer: Will Evankovich

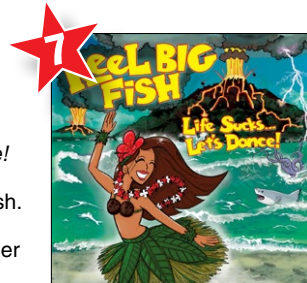
Because fans of legendary bands like Styx often focus on the nostalgia of hearing the hits, it's easy to dismiss or overlook fresh new gems like *The Mission*. Released in 2017, the band's first batch of original material in 15 years is a bona fide futuristic concept album about a mission to Mars. The LP length set thrillingly and compellingly fulfills Tommy Shaw's vision via colorful storytelling, powerful hooks, trippy interludes, soaring vocal harmonies and titillating elements of classical music and the band's oft-overlooked prog rock roots. It's an imaginative journey longtime Styx aficionados and newer fans should immediately get on board with. — **Jonathan Widran**



**Reel Big Fish**

Life Sucks...Let's Dance!  
Rock Ridge Music  
Producer: Rock Ridge Music

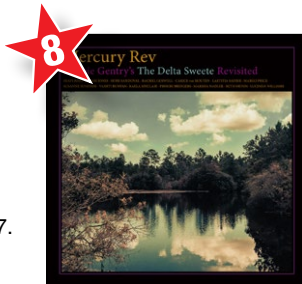
Joyfully snarky, *Life Sucks...Let's Dance!* is the upbeat and danceable release we needed from SoCal legends Reel Big Fish. This seemingly generic ska-punk album charms with its self-awareness in "Another Beer Song" and "Ska Show." The band has a knack for songs that'd do well in a sarcastic Off-Broadway musical starring the 2004 cast of *SNL*; "G.D. Beautiful Day" and "Walter's Highlife" are prime examples of this. Unconventional love songs "In Love Again" and "Tongue Tied and Tippy Too" restore my faith in love, just in time to save me from the existential dread instilled by the title track "Life Sucks...Let's Dance!" — **Elena Ender**



**Mercury Rev**

The Delta Sweete Revisited  
Partisan Records  
Producers: Jonathan Donahue, Grasshopper and Jesse Chandler

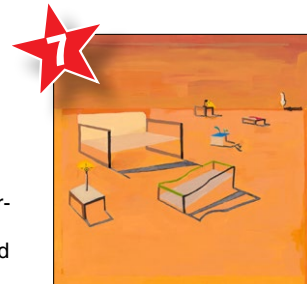
Singer-songwriter Bobbie Gentry actually eclipsed The Beatles when she emerged with her smash "Ode to Billie Joe" in 1967. Her follow-up, a country rock opera *The Delta Sweete*, fell into relative obscurity, until now. NY cult alt-rockers Mercury Rev noticed parallels in their late '90s output with Gentry's work. Hence, they were inspired to pay tribute to, and unearth, this long lost classic, recruiting some of the best female vocalists around, including Lucinda Williams, Beth Orton, Norah Jones, Margo Price, Hope Sandoval and many others. A hypnotic, soulful and surreal experience. — **Eric Harabadian**



**Homeshake**

Helium  
Sinderlyn  
Producer: Peter Sagar

Peter Sagar's lo-fi vocals and hip-hop inspired beats complement each other, giving listeners a perspective that's different from conventional R&B. With a solid synth foundation and strong programmed drums, *Helium* is instrumentally airy and vocally light. Despite this airiness, Sagar's synth bass on "Like Mariah" is unsettling, dark and alien, showing hints of inspiration from Blood Orange and others. In the future, I hope to see a collaboration track with other rap artists—this will only highlight Homeshake's high production quality. *Helium* is a compilation of Homeshake's distinct sound and it's sure to put listeners in a trance. — **Whitney Levine**



**Dale Watson**

Call Me Lucky  
Red House/Ameripolitan Records  
Producer: Dale Watson

Deep-throated Dale Watson effectively channels his classic country influences on this release, recorded in Memphis, utilizing his songwriting skills effectively. Songs including the title track and "The Dumb Song" are dead-on reminiscent of George Jones. No surprise, one song is titled "Johnny and June," a reference to the great Cash couple. Watson's fandom of great country music is no secret, and as well-crafted as this release is, he brings nothing new to the table. Break out your old Hank Williams records, folks, or find them at your local record store. — **Brett Bush**



**Boreen**

Lovely  
Good Cheer Records  
Producer: Morgan O'Sullivan

As if the Portland, OR indie grunge band Boreen couldn't get any more aggressively hip, their newest album *Lovely* was just released on vinyl. The mistily distant vocals, the pairing of deep-in-the-subconscious ideas with everyday universal brain-hiccup lyrics, the pops of elusive electronic sounds: every bit of it makes up the moody dreamland of the record. Songs like "Gaining Weight" and "Buzz" scratch the ear like a file on a jagged fingernail you've been bothered by all day; it releases the angst by clicking in just the right way. Meanwhile "Solitude," "Butterfly" and title track "Lovely" leave you humming sweet, smug, Scorpio, smarter-than-you melodies for days. — **Elena Ender**



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.

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## Nia Nicole

**Contact:** nianicolemusic@gmail.com  
**Web:** soundcloud.com/niaraps  
**Seeking:** Label  
**Style:** Hip-Hop, R&B

Though she's nowhere near her peak yet, Nia Nicole touches us with her smooth, soulful, extremely intimate recordings. It's just you and her on "From Here" as the Atlanta-based transplant, backed by shimmering electric piano chords, intones about the former bestie she has not seen or heard from in far too long. Hearing her share these feelings with an oblivious pre-pubescent is truly moving. On her best song, the spry, upbeat "VHS," Nicole delivers a cool vibe blushed with retro-jazzy keyboard tones and an engaging autobiographical flow. Clearly, Nicole has a persona, a voice, that is popular at the moment. It'll be interesting to see how she and her associates build upon her natural abilities.

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

**SCORE: 7.8**



## Creature Canyon

**Contact:** creaturecanyonmgmt@gmail.com  
**Web:** creaturecanyonmusic.com  
**Seeking:** Booking  
**Style:** Indie Rock

There's something happening here and we know exactly what it is—an indie rock trio that delivers on cut after cut in every department. It's a thrill, in fact, to hear indie rockers presented with a production vibe that really zings, as on the catchy mid-tempo song "Hot Streak," which is marbled with a psychedelized organ tone that adds gobs of flavor. "Take What You Want" is musically uptempo but lyrically downbeat, about cleaning house after a relationship sours. More mellow is "Lonely As I Am," propelled by a memorable guitar riff and accented by echoes of a choral group. And through it all the lead vocalist, though his vibe is familiar, brings the ideal soul and tone to these tunes.

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

**SCORE: 8.8**



## ÁBI

**Contact:** abigailkimmusic@gmail.com  
**Web:** abimusic.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Pop/R&B

Boston-based ÁBI (Abigail) has a strong, confident, attention-grabbing voice and it is presented here by production that can almost be called hi-def, it's so sharp. The bouncy, empowerment anthem "Purple Shampoo" is about trusting in one's own individuality ("I'm proud of who I am"). The sad, soulful "Lay Low" presents ÁBI as a jilted lover who still possesses a breezy confidence despite being dumped. The ballad "Traffic" demonstrates that she has a sensitive troupe of players supporting her. With so many positives, here, we still have to state that this artist has some hard work to do in the material department. Her songs right now are decent, solid material, but we don't hear a catchy enough hit.

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

**SCORE: 7.8**



## Alex Lofoco

**Contact:** alexlofoco@live.co.uk  
**Web:** alexlofoco.com  
**Seeking:** Booking, Film/TV, Reviews  
**Style:** Progressive Fusion

If you're looking for a demonstration of how musical instruments can be put through their paces with spot-on technical skill, check out Alex Lofoco and his band. Yes, his lengthy multi-part compositions are as demanding as they are dazzling. Yes, they might bewilder the casual listener due to their periodic chaos and transitions that are more abrupt than gradual. But we believe that "Resurrection," "Earthquake" and "The Spear" will reward listeners who have an ear for progressive music by players at the top of their game. Lofoco's bass work, the way he attacks his axe, is a thrill to behold, and suggests he and his band would do well to engage a booking agent who can put them in front of a prog-hungry audience.

- Production ..... 9
- Lyrics ..... X
- Music ..... 7
- Vocals ..... X
- Musicianship ..... 9

**SCORE: 8.3**



## Notable Journey

**Contact:** bhaj@notablejourney.com  
**Web:** notablejourney.com  
**Seeking:** Booking, Film/TV  
**Style:** Acoustic Folk

Acoustic duo Bhaj Townsend and Gordon Currie offer a calming, acoustic and decidedly hi-touch sound that, above all, is notable for its calming, laidback character. Their music is easy on the ears, with the instrumental "Distant Bell" being a perfect example. It's also a display of some superior fretwork that delivers speed, accuracy and dynamics that are a real pleasure to hear. The vocal songs—the South American flavored "She's Gone," and the sensually nostalgic "Jasmine Wind"—are less satisfying, due mainly to the character of Townsend's voice, which has a persona that projects an earnest, school-teacher quality that does not complement the music.

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

**SCORE: 7.0**



## David Gerald

**Contact:** david@davidgerald.com  
**Web:** davidgerald.com  
**Seeking:** Booking  
**Style:** Blues, Rock

Detroit-based David Gerald is a solid blues-rocker whose superior musicianship outshines his ability to craft songs that really catch fire. "Don't Wanna Fall In Love" is a pounding, driving, fairly catchy tune that, despite echoes of Lenny Kravitz, never quite overcomes its plodding beat or a sound mix that muffles the singer's vocals. "N2U" shifts gears to a lighter, laidback vibe, and really comes alive when the exceptional lead guitar licks (and falsetto vocal notes) start to fly. Gerald's Mississippi roots are loud and clear on "Hug You Squeeze." Recorded live, the song channels classic Chess and Sun Records artists and is a good indication that David Gerald and company would deliver a fun, roots-rocking show.

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

**SCORE: 7.2**

**Music Connection's** executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



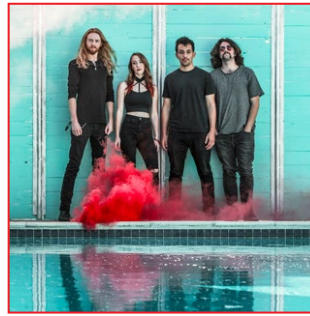
## Dough the Freshkid

**Contact:** majorleadent@gmail.com  
**Web:** doughthefreshkid.com  
**Seeking:** Promo, Distribution  
**Style:** Hip-Hop, Rap

It took time, but LA native Dough the Freshkid grew on us, eventually impressing us with his smart, higher-conscious point of view. He's also got a streak of cocky confidence, as on "I See He Blew Up" where the narrator catches up with an old acquaintance after a chance encounter. Somehow, Dough's casual flow rides comfortably atop a track that's delicate, even feminine, in its flavor. "Open the Gates," over a cool, dreamy beat, allows the artist to rail against historic injustices. Finally, "Sincerely Me" is powered by an engaging flow and a female vocal that proves to be inspirational. Overall, we suggest some trimming here and there to keep listeners totally glued to each of these songs.

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

**SCORE: 7.4**



## Redamancy

**Contact:** redamancyband@gmail.com  
**Web:** redamancy.band  
**Seeking:** Press, Booking  
**Style:** Rock

Denver's Redamancy (look it up) are led by Bella Musser, whose alluring voice is extremely well recorded and mixed to enhance her moody monologues about relationships gone sour. On "Get to Know Me" she delivers a sexy invitation to her lover to go beyond the surface and understand "there's more to me than you know." On "Burn," the singer questions her lover's dedication, and the song really takes off when background vocals rise in the mix. Really good guitar solo there, too. "Shot In The Dark" shows that this band can rock when it wants to. And we suggest that Musser and company do just that, as too often these smoldering songs promise a bit more fire than they ultimately deliver.

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

**SCORE: 7.6**



## Suborbitals

**Contact:** thesubos@gmail.com  
**Web:** thesuborbitals.bandcamp.com  
**Seeking:** Label, Booking, Film/TV, Distribution  
**Style:** Indie rock with a Bari Sax

We're intrigued by the smart, clever alt-folk band Suborbitals led by a born storyteller who projects plenty of character and wry humor on songs like the sax-moaning "Devil's Dance Card," the lurching "Elemental" and especially "Let's Forget It For A While," a song that packs love, joy and misery (even suicide) into one consistently catchy package. We hate to inform, however, that this recording, like their others, is sorely lacking a key quality: somewhere in its spare arrangements and flat room tone is a black hole that's begging to tingle with life by a producer who knows how to enliven a sound mix in a way that is organic and dynamic—with no artificial ingredients.

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

**SCORE: 7.6**



## J.Olivier

**Contact:** joliviermusic@gmail.com  
**Web:** twitter.com/jolivier\_  
**Seeking:** Distribution, Film/TV, Exposure  
**Style:** Electronic, Chill, Downtempo, Dance

Anonymous, mysterious music-maker J.Olivier likes to accent his ambient, atmospheric compositions with unexpected sounds—a tinkle bell in "Autumn Dreams," for instance—that make his music fun to hear. "Waiting For You" is a study in impatience, as Olivier deploys a soulful Adele-like female voice, a "twisted soul," all aswirl in spacey ambient tones and textures that makes the most of subtle echo effects. We also like the calming, oceanic sounds in "Rise" as well as its hi-pitched female falsetto tones. The aforementioned "Autumn Dream" has a dancy 4/4 beat as well as behemoth bass notes and comes off like a TV series theme music. Olivier's themes are intriguing if not entirely winning.

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

**SCORE: 7.7**



## Latrice McGlothin

**Contact:** latrice@jukebox-entertainment.com  
**Web:** latricemcglathin.com  
**Seeking:** Booking, Film/TV  
**Style:** R&B, Soul, Jazz

Milwaukee native Latrice McGlothin brings plenty of vibrato and church flavor to her recordings, even enlisting the support of choral backups that help convey the inspirational energy of her material. On "Superman" the singer pays tribute to her Dad in a song that is sweet, warm and nostalgic. "Time to Get Away" is equally inspirational, even more church/gospel in flavor, urging the listener to summon the strength to renew oneself to accept new challenges. Most commercial is "Inseparable," a smooth, easy-listening ballad right up the alley of mature listeners who won't mind the song's datedness. A consistent drawback to these recordings is that the mix too often allows the music to overpower the vocals.

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

**SCORE: 7.2**



## Steve Roach

**Contact:** sam@projekt.com  
**Web:** projektrecords.bandcamps.com  
**Seeking:** Film/TV  
**Style:** Ambient Electronic

On his lengthy synth pieces, Steve Roach is clearly out to sedate, not surprise, the listener, to transport them to a state of calm where meditation is optimized. "Molecules of Motion" envelopes you and gently, almost imperceptibly, morphs into newer territories, conveying the listener along a mysterious, seemingly interstellar path. It's a quality that makes Roach's music a no-brainer for a sci-fi film. What we do not hear on these moody pieces is a composer who can deliver dynamic gusts of emotion that boost the action and make a visual sequence thrilling to behold. Roach suggests he could do that on "Grace Meditation," which is infused with plenty of bouncing, skittering keyboard clusters.

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

**SCORE: 7.3**

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

**O'Brien's Pub** Allston, MA

**Contact:** facebook.com/blameitonwhitman  
**Web:** blameitonwhitman.bandcamp.com  
**Players:** Dan Duffy, bass, vocals; Max Davis, guitar, vocals; Kevin Duffy, drums, vocals

**Material:** Humor-oriented pop punk with an emphasis on the punk, Blame It On Whitman is a fledgling act with passion to match. Their loud 'n' flashy tunes consistently highlight the amusement factor, never taking themselves overly seriously yet also remembering the value of a solid riff and memorable chorus. Aficionados of artists such as Green Day or Sex Pistols will observe common ground amid the triad's whimsically frenetic anthems.

**Musicianship:** Many heavy acts substitute volume for talent. This isn't the case with Whitman. Lead vocalist Max Davis shines best when electing to let his guitar truly rip. Bassist Dan Duffy also proves capable, throwing down captivating lines that surpass what usually passes for the low end of similar acts. Drummer Kevin Duffy is no slouch either, bashing out their spite-filled backbone. As a whole, the band maintain a delicate balance between well-rehearsed professionalism and anarchist abandon. That they were well mixed, vocals resting properly within the eye of the maelstrom, is sadly a rare treat.

**Performance:** Hardcore music is known for being short and sweet, but a 15-minute set is extreme. At just four or five songs, everything's over in a flash. Presenting only original tunes, buffing their material with a cover or two would be acceptable. Still, Davis makes for



# BLAME IT ON WHITMAN

APPLE KAUFMANN

an entertaining frontman who captivatingly thrashes about. He also keenly grasps audience interaction, calling out the group's critical info while remembering to keep things jocular. "This song's about having sex with someone's mom. It's a love song," he deadpans before one number. "I didn't get high before this and I'm fucking pissed about it," he jibes later, keeping the mood equal parts comical and greasy.

**Summary:** As far as newbie acts go, Whitman excels. They display skill, desire, tunefulness and the critical showmanship necessary to survive. Although wet behind the ears, their youthful brio remains their strongest advantage. The pump's been primed for them to use the base they've adeptly crafted to find their next level.

— **Andy Kaufmann**

**Rockwood Music Hall** New York, NY

**Contact:** ashleyd@empktr.com  
**Web:** sumnyc.com  
**Players:** Patryce Williams, vocals, lyrics; Steve Belvilus; drums, composer/arranger, musical director; Andrew Gould, alto sax; Gil "XL" Defay, trumpet, flugel horn; Joel Desroches, piano, Gabriel Otero, bass

**Material:** It might be relevant to know what's behind their name before delving into their music. Pronounced "Soom," a Latin word meaning "To Be," encourages people to be true to themselves and to others. Reflecting that philosophy in their set, which is at times hard to classify or brand, their mélange of jazz, funk, soul and pop showcases their versatility and prolific musical skills.

Founding members, Steve Belvilus and Patryce Williams, are the co-creators. Belvilus, main composer and driving force behind the band, brings to the table a resume of experience ranging from Broadway to pop greats, which accounts for his diverse approach to each song. Williams, an actress as well as a singer, blends theater and jazz ingredients, adding to that diversity. In "Sinking Sand," theater influences are evident in the rhythmic pattern of the piano intro. But as the song progresses, more jazz elements emerge. The piano intro serves as a motif throughout the piece, weaving in and out underneath the jazz sections. In "Funk Hip Nasty," their funk side is mixed with jazz, while "Power Anthem" is primarily a straightforward contemporary jazz number.



# SUM

MARK SHILDWICH

**Musicianship:** Williams, frontperson and lead singer, tackles intricate melodic lines, with intervals that need to be dead on, and she does that effortlessly. Her vocal strengths lie more in her delivery and musicianship than in her overall sound, which is warm and inviting, but not unique. The brass-wind section shines with their improvisational riffing, filling in the spaces and propelling the songs in a more jazz direction. The rhythm section adds thematic lines, chordal structure and a solid foundation anchored by Belvilus on drums.

**Performance:** Williams admirably fulfilled her role as frontperson, jockeying between the demanding material and putting forth each

song's message while periodically checking in with the audience. Overall, the group exuded an aura of approachability, fully aware of the interplay between performer and audience, keeping them engaged throughout the set.

**Summary:** Sum should be praised for their openness to varied styles; nevertheless, being true to oneself can be a double-edged sword. While fans crave authenticity, they need clarification and a clear platform to embrace. Sum has nailed part of the equation; however, going forward, further honing of their marketing goals will help cast a wider net. A new release is in the works for this coming spring. — **Ellen Woloshin**

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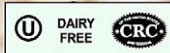
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**The Viper Room** West Hollywood, CA

**Contact:** tha1shawn@gmail.com

**Web:** reverbnation.com/shawnatkins

**Players:** Shawn Atkins, vocals; Myron McKinley, keys; Ian Martin, bass; Stacey Lamont Sydnor, bass

**Material:** According to Shawn Atkins, his solo career officially began in 2011 when he dared himself to become more than just a “roadie” for touring musicians. After a few brief stints playing live drums for legendary recording artists such as Parliament Funkadelic and Raphael Saadiq, his bold venture culminated in a live vocal performance with George Benson. These experiences undoubtedly contributed to the performer and songwriter that Atkins has become. Hence the name of his upcoming debut EP *Becoming Shawn Atkins*.

Compositions by this multi-instrumentalist typically encompass a mixture of ‘90s R&B, soul, funk and contemporary gospel. It’s a combination that renders an overall sound that is similar to Mint Condition and the Robert Randolph Band. “I Got You” by Atkins is a traditional-sounding R&B track structurally consistent with “Fool for You” by CeeLo Green. This love song was one of the first singles that Atkins has released as a solo artist.

**Musicianship:** Although Atkins has written and produced original music for a plethora of recording artists, most of the songs that he performs live are covers. The only major



# SHAWN ATKINS

MIGUEL COSTA

distinction between the original songs and Atkins’ renditions are that he typically integrates extra elements of soul and jazz-fusion into the keyboard sections. The Texas native is also the only mainstay in his band, as he usually rotates hired musicians in and out of his lineup.

**Performance:** Atkins performed eight songs at the Viper Room, with a vocal register that resounded like the tone of D’Wayne Wiggins (from Tony! Toni! Toné!). At the same time, his dancing on stage induced comparisons to soul singers like Big Bub and the late Bobby Byrd (from James Brown’s band). Atkins often improvised with his band, encouraging them to

play additional bars so that he could ad-lib with more vocal riffs and runs. Myron McKinley’s jazzy, chromatic piano flourishes strengthened that aspect quite well. The highlight of their interplay was when Atkins sang Marvin Gaye’s “What’s Going On.”

**Summary:** This show was a good display of Shawn Atkins as a performer and bandleader. His selection of six R&B cover songs blended well with the two original songs that he sang. Nevertheless, his set would have been enhanced exponentially if he had also showcased his ability to play the guitar, piano, drums, bass and trumpet. — **Miguel Costa**



# DEF.SOUND

MIGUEL COSTA

**Que Sera** Long Beach, CA

**Contact:** 2332Mgmt@gmail.com

**Web:** defsoundmusic.com

**Players:** def.sound, emcee, vocals; Neon Phoenix, keys, bass guitar; Branden Akinyele, drums

**Material:** Def.sound emerged as an emcee in South Central Los Angeles in 2007. Instead of conforming to the highly influential culture of gangsta rap, he went against the grain with a diverse brand of alternative hip-hop and an unconventional sense of fashion. Today, music by def.sound also encompasses elements of

jazz rap, alternative R&B, neo-soul and indie-rock. His rap delivery recalls a lyrical style once utilized by artists such as Kanye West and Souls of Mischief, while the wide-ranging variety of his live shows makes his artistry comparable to musicians like Saul Williams. The conscious hip-hop song “12th Ave. & Jefferson” recounts the hardships at the core of def.sound’s origin story.

**Musicianship:** Nearly half of the tracks from def.sound’s recent studio album trilogy were produced by his Music Director and primary collaborator, Neon Phoenix. In addition to playing the keyboard and bass guitar during

def.sound’s live shows, Neon Phoenix is also responsible for the emcee’s vocal FX processors. The other musician in def.sound’s live band is multitalented neo-soul and R&B percussionist Branden Akinyele. Together, these two instrumentalists help their frontman achieve a diverse live sound that captures the essence of his showmanship and insightful lyrics.

**Performance:** Def.sound’s live show at Que Sera featured 12 songs from his recent episodic trilogy. The jazz-rap song “Fine Lines” was a groove that set the tone early for a night of dancing on stage and spirited leaps into the crowd. The Los Angeles native also challenged his listeners to view society from his perspective with a socially conscious hip-hop song called “Black Mirrors.” As the solo artist spun his body around, the flashing lights from the venue’s multicolor projector often seemed to drown the image of his silhouette. This visual provided an insightful glimpse into the colorful imagination of this artist while he performed his genre-bending set.

**Summary:** Not only was def.sound’s show a cinematic demonstration of his inner rage, it also revealed his inner peace and playfulness. He rapped and sang about love, peace, unity, anger, social awareness and treating women better. The emcee also used his set time to engage his audience with several teaching moments about the meaning of his songs. Def. sound frequently emphasized words during his performance, repeating a specific lyric twice, so that his spectators could understand the reasoning behind his rhymes. Overall, the powerful sentiment of def.sound’s live show displayed his potential to transcend his loyal fan base. — **Miguel Costa**



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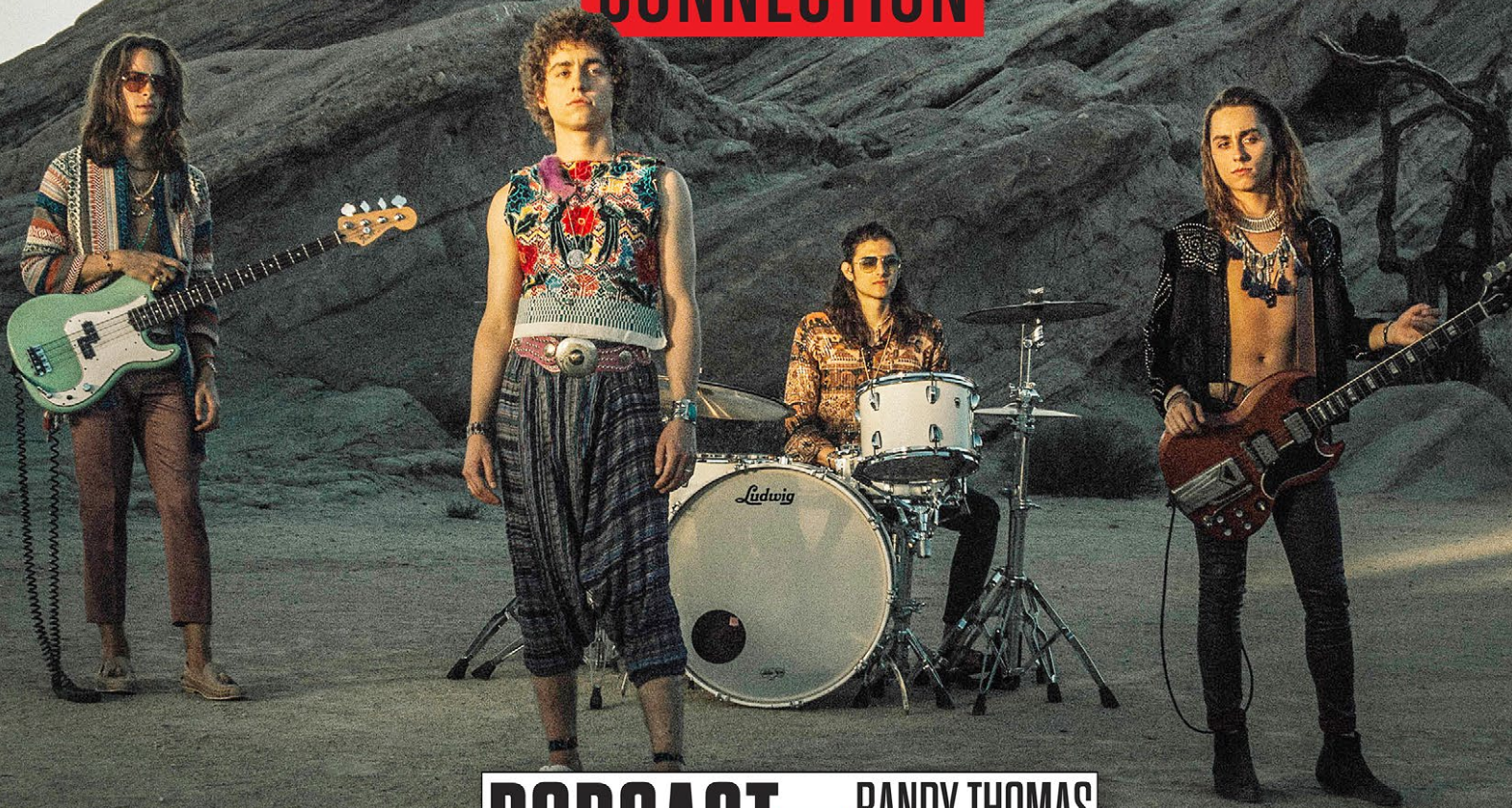
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**The Dock** Los Angeles, CA

**Contact:** andrew@miltonarcher.com

**Web:** frnd.space

**Players:** Andrew Goldstein, vocals, programming

**Material:** After success in his very own pop-punk band, Andrew Goldstein started creating hits for other artists, from massive pop acts like Britney Spears to hip-hop heavyweight blackbear, further to pop-adjacent band 5 Seconds of Summer. Notably, as with many other writers of his calibre, Goldstein has a knack for hooks and it shows in every song he creates. “Be Happy” offers a tender melody and tone with a subtle electronic pulse that, like many of his songs, quickly becomes an earworm. Fresh off the release of EP *Before U I Didn’t Exist*, FRND’s catalog keeps listeners engaged not just with inviting melodic structure and catchy beats, but with strong and emotional lyrical content.

**Musicianship:** FRND is a true professional; every beat of the performance was set in the perfect place and played beautifully. The warm vulnerability of FRND’s vocals were enhanced by a vocal effect pedal and didn’t detract from the performance in the slightest, a mistake lesser performers might make. FRND is a major threat, performing, recording and mixing his EP to a hugely high level of quality, and none of that was lost from production to performance. Presented live, his songs stand out in their place in the set, and FRND performs them excellently.



ASHLEY MAETTA

**Performance:** Goldstein is no stranger to performance. Every aspect of his set was prepared and planned, except for moments when he spoke to a very enthusiastic audience. He’s funny and uniquely charming, which made for a wonderful addition to a set of killer songs. There was no sense of awkwardness despite the intimate setting, where many other solo acts fall short. FRND’s set flowed from one song to the next in a smooth arc, incorporating planned lights and effects, and keeping guests interested. Performing can be hard for a solo act; FRND makes it look easy.

**Summary:** Chances are, you are missing out on FRND. FRND’s music is the perfect blend of emotional and infectious, a musical morsel that is just left-of-center enough to not wear you out. He creates an electric energy in any room, a creator of both top-notch songs and performances. *Before U I Didn’t Exist* is a fine piece of work, and FRND displays it with charm and style. Undoubtedly, FRND is ready to dominate the pop world and it’s going to be amazing when it happens. — **Carah Wes**



AUBRIAN ARROYO

**The Canyon** Santa Clarita, CA

**Contact:** billrotellamusic@gmail.com

**Web:** amberandsmokemusic.com

**Players:** Amber Olive, tambourine, lead vocals; Bill Rotella, guitar, ukulele, vocals

**Material:** With an earthy feel and soulful vocals, Ventura-based Amber & Smoke

(Amber Olive and Bill Rotella) delivers a pleasing musical conversation that ranges from old-school American folk and straight-up blues to lilting country. From the gorgeous harmonized riffs in “It’s Been Too Long” to the growling vocals of “Bad Girl Blues,” the aptly named Amber & Smoke achieves a surprisingly powerful and rewarding sound for an acoustic duo.

**Musicianship:** Olive and Rotella clearly enjoy playing off of each other’s varied musical skills. Olive packs powerhouse vocals, while Rotella delivers gentler rhythmic instrumental lines on which they build their sound. In “What I Feel For You,” Olive’s vocal teasing was set against Rotella’s ukulele, followed by solid guitar picking in the soon-to-be-released, “Good To Be Me.” In the second as yet unreleased original track, “Too Little Too Late,” we are brought a sound resembling Dire Straits guitar meets No Doubt ska vocals, with some funky strumming and a reggae bounce—solid, uplifting and engaging.

**Performance:** Personable and understated, Amber & Smoke adapted easily to an eclectic audience and conveyed an honest, appealing musical story. This duo interacted warmly with the crowd and carried bright vocal harmonies throughout the show. “She Don’t Know How to Love You” filled out the evening with an upbeat, country-gospel sound, and the “Jack in My Cup” finale was a crowd favorite, with its dive-bar sass and a strong Carrie Underwood flavor.

**Summary:** A dynamic pairing of experienced talent, Amber & Smoke marries punchy soulful vocals with Americana, blues and country instrumentals for a fun and open musical experience. Relatable lyrics blend with smooth, steady guitar sounds to envelop the listener in a comforting audio journey. Much like sitting around a bonfire at a cookout with friends, Amber & Smoke brings a welcoming presence to their performance, creating the perfect atmosphere for relaxation and enjoyment. — **Andrea Beenham**

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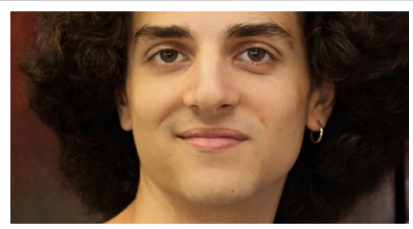
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**The Whisky A Go-Go** West Hollywood, CA

**Contact:** JohnnyTeeHee@yahoo.com

**Web:** SawduztRocks.com

**Players:** Johnny Tee, guitar/vocals; Brian Spangenberg, bass; Metal Mike, drums

**Material:** Sawduzt is a metal trio with solid grooves, catchy hooks and melodic lyrics. Their opener, "I'd Love to Change the World," is a typical metal anthem with heavy riffs that lay the groundwork for good vocals and superb guitar play. "Pain n Pleasure" evokes a Van Halen-ish delivery technique that starts out on an acoustic level and quickly escalates to a full-on metal jam—all dressed up with bluesy riffs, a pounding bass drum, intricate bass runs before finally icing the song with very good vocals.

**Musicianship:** All the players are sound, seasoned music vets who play extremely well. Aside from starting the very first song on the wrong note, vocally, Tee played a flawless set. He "grabbed hold," shook it off and delivered an amazing guitar solo on "Pain n Pleasure" that would make many a great guitar player say, "Hell yeah, that was badass." From that point on the show was pretty flawless. Spangenberg and Metal Mike made up a great rhythm section holding up a nice clean canvas for Tee to draw, paint and sing on. All three are good at their crafts and their confidence showed through.

**Performance:** The performance was pretty good despite a crowded stage. Tee communicated with the audience a few times,



asking questions and noting statements while Metal Mike twirled his sticks and pointed at the crowd in an accusatory manner as if to ask, "How was that, did you like it, want some more!?" Spangenberg was the most laidback of the three, but he grooved to all the tunes and he definitely likes to play.

**Summary:** "Deal With the Devil" was by far the best song of the night and summed up what

this band is all about—hard-driving, solid metal with melodic vocal hints of real deals made with the Devil himself.

Although the studio version of their music is less inspiring, Sawduzt delivered a live show that would make the Prince of Darkness puff up with bona fide pride. Very likeable songs delivered with forceful musicianship evoked raised fist pumps and horns from the crowd.

— **Pierce Brochetti**

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### Ken Allardyce

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

### Rafa Sardina

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

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

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**Notable Projects:** David Archuleta, Jordan Cahill, Cartel, American Bang

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**Notable Projects:** Trey Songz, Baby Bash, the 411, Ak'sent, Lemar

### Jon Ingoldsby aka Anonymous

**Notable Projects:** Keshha, Holly Brook, Madonna, RBD, Tiesto

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(producer, Artist, Songwriter)

### Mikal Blue

(producer, mixer, songwriter)  
**Notable Projects:** Colbie Caillat, Eamon, Sawyer Fredericks, Alex G, James Blunt

### Billy Bush

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

### Greg Fidelman

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**Notable Projects:** Metallica, Johnny Cash, Kid Rock, Reamonn, Gossip, Slayer, Marilyn Manson

### Noah Georgeson

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

### The Hello Sequence

(producers, artist, remixer)  
**Notable Projects:** the Hello Sequence, Quarto Negro

### Ryan Hewitt

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

### Mark Howard

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

### Ethan Johns

(producer, mixer, songwriter)  
**Notable Projects:** Whip Poor Wil, the Boxer Rebellion, the Vaccines, Kaiser

Chiefs, Tom Jones, Laura Marling, Paolo Nutini, Crowded House, Turin Brakes, Joe Cocker, Ray LaMontagne

### James Maddock

(producer, artist, songwriter)  
**Notable Projects:** James Maddock, Wood

### Thom Monahan

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

### Dana Nielson

**Notable Projects:** Damien Rice, Jake Bugg, Kanye West, Bob Dylan, Adele, Anchorman 2, Black Sabbath, Neil Diamond, Linkin Park

### Dave O'Donnell

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

### Lincoln Parish

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

### Matt Pierson

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

### Vance Powell

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

### Joey Raia

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

### Bill Reynolds

(producer, mixer, songwriter)  
**Notable Projects:** Band of Horses, Lissie, the Avett Brothers

### Carmen Rizzo

(producer, mixer, DJ, Remixer)  
**Notable Projects:** Seal, Coldplay, Niyas, Alanis Morissette

### Thom Russo

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

### Charlie Sexton

(producer, mixer, songwriter)  
**Notable Projects:** Charlie Sexton, Poul Krebs, Edie Brickell, Marc Cohn, Los Super Seven, Shannon McNally, Matt Morris, Lucinda Williams

### Dave Sitek

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

### Geoff Stansfield

(mixer, producer, songwriter)  
**Notable Projects:** Firehorse, Mieka Pauley, Grace Weber, Leah Siegel, Victoria Vox, Gabriel Mintz

### Geoff Stanfield

(producer, mixer, songwriter, engineer)

**Notable Projects:** Sunday Lane, Andres Wittgens, Sun Kil Moon, Firehorse, Black Lab, Moby, Jason Isbell

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

**David Tort**  
(producer)  
**Notable Projects:** Kelly Clarkson, Neon Trees, Norma Doray

**GLOBAL SOUND GROUP**  
Ludgate Hill, London  
United Kingdom  
EC 4M 7JN  
**Email:** info@globalsoundgroup.com  
**Web:** globalsoundgroup.com

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

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

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

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

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

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

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

**ADAM KATZ**  
**Next Wave Management**  
3191 Casitas, Ste. 145C  
Los Angeles, CA, 90039

323-522-4567  
**Web:** nextwavemanagement.com

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

**Ali Chant**  
(producer, engineer, mixer)  
**Notable Projects:** Perfume, Youth Lagoon, Gruff, Rhys, PJ Harvey

**John Congleton**  
(producer, writer, engineer, mixer)  
**Notable Projects:** St. Vincent, Explosions in the Sky, Polyphonic Spree, Black Mountain

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

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

**Danny Kalb**  
(Ben Harper, Beck, etc.)

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

**Marcus Paquin**  
(National, Local Natives, Little Scream, etc.)

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

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

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

**Chris Shaw**  
(Bob Dylan, Public Enemy, Ween, etc.)

**Richard Swift**  
(engineer, mixer, producer)  
**Notable Projects:** Nathaniel Ratliff, the Arcs, Damien, Jurado)

**John Vanderslice**  
(producer, writer, engineer, mixer)  
**Notable Projects:** Mountain Goats, Spoon

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

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

**Brian West (Track&Field)**  
(producer, writer, mixer)  
**Notable Projects:** Maroon 5, Nelly Furtado, K'Naan, Darren Hayes, Awolnation

**LAFFITE MANAGEMENT GROUP**  
15300 Ventura Blvd., Ste. 203  
Sherman Oaks, CA 91403  
310-209-6466  
**Email:** bennett@maverick.com  
**Web:** bkentertainmentgroup.com

**Notable Projects:** Sara Bareilles, Linkin Park, Fitz & the Tantrums, HAIM, Shinedown

**TLIPPMAN ENTERTAINMENT**  
23586 Calabasas Rd., Ste. 208  
Calabasas, CA 91302  
805-686-1163  
**Email:** music@lippmanent.com  
**Web:** lippmanent.com  
**Contact:** Michael Lippman, Nick Lippman

**James "Jimbo" Barton**  
**Notable Projects:** Rob Thomas, Linkin Park, Stone Sour, Marilyn Manson, Metallica, Buck Cherry, Jude, Eric Clapton

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

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

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

**MARIE MUSIC GROUP, LLC**  
5199 Lakeview Canyon Rd.  
Westlake Village, CA 91362  
805-777-7260  
**Email:** lisa@mariemusicgroup.com  
**Web:** mariemusicgroup.com  
**Contact:** Lisa Marie  
\*No unsolicited material  
\*\*Please call for complete roster & credits

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

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

**David Bianco**  
(producer, engineer, mixer)  
**Notable Projects:** Bob Dylan, Del Amitri, Tom Petty, Frank Black, Ozzy Osbourne, TSOL, Blues Traveler

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

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

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

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

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

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

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

**Nick Raskulinecz**  
(producer, engineer, mixer)  
**Notable Projects:** Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag

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

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

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

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

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

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

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

**PARAMOUNT / ENCORE / AMERAYCAN TRACK RECORD STUDIOS**  
(See also Ameraycan Recording, Encore Studios & Track Record Studios)  
Hollywood/Burbank/North Hollywood  
323-465-4000, 818-842-8300, 818-760-8733  
**Email:** info@paramountrecording.com  
**Web:** paramountrecording.com  
**Styles:** all  
\*No Unsolicited Material

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

**Josh Berg**  
(engineer)  
**Notable Projects:** Dr. Dre, the Game, Bone Thugs N Harmony, Lil Wayne, Jessta James, Jeff Dunham

**Todd Bergman**  
(engineer)  
**Notable Projects:** Weezer, Nicki Minaj, Lil Wayne, David Guetta, Keyshia Cole

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

**Andrew Chavez**  
(engineer)  
**Notable Projects:** Linda Perry, Christina Aguilera, Mariah Carey, Gwen Stefani, Celine Dion, Alicia Keys, James Blunt, Adam Lambert

**Joey Galvan**  
(engineer)  
**Notable Projects:** Yo Gotti, August Gran, Prince Charles, Warm Brew, Chris Brown, Detail

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

**Kim Katz**  
(engineer)  
**Notable Projects:** User, Jason Derulo, Chris Brown, Afrojack, Alina Baraz

**Bjorn Mekkinosson (BJ Mekk)**  
(engineer)  
**Notable Projects:** Tyga, Busta Rhymes, Kid Ink, YG, Danity Kane, Wiz Khalifa, Busta Rhymes, Maroon 5, John Legend, Jason Derulo

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

**Julian Prindle**  
(engineer)  
**Notable Projects:** ASAP Rocky and Swizz Beats, DJ Afrojack, Earl Sweatshirt, RZA, Nichole Scherzinger, Big Sean

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

**Marc McClusky**  
(producer, engineer, mixer, songwriter)  
**Notable projects:** Weezer, Ludo, Motion City Soundtrack, Bad Religion

**Sean O'Keefe**  
(producer, engineer, mixer)  
**Notable projects:** Fall Out Boy, Plain White T's, Motion City Soundtrack, Hush Sound

**Rob Freeman**  
(producer, engineer, mixer, songwriter)  
**Notable projects:** Gym Class Heroes, Hit The Lights, Cobra Starship, Hidden In Plain View

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

**Brandon Paddock**  
(producer, engineer, mixer, songwriter)  
**Notable projects:** Set It Off, Avril Lavigne, Gavin Degraw, Black Veil Brides, Timeflies

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

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

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

**Kris Crummet**  
(producer, mixer, engineer)  
**Notable Projects:** Altars, Alesana, Omarosa, Fallstar, Idlehands, PMtoday, Rags & Ribbons

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

**Rian Dawson**  
(producer, mixer, engineer)  
**Notable Projects:** the Everyday Anthem, Last Sleepless City, All Time Low

**Randy LeBoeuf**  
(producer, mixer, engineer)  
**Notable Projects:** Trade Winds, Bad Omens, For Today, Vanna, Kublai Khan

**Steve Seid**  
(producer, mixer, engineer)  
**Notable Projects:** Every Time I Die, Night Verses, Trade Wind, Invent Animate, Northlane

**Machine**  
(producer, mixer, engineer, writer)  
**Notable Projects:** King Hiss, Clutch, Upon a Burning Body

**SOS MANAGEMENT**  
Address by request  
928-308-8422  
**Email:** sosmanagement@gmail.com  
**Web:** sosmanagement.com  
\*No unsolicited material accepted

**Sean Beavan**  
**Notable Projects:** Death Valley, June, Don't Kill It, Score, Braxton Family Values

**Ben Rosen**  
**Notable Projects:** Marilyn Mason, Aimee Allen, Unwritten Law, 8MM, Grinspoon, Nikka Costa, New World Revolution, Ayden, Drexel D

**TUNEDLY**  
314-582-0070  
**Email:** info@tunedly.com  
**Web:** tunedly.com  
**Contact:** Chris (C.E.O.)  
**Format:** Analog & Digital, Pro Tools, Logic.

**Styles:** Pop, Rock, Country, R&B, Soul, Gospel, and more.  
**Services:** Music Production, Session Musicians, Session Singers, Session Engineers, Song Plugging.  
**Notable Projects:** Our session musicians' roster includes multiple Grammy award winners, some of whom have worked with the likes of Pharrell Williams, Beyoncé, and Barry Manilow. Tunedly clients have so far recorded chart-topping singles, placed songs with music publishing companies, and won songwriting contests.

**UNDERTOW MUSIC**  
5 Old Conant Rd.  
Lincoln, MA 01773  
617-395-7746, (cell) 617-470-8663  
Fax 617-249-0830  
**Email:** bob@undertowmusic.com  
**Web:** undertowmusic.com  
**Contact:** Bob Andrews  
\*see website for projects

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

**Producers, Mixers, Engineers:**  
**Tom Biller**  
**Max Dingel**

**Rob Ellis**  
**Jack Endino**  
**Isabel Gracefield**  
**Adam "Atom" Greenspan**  
**Stephen Hague**  
**Ted Hutt**  
**Peter Katis**  
**Larry Klein**  
**Nick Launay**  
**Stephen Lipson**  
**MTHR**  
**Paul Northfield**  
**Tim O'Hair**  
**Tim Palmer**  
**Rick Parker**  
**Michael Patterson**  
**Vince Pizzinga**  
**John Porter**  
**Olle Romo**  
**Chris "Frenchie" Smith**  
**Ed Tuton**  
**Matthew Twaites**  
**Drew Vandenberg**  
**Victor Van Vogt**  
**Biggi Veira**  
**David Watts**  
**Brad Wood**

**INDEPENDENT PRODUCERS**

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

**ARIES PRODUCTIONS OF NOHO**  
P.O. Box 15821  
North Hollywood, CA 91615  
818-720-7846  
**Email:** ariesofnoho@hotmail.com  
**Web:** ariesofnoho.net  
**Contact:** Shelby (Producer & Engineer)  
**Format:** Analog & Digital, Pro Tools, Tascam, Foxtex  
**Styles:** R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.  
**Services:** Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.  
**Notable Projects:** Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness).

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

**Michael Abiuso** (engineer, mixer, producer, musician)  
631-553-4168  
**Email:** mike@switchbitchrecords.com  
**Web:** switchbitchrecords.com  
**Notable Projects:** Eric Nally (Foxy Shazam and Macklemore's "Downtown"), Nathan Lithgow (Feat: Liz Ryan of Big Data), Jim Gaffigan, Patrick Adams, Jennifer Holliday

**ISAIAH ABOLIN**  
(engineer, mixer)  
**Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com

**Notable projects:** Renee Fleming, Joshua Bell, the Manhattan Jazz Orchestra, the Mars Volta

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

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

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

**ALEX ALESSANDRONI**  
**Email:** info@alexallessandroni.com  
**Web:** alexallessandroni.com

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

**TIM ANDERSEN**  
(engineer, producer, rock guitarist)  
**Email:** tandersen2005@yahoo.com  
**Web:** timandersenrecordingengineer.com  
**Styles:** Rock bands, Solo artists  
**Notable Projects:** House of Pain, Gerardo, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Temptations, Hiroshima, Crazy Bone, Snoop  
**Producers I have engineered for:** John Shanks, Richard Perry, Warryn Campbell, Carey Gordy, Louil Silas, MC Hammer, Rodney Jerkins, Quincy Jones  
**Latest Project:** Silverseed (album 3&4) from Minneapolis. The Tim Andersen Experiment: 2017 release. Producing singles for solo artists and rock bands at Taylor Sound, Minneapolis MN.

**JEFF ANDERSON**  
Lafayette, IN  
765-588-7212  
**Email:** born2record@mac.com  
**Web:** facebook.com/soundlogicllc  
**Styles:** emo, rock, pop  
**Notable Projects:** Amanda Overmyer, Anna-Marie Sanderson, Anthony Glise, Jared Yates, Waltz for Venus, Kayla Newton, Joe Peters

**KIM ARMSTRONG**  
**K.C.'s Independent Sound**  
2401 E. Wardlow Rd.  
Long Beach, CA 90807  
562-438-9699  
**Email:** slydash80@gmail.com  
**Styles:** rock, jazz, country  
**Notable Projects:** Big Jay McNeely  
\*Unsolicited material accepted

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



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

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

**BEATOLOGY MUSIC**  
909-843-5673  
**Email:** beatology@mac.com  
**Web:** multiplatinumproducers.com  
**Contact:** Gordon "DJ Stealth" McGinnis  
**Styles:** urban music  
**Notable Projects:** Dr. Dre, Notorious B.I.G., Xzibit, N.W.A, Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kurupt, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg Adams, Jeffrey Osbourne, Wayman Tisdale, Bob

Baldwin, Everette Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more  
\*Unsolicited material accepted

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

**EVAN BEIGEL**  
**Jojo Ocean Music**  
818-321-5472  
**Email:** mail@evanjbeigel.com  
**Web:** evanjbeigel.com  
**Styles:** all  
\*No Unsolicited Material

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

**RAY BENSON**  
**Bismieux Productions**  
P.O. Box 463  
Austin, TX 78767  
512-444-9885  
**Email:** bismieux@austin.rr.com

**Web:** bismieuxstudio.com  
**Styles:** swing, jazz, R&B, country  
**Notable Projects:** Asleep At The Wheel, Charlie Robison, Aaron Watson, Ray Benson, Suzy Bogguss, the Chieftains, Pam Tillis, Kelly Willis, Trace Adkins, George Martin

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

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

**PRASANNA BISHOP**  
**Akashic Recording**  
1388 Deer Trail Rd.  
Boulder, CO 80302  
303-444-2428  
**Email:** prasanna@akashicrecording.com  
**Web:** akashicrecording.com  
**Contact:** Prasanna Bishop  
**Styles:** pop, rock, rap, reggae, jazz  
**Notable Projects:** D12, Xzibit, Obie Trice, Big Head Todd, Marshall Mathers, the

Bonner Party, Interscope Records  
**RICHARD "Ric" BOWLS**  
**It's Only Plastic Music**  
Nashville, TN  
818-848-5059  
**Email:** ricbowls@gmail.com  
**Styles:** all, co-producing with Carmine Appice  
\*Call for complete listing

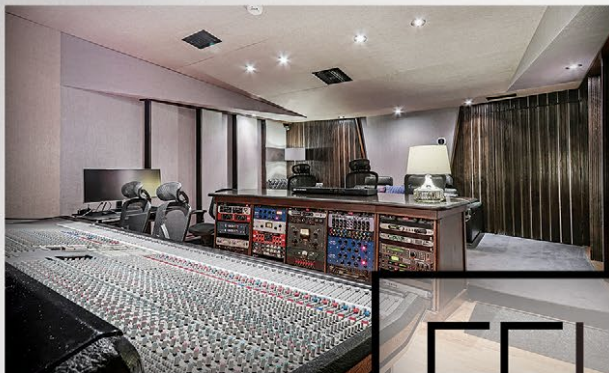
**JOHN BOYLAN**  
5900 Wilshire Blvd., Ste. 2300  
Los Angeles, CA 90036-5050  
**Email:** info@greateasternmusic.com  
**Web:** greateasternmusic.com  
**Notable Projects:** Linda Ronstadt, Eliana Burki, Michael Flynn

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

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

**ANDY CAHAN / THE DEMO DOCTOR**  
Cathedral City, CA  
818-489-4490  
**Email:** andycahan@gmail.com  
**Web:** allentertainment.net

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**Contact:** Andy Cahan  
**Styles:** all  
**Notable Projects:** Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry  
\*Unsolicited materials accepted

**ERIC MICHAEL CAP**  
(aka General Groove)  
Burbank, CA  
818-567-1911  
**Email:** avpost@goldstreetent.com  
**Web:** linkedin.com/in/ericmichaelcap  
**Styles:** pop, R&B, gospel  
**Notable Projects:** Accent Media, IntraTherapies, Kern Direct, Texas Department of Health, the Invisible Man, the Style Group

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

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

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

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

**ARIEL CHOBAZ**  
**Email:** hollywoodmix@icloud.com  
**Web:** arielchobaz.com, facebook.com/arielchobaz  
**Notable Projects:** Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

**CLEAR LAKE AUDIO**

10520 Burbank Blvd.  
North Hollywood, CA 91601  
818-762-0707  
**Email:** contact@clearlakerecording.com  
**Web:** clearlakeaudio.com  
**Contact:** Eric Milos  
**Notable Projects:** No Doubt, Terry Bozzio, Tony Levin, Steve Stevens, Melissa Etheridge, Crosby & Nash, Chaka Khan  
\*Please call for complete roster & credits

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

**JOSE CONDE**  
Brooklyn, NY 11217  
718-230-8140  
**Email:** j@joseconde.com  
**Web:** olafresca.com  
**Styles:** funky, jazzy, Latin dance  
\*No unsolicited materials

**ERIC CORNE**  
(engineer, producer, mixer, composer)  
Los Angeles, CA  
310-500-8831  
**Email:** ericcorne@gmail.com  
**Web:** ericcornemusic.com  
**Styles:** rock/indie rock, Americana/ country, blues/jazz, folk/singer-songwriter  
**Notable Projects:** Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

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

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

**JEFFERY DAVID**  
**Reach Music Publishing**  
Santa Monica, CA  
310-428-0859  
**Web:** roundhillmusic.com/writers/jeffrey-david  
**Notable Projects:** Seal, Echosmith, Christina Grimmie, Victoria Beckham, Guess, Lamborghini

**JEFF DAWSON**  
**The Den**  
147 W. 3rd Ave.  
Vancouver BC V5Y 1E6

**Email:** dawson.jeff@gmail.com  
**Web:** netwerk.com/film-tv/jeff-dawson  
**Notable Projects:** Daniel Powter, State of Shock, Kelly Rowland, Marcy Playground, Holly McNarland, the Dudes, Tal Bachman and Crystal Pistol

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

**JOSQUIN DES PRES**  
**Ready4Radio**  
La Mesa, CA 91941  
619-697-7827  
**Email:** jonamusicgroup@gmail.com  
**Web:** jonamusicgroup.com  
**Clients:** Jack Johnson, Gipsy Kings, Bernie Taupin etc. & TV cues for over 30 networks.  
(MTV, VH1, NBC, WB, CW etc.)  
\*Accepts Unsolicited Material - No Calls

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

**RAPHAEL DE GIORGIO**  
**Diamond Dreams Music**  
(Full-Spectrum-Music-Production)  
North Orange County, Carbon Canyon, CA 91709  
909-393-6120 Fax 909-606-5779  
**Email:** info@diamonddreamsmusic.com  
**Web:** facebook.com/raphael.degiorgio  
**Styles:** All genres, R&B, pop, soul, acoustic, rock, blues, dance, jazz, orchestration, soundtracks, country, electronica and more  
**Notable Projects:** Many different artists, (see website for list) TV, Film, National Radio, Commercials, (Paramount/ ABC-TV, Disney Channel, NBC, UPN, MTV, HBO, WGN, A&E, FOX Sports, ESPN, History Channel, Style Network, Showtime, CARs, TV, E-Channel, Warner Chapel Music, Conoco Oil, Del Oro Music & Filmworks, Transition Music, and many album projects.  
Diamond Dreams Music also has top-quality, radio ready mixing & mastering services.

**DON DIXON**  
**ENTOURAGE TALENT ASSOCIATES, INC.**  
150 W. 28th St., Ste. 1503  
New York, NY 10001  
212-633-2600  
**Email:** info@entouragetalent.com  
**Web:** entouragetalent.com  
**Styles:** rock, pop, blues, alternative  
**Notable Projects:** 10CC, the Church, Joan Armatrading, Joe Satriani, Procol Harum

**ROBIN DIMAGGIO AKA DIMAGIC (DiMagic Productions)**  
818-430-8926  
**Email:** kelly@kelleemackpr.com  
**Web:** dimaggiointernational.com  
**Contact:** Kellee Mack  
**Styles:** All music that can be complemented  
**Notable Projects:** Celine Dion, Johnny Cash, will.i.am, Kenny G, Roy Orbison, Seal, Stevie Nicks

**DJ BOOM, SCOTTY BEAM**  
**Listen Vision**  
2622 Georgia Ave., N.W.  
Washington, DC 20001  
202-839-8624  
**Email:** info@listenvision.com

**Web:** listenvision.com  
**Styles:** hip-hop, R&B, house, reggae  
**Notable Projects:** KRS-One, BET, Doug E. Fresh, XM Satellite Radio, Belleville Outfit, Hillary Duff, Spyro Gyra, United Airlines, Kenny Chesney, Ray Hubbard, KRS-ONE, Mobb Deep, Dave Koz

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

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

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

**CASEY DUNMORE**  
**plus4dBU**  
323-207-5411  
**Email:** cd@plus4dbu.com  
**Web:** plus4dbu.com, schpilkas.com  
**Styles:** plus4dBU is a full-service music production entity created by Schpilkas, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed. Music production, vocal production, mixing and songwriting services are also available for recording artists. Specializing in unpredictable, edgy orchestration, urban beats and electronic elements, compositions are not limited to a specific genre. Musical influences stem from classical, hip-hop, electronica, rock/alternative, trip/hop and jazz.  
**Notable Projects:** Production credits include the theme songs for reality TV show Tia & Tamera (Style Network) and the NBA Toronto Raptors. Some of Schpilkas' featured placements include NIKE's Vapen Sessions, the movie Our Family Wedding (Fox Searchlight Pictures), One Tree Hill (CW), The City (MTV), Jimmy Kimmel Live! (ABC), and video games Tap Tap Revenge 3 and Top Spin 4 (2K Sports)

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

**ES AUDIO**

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

**JIM ERVIN**  
L.A. Entertainment, Inc.  
7095 Hollywood Blvd., Ste. 286  
Hollywood, CA 90028  
800-579-9157 Ext. 707  
Fax 323-924-1095  
Email: jervin@laeg.net  
Web: warriorrecords.com/LA  
Styles: All  
\*No unsolicited material

**THE FAB FACTORY**  
818-435-4070, 818-270-7467  
Email: shaun@thefab-factory.com  
Web: fabfactorystudio.com  
Contact: Shaun Fabos  
\*Give us a call or email today

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

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

**RICHARD FINK IV**  
P.O. Box 127  
Bergen, NY 14416  
646-233-3393  
Email: contact@richardiv.com  
Web: richardiv.com  
Skype: richard.fink.iv  
Styles: pop, rock, alt., hard rock, metal, R&B, soundtracks  
Notable Projects: Carmireli, Meredith Haight, Scattered Ink, Paul Cummings, Krista Marie

**MIKE FRASER PRODUCTIONS**  
c/o 1867 Draycott Rd.  
North Vancouver, BC  
V7J 1W5 Canada  
604-985-0679, 866-888-6464  
Email: mimi@canadianrecordingservices.com  
Web: canadianrecordingservices.com, mikefrasermix.com  
Contact: Mimi Northcott  
Notable Projects: AC/DC (4 CD's including Thunderstruck), Metallica, Franz Ferdinand, Enter Shikari, Aerosmith, Satriani, Zac Brown, Elvis Costello, Rush, Norah Jones, Kelly

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

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

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

**DAVID GIELAN**  
Recording Academy Member  
453 S. Spring St.  
Los Angeles, CA 90013  
213-232-1193  
Web: humanelement.tv  
Styles: all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
Notable Projects: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films  
\*Email for more information

**JON GILLESPIE**  
1250 Daly Dr.  
New Haven, IN 46774-0234  
260-749-1981  
Email: Jon\_Gillespie@sweetwater.com  
Web: dreamrodeo.com  
Styles: All  
Notable Projects: Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Ace Diamond, Hoochie Mama Get-Down, Joyce Lawson, Phat Squad Records, Ernie Johnson and much more

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

**BRUCE GOGGIN**  
Trout Studios

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

**LARRY GOLD**  
Joe D'Ambrosio Management, Inc.  
914-777-7677  
Philadelphia, PA  
Email: info@jdmanagement.com  
Web: jdmanagement.com/larrygold  
Styles: Rock, Pop, Classical, Urban, R&B  
Notable Projects: Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey  
**GOSTEFFECTS**  
(Producer, mixer, mastering, engineer)  
Brooklyn, NY  
Email: gosteffects@gosteffects.com  
Notable projects: Skylar Stecker  
"Blame" #1 on Billboard Pop Chart.

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

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

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

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

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

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

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

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

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

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

**DANIELL HOLCOMB/ADVENTURES IN MODERN RECORDING**  
West Los Angeles, CA 90064  
323-375-4AMR  
Email: amrdaniell@gmail.com  
Web: adventuresinmodernrecording.com  
Contact: Daniell Holcomb  
Styles: hard rock-pop  
Notable Projects: Howard Stern Show, Sony Music Group, Bleeding Deacons

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

**GAYLORD KALANI HOLOMALIA**  
On The Beach Productions  
377 Keahole St. D-03  
Honolulu, HI 96825  
808-393-2021  
Email: info@islandsoundstudios.com  
Web: islandsoundstudios.com  
Notable Projects: Worked with all of Hawaii's top artists. Kalapana member

**THOMAS HORNIG**  
(freelance mixer, producer)  
Tomcat On The Prowl Productions  
Canaoga Park, CA  
818-533-8669  
Email: studio@tomcatontheprowl.com  
Web: tomcatontheprowl.com  
Styles: singer-songwriter, pop, americana, country/folk, rock  
Notable Projects: Jamila Ford – The

Deep End (Engineer/Mixer, Matt Doherty – Dignity (Mastering), Red Bull Media – Blood Road (Post)

**CHRIS HORVATH  
Jamnation Music**  
3818-646-0005  
**Email:** info@jamnation.com  
**Web:** chrishorvath.com, jamnation.com  
**Styles:** pop, rock, R&B  
**Notable Projects:** Grey's Anatomy, August Empire, Coolio, Jonas Bros., Venice, Billy Idol, Michael McDonald, Jackson Browne, David Crosby, Trevor Hall, Gigolo Aunts, America's Got Talent, FOX Sports, Rock Of Ages, A.N.T. Farm, Digimon (Theme), Alias, Scrubs, Erin Brockovich  
\*No unsolicited material

**J.E. SOUND**  
Hollywood, CA  
323-850-0765  
**Email:** jesound@jps.net  
**Web:** jesound.com  
**Contact:** John  
**Styles:** All  
**Notable Projects:** see website for client roster and samples of work.

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

**INSPIRED AMATEUR PRODUCTIONS  
STUDIO IMIRAGE SOUND LAB**  
3760 Vancouver Dr.  
Reno, NV 89502  
775-358-7484  
**Email:** g283589503@gmail.com  
**Web:** inspired-amateur.com

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

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

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

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

**CHRIS JULIAN**

4872 Topanga Canyon Blvd., Ste. 406  
Woodland Hills, CA 91364  
310-924-7849  
**Email:** chris@chrisjulian.com  
**Web:** ChrisJulian.com, ImaginePost.com  
**Styles:** rock, pop, AAA, alt., R&B, artist development, all budgets, 2006 Emmy Winner, Multiple Gold & Platinum Winner, Grammy noms  
\*Unsolicited material accepted

**DAVID KAHNE  
Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, 914-522-1174 cell  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.com/davidkahne  
**Styles:** rock, pop  
**Notable Projects:** Paul McCartney, Sublime, Kelly Clarkson, Sugar Ray, the Strokes, Wilco, Tony Bennett, Bangles

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

**JIM KAUFMAN  
Jim Kaufman Productions**  
**Email:** ejg@msk.com  
**Web:** jimkaufmanproductions.com  
**Contact:** (Legal) Eric German, 310-312-3786  
**Clients:** E.G. Daily, the Black Moods, Elliot Collett, Govind Das and Radha, Telegraph, Opiate for the Masses, Model Turned Superstar, Jim Kaufman – A Party of One, Dead Money Massive

**TIM DAVID KELLY**  
Los Angeles, CA  
818-601-7047  
**Email:** info@ultradosemusic.com  
**Web:** ultradosemusic.com  
**Styles:** alternative, metal, americana, rock, acoustic pop  
**Notable Projects:** Kicking Harold, Shiny Toy Guns, Dokken

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

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

**SAMUR KHOUJA  
Seahorse Sound Studios**  
1334 S. Grand Ave.  
909-210-2317  
**Email:** info@seahorsesoundstudios.com  
**Web:** facebook.com/samurkhouja, seahorsesoundstudios.com  
**Contact:** Samur Khouja

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

**GREG KRAMER**

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

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

**KREISELMAN MUSIC PUBLISHING**  
215 East 95th St., #30B  
New York, NY 10128  
917-847-6457  
**Email:** adam@kreiselmanmusicpublishing.com  
**Web:** KreiselmanMusicPublishing.com  
**Styles:** ballads, jazz, blues, country, holiday songs, standards  
**Published:** I publish the catalog of my late grandfather, Irving Weiser, a successful composer in the 1940s and 50s.  
**Contact:** Adam Kreiselman  
**How to Submit:** Please email before submitting

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

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

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

**SCOTT LEADER  
Brick Road Studios**  
7944 E. Beck Ln., Ste. 160

Scottsdale, AZ 85260  
480-788-3573  
**Email:** scott@brickroadstudio.com  
**Web:** brickroadstudio.com  
**Styles:** All  
**Notable Projects:** Taylor Jane, Ross M. Levy, Peter and Ellen Allard, Abby Gostein, Todd Herzog, Bryan Zive, Emily Aronoff

**BRIAN LESHON  
OPERATION ENTERTAINMENT**  
San Diego, CA  
805-746-7870  
**Email:** brian@brianleshon.com  
**Web:** Sonic-Rocket.com  
**Styles:** Rock, indie, jazz, blues, hard rock, pop, country, adult contemporary, folk, World, Americana, Celtic, new age, R & B, hip hop, urban, country, reggae, gospel, classical, electronica, Christian, Latin, progressive,  
**Services:** Music production, recording engineer, mix, artist development, music marketing, social media, voice over, post production.

**Notable Artists:** Alcatraz, Peter Allen, Herb Alpert, Victor Bailey, the Bangles, Jeff "Skunk" Baxter, Jeff Beck, Bobby And The Midnighters, David Bowie, Dee Dee Bridgewater, Devo, George Duke, Jackson Brown, Castle Bravo, Ndugu Leon Chanler, Eric Clapton, Stanley Clarke, Commodores, Chick Corea, Devo, Dixie Dregs, George Duke, Guy Eckstein, Eyes, Robben Ford, Ronnie Foster, Stephen Gadd, Gamma, Raymond Gomez, Great Buildings, Group 87, Happy The Man, Don Harrison, Alan Holdsworth, Dr. John, Alphonso Johnson, Louis Johnson, Kansas, Jim Keltner, Bobby Kimbal, David Koz, Abraham Laboriel, Lion, Little Feet, Steve Lukather, Bobby Lyle, Harvey Mason, Manakin, Missing Persons, Motley Crue, M & O, Ronnie Montrose, Tim Moore, Airtro Moreira, Steve Morris, Mozaïq, Patrick O'Hearn, Ozzy Osborne, David Paich, Jean Luc Ponty, Pops Popwell, Jeff Porcaro, Steve Porcaro, Revelations, Romeos, Brian Setzer, Earl Slick, Soma, Ringo Starr, Steely Dan, Rod Stewart, Barbra Streisand, Supertramp, the Bangles, The Solution, The Sorry Boys, Toto, Tommy Tutone, Twisted Sister, Steve Vai, Klaus Voorman, W.A.S.P., Weather Report, Bob Weir, Lenny White, Ron Wood, Joe Zawinul

**BOB LUNA**  
(composer, arranger, conductor, producer, keyboardist)  
Hollywood, CA  
310-508-1356  
**Email:** bobluna@earthlink.net  
**Web:** boblunamusic.net  
**Styles:** all styles, Film/TV, and New Media, live and midi orchestration, last minute emergencies.  
**Specialties:** singer-songwriter demos, including composition, arrangement, production, evaluation

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

**LAWRENCE MANCHESTER**  
Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.com/lawrencemanchester  
**Styles:** Rock, Pop, Hip-Hop, Soundtracks, Broadway Cast Albums.  
**Notable Projects:** The Tonight Show with Jimmy Fallon, the Roots, John

Fogerty, Jennifer Hudson, Across The Universe, Red Violin, The Departed, S.W.A.T.

**MIKLOS MALEK**  
(producer, songwriter, mixing engineer, European X-Factor judge)  
Los Angeles, CA  
818-450-3729

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

**PETER MALICK**  
Los Angeles, CA  
419-827-8411  
**Email:** petermalick@gmail.com  
**Web:** petermalick.com, twitter.com/silvertone  
**Styles:** indie rock, roots, americana, singer-songwriter  
**Notable Projects:** Over 200 in studio live sessions for luxurywaters.net in the past year. Also Norah Jones, Hope Sandoz, Jason Diaz, the Shivers.  
\*Available for production services.  
\*No solicitation, please.

**SCOTTY MANZO**  
661-510-6408  
**Email:** scottmanzo@gmail.com  
**Contact:** Scotty Manzo  
**Styles:** all

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

**HOWIE MOSCOVITCH**  
(writer, producer)  
**Email:** howiemoscovitch@yahoo.ca  
**Web:** howiemoscovitch.com  
**Notable Projects:** K Rush, Shaniah Jones

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

**BILL METOYER**  
(producer, engineer)  
16209 Victory Blvd., Ste. 132  
Lake Balboa, CA 91406  
818-780-5394  
**Email:** bill@skullseven.com  
**Web:** skullseven.com, billmetoyer.com  
**Notable Projects:** Slayer, Fates Warning, Armored Saint, D.R.I., C.O.C. Company: Skull Seven Productions.

**MIKE MILCHNER**  
818-269-7087  
**Email:** mike@sonicvisionmastering.com  
**Web:** sonicvisionmastering.com

**Styles:** all  
**THOM MONAHAN**  
**Global Positioning Services**  
1540 6th St., #100  
Santa Monica, CA 90401  
**Email:** JG@globalpositioningservices.net  
**Web:** globalpositioningservices.net/client/thom-monahan  
**Styles:** rock, pop, folk, electronic, produce/engineer/mix  
**Notable Projects:** Vetiver, Devendra Banhart, the Donkeys, Peter Bjorn and John, Nina Persson, Mary Epworth, Horse Thief, EDJ, Beachwood Sparks

**BRIAN MONCARZ**  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
Toronto, Canada  
**Email:** joe@jdmanagement.com  
**Web:** brianmoncarz.com  
**Styles:** rock, alternative, country, pop  
**Notable Projects:** Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

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

**GILLI MOON**  
**Warrior Girl Music**  
818-308-4442  
**Email:** info@wariorgirlmusic.com  
**Web:** wariorgirlmusic.com  
**Notable Projects:** International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, Songsalive! and Females On Fire CD compilations

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

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

**ADAM MOSELEY**  
(producer, engineer, mixer)  
Music and Film  
Los Angeles, CA  
(cell) 323-316-4932  
**Email:** adammoseley@mac.com  
**Web:** adammoseley.net  
**Styles:** rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing: "The Americans"; "The Son."

**Notable Projects:** Braves, Eriel Indigo, John Cale, Inc., Lisbeth Scott, Wolfmother, Nikka Costa, Abandoned Pools, AJ Croce, Lucybell, the Cure, KISS, Rush, Roxette, Maxi Priest

**JASON MOSS**  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/jasonmoss  
**Styles:** pop, hip-hop, EDM, indie-pop, rock, folk, singer-songwriter  
**Notable Projects:** Riff Raff, Kellee Maize, Lenny White, Justin Husley, Dylan

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

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

**RONAN CHRIS MURPHY**  
Veneto West  
PO Box 6363  
Pine Mountain Club, CA 93222  
310-200-9010  
**Email:** rcm@venetowest.com, liz@lizredwing.com  
**Web:** venetowest.com  
**Contact:** Redwing Management  
**Styles:** all  
**Notable Projects:** Gwar, King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassin's Creed Brotherhood, Mafia III  
\*Call before submitting material

**MUZI MUSIC**  
Nashville TN  
844-689-4227  
**Email:** themuziteam@muzicard.com  
**Web:** muzicard.com  
**Contact:** Mike Farona  
**Notable Projects:** Colt Ford, Phil Vassar, Vanessa Mandrell, Juicy J, 50 Cent, Bone Thugs-n-Harmony, Lavert, Manowar, Jani Lane, Michael Vescera

**NASH-ANGELES**  
P.O. Box 363  
Hendersonville, TN 37077-0363  
615-347-8258, 310-882-0392  
**Email:** NaFilm1@aol.com  
**Web:** nashangelesmusic.com  
**Notable Projects:** Eddie Reasoner, Gerry Dewey

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

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

**AERON K. NERSONA**  
Arcadia, CA 91006  
**Email:** info@AbetPublishing.com  
**Web:** abetmusic.com  
**Contact:** Aeron K. Nersona  
**Styles:** producing, recording, mastering, arranging, concept and packaging  
**Notable Projects:** effusion, 5th Element,

Chanson du Soir, Pirates of New Providence, Cherly D. Barnes

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

**RICHARD NILES**  
(producer, songwriter, arranger)  
**Email:** richard@richardniles.com  
**Web:** richardniles.com  
**Notable Projects:** Paul McCartney, Ray Charles, Pet Shop Boys, Pat Metheny, Bob James, Silje Nergaard, Dusty Springfield, Tears For Fears, Kylie Minogue, Grace Jones, the Troggs  
\*No speculative projects

**STACY O'DELL**  
(producer, mixer)  
New York City, NY  
Tampa Bay, FL  
**Email:** stacyodellnyc@gmail.com  
**Web:** stacyodell.com  
**Styles:** rock, pop, metal  
**Notable Projects:** Killcode, Darkh, Panzie, Major Crush, SuperVicious, Dare Devil Squadron, the Party Faithful, M-Lab, Resolution 15, the Vansaders, Gaggie of Cocks, Lies Beneath

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

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

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

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

**PLATINUM STUDIOS**  
818-994-5368  
**Email:** paulhilton123@sbcglobal.net  
**Web:** paulhiltonmusic.com  
**Contact:** Paul Hilton  
**Styles:** Country, Pedal Steel, rock, blues,



\*No unsolicited material.  
**SOUND MATRIX STUDIOS**  
 18060 Newhope St.  
 Fountain Valley, CA 92708  
 714-437-9585 Fax 714-437-9877  
**Email:** info@soundmatrix.com  
**Web:** soundmatrix.com  
**Contact:** Chris Whiting  
**Styles:** all, Digidesign Certified Pro Tools Operators Music  
**Notable Projects:** Sugar Ray, "Day n' Night," the track "Stand by Me," with Dave Lombardo of Slayer

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

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

**STARK RAVING RECORDS**  
 P.O. Box 1451  
 Beverly Hills, CA 90213  
 805-701-4890  
**Email:** jefw@starkravinggroup.com  
**Contact:** Michael Clark, 323-485-4722  
**Styles:** R&B, jazz, pop, latin, rock  
 \*Unsolicited material accepted

**SHELDON STEIGER**  
**Major Who Media**  
 440 W. 41st St., B-2  
 New York, NY 10036  
 917-312-9574  
**Email:** sheldon@majorwho.com  
**Web:** majorwho.com  
**Styles:** indie, rock, pop, contemp.classical  
**Notable Projects:** Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

**DEVON STEELMAN**  
 818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
**Clients:** steelmanstudios.net/clie

**STUDIO 5109**  
 1110 N. Western Ave., Rm. 206  
 Hollywood, CA 90029  
 213-369-7094  
**Email:** info@studio5109.com  
**Web:** studio5109.com  
**Contact:** Mike Wolf  
**Styles:** hip-hop, R&B, rock, pop, all

**STUDIO DMI**  
 7320 Smoke Ranch Rd, Ste. C  
 Las Vegas, NV 89128  
 1-702-508-0085  
**Email:** music@studiodmi.com  
**Web:** studiodmi.com  
**Contact:** Ronnie Lee (CEO), Jacob Mork (Service Coordinator)

**Luca Pretolesi**  
 (mixing/mastering engineer)  
**Notable Projects:** Major Lazer/Diplo, Borgeous, Steve Aoki, Gareth Emery, Dimitri Vegas & Like Mike, Snoop Lion, BigBang, DVBBBS, Dada Life, Dillon Francis, Bruno Martini, Fedez/Zedeff

**Scott Banks**  
 (mixing/mastering engineer)  
**Notable Projects:** Borgeous, DVBBBS, TJR, Robert Delong, Cedric Gervais, Baby K, Lush & Simon, Bobby Puma, Mighty Mi, Speaker of the House, Twoloud

**BRIAN TARQUIN**  
 (producer, engineer)  
 Two-Time Emmy Winner  
**TVfilm Trax**  
 P.O. Box 540732

Merritt Island, FL 32954  
 646-265-7362  
**Email:** info@gtrtrax.com  
**Web:** bohemianproductions.net  
**Styles:** guitar virtuoso instrumental  
**Notable Projects:** Asphalt Jungle, Steve Morse, Billy Sheehan, Hal Lindes. Creator of Guitar Master Series featuring Jeff Beck, Joe Satriani, Stanley Clarke, Zakk Wylde

**TOM THOMAS**  
**MetroStudios**  
 Granada Hills, CA  
 818-366-5588  
**Email:** Tom@metrostudios.com  
**Web:** metrostudios.com  
**Styles:** all  
**Notable Projects:** call for current roster

**RANDALL MICHAEL TOBIN**  
**Theta Sound Studio**  
 2219 W. Olive Ave., Ste. 226  
 Burbank, CA 91506  
 818-955-5888  
**Email:** rmt@rmtobin.com  
**Web:** thetasound.com  
**Styles:** solo and group vocals, pop, rock, R&B, jazz, alternative and country  
**Notable Projects:** "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical" - Original Cast Album; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalsence" by Amy, "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen - ballet redefined" - RM Tobin

**DAVE TOUGH**  
 615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** country, pop  
**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

**ALEXANDER TRACK**  
 (producer, engineer)  
**Track Entertainment Studios**  
 Sherman Oaks, CA  
 818-259-7244  
**Email:** trackentertainment@yahoo.com  
**Web:** facebook.com/trackentertainmentstudios  
**Contact:** Alexander Track  
**Styles:** all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy-winning producer-engineer  
 \*Please see web for more info and pics

**TRAIN TRAX STUDIO**  
 213 Agostino Rd.  
 San Gabriel, CA 91776  
 626-291-5100  
**Email:** Info@TrainTraxStudios.Com  
**Web:** traintraxstudios.com  
**Contact:** Alex Truberg  
**Styles:** rock, electronic, indie, experimental, singer-songwriter

**TRIPOPS MUSIC PRODUCTION**  
 1700 S. Main St., PMB 188  
 Las Vegas, NV 89104  
 702-340-6748  
**Email:** tripops@poppermost.com  
**Web:** tripops.com  
**Contact:** Alex Oliver - 702-985-2278, Roy Rendahl - 702-340-6748  
**Styles:** indie, singer-songwriter, folk, pop rock, rock, vocal and instrumental music

**TTAM TROLL**  
 55 Pebble Beach Ln.  
 Pottstown, PA 19464-7200  
 610-326-2664, 610-970-1415  
**Email:** troll@floatingfish.com  
**Web:** floatingfish.com  
**Styles:** electronic  
**Notable Projects:** Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

**CHRISTOPHER TROY**  
**TRAHAN MUSIC**  
 P.O. Box 451762  
 Los Angeles, CA 90045  
 818-694-9057 Fax 818-782-1499

**Email:** troy\_trio@yahoo.com  
**Web:** fb.com/ChristopherTroy-producer  
**Styles:** R&B, blues, jazz, pop & zydeco  
**Notable Projects:** Gold and Platinum credits: Grady Champion (blues), Zac Harmon (blues), Jazz In Pink (smooth jazz), BLU (R&B/hip-hop), Gail Jhonson (jazz) Wendy Brune (jazz/R&B), Techeeta Lopez (Latin), K-Ci & Jo Jo, Kevonne Edmonds, Karyn White, Troop, Black Uhuru, Whispers, Ojays; Film & TV: Songs featured in The First Family, Mr Box Office, Comedian Kevin Hart/Blockwood "Save The Last Dance," "Deep Cover," "White Men Can't Jump," Sister Sister, Family Ties, 90210, Jag, BET Comic View, Byron Allen, Debra Laws, Gap Band, Parliament Funkadelic Alumni.  
 \*Looking to record and develop self contained bands with styles from Mint Condition, Earth, Wind & Fire to Maroon 5. Also interested in confident solo acts and creative songwriter collaborations.

**TONY VISCONTI**  
 Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
 875 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677  
**Web:** jdmanagement.com  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**BIL VORNDICK**  
 6090 Fire Tower Rd.  
 Nashville, TN 37221  
 615-352-1227  
**Email:** bilinstudio@comcast.net  
**Web:** facebook.com/bilinstudio  
**Styles:** acoustic music  
**Notable Projects:** Alison Krauss, Rhonda Vincent, Jerry Douglas, Bela Fleck, Jim Lauderdale, Ralph Stanley, Lynn Anderson, Charlie Hayden with Pat Metheny, Bob Dylan, John Oates, Mark O'Connor

**DUSTY WAKEMAN**  
**Mojave Audio**  
 2711 Empire Ave.  
 Burbank, CA 91504  
 818-847-0222  
**Email:** dusty@mojaveaudio.com  
**Web:** mojaveaudio.com  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**JAMES WALSH**  
**Threshold Recording Studios NYC**  
 440 W. 41st St., B-2www  
 New York, NY 10036  
 212-244-1871  
**Email:** majorwho@gmail.com, james@majorwho.com  
**Web:** majorwho.com  
**Styles:** rock, singer-songwriter, blues  
**Notable Projects:** Paul Simon, Ricky Martin, Todd Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

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

**DAVE WATERBURY**  
 Magnolia & Laurel Canyon  
 Valley Village, CA  
 818-505-8080  
**Email:** davewaterbury91607@yahoo.com  
**Web:** davewaterbury.net  
**Styles:** rock, dance, electronica, electro

**Notable Projects:** the XOTX, Robbie Krieger of the Doors, Pink, Mark Kendall of Great White, Spirit, David Eagle of Tina Turner and Rick Springfield, Terri Nunn of Berlin, Irv Kramer of Ray Charles Band

**CHARLIE WATTS**  
**Wattsmixers**  
 Santa Monica, CA  
 818-613-7363  
**Email:** charliewatts57@gmail.com  
**Web:** facebook.com/charliewatts.777  
**Styles:** rock, pop, R&B, country and hip-hop  
**Notable Projects:** Sting, the Who, Kiss, Usher, Jose Feliciano

**CURRY WEBER**  
 (freelance engineer, producer)  
 Day 6 Entertainment Group, Inc.  
 716 Oak Circle Drive East # 20  
 Mobile, AL 36609  
 251-662-3257  
**Email:** info@day6entertainment.com  
**Web:** day6entertainment.com  
**Notable Projects:** James and the Ultrasounds, Skillet, Star & Macey, Huey Lewis and The News, John Hiatt, The Wandering, Scrapomatic, Well Bad, Matt Stansberry and the Romance, Beau Soleil, Yo Gotti, Guy Sebastian, Lisa Marie Presley

**TOM WEIR**  
 4412 Whitest Ave.  
 Studio City, CA 91604  
 818-505-9368  
**Email:** eharrison@studiocitysound.com  
**Web:** studiocitysound.com  
**Contact:** Estelle Harrison  
**Styles:** all  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

**TERRY WENDT PRODUCTIONS**  
 613 Larchwood Dr.  
 Nashville, TN 37214  
 615-573-0162  
**Email:** wmi1@wminashville.com  
**Web:** facebook.com/terry.wendt2  
**Contact:** Terry Wendt (producer-musician)  
**Notable Projects:** WMI Nashville, Shania Twain, the Lynns, Chace Roberts, Jeannie C Riley, the Wendt Brothers, Bliss Bujard, River County, Corrina Ann

**VON VARGAS**  
 Producer/ Writer/ Artist  
**Email:** info@vonvargas.com  
**Web:** vonvargas.com  
 410-701-0VON (0866)  
**Style:** Urban Music Production (Pop, Hip-Hop, R&B, Contemporary, Christian), with Drum Programming, Synths, and Electronic Music with options of layering with Organic Instruments. Full Production & Songs Available  
 See Website for Bio

**VOX FOX STUDIOS**  
 Becky Willard  
 1852 N 400 E  
 Orem, UT 84097  
 801-874-5112  
**Email:** voxfox2@gmail.com  
**Web:** voxfoxstudios.com, facebook.com/voxfoxstudios/  
**Contact:** Becky Willard  
**Styles:** covers, pop, rock, indie, singer/songwriter, folk, rap, vocal  
**Notable Projects:** Madilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

**MOCEAN WORKER**  
 (composer, producer, remixer)  
**Email:** moceanworker@gmail.com  
**Web:** facebook.com/moceanworker1

**MICHAEL WOODRUM**

818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com, facebook.com/michael.woodrum  
**Styles:** all  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

**WOODY**  
**Allied Post Audio**  
 310-392-8280  
**Email:** info@alliedpost.com  
**Web:** alliedpost.com  
**Styles:** rock, jazz, remixes, hip through trip-hop, sample friendly  
 \*No unsolicited material

**WYMAN RECORDS**  
 1908 W. Burbank Blvd.  
 Burbank, CA  
 818-845-8787  
**Email:** studio@wymanrecords.com  
**Web:** wymanrecords.com/site  
**Styles:** All styles  
**Contact:** Tip Wyman  
**Notable Projects:** Mansions on the Moon, Ledisi, Three 6 Mafia, Kern, Billy Wes, Wonder Girls, Surf Club  
**Contact:** Tip Wyman

**INDEPENDENT ENGINEERS**

**ROBERT SCOTT ADAMS**  
 Director of Job Placement & Student Services  
 Omega Studios' School of Applied Recording Arts & Sciences  
 12712 Rock Creek Mill Road, Ste. 14A  
 Rockville, MD 20852  
 301-230-9100  
**Email:** info@OmegaStudios.com  
**Web:** Omegastudios.com

**ARIES OF NOHO PROMOTIONS**  
 P.O. Box 15821  
 North Hollywood, CA 91615  
 818-720-7846  
**Email:** ariesofnoho@hotmail.com  
**Web:** ariesofnoho.net  
**Contact:** Shelby (producer, engineer)  
**Format:** Analog & Digital, Pro Tools, Tascam, Foxtex  
**Styles:** R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.  
**Services:** Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.  
**Notable Projects:** Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness)

**ANDREW ADKINS**  
**Electrahead Art & Media**  
 1022-B Joyce Ln.  
 Nashville, TN 37216  
 615-525-1504  
**Email:** zeke@electraheadmedia.com  
**Web:** electraheadmedia.com  
**Styles:** rock, hip-hop, folk, indie rock, bluegrass, country, pop, spoken word, blues  
**Notable Projects:** Daryl Wayne Dasher, Wilson Quick, Natu Visinia, Chris Gantry, The Colorado Parade, Lions for Real, Baked Lenses

**TIM ANDERSEN**  
 (engineer, producer)  
 651-271-0515 (cell)  
**Email:** tandersen2005@yahoo.com  
**Web:** timandersenrecordingengineer.com  
**Styles:** rock, R&B, hip-hop, rap, acoustic  
**Notable Projects:** House of Pain, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Def Jef, Patti LaBelle, Temptations, Hiroshima, Krazy Bone, Snoop. Producers I have engineered for: John Shanks, Richard Perry, Warryn Campbell, Carey Gordy, Louil Silas, MC Hammer, Rodney Jenkins, Quincy Jones, D.J. Rectangle, Wron G.  
**Latest Project:** Silverseed from Minneapolis, produced a single with each

of the Band from Broadway plays Rock of Ages featuring Mig Ayesa and American Idiot featuring Dan Grennes.  
 Mix Instructor: Minneapolis Media Institute

**ARDENT STUDIOS**  
 2000 Madison Ave.  
 Memphis, TN 38104-2794  
 901-725-0855  
**Email:** info@ardentstudios.com  
**Web:** ardentstudios.com  
**Contact:** Keith Sykes, General Manager

**KIM ARMSTRONG**  
**KC's Independent Sound**  
 4333 E. Second St., Ste. 307  
 Long Beach, CA 90803  
 Email: slydash80@gmail.com  
 562-438-9699  
**Styles:** all

**DONNY BAKER**  
**ES Audio Services**  
 Glendale, CA  
 Burbank, CA  
 818-505-1007  
**Web:** esaudio.com  
**Styles:** all including rock, pop, R&B, rap, hip-hop, etc.  
 \*Now accepting submissions via Social Media link

**EVAN BEIGEL**  
**Jojo Ocean Music**  
 818-321-5472  
**Email:** mail@evanbeigel.com  
**Web:** evanbeigel.com  
**Styles:** ALL  
 \*No Unsolicited Material

**LENISE BENT**  
 (producer, engineer)  
 Los Angeles, CA  
**Email:** soundflo@aol.com  
**Web:** studioexpresso.com/profiles/lenisebent.htm  
**Styles:** Americana, Blues, World, Rock, Pop, Jazz  
**Notable Projects:** Blondie, the Knack, Suzi Quatro, Robert Fleischman, the Barrelhouse Kings, Rich DeGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

**RICHARD "Ric" BOWLS**  
**It's Only Plastic Music**  
 Nashville, TN  
 818-848-5059  
**Web:** thefunkmonk.com/listings/richard-ric-bowls  
**Email:** ricbowls@gmail.com  
**Styles:** all, co-producing with Carmine Appice  
 \*Call for complete listing

**CLIFF BRODSKY**  
 (producer, writer)  
**Brodsky Entertainment LLC**  
**Email:** cliff@brodskyentertainment.com  
**Web:** brodskyentertainment.com  
**Styles:** all forms of modern and classic rock/pop  
**Notable Projects:** Rose Rossi, Jason Kirk, Warner Brothers, Universal, Sony, MCA, Virgin, Interscope  
 \*Unsolicited material accepted-but please, no rap, hip-hop or Urban, R&B

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

**ROB CHIARELLI**  
 (mix engineer, producer, musician)  
**Final Mix Inc.**  
 2219 W. Olive Ave., #102  
 Burbank, CA 91506  
**Email:** rob@finalmix.com  
**Web:** finalmix.com  
**Notable Projects:** Kirk Franklin, Will Smith, P!nk, Robin Thicke, T.I.,

Stevie Wonder, Christina Aguilera, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, Jermaine Jackson, LeAnn Rimes, Janet Jackson, Ray Charles, Luther Vandross, Keiko Matsui, New Boyz, Dave Hollister, Luther Vandross, Johnny Gill

**STEVE BARRI COHEN**  
 c/o Lake Transfer Artist & Tour Management  
 11300 Hartland St.  
 North Hollywood, CA 91605  
 818-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Recent Projects:** Candyboy featuring Mari Y. (Stari Records), Steve Salas (Tierra), Patrice Rushen, Sheree Brown (Children's Album), Jacky Cheung (Hong Kong / Universal Music Group), Sylvia St. James (House of Blues Gospel Program), Neal Sowers (Hubcap Stealers), Evelyn Champagne King (RCA/BMG), Freddie Fox, Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano (SOLA Label), "Fair Game" (Film score IMDB) Shanice Wilson (Motown/UMG) Sam Salter (LaFace/Sony), Sebastian King (Nu Money Records)

**ERIC CROSBY**  
**Chao Pack Entertainment**  
 Atlanta, GA  
 404-465-4413  
**Email:** chaopack@gmail.com  
**Web:** chaopack.com  
**Styles:** Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing  
**Notable Projects:** 1017 Brick Squad, Dungeon Family, RCA

**ERIC CORNE**  
 (engineer, producer, mixer, composer)  
 Los Angeles, CA  
 310-500-8831  
**Web:** ericcornemusic.com  
**Styles:** rock/indie rock, Americana/country, blues/jazz, folk/singer-songwriter  
**Notable Projects:** Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

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

**JULIAN DAVID**  
 (engineer, mixer, producer)  
 Los Angeles, CA  
 Germany/Europe  
 310-924-7840  
**Email:** jd@juliandavid.org  
**Web:** juliandavid.org  
**Notable Projects:** aVid\*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

**CHRISTIAN DAVIS**  
**Sly Doggie Productions**  
 Reseda, CA  
 310-770-8108  
**Email:** slydoggieproductions@gmail.com  
**Web:** slydoggie.com  
**Contact:** Christian Davis Stalneckner  
**Styles:** All

**HANS DEKLINE**  
 Culver City, CA  
 310-621-1896  
**Email:** hdeklina@gmail.com

**Web:** soundbitesdog.com  
**Styles:** Mastering for all genres  
**Notable Projects:** Tim Finn, Morcheeba, the Von Bondies, Diplo, the Shore, DJ AM, etc.

**MARC DESISTO**  
 Los Angeles, CA  
 818-784-2665  
**Email:** marcdesistoaudio@gmail.com  
**Web:** marcdesistoaudio.com  
 \*Solid years of professional recording mixing/producing and mastering music. Website has info.

**JAMES DUNKLEY**  
 169-B Belle Forest Circle  
 Nashville, TN 37221  
 615-662-1616  
**Web:** clynemedia.com  
**Email:** pr@clynemedia.com, Robert@clynemedia.com  
**Notable Projects:** Anthrax, Fun Lovin' Criminals, Amon Amarth

**THE FAB FACTORY**  
 818-270-7467  
**Email:** shaun@thefab-factory.com  
**Web:** fabfactorystudio.com  
**Contact:** Shaun Fabos  
 \*Give us a call or email today

**LUCAS FACKLER**  
**Email:** lucasfacklermusic@gmail.com  
**Web:** lucasfackler.com  
**Styles:** rock, indie, folk, jazz, hip-hop

**JOHN FALZARANO**  
 Los Angeles, Nashville, Atlanta  
 818-419-0323  
**Email:** recordingtruck@aol.com  
**Web:** recordingtruck.com  
**Styles:** All  
**Notable Projects:** call for details

**NICOLAS FOURNIER**  
 (Engineer, Mixer, Producer)  
**Email:** nickfour@gmail.com  
**Web:** nicolasfournier.com  
**Styles:** rock, alternative. Indie, pop, R&B, hip-hop  
**Notable Projects:** Death Cab for Cutie, The Vaccines, Of Monsters and Men, At The Drive-in, biffy Clyro

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

**ARNIE GEHER**  
 (producer, mixer, engineer)  
 North Hollywood, CA  
 818-763-7225  
**Email:** arniegeher@gmail.com  
**Web:** reverbnation.com/arniegeher

**DAVID GIELAN**  
 c/o Melody Maker Productions  
 Recording Academy Member  
 453 S. Spring St.  
 Los Angeles, CA 90013  
 213-283-7485  
**Email:** info@melodymakerproductions.com  
**Web:** melodymakerproductions.com  
**Styles:** all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
**Notable Projects/Clients:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar



Content, iQimedia, Vox Pop Films  
\*Email for more information

**JASON GOLDSTEIN**  
(mixer, engineer)

310-399-7895  
**Email:** jeremy@roxwell.net  
**Web:** jasongoldsteinmixer.com  
**Contact:** Jeremy Rosen (Roxwell Mgmt)  
**Notable Projects:** Beyonce - "B-Day" (mixer); The Lonely Island - "Turtleneck & Chain," "The Wack Album" (mixer); The Roots "Undun," "Game Theory," "How I Got Over," "Rising Down" (mixer); Jay Z - "The Blueprint" (mixing)  
\*10 Grammy nominations including "Record Of The Year" for mixing Beyonce's "Irreplaceable." Grammy Win For mixing Beyonce's B-Day

**BILLY GRAZIADEI**  
(producer, engineer)

**Fire Water Studios**  
Co-Founder of Biohazard.com  
310-354-5901  
**Email:** info@firewaterstudios.com  
**Web:** firewaterstudios.com  
**Notable Projects:** 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, SlipKnot Sid # 9, Type O Negative, Agnostic Front

**ROSS HOGARTH**  
**Hoax Productions**

**Email:** contact@hoaxproductions.com  
**Web:** hoaxproductions.com  
**Contact:** Ross Hogarth  
**Styles:** all

**CAZADOR RECORDING**

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**Owner of Cazador Recording**

(ProTools10 HD6)  
Hollywood, CA  
323-655-0615  
**Email:** cazador.jimmy@gmail.com  
**Web:** jimmyhunter.com, jimbojamz.com  
**Styles:** rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986  
**Notable Projects:** Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Rocway, Savannah Phillips, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold, Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese UPFBL Ministry

**THOMAS HORNIG**

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

**J.E. SOUND**

Hollywood, CA  
323-850-0765  
**Email:** jesound@jps.net  
**Web:** jesound.com  
**Contact:** John  
**Styles:** all  
**Notable Projects:** see website for client roster and samples of my work

**CHRIS JULIAN**

4872 Topanga Canyon Blvd., Ste. 406

**Woodland Hills, CA 91364**

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

**KEVIN KILLEN**

**Joe D'Ambrosio Management, Inc.**  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.com/kevinkillen  
**Styles:** rock, pop, alternative  
**Notable Projects:** U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

**STEVE KRAVAC**

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

**BRIAN LESHON**

**OPERATION ENTERTAINMENT**

**San Diego, CA**

805-746-7870  
**Email:** brian@brianleshon.com  
**Web:** sonic-rocket.com  
**Styles:** Rock, indie, jazz, blues, hard rock, pop, country, adult contemporary, folk, World, Americana, Celtic, new age, R & B, hip hop, urban, country, reggae, gospel, classical, electronica, Christian, Latin, progressive  
**Services:** Music production, recording engineer, mix, artist development, music marketing, social media, voice over, Post-Production.  
**Notable Artists:** Alcatraz, Peter Allen, Herb Alpert, Victor Bailey, the Bangles, Jeff "Skunk" Baxter, Jeff Beck, Bobby and the Midnights, David Bowie, Dee Dee Bridgewater, Devo, George Duke, Jackson Brown, Castle Bravo, Ndugu Leon Chancler, Eric Clapton, Stanley Clarke, Commodores, Chick Corea, Devo, Dixie Dregs, George Duke, Guy Eckstein, Eyes, Robben Ford, Ronnie Foster, Stephen Gadd, Gamma, Raymond Gomez, Great Buildings, Group 87, Happy The Man, Don Harrison, Alan Holdsworth, Dr. John, Alphonso Johnson, Louis Johnson, Kansas, Jim Keltner, Bobby Kimbal, David Koz, Abraham Laboriel, Lion, Little Feet, Steve Lukather, Bobby Lyle, Harvey Mason, Manakin, Missing Persons, Motley Crue, M & O, Ronnie Montrose, Tim Moore, Airo Moreira, Steve Morris, Mozaik, Patrick O'Hearn, Ozzy Osborne, David Paich, Jean Luc Ponty, Pops Popwell, Jeff Porcaro, Steve Porcaro, Revelations, Romeos, Brian Setzer, Earl Slick, Soma, Ringo Starr, Steely Dan, Rod Stewart, Barbra Streisand, Supertramp, the Bangles, the Solution, the Sorry Boys, Toto, Tommy Tutone, Twisted Sister, Steve Vai, Klaus Voormann, W.A.S.P., Weather Report, Bob Weir, Lenny White, Ron



Wood, Joe Zawinul  
**HOWARD (HOWIE) LINDEMAN**  
 164 Trinidad St.  
 Naples, FL 34113  
 239-269-3277  
**Email:** howardlindeman@gmail.com  
**Styles:** All Styles  
**Notable Projects:** NEWMACHINE - Producer, mixing engineer  
 Mama SpanX - Co-producer, mixing engineer, The Royal Symphony Orchestra with Elvis Presley hosted by Priscilla Presley, UK tour 2016 and Europe 2017, Frankie Valli and the Four Seasons tour 2016/2017, Natalie Cole, The Elvis Concert Tour, Colors of Christmas, Midas XL8 System Support, Aerosmith U.S Tour, Roberta Flack, Midas XL8 System Support, REM U.S Tour, Melissa Manchester, Seg Productions, Oleta Adams, Peabo Bryson, James Ingram, Producer Engineer Naples Jazz Orchestra, CD/On a Misty Night, Jeremy Goodman Project/Produced and Engineered.  
 \*Up and Coming: Take care of front of house engineer for Abbey Road Sessions.  
 \*FOH touring & Full Pro Tools HD mixing at "Howie's Mixing Suite" with All Avid Plug-ins and WAVES Plug-ins (WAVE endorsed) feel free to contact me at the number above.  
 \*\*Accepts demo tapes.

**DUNCAN MACFARLANE**  
 3780 Selby Ave.  
 Los Angeles, CA 90034  
 310-280-0175 Fax 310-280-0176  
**Email:** duncan@racehorsestudios.com  
**Web:** racehorsestudios.com  
**Styles:** electronic/industrial, alt.-rock, punk, pure pop, feature films.  
**Notable Projects:** Goldfinger, Ten Foot Pole, V12, D'Lovely, Los Angeles Kings  
 \*Unsolicited material accepted

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

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

**DANIEL MENDEZ**  
 (mixer, engineer, producer)  
**Email:** info@headabovewatersongs.com  
**Web:** headabovewatersongs.com  
**Notable Projects:** Noah Gundersen, Dashboard Confessional, Lit, Almost Famous, Amy Lee (Evanescence), Heart, Bob Schneider, Meg & Dia, Duran Duran... see website for more

**BILL METOYER**  
 (engineer, producer)  
 16045 Sherman Way, Unit H #132  
 Van Nuys, CA 91406  
 Lake Balboa, CA 91406  
 818-780-5394  
**Email:** bill@skullseven.com

**Web:** billmetoyer.com, skullseven.com, facebook.com/bill.metoyer  
**Notable Projects:** Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C. Company: Skull Seven Productions

**MIKE MILCHNER**  
 818-269-7087 Fax 818-352-9307  
**Email:** info@sonicvisionmastering.com, mike@sonicvisionmastering.com  
**Web:** sonicvisionmastering.com  
**Styles:** all

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

**ROB MOUNSEY**  
 (producer, engineer, mix, arranger, composer, musician and film composer)  
 Grammy Nominated  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
**Email:** joe@jdmangement.com  
**Web:** jdmangement.com/robmounsey  
**Styles:** All genres  
**Notable Projects:** Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD/Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

**JAY NEWLAND**  
 (producer, engineer, mixer)  
 9-time Grammy winner  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
**Email:** joe@jdmangement.com/jaynewland  
**Web:** jdmangement.com  
**Styles:** Rock, Pop, Soul, Standards  
**Notable Projects:** produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

**TRE NAGELLA**  
 (engineer, producer)  
 17120 Dallas Pkwy., Ste. 100  
 Dallas, TX 75248  
 972-333-0755  
**Email:** tre@luminoussound.com  
**Web:** trenagella.com, luminoussound.com, facebook.com/tre.nagella  
**Notable Projects:** Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

**CHRISTOPHER J. ROBERTS**  
**Db Signal Flow Productions**  
 818-915-4557  
**Email:** cjreq@earthlink.net  
**Styles:** Everything but polka  
 \*Studio and live sound production and engineering

**RICHARD P. ROBINSON**  
 1628 Morton Ave.  
 Echo Park, CA 90026  
 323-839-7293  
**Email:** Rich@richmixmusic.com  
**Web:** soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** 4 Grammy-Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggro!ites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/Weezer, Jenny

Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimington, Big Bill Bissonette, Alex Chilton

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 3441 Ocean View Blvd.  
 Glendale, CA 91208  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart  
 \*No unsolicited material. Email only.

**SKIP SAYLOR**  
 P.O. Box 280010  
 Northridge, CA 91328  
 818-300-0400  
**Email:** skipsaylor@gmail.com  
**Web:** skipsaylor.com  
 \*See HITMIXERS MANAGEMENT

**ELLIOT SCHEINER**  
 (7x Grammy Winner)  
**Joe D'Ambrosio Management, Inc.**  
 875 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677, (cell) 914-522-1174  
**Web:** jdmangement.com  
**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

**SKIE MUSIC GROUP**  
 Dana Point, CA  
 714-313-0589  
**Email:** scott@skiemusic.com  
**Web:** skiemusic.com  
**Contact:** Scott Ragotskie (producer-engineer)  
**Styles:** alt rock, singer-songwriter, hip hop, pop, hard rock

**DEVON STEELMAN**  
 818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
 Clients: steelmanstudios.net/clients  
**Styles:** Pop, Pop Rock, Metal, Jazz

**DAVE TOUGH**  
 5801 Tee Pee Tr.  
 Nashville, TN 37013  
 615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** country, pop  
**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

**DUSTY WAKEMAN**  
**Mojave Audio**  
 2711 Empire Ave.  
 Burbank, CA 91504  
 818-847-0222  
**Email:** dusty@mojaveaudio.com  
**Web:** mojaveaudio.com  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**JEFF VAUGHN**  
**Sonic Fuel Studios**  
 El Segundo, CA  
 310-499-9274  
**Email:** team@sonicfuelstudios.com  
**Web:** sonicfuelstudios.com/jeff-vaughn-head-engineer  
**Styles:** scoring mixer, recording engineer, Film/Television/Games.  
 \*Call for current roster

**TONY VISCONTI**  
 Grammy winner  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 New York, NY  
**Email:** info@jdmangement.com

**Web:** jdmangement.com  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angeliqe Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**TOM WEIR**  
 4412 Whitsett Ave.  
 Studio City, CA 91604  
 818-505-9368  
**Email:** eharrison@studiocitysound.com  
**Web:** studiocitysound.com  
**Contact:** Estelle Harrison  
**Styles:** all  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren C, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

**MICHAEL WOODRUM**  
 818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com  
**Styles:** all  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

**TOBY WRIGHT**  
 Straight 8 Entertainment  
 Kevin Lee  
 201 22nd Ave North  
 Suite C  
 Nashville TN 37203  
 Phone: 615-942-8097  
**Email:** kevin@straight8entertainment.com  
**Web:** tobywrightmusic.com, straight8entertainment.com/clients/toby-wright/  
**Styles:** Rock, Metal, Pop, Reggae, Jazz  
**Notable Projects:** Alice In Chains, 3 Doors Down, The Wallflowers, Metallica, Korn, Chris Whitley, Primus

**JOE ZOOK**  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 Studio City, CA  
**Email:** info@jdmangement.com  
**Web:** jdmangement.com  
**Styles:** rock, pop, R&B, indie, alternative  
**Notable Projects:** One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

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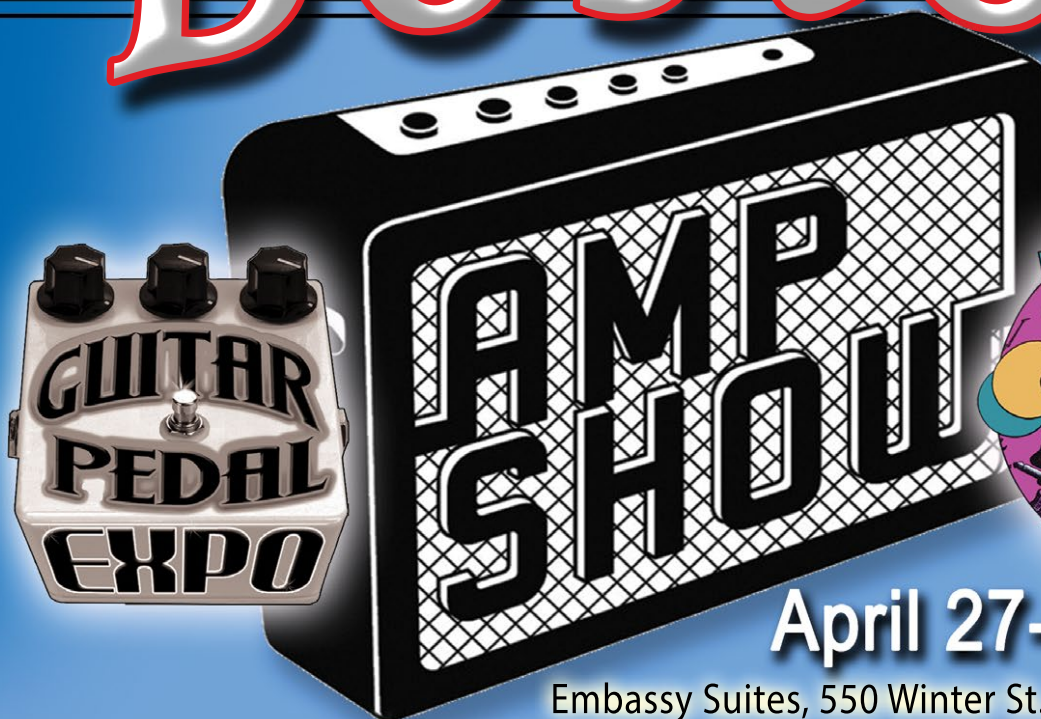
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# How to Achieve Lasting Fan Growth

Whenever you get a growth spurt of new fans and all of a sudden see your numbers shoot up and you're all of a sudden flooded with new fans you get a huge rush of excitement. Sadly, by the nature of how musicians usually grow their fanbase, these growth spurts often have peaks and valleys and we all know those valleys are as depressing as hiking through the ones in the grand canyon with no water or food. But if you understand how to plan your promotions you can turn those peaks into ever-expanding mountain ranges you can build a fanbase on that continues to grow for years.

## Constant, Diverse and Sustained Promotion

The main philosophy you need to understand in order to build a fanbase is consistent, diverse, sustained promotion. Building your fanbase is like pushing a snowball up a mountain: The more you roll it, the more it grabs other pieces of snow and the ball gets bigger and bigger. But if you stop rolling it, the ball will melt in the sun. The key is to not rest and

your momentum going and keep your fanbase growing. Coming up with eventful promotions you feel will work for your music is the most important part of building your event calendar.

## Diversify Your Promotions

You can't only put songs on Spotify or only play concerts. Your promotions need to be diverse since many fans look in different places to find the musicians they grow relationships with. Potential fans need to see you fed to them on social media, T-shirts of people that look cool to them, posters and stickers they see around town next to other bands they love, all before they finally break down and give you the attention you want and become a fan of yours. The diversity of your promotions creates curiosity in potential fans minds, since if they see you in different places they feel like they are left out of a phenomenon that is happening all around them.

You want to be doing promotions that get talked about and spread



keep pushing, even though pushing this cold piece of ice can often seem pointless and unproductive. Keep in mind, that as the ball gets bigger and bigger, others see it and will want to come look at this spectacle and it gets easier to build.

Many musicians suffer from absent periods where they drop off the radar of their fans intermittently. You may think this is normal since many big acts do this, but you forgot they do this since they have saturated everyone's attention for so long the world needs a break from them so they can generate excitement again. After all how can we get excited if they are always around? But since no one is sick of you yet and probably don't even know you exist, we need to employ another method. To understand this, let's talk about what we mean by each word of consistent, diverse sustained promotion:

## Be Consistent

To be consistent every two weeks you need to do something that gets fans talking. Most bands fail at doing this every two months, nevermind every two weeks. If you want potential fans to discover your music, they have to be made aware of it over and over again. This will get your name seen constantly by potential fans, inviting curiosity and eventually getting them to listen to your music. If you release an EP with six songs and one single this year, you'll demand attention only a few times and have huge valleys in when people will get excited about you. But if you're putting out a song every couple of months, releasing videos and other content on a bi-weekly basis you have the potential to demand attention every time you put out a single.

When you hear about a band making a "marketing plan" this is a lot of what you see in it. You should have ideas for eventful promotions you can announce each week for months to come. The smaller events can be YouTube updates, a big show, a cover song you recorded, a merch drop, a DJ mix or whatever clever idea you can think of that will excite your fans. The big events are a new single, album, video, tour or special event. Figuring out how to place these events in your calendar can keep

through social media. Each T-shirt you sell turns into a walking advertisement, the posters you mail to a venue during your tour serve as free advertisements in the place your potential fans hang out in. You need to be every place a potential fan would ever be so that these fans are aware you exist, since they need to see your name in different places to create the feeling they are missing out on something they should know about.

## Stay Top-of-Mind

Most bands make the mistake of focusing on driving interest up to their release date, but as we all know good music is your best marketing tool and if you are only driving interest up to when your album is out instead of continuously reminding people to listen to your best marketing tool (the album you just released) then you're focusing all your energy on a part of the album cycle that has far less potential to make you new fans. You need to plan how you stay top-of-mind to existing fans as well as doing promotions that get new fans to hear about you for nine months each time you release an album. That snowball we talked about earlier takes time to get big enough that people are lining up to look at it, so you need to plan on how you're going to make it continuously grow.

## Conclusion

If you commit yourself to make sure you plan your content to follow these pillars, you can engineer your growth to last far longer than putting out songs whenever they are finished and hoping for the best. If you like what you just read this is only the tip of the iceberg of what we talk about every day on our Facebook group Last Band Standing, come join the community!

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