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# EXCLUSIVE DIRECTORY

## Producers & Engineers

## PRODUCERS SOUND OFF

Jack Douglas, Mike Crossey,  
Linda Perry, Alex da Kid!

## Songwriters Give Yourself Goosebumps!

## Litigating Music Industry Disputes

# Ricky Reed

On *Twenty One Pilots*, *Pitbull* & *Meghan Trainor*

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October London • Truth Initiative

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**[Cre8MusicAcademy.com](http://Cre8MusicAcademy.com)**



## 36 **Ricky Reed**

Known for his chart-topping work with artists such as *Twenty One Pilots*, *Meghan Trainor*, *Jason Derulo* and others, *Reed* chats with *MC* about the long journey that led him from washing dishes in a corporate kitchen to producing and writing mega-hits.

**By Dan Kimpel**

Photos by: Matthew Salacuse



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Learn how this anti-tobacco non-profit organization is aligning with the GRAMMYS to get its message heard.

**By Brett Bush**

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## Producers Sound Off

*MC* presents a roundtable-style article that features the legendary *Jack Douglas* (*John Lennon*, *Aerosmith*), *Linda Perry*, *Alex da Kid* and *Mike Crossey*.

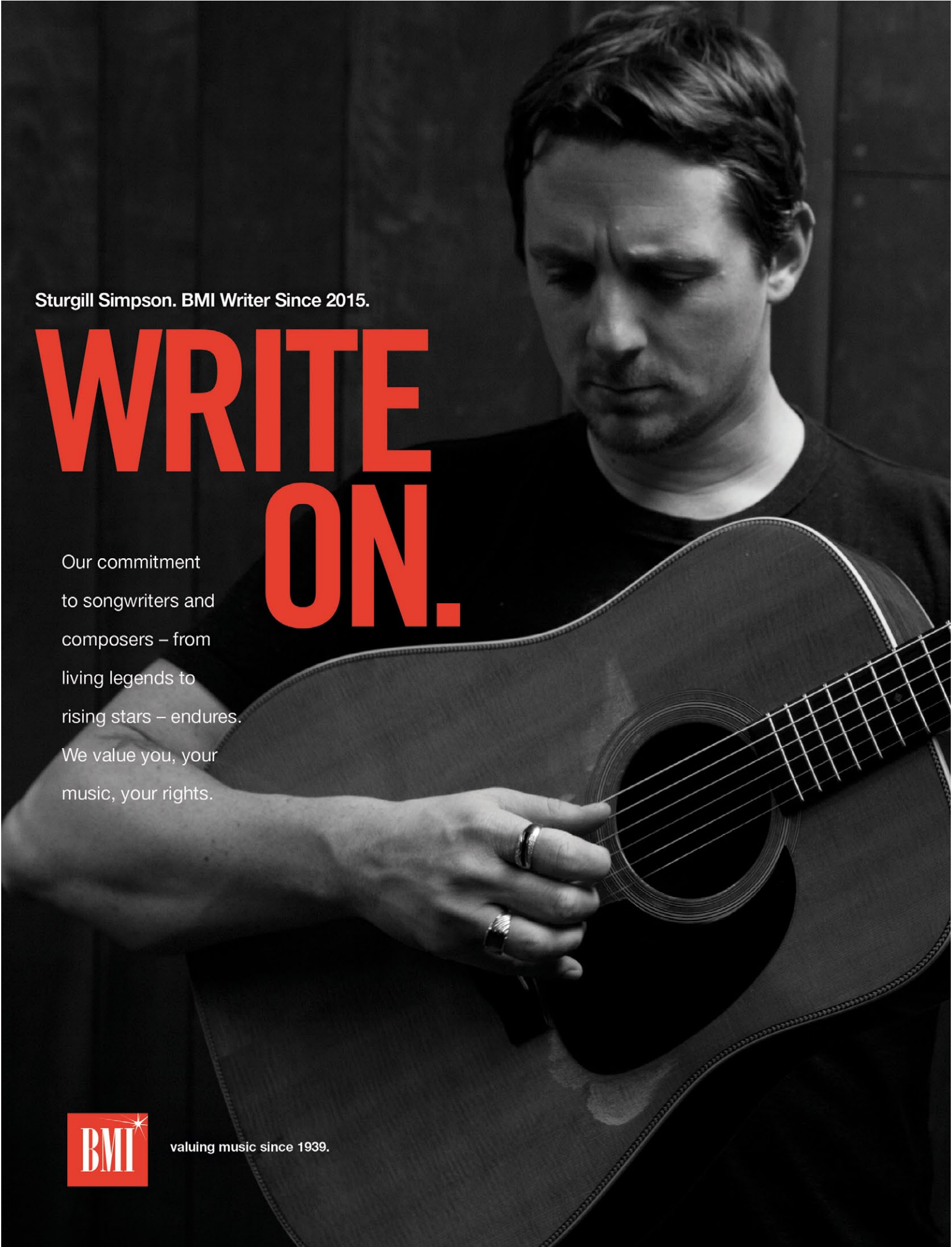
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LOS ANGELES

# LINE 6

line6.com

**Empowering Musicians and Inspiring Creativity:** Launched in 1996, Line 6 is a technology company dedicated to empowering musicians and inspiring creativity on stage and in studio. Headquartered in Calabasas, CA, Line 6 has a presence in over 60 countries worldwide. Since its inception, Line 6 has pioneered a variety of industry-changing technologies including the world's first digital modeling guitar amplifier, smart mixing system and more.

Its founders, Susan Wolf, Michelle Doidic and Marcus Ryle, joined forces in the late '80s to create the high tech consulting firm Fast Forward, which was involved in the development of ADAT and the Alesis HR-16 and SR-16 drum machines. Line 6's corporate tagline is "inspiring innovation."

VP of Marketing Simon Jones explains, "We use innovation to solve problems and take away the friction that arises during the creative process. We use technology to its fullest extent to allow musicians to do unique, creative things."

**Flagship Products:** The original POD was a revolutionary, kidney bean-shaped "desktop" modeling device for guitarists, offering a set of 16 amplifier models, 16 effects and a selection of speaker cabs.

The Variax family of guitars allows users to choose from a collection of vintage electrics



and access alternative tunings, including Open G, DADGAD, Drop D or any other custom tuning with the turn of a knob. Relay® Digital Wireless Technology features the most advanced technology in the industry, setting the standard for simplicity, reliability and performance. The Spider V features guitar amp and effects modeling, including more than 200 amps, cabs and effects.

**Helix:** Helix is the multi-effects floorboard system, featuring a new dual-DSP HX modeling engine with 56 amps, 30 cabs, 16 mics, 95 effects, 4 stereo paths, 6.2" multi-color display, expression pedal, 8-in/8-out USB audio interface and 10 inputs & 12 outputs (including 4 FX loops). The Helix Rack offers all the features, inputs & outputs of the Helix floor unit in a 3-space rack-mount chassis, sans the integrated footswitches and expression pedal. Helix Control is a floorboard controller for use with the Helix Rack.

Contact Line 6, 818-575-3600

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## Eric Tobin

*EVP, Business Development & A&R*  
Hopeless Records

Independent record label **Hopeless Records** has named senior team member **Eric Tobin** as Executive Vice President of Business Development and A&R. Tobin has taken a step back from retail at his previous job and is now focused on A&R; finding bands, bringing them to Hopeless and helping them team up with the right producers. He will lead efforts of the A&R team and fully develop bands to their potential. In addition, Tobin will also be working to develop the company and bringing Hopeless Records new acquisitions and more. For additional information on this appointment, contact Natalie Schaffer at [natalie@bigpicturemediaonline.com](mailto:natalie@bigpicturemediaonline.com).



## Samantha Pink

*Director, Business Operations*  
KMC

**KMC** has appointed industry veteran **Samantha Pink** to Director of Business Operations. Pink assumes responsibility for ensuring the smooth operation and integration of all the various departments within KMC, including distribution, service and MIS, as well as overseeing the flow of product from the vendors to the warehouse and out to the customer. In addition, Pink acts as a key interface with relevant departments in the JAM Industries corporate headquarters in Montreal, Canada, with responsibility for establishing and reporting on KPI's, tracking budgets and troubleshooting various issues. For more, contact [bob@griffin360.com](mailto:bob@griffin360.com).



## Christophe Anet

*Product Specialist, EMEA*  
QSC, LLC

**QSC, LLC** has appointed **Christophe Anet** as Product Specialist, EMEA, for the company's Professional Division. Anet will be responsible for providing demonstration, training and education of QSC Pro products across the region, as well as pre- and post-sales technical support for the company's channel partners. He joins QSC from Genelec Oy, where he held several positions over the years, including Education and Training Manager and Technical Editor. Prior to that, he worked as Project Manager for Walters-Storyk Design Group (WSDG) and FM Acoustics in Switzerland. For more information, contact [margaret@msmediainc.com](mailto:margaret@msmediainc.com).



## Bill McCue

*SVP*  
Chart Room Media

**Bill McCue** has joined **Chart Room Media** as Senior Vice President. He will be responsible for designing and executing new business development strategies, providing daily service and support to Chart Room Media's current client roster, and overseeing the agency's operations. Prior to Chart Room Media, McCue served as Senior Vice President at North Six Agency in New York City where he was responsible for the oversight of client teams, and providing strategic planning, counsel and media training to C-suite executives. He played a leading role in the agency's growth from boutique to mid-sized firm from 2011 to 2016. For more, contact [bill@chartroommedia.com](mailto:bill@chartroommedia.com).



## Steve Curto

*National Sales Manager*  
Marshall Electronics

**Marshall Electronics** has appointed **Steve Curto** to the position of National Sales Manager for MXL Microphones, the professional audio division of Marshall Electronics, Inc. Curto will be responsible for growing sales and strengthening the brand presence of MXL Microphones in the United States. Before joining Marshall, Curto served as National Sales Manager for M-Audio (inMusic Brands), as Sales Representative for TC Electronic and Ultimate Support, and holds in-depth retail sales experience in professional audio equipment. For additional information on this appointment, contact Jackson Root at [jackson@marshallelectronics.net](mailto:jackson@marshallelectronics.net).



## Steffene Copley

*Sales, Western Region*  
Genelec, Inc.

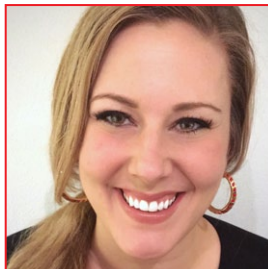
**Steffene Copley** has been added as Western Region – Sales for **Genelec, Inc.** She will work closely with Paul Stewart, Genelec Inc. Eastern Territory Sales Manager, on new and ongoing sales initiatives. Copley began her career in 2003 working for a start-up company who first launched the German headphone line Ultrasono to the U.S. market, Canada and Central and South America. She has worked for Liberman Broadcasting, Fingerprint Audio and Ultimate Support Systems, assuming the positions of Account Executive, Director of Sales & Marketing, West Coast Regional Sales Manager and International Sales Manager. Contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Kelsea Robson

*Sales Director, U.S. National Accounts*  
LOUD Technologies, Inc.

**LOUD Technologies, Inc. (LOUD)** has appointed **Kelsea Robson** to the position of Sales Director, U.S. National Accounts. In her new position, Robson will oversee national accounts for LOUD's Mackie and Ampeg brands. She will be based out of LOUD's corporate office in Woodinville, WA. Robson comes to LOUD with a background in MI sales and retail operations, including more than eight years with Guitar Center, where she most recently held the position of Director of Sales Administration and CAPEX Operations. For additional information on this appointment, contact Jessica Bryner at [Jessica.Bryner@loudtechinc.com](mailto:Jessica.Bryner@loudtechinc.com)

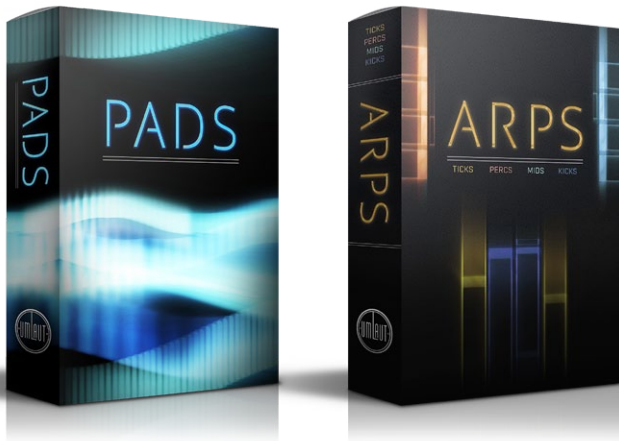


## Peter Gray

*EVP, Promotion & Media*  
Warner Bros. Records

**Warner Bros. Records (WBR)** has elevated **Peter Gray** to General Manager and Executive Vice President, Promotion & Media. Gray will oversee all marketing, promotion and revenue. Most recently, Gray served as WBR's Executive Vice President, Head of Radio Promotion. He spent nearly a decade based in New York, with the RCA Music Group, before returning to Los Angeles to join WBR as Senior Vice President, Promotion in 2011. Gray was twice recognized by Billboard Magazine's coveted 40 Under 40 list honoring music's top young power players. For additional information on this appointment, contact [liz.morentin@wbr.com](mailto:liz.morentin@wbr.com).





◀ UMLAUT AUDIO PADS AND ARPS SOFT SYNTHS

Umlaut has designed PADS and ARPS virtual instruments to be useful sound tools that are simple and affordable, allowing users to go straight for the sound they are looking for using Native Instrument's Kontakt software—including the free player.

PADS is a synth that combines two separate layers of natural and organic sounds. You may sculpt and shape the layers to your needs with envelopes, modulators, step sequencers, creative FX and randomization options.

ARPS is a virtual arpeggiating instrument that uses four separate layers of sample-based percussive sounds to provide endless possibilities of rhythmic patterns.

PADS and ARPS are available (separately) for digital download via [shop.umlautaudio.com](http://shop.umlautaudio.com). Users can purchase the full version of PADS (\$149) and ARPS (\$99) or take advantage of a limited free trial available for both.

[shop.umlautaudio.com/products/pads](http://shop.umlautaudio.com/products/pads)  
[shop.umlautaudio.com/products/arps](http://shop.umlautaudio.com/products/arps)

▶ ULTIMATE EARS UE 4 PRO IN-EAR MONITORS

The UE 4 Pro in-ear monitors are Ultimate Ears Pro's affordable yet customizable, molded in-ears for any musician or music lover. At \$399 MSRP, the UE 4 Pros are dual-driver models with two proprietary balanced armatures that use dual-bore canals to keep the high, mid-range and low frequencies correctly phase aligned. They use a two-way passive crossover and offer up to -26dB of external noise isolation when properly fitted.

Ultimate Ears Pro has pioneered their in-ear laser measurement system and, at their website, there is a complete list of audiologists and locations throughout the world to provide that service.

You get your choice of four different carry cases with your name monogrammed on it and you can order them with either a 64- or 48-inch black or silver cable. You can also get them with the iOS remote cable w/mic for your phone—I have this cable and love it!

Lastly, for \$50 extra, you can order the ambient option that allows for stage bleed for using your UE 4 Pros in combination with stage floor wedges with some loss of low frequencies however.

I've been wearing my UE 4 Pros nearly every day and I love the fit, the look and most of all the great sound.  
[pro.ultimateears.com/ue-4-pro](http://pro.ultimateears.com/ue-4-pro)



▼ BAE 10DCF COMPRESSOR/LIMITER

BAE's 10DCF has its roots in the vintage Neve console 2254 compressor/limiter module. The 10DCF model adds an inductor-based filter that BAE calls a Bypass Filter that allows for deeper overall compression—especially important while recording low frequency instruments, music mastering or stereo mix bus compression.

I tried the 10DCF on the stereo mix bus for a rock track I was mixing. Because the Bypass Filter causes the compressor section to not compress in the low frequencies as much, it helped the limiter section get the track louder without distorting—even using a fast recovery (release) time setting. After matching gain, the track was denser, more glued together and a little less transparent.

Hand-assembled in California, a single 10DCF comes with separate 24-volt power supply and sells for \$2,100. The 10DCF is an awesome sounding compressor/limiter useful for any task; I especially thought it excelled at compressing individual guitar, drum and bass tracks.

Use it on vocals and the stereo bus and you'll have all the vintage color of yesteryear. Highly recommended!  
[baeaudio.com/products/10dcf](http://baeaudio.com/products/10dcf)



▶ FABFILTER PRO-R REVERB PLUG-IN

FabFilter's Pro-R offers music mixers a powerful yet minimal interface to control a very unique reverb synthesizer. Pro-R's seven main controls are all you need to quickly dial in ambiances from very small, claustrophobic boxes anywhere up to ginormous arena-size spaces with up to 10-second (RT60) reverb decay times.

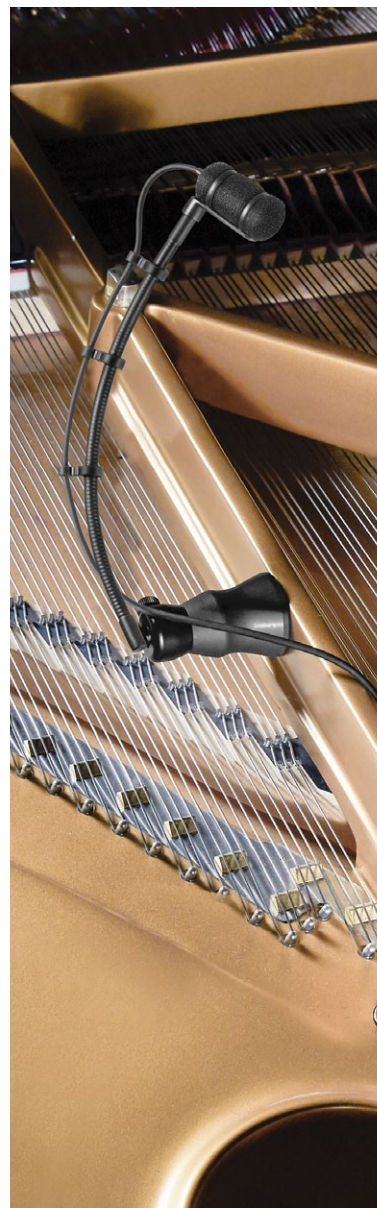
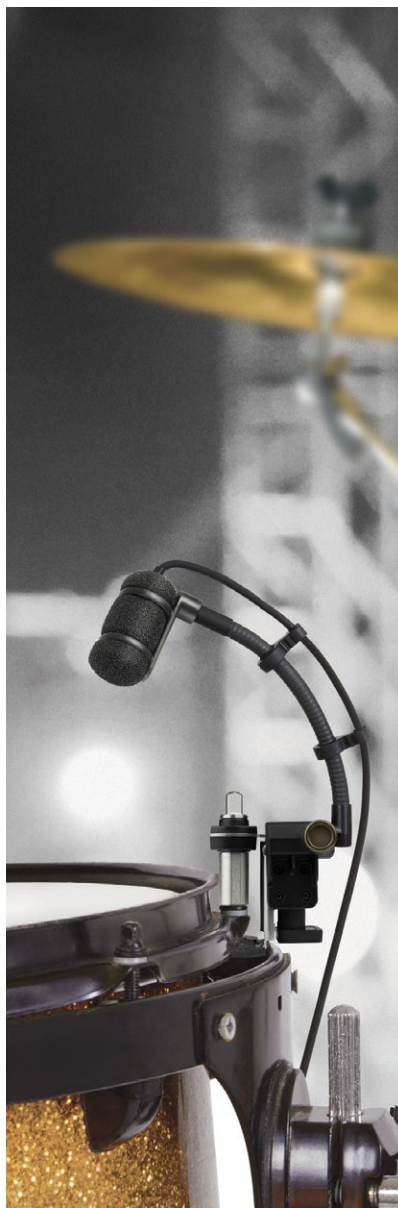
My all-time favorite parts of Pro-R are the six-band Decay Rate EQ and Post EQ features. Both of these EQ curves are displayed as different colors superimposed on top of a beautiful spectrum analyzer depiction of the currently running reverb.

With Decay Rate, you can control the length of the reverb decay time at up to six different frequency points using any of six individual low/high shelving filters, peaking EQ or notch filters to boost/cut the reverb's decay at the selected frequency. With Post EQ applied to the output of Pro-R you'll discover up many sound design ideas immediately.

In reverberant rooms, the high frequencies decay faster than the lower frequencies, and with the Decay Rate EQ, you can completely redesign the reverberation's timbral nature. I also liked the Distance control that allowed for the precise dimensional placement of the source within the synthesized space.

FabFilter's Pro-R sells for \$199 MSRP downloadable, and I'm highly recommending it to anyone who is looking to design special reverb treatments very specific to their music.  
[fabfilter.com/products/pro-r-reverb-plug-in](http://fabfilter.com/products/pro-r-reverb-plug-in)





# Covered

## ATM350a Instrument Microphone Systems

Whatever your instrument, Audio-Technica has an ATM350a microphone system to ensure it sounds great. Not only does this cardioid condenser come with an array of mounts – many with a re-engineered, robust gooseneck built to stay where you set it – but it also provides clear, well-balanced response (even at high SPLs). So no matter what, where or how you play, the ATM350a has you covered. [audio-technica.com](http://audio-technica.com)



woodwinds



piano



universal



drums



strings



## ◀ SSL NUCLEUS 2 DAW CONTROLLER

The **Nucleus 2 Controller** is the latest version of SSL's successful professional DAW controller, audio interface and studio monitoring facilities. Professional in-the-box producers who require control over multiple DAW's, high-quality SSL microphone pre-amps, plus studio monitoring will find Nucleus 2 more powerful than ever. It retains the essence of Nucleus 1 with 16 high-quality motorized faders, metal chassis, big jog wheel, heavy-duty transport buttons and the ability to switch between and control three different DAW's simultaneously.

The fresh new white look of Nucleus 2 goes with the new features and upgrades such as: full talkback facilities with a large talk button, switchable -20dB dim monitoring level mode, main and mini-monitor switching, and full Dante connectivity replaces the USB sound card.

Having Dante connectivity makes Nucleus 2 future-proof and able to work well in large multi-space studio complexes by using audio over IP networking technology that facilitates low latency audio sharing between multiple studios and/or computer systems.

Solid-State-Logic's Nucleus 2 sells for \$5,669  
[solidstatelogic.com/studio/nucleus#&panel1-1](http://solidstatelogic.com/studio/nucleus#&panel1-1)

## ▶ MXL DX-2 VARIABLE DYNAMIC INSTRUMENT MICROPHONE

**MXL Microphones** has a new twist on a single microphone for close-miking loud musical instruments. The side-address DX-2® Dual Capsule Variable Dynamic Instrument Microphone has a Crossfade control knob for mixing the sound between two distinctly different-sounding capsules to a single XLR output.

The front of the microphone is flat-faced so it is easy to place flush and directly in front of a guitar amp's speaker. In my testing, I hung the DX-2 by an XLR mic cable—I looped the cable through the handle on the top of a Fender Vibrolux amp to position it exactly.

Inside the mic the two capsules are side by side and close together for the best possible phase relationship. Capsule 1 is a large super-cardioid dynamic type that has a warm and big sound while Capsule 2 is a smaller cardioid dynamic with more of a mid range focus.

The fun starts with the Crossfade mix control knob. I started with the Crossfade control set straight up (12 noon) for 50% of Capsule 1 and 50% of Capsule 2. For a rhythm guitar part, I could dial in the sound so it was still heavy sounding but also had enough mid-range "cut" to mix well in the track. This is an awesome idea, great for live sound too!



The MXL DX-2 sells for \$149 MSRP.  
[mxlmics.com/microphones/studio/DX-2](http://mxlmics.com/microphones/studio/DX-2)

## ▼ SOUND RADIX SURFEREQ2

**Sound Radix** has reinvented **SurferEQ's** pitch-tracking equalizer but it's backward compatible with the original version so all your saved presets will still load normally. **SurferEQ2** tracks or "surfs" to the dominant pitch of monophonic music sources nearly instantaneously—basses, soloists, solo guitars, synthesizer melodies and applies a desired EQ setting. All conventional static EQ's are set as compromises; the mixer applies a tonal change that works most of the time.

**SurferEQ2** has the same pitch-tracking accuracy as the original version for its seven EQ bands and adds controls for refining pitch tracking. Also new is the Spectral Gate feature that sets an input threshold level at which the surfing EQ sections start working.

The new Live mode switches to zero-latency monitoring for using **SurferEQ** in live sound but since pitch detection takes processing time, the surfing EQ sections will be 20-milliseconds late. But it usually works out well for taming nasty moments.

**SurferEQ2** adds extensive MIDI control for using it as a musical instrument. You may over-rule automatic note detection at any time or surf EQ by MIDI note or use MIDI to control bypass of any band(s).

I'm just starting to utilize **SurferEQ2** plug-in in my mixes and the improved pitch tracking, more musical interface, MIDI and intuitive operation make it a winner!

So big thumbs up for **SurferEQ2**! It sells for \$199 with upgrades from Version 2 for only \$49.  
[soundradix.com/products/surfer-eq](http://soundradix.com/products/surfer-eq)



## ▶ AURALEX PROPAD-XL

**Auralex's ProPAD™ and ProPAD-XL™** studio monitor platform isolators feature three-layer construction. Your monitors rest on a sheet of hard rubber that is attached to a single sheet of black-painted MDF and then floated on **PlatFoam™** base layer to further isolate and increase damping. These are a premium version of Auralex's **MoPads™**.

The stylish **ProPAD** measures 8W x 13D x 2.125-inches H and the larger **ProPAD-XL** is 19W x 13D x 2.125-inches H. Both include wedges of foam to tilt (up or down) so your monitors' aim back at you in the listening position.

I received a pair of **ProPAD-XL's** and they are wide enough (19-inches) to support both my (vertically placed) **Yamaha NS-10M** and my **Reftone** sound cube together side by side. Now that these sets of monitors are not directly resting on my wood monitor shelf, there is no mechanical coupling of the cabinets' vibration and resonant energy. It is as if the monitors are totally free standing or suspended in air.

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**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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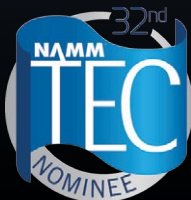
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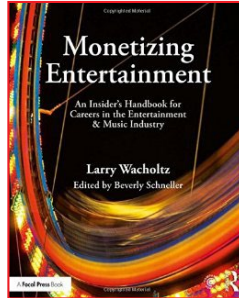
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## BOOK STORE

### Monetizing Entertainment: An Insider's Handbook for Careers in the Entertainment & Music Industry

By **Larry Wacholtz**  
(paperback) \$79.95

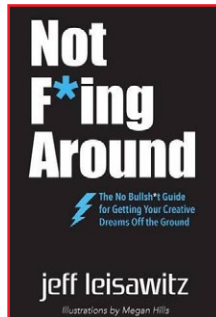
A Belmont University instructor Wacholtz emphasizes trends in copyright, streaming and publishing to give advice to artists, technicians and industry execs trying to develop their careers. The book also features an insightful overview of innovative and entrepreneurial career options, and a step-by-step examination for both creative and business professionals of the administrative and financial structures of the industry.



### Not F\*ing Around: The No Bullsh\*t Guide for Getting Your Creative Dreams Off The Ground

By **Jeff Leisawitz**  
(paperback) \$14.99

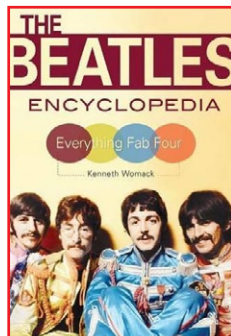
Here's a copiously illustrated handbook that might get you off your couch and on to something creative and career-fulfilling. Written by a Seattle-based songwriting teacher and former rocker, the book takes a no-nonsense, but entertaining and inspirational approach to self-motivation. More info at [squareup.com/store/jeffleisawitz](http://squareup.com/store/jeffleisawitz)



### The Beatles Encyclopedia

By **Kenneth Womack**  
(paperback) \$30.00

Condensed from Womack's original hardcover book, this one is nearly 600 pages and is a treasure trove of Fab Four info that provides readers with a one-stop resource to the band's compelling story and breadth of achievements. In addition to detailed information and analyses about the Beatles' music, (including their solo releases), the book identifies the significant people, places and events that impacted their work. Includes a selected bibliography of print and electronic resources that are accessible and useful to students and general readers alike.



### Spider from Mars: My Life with Bowie

By **Woody Woodmansey**  
(hardcover) \$27.99

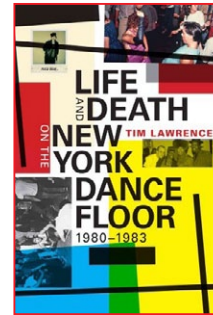
As the drummer for David Bowie's band, Woodmansey reveals what it was like to be at the white-hot center of a star's self-creation. With never-before-told stories and never-before-seen photographs, Woodmansey offers details of the album sessions for *The Man Who Sold the World*, *Hunky Dory*, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars* and *Aladdin Sane*: the four albums that made Bowie a cult figure.



### Life and Death on the New York Dance Floor, 1980 - 1983

By **Tim Lawrence**  
(paperback) \$27.95

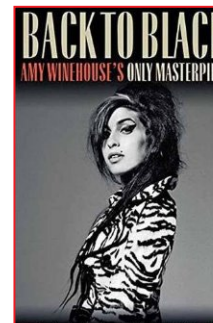
As the '70s gave way to the '80s, New York's party scene entered a ferociously inventive period characterized by its creativity, intensity and hybridity. Via interviews with DJ's, party hosts, producers, musicians, artists and dancers, *Life and Death on the New York Dance Floor* chronicles this tumultuous time, charting the sonic and social eruptions that took place in the city's subterranean party venues, as well as the way they cultivated breakthrough movements in art, performance, video and film.



### Back to Black: Amy Winehouse's Only Masterpiece

By **Donald Brackett**  
(paperback) \$24.99

Brackett examines the components, including the artist's roots in storytelling and the essential role her producers played in the studio, that went into creating the multi-Grammy-winning album, explaining why Winehouse's final album is rightfully considered a masterpiece that redefined what a pop record could be. The book does not elaborate on the flaws or problems that surrounded the artist's music, instead focusing on and exploring the music that inspired her and the sound she created.





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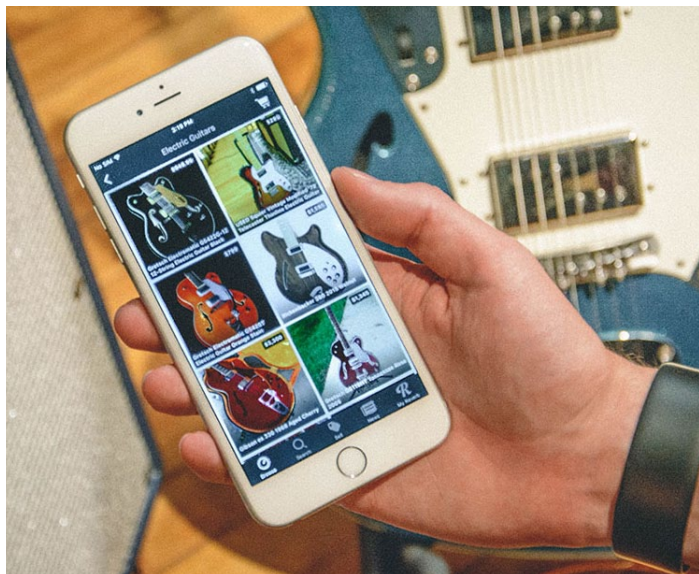
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— JONATHAN WIDRAN

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**Origins of the World's Most Popular Music Gear Website:** After launching his career as a recording engineer and producer, David Kalt's embrace of software development led him to successful technology ventures in the travel and financial industries. In 2010, he bought the Chicago Music Exchange, a popular musical instrument shop and premier authority on vintage, new and used musical equipment. Growing frustrated with buying and selling guitars via general online platforms like eBay, he launched Reverb.com in 2013 as a marketplace to better facilitate the buying, selling and learning about music gear. It has since grown into the world's most popular music gear website, with more than eight million monthly website visits. High-profile investors include Rick Nielsen, Brad Paisley and David Lowery. Nielsen, Wilco's Jeff Tweedy and Ray LaMontagne join garage band members and bedroom producers in using the site to sell old gear and discover new equipment.



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At any given time, Reverb.com has roughly half a million listings ranging from electric, acoustic and bass guitars to effects, studio gear, synthesizers, drums, DJ equipment and orchestra instruments, including all woodwinds. The site has more than 115,000

sellers, including retailers and dealers of all sizes, individuals and brands who sell direct. Other notable stats: eight million monthly visitors, a million registered users and more than 130 employees in six countries and four continents. In 2016, a total of \$240 million was exchanged on the platform. One of the key parts of Kalt's deeper vision is changing the way that musicians value instruments via Reverb.com's comprehensive Price Guide and content about how instruments work and sound. "We're making it so that sellers can get top dollar for their instruments and pay a fair price for their next usage," Kalt says.

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Currently On Tour

**► Reader Fever in San Francisco**

South African musician Cheryl MacNeil (aka Dear Reader, pictured) will release her first album in four years on Feb. 24. *Day Fever* was recorded and produced by John Vanderslice (Spoon, the Mountain Goats) at his Tiny Telephone studio in San Francisco, CA. Prior to this album, Dear Reader hadn't explored recording straight to tape, which meant digitally correcting small mistakes during production wasn't an option. For more, visit [dearreadermusic.com](http://dearreadermusic.com).



SAMANTHA PEREZ



DAVID GOGGIN

**▲ Kirkland Unites with Grammy Team in Hollywood**

Jazz recording artist Kari Kirkland teamed up with four-time Grammy nominee Shelly Berg and multi-Grammy winner and 2010 "Producer of the Year" Gregg Field to cut a new EP at United Recording in Hollywood, CA. Kirkland, Field and Berg were joined by guitarist Dean Parks and bassist Kevin Axt for the new album, which will be released early Summer. Pictured in Studio A (l-r): Field, engineer Don Murray, Berg, Kirkland, Parks and Axt. For more information, visit [unitedrecordingstudios.com](http://unitedrecordingstudios.com).



**▲ Ranier Gets Remixed**

Recording artist Tom Ranier (Lady Gaga, Neil Young, Tony Bennett) re-mastered his 20th anniversary jazz album, *In The Still Of The Night*, with Ron Leeper (Slash, Gregg Allman, Delta Spirit) at Sound Affair Mastering in Santa Ana, CA. The album features Ranier on piano, saxophone, clarinet and key-boards, with Abraham Laboriel on bass and Harvey Mason on drums. Pictured (l-r): Ranier and Leeper. For more information, visit [SoundAffairMastering.com](http://SoundAffairMastering.com).



**▲ Smalls is Back at EastWest!**

Spinal Tap's Derek Smalls spent time at Studio 2 at EastWest Studios to work on his solo album. Pictured (l-r): drummer Todd Sucherman, producer CJ Vanston, Harry Shearer (Derek Smalls) and producer/engineer Ed Cherney. For more information, visit [eastweststudio.com](http://eastweststudio.com)

**Producer Playback**

*"A producer's job is to help shape a release and then get out of the way. Your job is to serve the release or the song."*

– Cheryl Pawelski (Legacy Collections of Hank Williams, the Band, Emmitt Rhodes)





◀ **Crime in the Basement**

Turn To Crime will release *Secondary* on Feb. 3 on frontman Derek Stanton's (pictured) own Mugg & Bopp Records. *Secondary* is Turn To Crime's fourth album after *Phantom Buzz* (2016), *Actions* (2015) and *Can't Love* (2014). Like *Actions* and *Can't Love*, it was recorded in Stanton's basement studio in Detroit's Southwest, Molten Sound. The album was mixed by Jonathan Schenke of Doctor Wu's Studio in Brooklyn and mastered by Sarah Register, who has mastered all of the band's previous albums. For more, visit [turntocrime.com](http://turntocrime.com).



▲ **Please Be Burch's**

After relocating to Austin, TX after college, Molly Burch began to write her own music, with the Everly Brothers and Sam Cooke as her songwriting guides. Burch and boyfriend Dailey Toliver connected with Dan Duszynski of Cross Record, and they recorded Burch's debut full-length, *Please Be Mine*, at his studio in Dripping Springs, TX. The album is slated for Feb. 17 on Captured Tracks. For more, visit [mollyburchmusic.com](http://mollyburchmusic.com).



▲ **Feldmann's Right-Hand Mic**

Producer John Feldmann (Good Charlotte, 5 Seconds of Summer, Blink-182) puts an emphasis on vocal production. According to Feldmann engineer Zakk Cervini, they utilize the Manley Reference Cardioid as the main vocal microphone 90 percent of the time. Feldmann (left) and Cervini recently chose the Manley Reference Cardioid for its clear high end when recording Andy Biersack's (right) vocals with Black Veil Brides. For more information, visit [manley.com](http://manley.com).

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## PRODUCER CROSSTALK

— ROB PUTNAM



Killswitch Engage, Underoath, All That Remains

**G**rowing up, metal musician-producer-engineer Adam Dutkiewicz taught himself Metallica riffs. He started with bass then expanded to guitar and drums. He took his first steps into engineering when he bought a four-track cassette recorder. Later he enrolled at Boston's Berklee College of Music and interned at a local studio. He did good work, more projects came his way and he began to build clientele. He's since worked with metal artists including Killswitch Engage (he's also in the band), Underoath and All That Remains. Serpentine Dominion, his latest project, released its first record through Metal Blade Records in October.

Dutkiewicz's approach to helping artists realize their vision is simple. "I listen," he explains. "You hear what the personality of the band is. You listen for their strengths and traits. You want to embellish upon those. If somebody can do something that no one else can or has a specific talent, make sure the world hears it. And when you find something that takes away from the quality of the song—the groove, the ebb and the flow—always address that with the band."

Perhaps a disadvantage of having engineer ears is becoming sensitized to everything. That includes the shortcoming of projects. "Many metal records have lost their charm," the engineer observes. "It doesn't feel like a band. The world has fallen in love with records that sound too perfect. There's a fine line between keeping it real and editing. You have to edit some things. If people didn't, it would be shocking. But the level to which many producers and engineers have taken it is too far.

"When you get too much of one thing, tastes can change," he continues. "I don't see how that couldn't happen. The dirty groove or metal thing could come back and become more popular than the polished-sounding things. You can tell when a band doesn't care about over-editing drums. There are records on which a band didn't bother to record a live drum kit. That's crazy."

The biggest challenge he finds is mixing. More specifically, getting a mix to sit correctly. "It's a difficult thing," Dutkiewicz says. "There are so many subtleties to it. You can't just cram a bunch of instruments together and hope for the best. It's a lot of careful carving, weaving and bumping."

For Dutkiewicz, time spent in the studio is often equal parts joy and, alas, agony. "Engineering's fun; other times it's frustrating," he says. "I love putting thoughts and sounds together. When you hear an idea become enhanced by giving it a sonic quality, I get a rush. Of course, when your ideas don't work—not getting the right sounds and things don't fit—that can be frustrating. The most important part about engineering is to have a vision. You want to picture what it'll sound like before you begin."

Serpentine Dominion's self-titled album dropped on Oct. 28, a record that was seven years in the making. "That's because of the scheduling involved," Dutkiewicz explains. "The singer and I both have other bands. This is our side project and we always seem to be on opposite schedules. Any engineer who's given that kind of time-frame will beat the heck out of a record. After working on it that long, I couldn't hear it anymore. I should have maybe put it down and let it sit for a while." Songwriting with Times of Grace, another one of his bands, also consumes much of his time.

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

- Safeguarding. Make sure that the signal goes to tape properly—and always make backups.
- Never settle for good enough. I always try to get something that feels good. You can't just throw a mic up and presume it will work.
- Listen to what your sound source is making. Try different things and see which makes the most sense for that specific scenario.



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# Justin Lefkovitch

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**Email:** info@mirroredmedia.com

**Clients:** Red Hot Chili Peppers, Shiny Toy Guns, Imagine Dragons, Skylar Grey, MGMT, Eagles of Death Metal, Dropkick Murphys, Macklemore, Bea Miller, TuneCore, Warner Brothers Records, Soundtrack Your Brand, Hollywood Records, Interscope, Island Records.

## BACKGROUND

Corporate sponsorships and product tie-ins have become increasingly important for artists wanting to maintain high revenue in the face of sagging record sales. So where does one go to find partnerships that won't dilute a musician's intellectual property? Mirrored Media acts as a liaison between artists and corporations, making beneficial matches and designing unique, experiential events that excite fans and generate brand awareness.

## Bridging Worlds

My dad introduced me to Ray Kennedy, a well-known singer-songwriter who wrote for the Beach Boys. He was in a hard place and needed someone to help him as an administrator. I started working for him for free—simple things like cleaning up the books and wrestling back some of his publishing. We did non-profit concerts with huge names—I got to talk with these guys.

I saw how the conversations were very one-sided. You'd have an artist talking to an advertising agency or a brand and both sides were having their own conversation and speaking their own language. Neither cared about the other and there was always a winner and a loser. That created hostile moments. That's where I got the idea of a company that understands the music industry and, at the same time, understands the marketing world.

## Experiential Marketing

[Experiential marketing is] creating a moment we all feel. We want to create those experiences, whether they're online or offline. The majority of our stuff is offline with an online component, but we're not segmented to one thing or another. It's giving fans something everyone wants to share and feel like they are influencers themselves. That's our goal: creating amazing moments in time that bring everyone together in a moment of awe.

## Breaking Boundaries

We're pushing the envelope of what is possible. We're always trying to ideate. What is that next crazy thing we can bring to fans?

We helped Tove Lo with the release of her short film *Fairy Dust* and, simultaneously, her album, *Lady Wood*. It's a controversial, adult-themed film, pushing the bounds of exploring sexuality. We took that idea and turned it into a physical element where we had a crazy, adult-themed carnival. We had a dildo ring toss



LINGERFEE AND MIRRORRED MEDIA

*“Don't think of production value in the sense of cost. It's just something that's going to create that moment in time that connects you with your audience and they're going to want to share.”*

game. We created a *Lady Wood* logo that was a massive vagina people walked through.

## Understanding Artists

Music is our lifeblood. Everyone on my staff comes from a music background. We have our hands somewhere within music and that's why our conversations with labels and agencies are easy. We cater to artists so well they come back. We've been asked to run full tours and hospitality for artists, because no one takes care of people like we do.

## Synergy

Recently, Syfy came to us with a show premiering called *The Magicians*, so we created a first-of-its-kind integration between music and TV. Bebe Rexha was climbing the charts and was working on a single with Nicki Minaj, “No Broken Hearts.” We fast-tracked it and premiered it on the trailer. A bunch of music sites picked it up and shared it. All of a sudden, you had people talking about *The Magicians* who never would have before. Additionally, you had people talking about Bebe Rexha who never would have before. We were able to create this cross-promotional opportunity.

## Finding Matches

We're not representing any artists, so it's not like I have to plug in an artist to make it work. When a brand comes to me, I'm going to look at what their KPI's [key performance indicators] are. I'm going to look at their target demo. A lot of times, it's different from what they think their target demo is; people think they're something they're not. And then we find out what their overall vibe is—what's the thing they're going for?

## Fulfilling Goals

We're not about straight sponsorships. We did a year-long campaign with Metric around their new album, *Synthetica*, and Acura's new car, the ILX. Metric had never done a brand partnership deal before. They're super indie and did not want

to do that. It's more than just the money for them. At the time, Metric wanted to do their largest tour ever. They wanted to sell out Radio City Music Hall and be No. 1 on the charts. They wanted a crazy stage show they couldn't afford on their own with 3-D projection map staging and sound reactive instruments. I was able to morph the campaign Acura wanted into that to give [Metric] what they wanted.

## Crazy Creative

Each campaign is unique. We're not plugging into a model and spitting out a result. At the end of the day, we're a creative agency. We have fun brainstorming where no idea is too stupid or crazy, then whittling those down to the heroes.

At Comic-Con, we did a party on the USS Midway. The logistics behind working with the Navy, the city of San Diego, Port Authority and Comic-Con itself to throw MGMT, Grimes, Bad Suns, Cathedrals and Cold War Kids on an aircraft carrier was crazy. All of our staging went up missile elevators. It took an amazing amount of time.

## Sponsorship Deals for Baby Bands

For TuneCore, we did something called TuneCore Live, where we gave monthly concert series nationwide with acts most of which are completely unknown. We picked some awesome talent and did a daily concert at the Anaheim JW Marriott.

We're always open to working directly with artists. We've worked one-on-one with independent artists many times. It just comes down to the budget and what they're trying to do.

## Team Effort

For some reason, there is a stigma around asking for advice, that it's a sign of weakness. I don't think so at all.

Also, you don't need to do it alone. What helped me become successful was helping create authentic relationships. That inspired them to believe and want to help me, but also invest in my success. They wanted Mirrored Media to succeed and brought us some of our largest clients. I've never paid a sales team and we've worked with some of the largest artists and brands in the world.

## Find Your Own Endorsement

Have conversations and don't be afraid. Major brands have people who can easily be found on LinkedIn and through email. I can't tell you how many times I've seen an artist get to work on a campaign because they reached out and introduced themselves to the CEO.

## Create Cool Moments

Trust yourself. As an artist, people are paying attention to you because they love what you are creating. Stay true to that and your fans.

Don't think of production value in the sense of cost. It's just something that's going to create that moment in time that connects you with your audience and they're going to want to share. It doesn't have to be something you spend a bunch of money on.

Lucy Schwartz did an acoustic set in a bat cave at Runyon Canyon that spoke so well to her brand and music. It's moments like that where an indie artist can capitalize and go viral.

**OPPS**

**The 2017 Unsigned Only Music Competition is open for entries from any artist, band, duo, etc. not signed to a major record label.** Unsigned Only now gives away over \$150,000 in cash and prizes including \$20,000 (U.S.) to the Grand Prize winner alone, and the chance to be mentored by top label executives. Since its inception, Unsigned Only has become a source for discovering new talent and helping nurture careers of up-and-coming artists. A variety of genres are eligible, with submissions evaluated by an impressive panel of judges, including **Aimee Mann, Sammy Hagar, the Killers, Montgomery Gentry, O.A.R., MercyMe, Phantogram, Grouplove, the Struts, Ying Yang Twins, Aaron Shuster, KT Tunstall** and more. Go to [unsignedonly.com](http://unsignedonly.com).

**The Indie Bible and Radio Airplay are offering artists guaranteed airplay—200 spins on Internet stations of your choice.** It's free of charge with no purchase necessary. This offer allows you to: (1) Upload your music and create an artist profile, (2) Increase your fan base by reaching listeners who are enjoying similar music, (3) Feature your music directly in the mix with major artists of all genres, and (4) Sell music with a personalized store link and social media promotions. For details, go to [radioairplay.com/music-promotion/guaranteed\\_airplay](http://radioairplay.com/music-promotion/guaranteed_airplay).

**If you're looking for international exposure, SRL Networks in London wants to hear from you.** An artist relations company representing independent musicians and labels around the world, SRL is looking for new music for their radio network, music licensing catalog and artist promotion

roster. Subject to a successful audition, SRL will get your independent releases heard by industry professionals and fans around the world. Submit music and obtain your audition ticket at [skunkradio.live.com/auditions](http://skunkradio.live.com/auditions).

**Hit City U.S.A is looking for unsigned indie artists with a DIY attitude to sign and develop.** Founded in Los Angeles, CA in 2008, Hit City is a label and cultural hub, founded upon a DIY attitude and a California aesthetic. They are looking to expand their roster, which includes the **Astronauts, Avid Dancer, Calvin Love, Cologne, James Supercave, Kisses, Lord Huron, Quantum Keys, Shy Girls, Superhumanoids, Swim Team** and more. Visit [hitcityusa.com](http://hitcityusa.com).

**Las Vegas record label, Vegas Mob Records, is considering artists of all genres to sign.** Vegas MOB is a family oriented company that seeks to provide quality service. They are accepting tracks in all genres for consideration. If interested, go to [vegasmobrecords.com](http://vegasmobrecords.com) and/or [MusicClout.com](http://MusicClout.com).

**Street Executives Management is seeking new hip-hop and R&B artists for management opportunities.** Street Execs is a boutique artist management and marketing firm whose clients include Grammy-nominated artist **2 Chainz, Travis Porter, Young Dolph, CAP 1** and **DJ E Sudd**. Fueled by its motto of loyalty and longevity, the Street Execs team has over 40 years combined experience in the music business. To check it out, visit [streetexecs.com](http://streetexecs.com).

For timely Opportunities and news, be sure to check out MC's home page each day at [musicconnection.com](http://musicconnection.com)!

**◀ MAREN MORRIS' RISING STAR**

The Music Business Association (Music Biz) will present its Breakthrough Artist Award to rising country star **Maren Morris** at the Music Biz 2017 convention's Awards Luncheon on May 18 at the Renaissance Nashville Hotel. Last year Morris released her debut album, *Hero*, for Columbia Nashville, and became the label's first artist of the SoundScan era to top the Billboard Country chart with their first album. Fueled by the Platinum-certified single "My Church," Morris went on to win New Artist of the Year at the CMA Awards, after tying Eric Church and Chris Stapleton for most nominations. For more on this Grammy Best New Artist nominee, visit [marenmorris.com](http://marenmorris.com).



**▲ THE FLAMING LIPS DROP NEW ALBUM**

The Flaming Lips' new studio album, *Oczy Mlody*, has been released via Warner Bros. Records. Produced by the band and longtime producer **Dave Fridmann**, the album is the follow-up to the Lips' previous full-length, 2013's *The Terror*. Three-time Grammy Award winners, they are a globally respected band. Led by **Wayne Coyne**, they have been cited as "the ultimate live attraction" and "life-affirming festival band" who continue to entertain audiences with their over-the-top, maximalist, high-energy onslaught of the senses. The record is available in several configurations, including colored vinyl. For the latest, go to [flaminglips.com](http://flaminglips.com).

**LABELS•RELEASES SIGNINGS**

**Cleopatra Records has announced the signing of internationally acclaimed Latin/hip-hop/rock group Ozomatli.** The Los Angeles-based indie label is set to release the brand-new studio album from the six-piece group. The band stopped by Cleopatra's office to share a sneak peak of the album and to announce its title, *Non-Stop: LA→Mexico→Jamaica*, which is due for release in the spring of 2017. They included a video with Ozo's modern version of the traditional Mexican folk song "La Bamba," featuring guest **Kyle McDonald** of *Slightly Stoopid*. Since its inception in 1995, innovation and creativity have defined Ozomatli, who found a way to represent the city's culture through music that appeals to the local community and the world beyond. For more news, visit [ozomatli.com](http://ozomatli.com) and [cleopatrarrecords.com](http://cleopatrarrecords.com).

**Jethro Tull is set to release a classical compilation of their hits, Jethro Tull - The String Quartets, via The End Records/BMG in March of 2017.** Formed in 1968, Jethro Tull has released 30 studio and live albums, selling more than 60 million copies worldwide. With nearly 50 years of history, the band

has performed more than 3,000 concerts in 40 countries, playing 100 plus concerts each year. Now, **Ian Anderson, John O'Hara** and the **Carducci Quartet** are set to release a collection of 12 re-imagined Tull classics, allowing fans and classical music connoisseurs to enjoy the band's vast catalog in a new way. For additional information, go to [jethrotull.com](http://jethrotull.com).

**Metal Blade Records has announced the worldwide signing of Chicago-based metal/hardcore unit Harm's Way.** Currently writing the follow-up to 2015's acclaimed *Rust*, Harm's Way is expected to release their fourth full-length and Metal Blade Records debut in 2017. With their last offering (*Rust*), the four-piece combined industrial repetition (a la **Godflesh**) with the aggressive attack of metal/hardcore that was hailed as "pure, molten brutality" by **Noisy.Vice.com**. To check them out, go to [facebook.com/harmsxway](http://facebook.com/harmsxway).

**A stripper is releasing an album that exposes the "real life" of exotic dancers. Jenny Kirby, the multi-disciplinary artist behind Borg Queen, started dancing when she was 19 to help pay for art school. Although she successfully completed her education, she fell into addiction along the way. Her debut album, Sex, Drugs &**



*Shiny Brass Poles*, is the story of her downward spiral. But the tale doesn't end on a dark note. A twist is that Kirby continues working as a stripper as part of her recovery and healing process. As a sober stripper, she gains valuable insight into the human condition, observing human behavior at its primal core.

All 10 songs on the album are lessons learned by studying the subjects in her environment and dissecting the motivations behind their behavior. What's particularly unique about the project is that for each song Kirby has also done a painting that visually interprets the concept of the song. For additional details, visit [borg-queen-music.com](http://borg-queen-music.com).

**PROPS**

**The Country Radio Broadcasters have announced Zac Brown as the recipient of the CRS 2017 "Artist Humanitarian Award."** The award will be presented during the **Country Radio Seminar 2017**, following the opening ceremonies on Feb. 22. The Artist Humanitarian Award was created by the organization's board to honor those country music artists who have exhibited exceptional humanitarian efforts during their career.

Past recipients of the annual award have included **Lady Antebellum, Carrie Underwood, Rascal Flatts, Tim McGraw and Faith Hill, Trace Adkins, Randy Owen, Toby Keith, Brad Paisley, Brooks & Dunn, Reba, Vince Gill, Garth Brooks and Charlie Daniels**, among others. Brown has been a strong supporter of multiple philanthropic causes including his own **Camp Southern Ground**, inspired by his experiences as a camp counselor. For additional news, go to [zacbrownband.com](http://zacbrownband.com).

**Rock artists have banded together with music-inspired jewelry brand, Strung, to benefit Tackle Kids Cancer.** Jenny Mann and Tim Barbour, the co-founders of Strung, a music-inspired jewelry line made from authentic guitar strings, recently brought holiday joy to pediatric cancer patients at **Hackensack UMC's Children's Cancer Institute**, sitting with them during their chemo treatments and making bracelets for them.

"When we first started working on Strung, one of our main goals was to pair this concept with a charity. We always felt like music can bring people together and being a music inspired brand, giving back was a top priority," said Mann. She and Barbour are also part of the four-piece national touring rock band **Blamshift**, based out of Long Island, NY. They are encouraging bands and artists to get involved with **Tackle Kids Cancer** by donating their guitar or bass strings so they can create unique one-of-a-kind bracelets. To contribute to the cause, visit [tacklekidscancer.org](http://tacklekidscancer.org).

**2016 proved to be the year the Lumineers threw away any suggestion of a sophomore slump.** Their sophomore LP *Cleopatra*, released via **Dualtone Records**, recently crossed the 500,000 mark in sales and was fueled by the chart-topping platinum single "Ophelia" which, according to **Billboard**, "... is the biggest rock radio single of 2016, ranking at No. 1 on the year-end **Rock Airplay, Alternative Songs and Adult Alternative Songs** charts. The album also debuted at No. 1 on the **Billboard 200**, besting the No. 2 peak of the act's 2012 eponymous breakthrough. The momentum from 2016 appears



**▲ GOO GOO DOLLS HELP ST. JUDE**

Goo Goo Dolls' John Rzezniak and Robby Takac visited St. Jude Children's Research Hospital in Memphis, TN, where they presented a check for \$22,800 from autographed guitars and drumhead sales during their 2016 Boxes tour. Their donation helps ensure that families never receive a bill from St. Jude for treatment, travel, housing or food. "Visiting St. Jude was a real eye opener," said Rzezniak. "It's amazing that so much good can be done in one place. We're grateful to our amazing fans for helping us collect this money." For more, visit [googoodolls.com](http://googoodolls.com) and [stjude.org](http://stjude.org).

**DIY Spotlight J GRGRY**



J GRGRY is one of the most enigmatic bands out of the Pacific Northwest. Recognized for their dark pop sound, electro-pop balladry and powerful stage show, this collection of seasoned road warriors, featuring Ryan Leyva, Robert Cheek and Steve Barcci, is led by singer Joe Gregory. While they're currently a self-contained, well-oiled DIY machine, Gregory's roots are actually in the "Major Label" system.

At 17 years of age, his band, the Drama, was signed to Geffen Records and was positioned to be the "next big thing." But as the tale goes, their fate became entangled in label bureaucracy and staff shuffles, which led to their album being shelved and their eventual demise.

Battles with alcoholism and depression kept Gregory from creating until a fateful series of events brought him back from the edge. Now, sober, free of the major label system and surrounded by incredibly talented artists, his vision has been allowed to flourish.

It's been a year since he formed J GRGRY, and the band has been pushing the limits of substance and style while securing sets with acts like Thunderpussy, Stal and Geographer, as well as getting rave reviews at Seattle's Capitol Hill Block Party.

Independent radio station KEXP and legendary alt-rock station 107.7 The End have taken notice, spinning the single "Cave Birds" ahead of the February release of J GRGRY's debut EP, *Gold Teeth + Glass Eyes*. And, with a West Coast tour planned, the band is looking forward to a breakout year.

For more, visit [jgrgrymusic.com](http://jgrgrymusic.com) and [facebook.com/jgrgrymusic](http://facebook.com/jgrgrymusic)

*Have a successful DIY strategy to share? Email [bbatmc@aol.com](mailto:bbatmc@aol.com)*

to be continuing in 2017 when the band will be on their first-ever arena tour throughout the U.S. For more news and tour dates, go to [thelumineers.com](http://thelumineers.com).

**THE BIZ**

**U.S. Trade Representative (USTR) calls out "stream ripping" in a new Notorious Markets Report.** USTR recently released its annual Notorious Markets Report, which lists various illicit online websites and markets that pose a significant threat to the U.S. creative communities. Specifically, the report calls out the emerging threat posed by stream ripping, which industry analysts have described as the fastest growing form of online music theft. **Recording Industry Association of America (RIAA) Chairman and CEO Cary Sherman** offered the following comment on the report: "We appreciate this important work highlighting some of the worst-of-the-worst sites that traffic in unauthorized music and other creative works."

**Shazam is partnering with Snapchat to bring the services of Shazam directly to Snapchat-**

**ters.** This partnership will make it possible for users to Shazam from within Snapchat by pressing and holding on the Snapchat camera screen when music is playing nearby. The new feature will allow fans to recognize music, engage with Shazam content and send their music and artist discoveries as Snaps to their friends.

**The National Music Publishers Association (NMPA) and YouTube have reached an agreement to distribute unclaimed royalties.** On behalf of music publishers and songwriters, NMPA and YouTube have negotiated an agreement to distribute royalties for musical works used in videos on YouTube where ownership was previously unknown. Consequently, millions of dollars in previously unclaimed non-performance royalties will be paid to publishers and songwriters, starting this year.

**BERNARD BAUR** was voted one of the "Top Music Business Journalists" in the country. Bernard is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



A portrait of Barry French, a man with long hair and a beard, smiling and resting his head on his hand.

# “How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – [BigBlueBarry.com](http://BigBlueBarry.com)

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

## Honestly, I Was Skeptical at First...

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

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

## How to Build The Right Catalog

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

## Expand Your Possibilities...

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

## 350 Placements in the Last Year!

The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI’s free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

## A “Lucky Duck?”

My 1,000th placement was a Southern Rock track on A&E’s hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a "go to" composer for a company that provides music directly to that series. How cool is that?!

TAXI’s Listings, community, convention, and networking opportunities have helped my career *immensely*. The **ONLY** regret I have about joining TAXI is that I didn't sign up sooner! If you’re willing to invest in yourself, call TAXI and let them help you too.



# TAXI®

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**Date Signed:** Oct. 28, 2016  
**Label:** SharpTone Records  
**Band Members:** Craig Owens  
**Type of Music:** R&B/Alternative  
**Management:** MftmMgmt@gmail.com  
**Booking:** Donovan Melero - Artery Global  
**Legal:** Bryan Christner  
**Web:** badXchannels.com  
**A&R:** Sal Torres - SharpTone Records

Some signings take shape through years of hard work and dedication to one's craft. And even with that, a little luck is usually involved. But what if you've been down that road before? Then things may pan out a bit differently. Such is the case for former Chiodos frontman Craig Owens—founder of the new Michigan project badXchannels (pronounced "Bad Channels"). As Owens explains, his recent deal with SharpTone was more of a homie deal.

"I'm close to Sal [Torres, A&R/Product Manager at SharpTone]," says Owens. "He was Chiodos' tour manager for a minute. We became super close friends. He told me he was leaving Fearless to SharpTone to create something and we always wanted to work together. He just hit me up one day."

What makes this project so much different from Owens' previous work is not just the hip-hop/R&B style of songwriting, but those featured throughout the debut record as well, such as Jon Connor and Kaniva. "I think a lot of [the collaborations] had to do with Michigan," Owens explains. "We kind of back each other quite a bit, specifically in the hip-

**"First of all, it comes down to the songs, always."**

hop community. ... It's cool to be able to go in and work with these people who ultimately shaped your sound, that dark Michigan sound."

With over a 10-year career in the industry through several record labels, Owens has the kind of experience that can offer a plethora of advice. And yet, he finds it's relatively simple. "To be honest, it varies for different people. For me, first of all, it comes down to the songs, always. But, it's different for everyone in what they want in a deal—some people will sacrifice in order to get that much further ahead. For me this time around, it was just super natural.

"As long as you're true to yourself with who you should be surrounded by," he continues, "and as long as you line up your intentions with the people you surround yourself with; make friends in the industry; grow and play local shows; and keep building like-minded people with you, opportunities like that will just come up."

*WHYDFML (What Have You Done For Me Lately?)* is available now.  
 — **Andy Mesecher**

**Date Signed:** March 2016  
**Label:** Cadillac Music  
**Type of Music:** R&B, Soul  
**Management:** Ron Alvarez - Stampede Mgmt, ron@stampedemgmt.com  
**Booking:** Stampede  
**Legal:** N/A  
**Publicity:** Aishah White, aishah@akwpr.com  
**Web:** stampedemgmt.com  
**A&R:** Frank Vasquez

Having recently released his debut EP *Colorblind: Love* as the initial offering of a three-part series that will include *Colorblind: Anger* and *Colorblind: Happiness*, R&B/pop singer-songwriter October London has the unique distinction of inspiring two rap legends—Jazze Pha and Snoop Dogg—to create a label (Cadillac Music) to release his incredible and varied output of material. His debut single and video of the politically charged "Black Man In America" has received rave reviews and nearly 75,000 hits on YouTube.

The South Bend, IN native had spent years experiencing progress and setbacks that included a handful of breakthroughs, like opening for Flo-Rida and Rick Ross in Miami. London first approached Jazze Pha via a cold call after receiving his number through a friend of a friend who knew the rapper.

**"For a new artist, it's a can't lose situation."**

"I thought he would see my Indiana area code on his phone and ignore me," the singer says. "I literally had 600 songs in different genres, but needed something to hook him. I knew Jazze had been working with (hip-hop artist) Future, and in the message told him that I had some tracks I thought would be perfect for him. He emailed me that he was interested in hearing them, and I was off to the races, rushing to a studio across town to dig up these matching songs!"

Jazze Pha reached out to London, asking him to send more. The singer went into high-gear, sending the rapper a batch of 12 tunes that included pop, country and R&B tunes. Jazze called and the two talked about London's vision for his career. Jazze said he wanted to sign him to his label, but felt like he needed to partner with "someone else who could help push me further than he could alone."

That someone turned out to be Snoop, who flew London out to Los Angeles and set him up in his own studio. London knocked out 23 tracks of old-school soul in four days and signed a deal with the newly formed Cadillac Records that allows him complete creative control.

"For a new artist," says London, "it's a can't lose situation. I love working on tracks back home and sending them to Snoop, knowing he backs me and trusts my judgment. The best part is having an open opportunity to create in different genres of music." — **Jonathan Widran**



**Date Signed:** October 2016

**Label:** Acetate Records

**Band Members:** David Roach, vocals; Brian Baker, guitar; Tim Mosher, guitar; Todd Muscat, bass; Patrick Muzingo, drums.

**Type of Music:** Hard Rock

**Booking:** Chuck Betnal - Artist's Worldwide

**Publicity:** Acetate Records, acetate.com

**Web:** junkyardblooze.com

**A&R:** Rick Ballard - Acetate Records

In 2017, Los Angeles hard rockers Junkyard will celebrate their 30th anniversary, and the band will be able to enjoy it thanks to a new deal with rock & roll label Acetate Records. It will be 29 years since Junkyard signed with Geffen Records, joining homeboys Guns N' Roses. However, things didn't work out quite so well as they did for Axl and co., and Junkyard were dropped in '92.

The band has been a bit on-again-off-again since then, with members coming and going. But the current lineup is firing on all cylinders after playing a series of successful shows in 2016. This new deal with Acetate has only added fuel to that fire.

"We maybe could have gone to some of the 1980s revival labels, and I think there was some interest from some of those labels. But we wanted someone who really understood what Junkyard did," says Tim Mosher. "It just felt like a natural fit. Honestly, how it happened was I sent an email to Rick Ballard and said, 'Hi, this is Tim from Junkyard, would you be

***"We maybe could have gone to some of the 1980s revival labels..."***

interested in doing a Junkyard record?' That was the level of pursuing a record deal for us. Junkyard doesn't do the big, grand plan thing very well—I can say that."

Despite emerging from the Hollywood rock & roll scene in the '80s, Junkyard never really fit in with the big hair bands such as Warrant, Ratt and Poison. The riffs were big and the melodies strong, but there was no spandex on Junkyard.

"That's always been our stigma—that we were lumped in with the long hair bands of that era, but musically we didn't really have that much in common with them," says David Roach. "There was another scene going on simultaneously to the West Hollywood, Sunset Strip scene that people think about when they consider that period of rock & roll in L.A. A more alternative, garage rock scene including the Nymphs and Jane's Addiction, that we were a part of."

At this stage of their career, and the music business in the state that it's in, Mosher admits that the band doesn't really know what a record deal means to them, but he's keen to find out.

"We don't really know what we're expected to sell or how we sell," he says. "The requirements are for us to do a certain amount of shows within the year cycle of the record. 2017 will be more shows than we've done in the previous eight or 10 years, probably. We're going to be out there playing and promoting it."

Junkyard's debut album for Acetate has a tentative release date of April 29, and Roach believes longtime fans of the band won't be disappointed.

"Our style hasn't changed at all," he says. "It's still pretty adolescent, three-chord, in-your-face, riff-oriented rock. We've got the same influences that we had—rock & roll with country, and punk attitude. The new album is not a departure." — **Brett Callwood**



**Date Signed:** June 2016

**Label:** Polyvinyl

**Band Members:** Melina Duterte

**Type of Music:** Indie-Rock

**Management:** Chad Heimann - Salty Artist Mgmt.

**Booking:** Marshall Betts and Ethan Berlin - Windish Agency

**Legal:** Jeffery Koenig - Serling Rooks Hunter McKoy & Worob LLP

**Publicity:** Jaclyn Ulman, jaclyn@motormouthmedia.com

**Web:** JaySomMusic.com

**A&R:** Seth Hubbard - Polyvinyl Records

Drinking and using the Internet can certainly have its downside. Take posting nude selfies, for example. But for at least one budding musician, it was a sloppy decision that paid off big-time.

It was Thanksgiving last year, and a tipsy Jay Som—a.k.a. Melina Duterte, a 24-year-old queer Asian-American singer-songwriter-multi-instrumentalist—was fielding questions online from fans about when she was going to finally release an album.

Previously, Duterte put out songs about once a month, building a viral presence by what she calls "messing around" with drums, bass and guitar. "I recorded half of the demos at my parents' house in my old bedroom, the other half in San Francisco," she says.

On that fateful Thanksgiving day, the Oakland-based artist responded

***"Polyvinyl said they were okay with me recording in my own bedroom."***

to her online fanbase by taking nine of 20 songs she had recorded and uploaded them as a half-finished collection called *Turn Into*.

Soon she started sending out her demos and email pitches to labels. Polyvinyl Records (Of Montreal, Mates of States) hit her back.

Duterte says she had most of her Polyvinyl conversations over drinks and by phone with the label's manager, Seth Hubbard—which was convenient because, like Duterte, he lives in the Bay Area. Co-founder Matt Lunsford broke the news to her that Hubbard had given Jay Som the green light.

"Polyvinyl really care about the artists without being too [meddling] in their careers," Duterte says. "One of the labels told me to record my songs in a studio, but Polyvinyl said they were okay with me recording my own stuff in my own bedroom."

The label, despite its string of success in the indie-rock world, was equally hands-off while Duterte was recording what would become her first proper album, *Everybody Works*.

"They checked in once in a while during the recording, but supported our Summer tour with advertising and scheduling," she says.

Polyvinyl has rolled out Duterte's music (with a re-release of *Turn Into*) but she's giddy to see *Everybody Works* see the light of day on March 10. "I've been ready to release it, because that's what I'm used to."

The maturing artist qualifies, however: "But it's way better for the label to give some love to the release. That's what I really prefer."

— **Kurt Orzek**



**▲ Bieber and Usher: Exonerated**

Four years after Justin Bieber and Usher first faced a \$10 million dollar copyright infringement lawsuit over their song "Somebody to Love"—and nearly seven years after the singers released the single—a judge has dismissed the suit.

**► Kelli Turner Feted by Billboard**

SESAC's Kelli Turner was recognized as one of Billboard magazine's Women in Music 2016, celebrating the most powerful executives in the music industry. Turner, SESAC's Chief Financial Officer and Executive Vice President of Operations and Corporate Development, has played a key role growing SESAC's revenue from \$182 million to \$206 million in 2016.



**Judy Stakee  
Songwriting Retreat**

Judy Stakee, the artist development legend behind Sheryl Crow, Katy Perry and Gavin DeGraw, has scheduled a songwriting retreat for 2017. "It All Starts With a Song" will take place in Ben Lomond, CA, March 6 - 10. Over the five days, participating writers will collaborate with other songwriters and industry experts.

On this journey, attendees will be taken through Stakee's renowned step-by-step methodology that addresses the mind, body and soul to strengthen lyrics, melody and voice. The program includes specialist workshops, co-writing with on-the-spot critiques, morning yoga, vocal coaching and guest seminars with Multiplatinum songwriters that deliver the necessary tools for developing a writer's perspective and craft.

If a more continental locale is preferred, there will be a retreat April 2 - 6 at the Mill Retreat Centre, Breteuil, Montmaequet, Normandy/Picardy Border, France.

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 advises creative minds around the world. She has developed an innovative methodology that is being adapted into the music curriculums of renowned music institutions in the U.S. and beyond. Details are at judystakee.com.

**Marcus Spence Joins  
TuneGO**

Marcus Spence has been named Executive Vice President, Head

of A&R for TuneGO Music Group, Inc., a multi-platform music discovery network that connects independent artists with the music industry. As the Senior VP of Mosley Music Group, Spence represents some of music's biggest names including Timbaland, One Republic, Keri Hilson and Chris Cornell.

TuneGO is designed to cut through traditional barriers of entry into the music industry by enabling artists to find and connect with fans; secure licensing deals, distribution and media exposure; and get their music in front of well-known producers and music labels. Producers who are currently signed on to work with artists include industry greats such as Ron Dante, Desmond Child, Peter Asher and John "Jellybean" Benitez, among others. There are also distribution and licensing deals with Spotify, Apple Music, Google Play Music, Amazon, APM Music and other partners. More info at TuneGO.com.

**ASCAP Web Redesign**

The American Society of Composers, Authors and Publishers (ASCAP) has announced its redesigned website, including its dedicated "Member Access" portal. The changes are part of ASCAP's ongoing enhancements to give members the digital tools they need to make managing their lives as music professionals easier. These improvements follow the launch of ASCAP's redesigned music repertory database, ACE, and are another step toward solidifying the organization's position as the premier performing rights organization (PRO) for best-in-



**◀ Andrew Dorff:  
Last Chorus**

Hit songwriter Andrew Dorff, the son of songwriter-composer Steve Dorff and brother of actor Stephen Dorff, died at age 40. Dorff penned chart-toppers like Blake Shelton's "My Eyes" and "Neon Light," Kenny Chesney's "Save It for a Rainy Day," and "Somebody's Heartbreak," and hits for Hunter Hayes, Ronnie Dunn and most recently, William Michael Morgan, who recorded Dorff's "Missing," penned with Mark Irwin and Josh Kear, for his album *Vinyl*.



**▲ Gamble and Huff Ring for Bell**

Legendary Philadelphia International Records co-founders and R&B pioneers Kenneth Gamble and Leon Huff congratulated their longtime friend and collaborator Thom Bell (songs for the Delfonics, Stylistics, Spinners, etc.) on his Recording Industry Trustees Award, a Special Merit Award presented by vote of The Recording Academy's National Trustees. Pictured (l-r): Kenny Gamble, Leon Huff and Thom Bell.

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## Liz Rose and Emily Shackelton for Girl Scouts

Warner/Chappell (WCM), the global music publishing arm of Warner Music Group, together with Girl Scouts of the USA, have announced the launch of the organization's first-ever original song, thanks to the help from two WCM/Liz Rose Music songwriters—the Grammy Award-winning Liz Rose (Taylor Swift, Tim McGraw, Little Big Town) and Emily Shackelton (Reba McEntire, David Cook, Cassadee Pope)—along with Girl Scouts singing backup vocals. The new song, “Watch Me Shine,” is spotlighted in Girl Scouts new PSA “I’m Prepared,” that celebrates every girl’s inner G.I.R.L. (Go-getter, Innovator, Risk-taker, Leader). The song applauds girls who never give up, who try new things and who make their ideas a reality.

Songwriters Rose and Shackelton are both signed to Liz Rose Music, a joint publishing venture with Warner/Chappell. The female-owned company, Breakthrough Music, was instrumental in the production of the song and working with the Girl Scouts on a new music distribution model. You can download “Watch Me Shine” on iTunes Amazon Music and Google Play. To volunteer, reconnect,

donate or join Girl Scouts, visit [girlscouts.org](http://girlscouts.org).

## SESAC Sold

SESAC, the boutique performance rights organization that administers royalties to more than 30,000 clients, has been acquired by the private-equity outfit The Blackstone Group, which currently boasts more than \$360 billion in assets under management.

Blackstone acquired the PRO from Rizvi Traverse Management. The transaction is expected to close by the end of the first quarter of 2017. In 2015, SESAC acquired the Harry Fox Agency making SESAC the only PRO that administers public performance, mechanical and synchronization rights under one roof. For complete details go to [sesac.com](http://sesac.com).

## BMI Battles in Federal Rate Court

BMI filed an action in Federal Rate Court to set interim fees for radio stations represented by the Radio Music License Committee (the “RMLC”) while BMI and the RMLC negotiate the terms of a new five-year deal beginning in 2017.

The RMLC has proposed an interim rate well below BMI’s previous deal, the effect of which would have a significant impact on the royalties BMI pays to its songwriters, composers and music publishers. The RMLC has justified its proposed rate based upon incomplete and incorrect information regarding BMI’s radio performances.

BMI disagrees fundamentally with the RMLC’s proposal and, consistent with past practices, is asking the Court to maintain its most recent rate while new terms are negotiated.

Complete details can be found at [bmi.com](http://bmi.com).

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

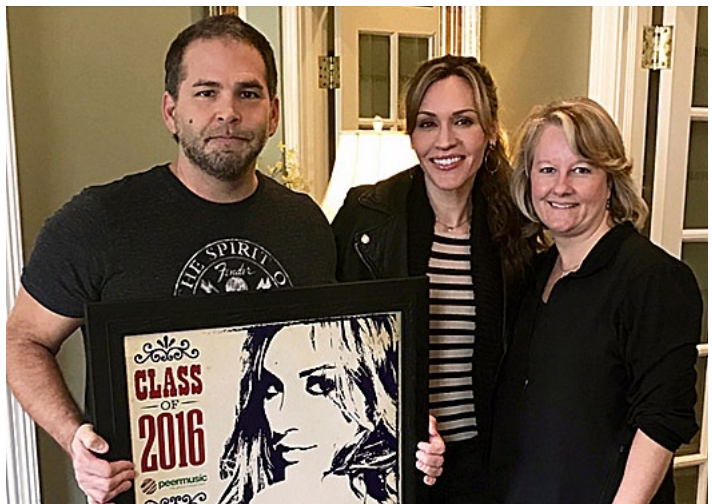


### ▲ Downtown Sees Invisible Men

Downtown Music Publishing has entered into a joint venture with Grammy-nominated music producers the Invisible Men. This collaboration is announced alongside a publishing agreement with Saltwives. Songwriting and production duo Saltwives, made up of Alex Oriet and David Phelan, have eight tracks on Zayn’s debut album. Pictured (l-r): Roberto Neri, Downtown; Jon Shave, George Astasio and Jason Pebworth, Invisible Men; Alex Oriet, Saltwives; Laura Lukanz, First Access Management and David Phelan, Saltwives.

### ▶ BMI Dismisses Kim Burrell

The performing rights organization BMI is the latest group to distance itself from gospel singer Kim Burrell after a video surfaced of her referring to gays and lesbians as perverted. A statement from BMI said Burrell will no longer be honored and she was asked not to attend their annual BMI Trailblazers of Gospel Music event scheduled for Atlanta, GA.



### ▲ Jennifer Hanson Inks with peermusic

peermusic has signed an exclusive publishing agreement with artist and songwriter Jennifer Hanson. Already an accomplished songwriter and artist, with two No. 1 singles and a title track to a major motion picture under her belt, Hanson has landed major cuts by country music elite and penned the debut tracks for up-and-coming artists. Pictured (l-r): Michael Knox, peermusic; Hanson and Kim Wiggins, peermusic.



### ▲ Dan Bern: Burned up

When songwriter Dan Bern’s car was hit by an employee of Geico, the automotive insurance giant. The employee took blame, but Geico offered to pay only 70 percent of the claim. Bern gets even with “Geico Blows!!,” available for a listen at [danbern.bandcamp.com/track/geico-blows](http://danbern.bandcamp.com/track/geico-blows).

## Brigitte DeMeyer and Will Kimbrough: A Duo Ascends with *Mockingbird Soul*

When a relentless mockingbird took up residence in the backyard of Brigitte DeMeyer's Nashville home, the feathered interloper inspired an allegory. "I likened the pining and longing of my soul to a mockingbird that won't leave you alone," she recalls.

The subsequent song "Mockingbird Soul," gives title to a full-length collection that DeMeyer and Will Kimbrough, longtime friends, are releasing as their first official collaboration.

Both have formidable solo careers. DeMeyer, who is originally from San Diego, CA, is known for a string of well-regarded releases including 2014's *Savannah Road*, and has toured as an opening act with Bob Dylan, Gregg Allman and John Mayall.

Kimbrough, a superlative guitarist, has collaborated as a songwriter and toured with Todd Snider, Rodney Crowell, Emmylou Harris, Jimmy Buffett and many others. A noted producer, in addition to recording solo projects he performs in the band Daddy with Tommy Womack, and is a member of the group Willie SugarCapps.

DeMeyer says that audiences took notice of the strong connection she and Kimbrough share. "At first I was opening for him, then I would sit in on his sets and him on mine. We meshed our sets into a duo and people were asking for the record."

A visit DeMeyer took to Kimbrough's hometown of Mobile, AL, was the impetus for one of the duo's songs. Says Kimbrough, "My mom calls it 'The Little Easy'—too close to New Orleans (The Big Easy) to have any notoriety of its own. But it's got big oak trees with Spanish moss and fine old mansions. My sister and my mom took Brigitte all over town, so 'The Little Easy' is a love letter to them. It's a Deep South thing—to go out of your way to make people feel welcome; or go out of your way to make them feel unwelcome—either way."

This geographic south is a magnet for DeMeyer. Hints of magnolia and julep infuse her vocals on "The Juke" and "Honey Bee." Although currently living in San Francisco, she maintains a home and still spends a substantial portion of her time in Nashville. "The south was big influence of mine before I even bought a house there."

Upright bass, percussion, ukelele and the shuitar (an acoustic guitar transformed into a percussion instrument) offer subdued shadings on selected tracks. The Wood Brothers' Oliver Wood co-wrote and sings on "Carpet Baggers Lullaby," and the lone cover in the collection is "October Song," originally by the Incredible String Band.

Both DeMeyer and Kimbrough have home studios, and the bulk of the project was tracked at DeMeyer's. "It's not a technically perfect recording at all," says Kimbrough, "More like a folk record, a document of someone playing the song and just capturing the moment. That's why they call them 'records.'"

Kimbrough emailed a selection of guitar improvisations to DeMeyer who was touring Europe with John Mayall. "I was on this high-speed train in France, listening to this music in my headphones, looking out the window. It was a rainy, moody day and I started humming over this one section that we turned into a song."

The music led DeMeyer to pen the lyrics to "Mockingbird Soul." The song that tells the story, as she laughs, "Of the soul that doesn't shut up."

The duo have an extensive tour of the U.S., the U.K. and Europe planned. "When you write, when you record, when you go and do a show, all you ever do in music is see what happens," says Kimbrough. "It's the doing of it that's the reward."



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DROPS

Eagle Rock Entertainment just dropped **Arcade Fire's *The Reflektor Tapes*** on Blu-ray and DVD, a **Kahlil Joseph** documentary about the making of the band's acclaimed 2013 album *Reflektor*. The album debuted at No. 1 on the Billboard Top 200 and became a global sensation. The two-disc release, which premiered at the 2015 **Toronto International Film Festival**, includes a full live concert at the **Earl's Court** in London on June 6, 2014, as well as recording sessions, live performances and the band's time spent in Haiti. For more information, contact Carol Kaye at [Carol@KayosProductions.com](mailto:Carol@KayosProductions.com).



The iconic harmonies and falsettos of the doo-wop era are explained, praised and discussed in the upcoming ***Streetlight Harmonies***, a documentary chronicling this period of music and the artists that dominated it, thus laying the foundation for rock & roll, R&B and the Civil Rights movement. Featuring commentary from **Brian Wilson (Beach Boys)**, **Lance Bass (NSYNC)**, **Brian McKnight**, **Jimmy Merchant (the Teenagers)**, **La La Brooks (the Crystals)**, **Charlie Thomas (Drifters)**, **Al Jardine (Beach Boys)** and more, the film combines both present-day interviews and archival footage. See [Street LightHarmonies.com](http://StreetLightHarmonies.com) or contact Lauren Mele at [lauren@co5media.com](mailto:lauren@co5media.com).



In advance of its theatrical release, film producers have announced there will be more film festival screenings for the acclaimed music documentary ***BANG! The Bert Berns Story*** across the U.S. and Canada through mid-May.



After a string of showings in other cities, where the film received the **Boston Film Festival's Best Music Award** and **Chicago CIMMFest's Best Soundtrack**, the documentary is coming back to screens in Jerusalem, Atlanta, Miami, Cleveland and more. It chronicles the life of **Bert Berns**, a torch-bearing but obscure songwriter, producer and label chief in the '60s who was just recently inducted into the **Rock and Roll Music Hall of Fame**. The film features appearances by **Paul McCartney**, **Van Morrison**, **Ben E. King** and **Keith Richards**. Contact Bob Merlis at [BobMerlis.com](mailto:BobMerlis.com) for more information.

It's been 24 years since **The World's Most Dangerous Band** released the **Todd Rundgren**-produced ***The World's Most Dangerous Party***, but on March 17, band founder **Paul Shaffer** is releasing the eponymous ***Paul Shaffer and the World's Most Dangerous Band***, featuring guest vocals by **Dion**, **Jenny Lewis**, **Bill Murray** and more. Shaffer came onto the music scene as a fixture of ***Saturday Night Live*** during the show's first five seasons, mainly as the house band's keyboard player but also as a **Don Kirshner** impersonator on-camera. He subsequently formed what **Dave Letterman** dubbed **The World's Most Dangerous Band** in 1982, becoming a musical director and resident on the ***Late Show with David Letterman*** for decades after. The group



will kick off a tour on April 1. Contact Jason Elzy at [Elzy@Rhino.com](mailto:Elzy@Rhino.com) for details.

**Ariana Grande** and **John Legend** are set to perform a new rendition of the classic Oscar- and **Grammy**-winning duet "**Beauty and the Beast**" as the title track for **Disney's** upcoming soundtrack to the live-action film adaptation ***Beauty and the Beast***. The song will also be featured in the film and on the original motion picture soundtrack, which will be released on **Walt Disney Records** on March 10. The song, by **Alan Mencken & Howard Ashman**, was originally performed by **Celine Dion** and **Peabo Bryson**. More details at [Facebook.com/disneymusic](http://Facebook.com/disneymusic).

***The Vietnam War***, a new 10-part series directed by **Ken Burns** and **Lynn Novick** that will air on **PBS** in September, will feature new, original music written and recorded by composers **Trent Reznor** and **Atticus Ross**. The film also features new music arranged and performed by cellist **Yo-Yo Ma** and the **Silk Road Ensemble**. It is the first time Burns and Novick have worked with Reznor and Ross, as well as with Ma and the Silk Road Ensemble. Additional music in the film was composed by **David Cieri** and **Doug Wamble**, both of whom are longtime collaborators with **Florentine Films**. See a clip here: [youtube.com/watch?v=2eH0wwdfyDc&feature=youtu.be](http://youtube.com/watch?v=2eH0wwdfyDc&feature=youtu.be)





CIRQUE DU SOLEIL

MATT BEARD

## OPPS

**A Common Thread**, a production company that makes music video, television commercials and branded content, needs interns for college credit to learn the ins and outs of a production company through hands-on experience. Interns will perform administrative tasks as well as work on projects based on their skill sets and interests, including in pre-production, post-production, research and on-set work. Knowledge of Numbers/Excel and Adobe Creative Suite are preferred and reliable transportation is a must. Visit [ACommonThread.tv](http://ACommonThread.tv) for more information about applying.

**GL Web Media**, producer of high-end adult content, is hiring a full-time video editor who is an expert in Adobe Premiere and Color grading. The applicant will be responsible for creating trailers, editing adult films and cutting story lines and dialogue scenes, should have at least 10 years of editing experience, expertise in Arri Alexa, and experience with audio cleanup, dialogue and long-format editing. The job offers full health benefits. Email a reel and résumé to [Info@GLWebMedia.com](mailto:Info@GLWebMedia.com) explaining your experience and why you would be a good addition to the company.

The director and producer of acclaimed foreign language film *Moscow Never Sleeps* is in search of an assistant to help with the film's theatrical release in the U.S. this Spring. The assistant will help with booking the film in cinemas, managing public relations, developing and executing a social media strategy and organizing premiere events. The position is ideal for young start-ups trying to break into the film industry. Work will be part-time through mid-April with flexible hours. Send a résumé and cover letter to [qxmkd-5941855922@job.craigslist.org](mailto:qxmkd-5941855922@job.craigslist.org), and visit [MoscowNeverSleeps.com](http://MoscowNeverSleeps.com) to view the film trailer.

If you're looking to break into the independent film industry, newly formed worldwide film sales agency **Octane Entertainment** needs an acquisition and festival coordinator intern this Spring at the company's Encino, CA, office. Candidates must be able to work in a fast-paced environment and multi-task, working with the company president and assisting with day-to-day operations. Email [rzqw4-5946935257@job.craigslist.org](mailto:rzqw4-5946935257@job.craigslist.org) for more information.

## PROPS

Congratulations go to **Cirque du Soleil** and their continuing success in Las Vegas, where *The Beatles' LOVE* is now in its 10th year of performances. The production has been seen by nearly eight million people in more than 4,500 performances and has received three Grammys since its 2006 debut. Meanwhile, in 2017, Cirque du Soleil will tour Australia to perform *Kooza*, combining acrobatics and clowning to tell the story of a loner trying to find his place. For details, contact Ann Paladie at [Ann.Paladie@CirqueduSoleil.com](mailto:Ann.Paladie@CirqueduSoleil.com).

**RightsIn**, a global intellectual property marketplace, has launched **Music Marketplace**, which streamlines music rights management and creates new opportunities for independent distributors. Music Marketplace can figure out in seconds what music is available and what deals are possible in a matter of seconds, charging 10 percent on deals. The platform's dashboard can decipher metadata from sources like **IMDB** and **Spotify** quickly, establish usage parameters and determine costs. RightsIn also partnered with Chinese payment platform **Dinipay** for international payment transactions. Contact Jeff Greene at [Jeff@Rockpaperscissors.biz](mailto:Jeff@Rockpaperscissors.biz) for more information.

In the 24 hours following **George Michael's** death, the musical icon drew 48 million views on **Vevo** from around the world—another testament to his popularity and musical contributions. Factoring in an additional 21 videos featuring his band, **Wham!**, the full catalog was viewed 77.7 million times in the two days after Michael's passing, Dec. 25 and Dec. 26. The two most-watched videos were "**Last Christmas**" and "**Careless Whisper**," which were both watched 15.2 million times. Both videos were also the second and third most watched across the entire Vevo library between Dec. 25 and Dec. 26 globally. Fans can visit the Vevo blog at [HQ.Vevo.com/InMemoryofGeorgeMichael](http://HQ.Vevo.com/InMemoryofGeorgeMichael) for a special tribute to the artist, written by U.K. music journalist, **Pete Paphides**. For details, contact Anthi Pantelidis at [Anthi.Pantelidis@Vevo.com](mailto:Anthi.Pantelidis@Vevo.com).

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

## Out Take



KEVIN CAMPBELL

## O-Lan Jones

Actor, Composer

**Web:** [O-LanJones.com](http://O-LanJones.com)

**Contact:** Lynn Tejada, [Lynn@GreenGalactic.com](mailto:Lynn@GreenGalactic.com)

**Most Recent:** *Iceland*

Award-winning composer and sound designer O-Lan Jones started her career as an actor and singer-songwriter, coming of age as a teenage off-Broadway performer "always around wild people inventing things as they went along" in the late '60s and early '70s. Later in Hollywood, she gathered screen credits in the '90s for such classics as *Mars Attacks!*, *Edward Scissorhands*, *Natural Born Killers* and *The Truman Show* and on television's *Seinfeld*, *Lonesome Dove* and *The X-Files*.

"The downtimes are difficult. When you're starting out, wherever you are. The nervousness of, 'Am I up to this?'" Jones says. "Another difficult thing is promoting yourself, to recognize that you have to devote the time.... It's essential to be able to promote yourself without being obnoxious."

Eventually Jones' acting and songwriting skills meshed and people began asking her to write songs for the productions. Jones has since then composed multiple short operas, short films, musicals, original music and designs for more than 30 theatrical productions, as well as directed music for Joel Lipman's *Celebration of the Lizard*, featuring songs by the Doors.

Jones says that acting has at times helped her navigate difficult compositions. "When trying to compose something and the melody doesn't come, sometimes I act it out to see what it feels like," she says. "My curriculum for anything, when I'm afraid of something when it's nagging at me, is look it up," she says. "Whatever the concerns are, that's what you investigate and research and learn how to do. You can Google anything, and it's got the answer."

Her most recent project is *Iceland*, a musical production on which she collaborated with Emmett Tinsley, the work's co-writer and co-composer (pictured above).

## ► Where Music and Technology Intersect

Microsoft and KEXP have unveiled the interactive upgrade to KEXP's Live Studio in Seattle, WA. The KEXP Live Room is the latest collaboration featured on Music x Technology, an initiative that celebrates forward-thinking artists who are using Microsoft technology to transform the way we create and experience music. With artist collaborations, the program seeks to empower artists with opportunities to create one-of-a-kind experiences for their fans. Pictured performing at the preview event is Car Seat Headrest. For more, visit [microsoft.com/musicxtech](http://microsoft.com/musicxtech).



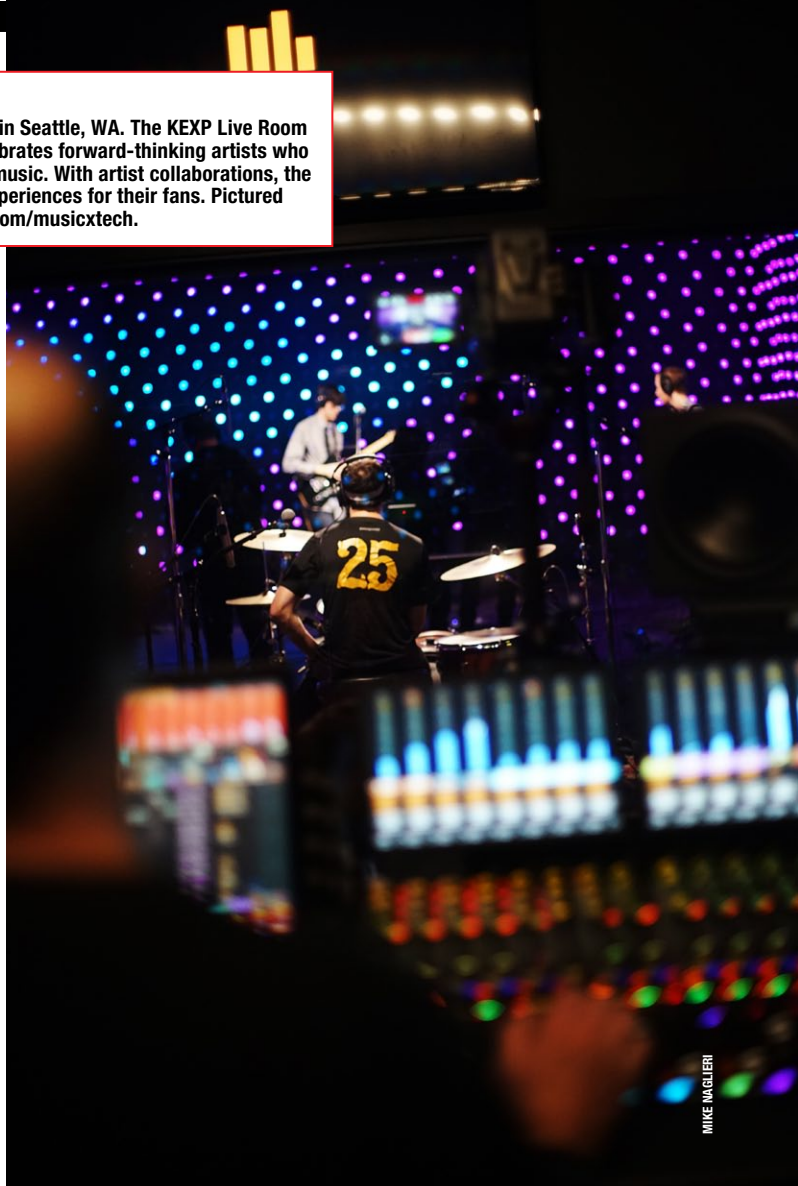
## ▲ DJ Mustard Gets Doc'd

TIDAL hosted a screening in Los Angeles where fans watched DJ Mustard's documentary, *For Every 12 Hours*, and participated in a Q&A hosted by Karen Civil. The 30-minute documentary goes into the studio with the 26-year-old as he works on his *Cold Summer* album and talks about his role as a DJ, producer and label executive. The video also features interviews with Big Sean, Ty Dolla \$ign and Roc Nation executives as well as exclusive performance footage. Pictured (l-r): YG, DJ Mustard, Civil and Ty Dolla \$ign. To view the documentary, visit [tidal.com/djmustard](http://tidal.com/djmustard).



## ► The Bakery Cooks Up a Winner

The film *La La Land* won a record-setting seven Golden Globe Awards including Best Original Score and Best Original Song ("City of Stars"). The film's music was recorded at the Barbra Streisand Scoring Stage at Sony Pictures Studios with composer Justin Hurwitz, director Damien Chazelle, lyric composers Pasek and Paul, music producer Marius deVries, Music Mixer/Score Recordist Nicholai Baxter and others. Then, it was mastered at The Bakery where founder Eric Boulanger and engineer Jett Galindo mastered the original soundtrack album and score album for all formats, including vinyl. Pictured (l-r): Baxter, Rufus Wainwright, deVries and Boulanger.



## ◀ A Patriotic Reunion

*Patriots Day* co-composer and artist Trent Reznor reunited with AFM SAG-AFTRA Fund COO Shari Hoffman at the SCL screening of the film in Hollywood. Early in her career, Hoffman supervised accounting operations and tour settlements for talent agency Artists and Audience Entertainment, whose clientele included Reznor's Nine Inch Nails for *The Downward Spiral* and *Further Down the Spiral* tours. Visit [afmsagaftrafund.org](http://afmsagaftrafund.org).



## Tidbits From Our Tattered Past



JASON POWELL

### ▲ Styx & Felder Take Over Venetian Las Vegas

Rock group Styx with special guest Don Felder kicked off a five-show limited engagement, "Styx & Don Felder: Renegades In The Fast Lane," at The Venetian Theatre inside The Venetian® Las Vegas with packed houses. Styx hit the stage and got the crowd rocking out to the group's popular songs including "Grand Illusion," "Fooling Yourself" and "Lady." Pictured (l-r): Felder and Styx's Tommy Shaw. For more information, visit [styxworld.com](http://styxworld.com).

### ► Stream the Studio!

The Recording Academy® Producers & Engineers Wing® and DEG: The Digital Entertainment Group came together for "Hi-Res Audio Update" at the International CES convention in Las Vegas, NV where streaming and distribution platforms have agreed to a set of plans to support the expansion of the current Hi-Res Audio download market into studio quality Hi-Res Audio streaming. Pictured (l-r): Jeff Joseph, CTA; Mike Fasulo, Sony Electronics; James "Jimmy Jam" Harris, The Recording Academy; Craig Kallman, Atlantic Records; Ty Roberts, Universal Music Group; and Mike Davis, Rhapsody International. Visit [streamthestudio.news](http://streamthestudio.news).



PHILLIP FARAGONE



RYAN HUNTER

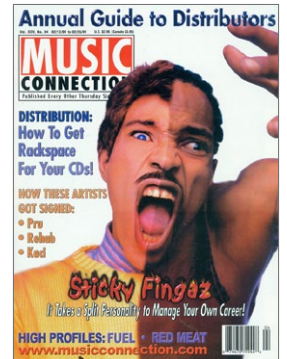
### ▲ King of the Skins!

Guitar Center crowned Mark Pacpaco of West Covina, CA, as the winner of Guitar Center's 28th Annual Drum-Off at the Novo in Downtown Los Angeles. Thousands of undiscovered drummers from across the country signed up to compete at more than 200 regional Guitar Center stores nationwide. From over 5,000 participants, five drummers were chosen to move on to the Finals. Grand prize includes: \$25,000, gear from notable companies, endorsement deals, VIP Experience at the Winter NAMM Show and more. Pictured standing with Pacpaco (l-r): Guitar Center SVP of Marketing Frank Crowson and Guitar Center EVP of Merchandising, Marketing, eCommerce & Private Brands Michael Amkreutz. For more photos, visit [bit.ly/PhotosGC28DrumOff](http://bit.ly/PhotosGC28DrumOff).



### 1996-Linda Perry-#19

Our cover story on Linda Perry engaged the artist just after she'd released her first solo album after leaving 4 Non Blondes. Perry exclaimed, "I left a very successful band to go do something that was just a roll of the dice, and I did it!" Also in the issue are interviews with Tony Rich and Earth, Wind & Fire's Maurice White.



### 2001-Sticky!-#4

Mercurial rap artist Sticky Fingaz crashed this cover of MC, and in our interview he showed himself to be savvy and business-minded: "Always look at every piece of paper that comes in front of your face, especially if it has NOTHING to do with you. Be on top of it." Writer/producer Warryn Campbell and club booker/promoter Cindy Pfeifer are also interviewed in the issue.

A portrait of Ricky Martin, a man with dark hair and a light beard, wearing a black leather motorcycle jacket. He is looking slightly to the right of the camera with a neutral expression. The background is a textured, grey wall with some cracks.

# Ricky

**A Grammy-Nominated Producer  
Expresses Himself**

**By Dan Kimpel**

# W

ith a “Producer of the Year” Grammy nomination and a roster of artists that includes Meghan

Trainor, Twenty One Pilots, Jason Derulo, Phantogram, Fifth Harmony, Fitz and the Tantrums, Pitbull, 5 Seconds of Summer, DJ Snake featuring JRY and many more, Ricky Reed’s career—18 years after its inception—has exploded.

As a solo artist, Reed’s recent track “Express Myself,” is a prelude to more material coming on Epic Records. And he has his own label, Nice Life Recording Co., under the aegis of Atlantic Records.

Twisting roads lead upward to an Elysian Heights aerie perched high above Los Angeles. Within this compound is a homey recording studio with reclaimed wood, a wall of living plants, stunning views from the vocal booth and a Steinway Grand Piano formerly at Sound City Recording.

MC sat down with Reed in the studio control room for the following conversation as he relates the long journey that led him from washing dishes in a corporate kitchen to producing and writing mega-hits.

a demo stage or a finished stage. Grab the moment and protect it all the way through all of the layers until it reaches the public.

**MC:** You play a number of instruments; when producing, how do you decide where to start?

**Reed:** We talk about an idea and I see the mood the artist is in. “You want me to go in there and bang on the guitar, right?” Or, “Do you want to come sit with me and play the piano?” Or, “Maybe we just need to talk about how you’re feeling for a few hours and I will put together a rhythm that has a push and pull of the situation that you’re describing.” But it starts with a feeling before I gravitate to any instrument.

**MC:** Your tracks with Meghan Trainor on *Thank You* include co-writes and production on “NO” and “Me Too.” What was your approach?

**Reed:** It was different for different songs, but it always started with a mood, and the mood dictated the instrument. In “NO” we started writing



almost like a choreographed ballet. The vocal ends, the tom fill hits, then there’s the guitar lead, but the bass slaps before the guitar note. That was the first time where I realized you could be dazzling the listener at every turn, and that makes the recording so much more effective.

**MC:** You went to an interesting place to record Twenty One Pilots: Columbus, OH.

**Reed:** Columbus is strangely very rock & roll. I’ve played a lot of shows there. It’s good people, good food, a great live music community and the birthplace of our Twenty One Pilots.

**MC:** How did you get the gig?

**Reed:** I had met with Tyler Joseph here in L.A. over lunch a few months previous. He just has a different lens through which he sees the world. I remember going home to my then girlfriend—who is now wife—and telling her “I can’t explain what makes Tyler different but he’s different. I hope they’ll give me a shot to work on the album.” Mind you, at that point the biggest records I had done were with Jason Derulo, Pitbull, maybe Fifth Harmony, but I grew up playing in bands.

**MC:** Did Twenty One Pilots agree immediately?

**Reed:** We seek to prove ourselves as the right fit for that project every single time. When I say “We” I’m referring to my team; the people who help me get these opportunities. I say let me sit down with the artist. Give me one day. Let me do one song. Let us prove that it makes sense. “Ride” was the first song. That’s what I went to Columbus for.

**MC:** Did you work on new ideas for Twenty One Pilots, or help them to flush out ideas that they had?

**Reed:** Tyler is a brilliant songwriter, also a hit songwriter, also a consummate artist and he had visions for the tastes and tone of the album already in place that were innovative and unlike anything I’d ever heard. And since he had the songs already written I got

# REED

**Music Connection:** We put together a long playlist of your recent projects to discover the through-line. It’s difficult to pinpoint your sonic trademark.

**Ricky Reed:** I want my sound to be that I have no sound. It all stems from having a short attention span and always wanting to try new things. If I sat in one place I would probably get out of music eventually.

**MC:** What is the first step in determining your approach with an artist? Does it begin with a conversation?

**Reed:** That’s really where it starts. My job is not to give artists a sound, but to take their ideas and not only realize them, but sometimes challenge them, explode them, or sometimes to make them small. But it has to start with the artist and their perspective. It is never that I come into the studio and have this idea that I am going to impose on them. I think a lot of producers do that and it’s trouble.

**MC:** Once you’ve determined this perception, is it then a matter of setting up a specific creative atmosphere?

**Reed:** The first step is to provide an environment where the energy in the room is honest—fun, if it’s a fun day, or sad, if it’s a sad day. All you can do is create a place for songwriters where there is a sense of spontaneity and magic. And if something magical comes out of it, grab it right then and there. Don’t think of things as being in

a vocal before we had any tonal instrument, or a key. We had drums, and it’s almost like a rap. “My name is no” was the first line we wrote over drums, that’s why the song starts like that.

**MC:** On the *Thank You* project, you are also credited as executive producer. What does this title involve?

**Reed:** It’s a funny title because sometimes someone can get executive producer credits out of politicking and negotiating. You can also have situations, especially on pop records, where you have multiple producers on albums and multiple people mixing. If an artist cares about there being a thread that runs through [the album], the executive producer might help the artist find that voice to make sure a recording is cohesive. Making a pop album when you’re dealing with that much personnel can be exhausting for an artist. Not just physically but emotionally, navigating all of these relationships.

**MC:** One observation in listening to your tracks is that each instrument has its own hook.

**Reed:** That comes from being obsessed with Quincy Jones’ work with Michael Jackson. I went through a phase where I was listening to *Thriller* from start to finish once a day for three months. A friend of mine told me, “Listen to *Thriller*, get inside of it, analyze it, find what makes it tick and what it does to make you tick.”

It was the instrumental hooks. The vocals and the instruments making space for each other

“Don’t think of things as being in a demo stage or a finished stage. Grab the moment and protect it all the way through all of the layers until it reaches the public.”

to focus my energy entirely on production, painting the sonic landscape that he was envisioning. It was super-fun for me. It was the most traditional producer/band record that I have done.

**MC:** Do you like producing vocals?

**Reed:** I love producing vocals. That’s another thing that requires diplomacy and being a bit of both a coach and a therapist. That’s what allows me to emotionally connect with the artists that come through here.

**MC:** What processes do you use?

**Reed:** Maybe they keep saying a word wrong or a melody that’s not quite right. Don’t even focus on that. Get them to the point where they’re comfortable, and once they’re comfortable you fix the technicalities, and then when they’re

delivering the line perfectly give them a breather and have them come back to it to get the emotion right. It's like taking a switchback trail up a mountain. It takes these steps rather than right off the bat saying, "You're doing this wrong."

**MC:** Do you maintain visual contact with vocalists when they sing?

**Reed:** The way the studio is set up, I can see them. But I have them deliberately facing out the window; we get these incredible sunsets over the ridge that they're staring directly into. I think it's more important for them to do that and find themselves in their own space as opposed to feeling like someone is watching them, or they're performing for an audience. I prefer for them to connect with whatever the feeling is inside rather than to impress me.

**MC:** On the solo project that you're preparing, the first song that we hear, "Express Myself,"

you say, "I don't want to wait to express myself." It would seem important for you, at this juncture, to tap into absolute personal honesty.

**Reed:** It really is. That's the one card I never played. What was really going on with me. There was a lot going on behind the scenes nobody cares to hear, nobody wants to hear, and I started to realize that leaving out the bad stuff makes it less fulfilling to make the art. It feels so good to get on record. People have been saying that since the dawn of time—it feels therapeutic.

**MC:** You are now the head of a record label: Nice Life Recording Co. Did you ever envision that happening?

**Reed:** I really never did. I grew up being a fan of indie labels in the sense that you're part of a scene or an underground community. Labels have sounds and styles. Growing up in the Bay Area, Lookout Records was so important to

me. Later, Saddle Creek, Matador and eventually XL. I've always been a fan of the cultures that great indies were able to produce, but I never thought it was something I would do.

**MC:** So what does Nice Life Recording Co. do that mirrors your personal philosophy?

**Reed:** I got to this point in my career where I knew that there was good shit being made that wasn't being properly delivered to the masses. And also there are voices missing. There aren't enough angry voices; passionate, pissed off voices, not enough voices talking about self-love and self-acceptance. So a lot of the aims with the label come from my political persuasion, not just politics, but also more socio-political gender politics.

**MC:** You're part of an interesting collection of pop writers in Los Angeles.

**Reed:** Being successful is great, I don't take it for granted, but being successful around people you share your deepest secrets with, when you see them accept an award you feel genuine happiness for them. That's the stuff that makes being a part of this L.A. community of oddball pop writers and producers really sweet.

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"If you want to be in the music business and have a career that means something, you've got to be bold; you've got to be brave; and you've got to put your ass on the line or it's just not the right place for you."

**MC:** Since we first met you early in your Los Angeles days, we're pretty familiar with your background as an artist in bands, and in Wallpaper. But we didn't know about you washing dishes at the Gap corporate headquarters.

**Reed:** It was literally an eight-hour shift of non-stop dish washing. ... And you start thinking about things like, "Man, who ever keeps getting the eggs with the ketchup I can't get off the plates?" Getting bitter about people's food choices, because it would keep me there longer. I was in there starting to write songs and plot what my next step was.

When you're doing a job like that you're angry the whole way through, thinking, "I'm better than this, I have skills, I've been working toward something and this isn't how my story ends."

**MC:** Did it give you power?

**Reed:** I started coming to L.A. once a month. I would rent a car or do a cheap Oakland to Burbank Southwest flight. I would take as many meetings and write as many songs as I could, then go back up. I would be doing the dish-washing, thinking of concepts, titles, hooks and strategy in general. It was the beginning of the entrepreneurial phase of my life. Wallpaper had hit a ceiling in the Bay Area, which was also why I needed to think about another option. A local band can only get so big before things start unraveling. I thought if I could be one of the biggest bands in L.A., we would have a chance of being one of the biggest bands in the world.

**MC:** We've talked before about the Northern California mistrust of the music business.

**Reed:** Totally. In general, I think in the Bay Area, we have a great love for community, for fellow

★ ★ ★ ★ ★ HEY! HO! LET'S GO ★ ★ ★ ★ ★

# RAMONES

## AND THE BIRTH OF PUNK

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artists and musicians as people. But that sort of distaste for and healthy distrust of all things corporate and organized—I think it comes in really handy as a musician and as an artist.

**MC:** How so?

**Reed:** When an A&R guy is giving me notes, or I'm working on my album and someone tells me something they think I should do, at the very least I question it first. I never take anything for granted. I always have this little pause: "Do you know what you're talking about?"

**MC:** Earlier in your career you connected with Casey Robison, who was then at BMI, now at Big Deal Music, who hooked you up with songwriter, producer and executive Evan Bogart.

**Reed:** Casey and Evan were the wellspring everything else came from. Good people lead you to more good people. All of the people we've brought into our fold since then are very talented musicians, of course, but it comes down to: Are you someone I could celebrate with? Are you someone I could commiserate with? What's really at the core of the people that you surround yourself with?

**MC:** Let's do a quick rundown of some recent projects starting with "Girls Talk Boys" by 5 Seconds of Summer.

**Reed:** We wrote that song drunk in a big vacation house in Palm Springs. We had been working on another song all day. We started pouring drinks and we wrote that song in an hour and a half, everyone shouting, like Talking Heads—all having a good time with this kooky groove.

**MC:** "Bo\$\$" by Fifth Harmony.

**Reed:** That was early on enough where I was starting to realize we could really do whatever the fuck we want—crazy shit. Let's see how far we can push this. I think I had a quiet personal breakthrough when we made that song.

**MC:** "Fireball" by Pitbull.

**Reed:** He might be the kindest mega star in the whole industry. He is the greatest guy. I just reached out to him a few weeks ago, asking if he would do me a favor on this thing that I was doing. That guy will do heavy lifting for people who are in his corner. He's a class act.

**MC:** Phantogram, "You Don't Get Me High Anymore."

**Reed:** We wrote a lot of music from the ground up, from scratch, on a daily basis, so that was an odyssey for us. Dan Wilson was part of that. We were the third and fourth silent members of a two-piece band.

**MC:** When we think of the role of A&R, it must be tough where a job can depend on one decision.

**Reed:** If you're spending someone else's money, it has real consequences. If you want to be in the music business and have a career that means something, you've got to be bold; you've got to be brave; and you've got to put your ass on the line or it's just not the right place for you. This isn't the place to rest on your laurels and hope someone else does the scary stuff.

**MC:** So you have to do the scary stuff?

**Reed:** Yeah.

**MC:** Does anything scare you?

**Reed:** Donald Trump!

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## QUICK FACTS

- Born Eric Frederic, Reed spent his childhood in Pinole, CA, a bedroom community in the San Francisco/Oakland region.
- Reed spent 18 years in the business before co-writing the producing "Talk Dirty To Me," a No. 1 hit for Jason Derulo.
- Reed's band Facing New York toured extensively, in the U.S., Europe and Japan.
- Wallpaper, Reed's fusion of electronica, pop and dance music, released three EP's and *Ricky Reed is Real*, a full-length, with songs like "#STUPiDFACEDD" and "Fucking Best Song Everrr."
- Reed says that artist Lizzo, who released her EP *Coconut Oil* on Reed's Nice Life Recording Co. label, can make the walls of the studio vibrate when she sings.

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# PRODUCERS SOUND OFF

BY ROB PUTNAM

## ALEX DA KID

**Company:** KIDinaKORNER

**Clientele:** Eminem, Rihanna, Skylar Grey, Imagine Dragons, X Ambassadors

**Contact:** kidinakorner.com

**Londoner Alex da Kid (Alexander Grant) launched into production in his teens after a friend introduced him to editing tool Fruity-Loops. He was instantly fascinated with the music-making process and he turned his life to it. After he earned his Master's degree in audio technology, he began to travel regularly between London and America. In 2009 he moved to New York and in 2011 to L.A., where he founded his company KIDinaKORNER, an Interscope affiliate. Artists signed to the label division include Imagine Dragons, X Ambassadors and Skylar Grey.**

**What are some of the biggest challenges facing producers today?**

The Internet plays such a massive role in music. There's so much noise out there. As a new producer, you have to be able to cut through it. There

are no barriers to entry—you don't need a studio any longer. You can do everything on your laptop at home so there's a lot more stuff out there. You have to work out how you become noticed.

**What's an ideal client for you?**

I don't look at [people I work with] as clients. I see them as writing partners, since I write a lot. With me, my process starts with conversation. It's very intimate. I'm blunt and ask direct questions—when's the last time you cried? When did you fall out of love with your wife? Why did your marriage break up? You'd be surprised how open and honest people are. I tend to have chemistry with artists and that manifests in the [resulting] music.

**When does a producer become a co-writer?**

Generally, I write all of the music. I do that outside of the session and I do it best when I'm alone. When it comes to writing with artists, I'm heavily into lyrics. I'd never walk into a session and say "Let's co-write the lyrics and the melody." I give the artist the opportunity to do that without me being involved. It's always smarter if they can. Often times I'm hard on lyrics and melody. If we come up with a good

melody/chorus in a session, then that's a good session. To get there, we've done 85 percent [of the work] beforehand. With regard to writing credits, we tend to have those conversations after the session about who did what.

**What's your strategy for putting an artist at ease?**

I tell them how bad they are and when something isn't good. And the bigger they are, the more likely I am to tell them. That might be part of my English humor, too. If you pussyfoot around things, that creates more awkwardness and tension. I've seen that happen with other producers. I immediately start making fun of [an artist]—what they're wearing, what they wrote. It takes out any awkwardness. It becomes easy for me to tell them when something is bad. And when I tell them that something is good, then there's relief.

**What have been your favorite technical developments over the past few years?**

Since I run a company now, I don't have the time to check out the latest developments. I'm still using 1176 [compressors]. But I use [Native Instruments' virtual instrument] Kontakt a lot.

THERE ARE NO BARRIERS TO  
ENTRY—YOU DON'T NEED A STUDIO  
ANY LONGER.



### How do you establish a strong relationship with a mix and/or mastering engineer?

I was lucky enough to meet [mix engineer] Manny Marroquin early [in my career]. When I would do stuff for major labels, I'd use him. When I work with Eminem, we mix together. We speak without speaking. We know each other so well. Most of my mastering isn't about adding anything. I want my master to sound like my mix.

### What are the best ways for artists to save money in the studio?

You can buy a USB mic for around 120 dollars. Logic runs about two hundred. Creating stuff is all about decision making and solving problems. Being unique is using the same piece of gear that everyone else is using but spending four hours on it and making it so it doesn't sound like everybody else. Often when you work with amazing musicians, their solution will be to use three chords but figuring out how to change the lyrics and melody so they make sense.

## JACK DOUGLAS

**Clientele:** John Lennon, Bob Dylan, Aerosmith  
**Contact:** facebook.com/jack.douglas.773

**In the '60s, Jack Douglas was a musician with a label deal in hand and stars in his eyes. Encouraged by the Isley Brothers, he was inspired to engineer and ultimately to mix and produce. The now legendary producer's first taste of studio work came as a janitor at New York's then-new Record Plant studios. As his repertoire expanded, he was tapped to engineer John Lennon's *Imagine* and later to produce the former Beatle's final album, the Grammy-winning *Double Fantasy*. Originally from New York, Douglas has worked in London and currently splits his time between L.A. and NYC.**

### What are some of the biggest challenges facing producers today?

Convincing major labels that, after mixing dozens of singles and albums, I can mix a record.

### When does a producer become a co-writer?

For years I co-wrote with Aerosmith and didn't take the credit. I thought that it was the producer's job to facilitate the song in any way: writing bits and bobs and pieces along the way. I did that for a few albums and then caught on that I was missing a big chunk of dough. You start to see my name as a writer around [1977's] *Draw the Line*. But I don't jump in to write unless I'm invited or I feel the need. Otherwise it's an intrusion. I have to write a big chunk [of a song] before I ask for a percentage. Not words here, chords there. That's a producer's job.

### What's your strategy for putting an artist at ease?

During pre-production, I like to discover what makes an artist tick long before we get into the studio so that I can facilitate his or her dream. When we do go in, we feel like we came together in the same car. I do pre-production with all of my artists. With a band like Aerosmith, it may last a month. Other artists come to me with a demo that's worthy of release. I feel it out as I go.

### What have been your favorite technical developments over the past few years?

Good copies of older equipment. Compa-



MAYBE JOHN LENNON WAS THE IDEAL CLIENT. ... HE DELINEATED BETWEEN WHO WAS THE ARTIST AND WHO WAS THE PRODUCER.

### What's the biggest challenge you've ever faced in the studio?

One time I worked with U2. Bono had this [Shure] SM57 setup. I was afraid that it wouldn't sound the best. But it worked out well and taught me that it's not about the gear.

### What does the future hold for major labels?

The monopoly of the majors is shifting because of technology. All of the past challenges, such as costs, have evaporated. We're going to see a lot more independents working with the majors. Ultimately the business is going to grow exponentially, especially with streaming. As much as they're trying to change their culture, which is built around selling records, it's still a hard ship to turn around. We'll see a lot of innovation and in probably seven years the industry will be healthier than ever. If you're young, this is a great business to walk into. •

When I'm hired to produce, I include a mix in the price. I've been told many times "But you're not a mixer." I find that challenging and hard to understand. It's caused a lot of homogenization in pop music. But finding work isn't difficult. There's tons of it, as long as you keep all of the avenues open and are willing to diversify. But that's only speaking for myself. I bet a big problem for a lot of producers is finding work.

### What's an ideal client for you?

There's no such thing. They're all different. I may work with a brilliant artist who's a fall-down drunk. I may work with the nicest guy in the world, but he needs so much help with his music. Maybe John Lennon was the ideal client. He had more talent than he could ever imagine. He delineated between who was the artist and who was the producer. My job was to direct him and bring an objective opinion of his work. His job was to write and perform. It made working with him simple.

nies are making great stuff—reproductions of Fairchildts that sound better than [the original] Fairchildts. And these don't have to be rack-mounted. They can be virtual. They've taken the [original] idea and improved on it.

### How do you establish a strong relationship with a mastering engineer?

I have a 35-year relationship with everyone at Sterling [Sound], starting with George Marino and Greg Calbi. Aside from things done by Doug Sax or Bob Ludwig, Sterling's done 80 percent of my mastering.

### What are the best ways for artists to save money in the studio?

Own your own studio. No matter how big or small. Otherwise, be prepared when you go in. But allow for improvisation. Don't be so stiff that nothing's going to change.

### What's the biggest challenge you've ever faced in the studio?

I put a lot of pressure on myself. I'm a nervous wreck before I start a project—it doesn't matter who it is. I'm challenged every time I go into the studio. I try not to show it, but internally there's a bit of stage fright. Once it gets going and I see that it's on course, everything's fine.

### What does the future hold for major labels?

To buy records cheaply that are already made and distribute them. This means whatever the record-buying public is into. They're not going to take any chances. Major labels have lost their way. They're only interested in pop, urban music,

a little country and not much else. Fortunately, there are avenues for every kind of music. We don't need the majors except to compete with artists in the mainstream genres.

#### Who are some of your dream clients?

The Rolling Stones. My buddy Don Was produces for them and he does it well. My other dream client was Bob Dylan and I've worked with him [on Allen Ginsberg's 1983 record, *First Blues*].

#### What's the key to identifying talent?

Originality. I don't like chasing trends. Hearing something I've never heard before is what turns me on. It keeps me interested. •

## LINDA PERRY

**Clientele:** Pink, Christina Aguilera, Gwen Stefani

**Contact:** lindaperry.com

**Musician, songwriter and producer Linda Perry leapt to prominence in 1993 when she scored the hit "What's Up?" with her band 4 Non Blondes. However, the initial production touched a nerve and exposed**

YOU HAVE TO HAVE A HEALTHY  
APPETITE FOR SUCCESS. TALENT WILL  
ONLY GET YOU SO FAR.

her low tolerance for interference. She made her feelings plain to the label and shortly thereafter took the band to Sausalito's The Plant and produced the song herself. The experience taught her that she could enable other musicians to do the same. Notable in her songwriting portfolio are Pink's "Get the Party Started" and Christina Aguilera's "Beautiful."

#### What are some of the biggest challenges facing producers today?

Too many options and artists that aren't writing solid songs. A producer's job is not to overproduce and saturate a song. It's to first see if there's a song there. If so, then they develop it into who it wants to be. It's hard to do that now because there's no such thing as pre-production, since there aren't any bands. [Artists are] cutting directly to the record deal. What producers are up against are artists that don't know who they are.

#### What's an ideal client for you?

Someone who has the right ego and confidence. They can let go and give someone else control. They're strong enough to know when something's working and when it's not. It's useful when an artist is open to trying things, making them better and has a vision of where they want to be. It's also great when they're open to empowering the people around them to help them get there. That's an ideal producer, too: someone who empowers the artist.

#### When does a producer become a co-writer?

I may be in a unique situation because primarily I only produce the things I write. If an artist comes in with a song they've already written and I suggest changes to the arrangement, to me that's not songwriting. That's me being a producer. Changing the structure of a song is songwriting.

#### What's your strategy for putting an artist at ease?

I talk with them and find out what kind of mood they're in. One of my gifts is that people open up to me. In a writing and recording situation, it's intimate and your artist needs to feel safe. That's my job. And I'm humble when it comes to songwriting because I don't know when it's going to hit.

#### What have been your favorite technical developments over the past few years?

I'm old-school; very analog. The best technique I've come up with is to not overwork anything; not to get involved in technique. If I'm not getting the sound I want, I'll change the instruments.

#### What's the biggest challenge in the studio?

I get challenged by heavy hitters—like when a drummer comes in and thinks they're the next [John] Bonham. The biggest challenge I have is to make my beautiful vintage drums sound like drums. They sound like bricks because [drummers] are hitting them so hard. It's a struggle to work with players like that because they don't understand the delicate nature of what drums are. They sing to you and want to be hit a certain way. So: inexperience is a challenge.

#### How important is pre-production?

It's so important. I'm working on a record with an artist now because she's awesome. I could get this girl a record deal immediately, just on [the strength of] her demo. The songs are strong. Ultimately, that's the best place to be before you go into the studio. You know what you've got. The only way to fuck it up is when you're in the studio recording it. [Pre-production gives me] a guideline so I can tell where I went wrong.

#### What's the key to identifying talent?

It's a feeling I get; an emotional reaction. [An



If that doesn't work, I'll change mics and then I'll fiddle with compressors. But drums are my favorite thing to record. When a song starts to sound muddled, I take away the last thing I did.

#### How do you establish a strong relationship with a mix and/or mastering engineer?

I go to whoever's the best person for the song. Right now I'm in love with [mix engineer] Andrew Scheps. He's so versatile and a great human. He has all the know-how of old-school recording and now he's all in the box. His mixes are incredible. For mastering, you have to find the right guy to add the right layer of magic.

#### What are the best ways for artists to save money in the studio?

Write your songs in your house or a rehearsal room. It costs a lot to spend the day in a studio. Most of the time people are in there writing. Work out the song in a rehearsal room; get the album first. Writing a song outside of the studio can save artists \$50,000.

artist] could not even seem that great. But there's something about them—the way they carry themselves, the way they're vulnerable, the way they're confident. I'll take someone with a strong vision—someone who wants to play sold-out stadiums and sell 20 million records—and no talent over the John Lennon who sits on the couch with no motivation because he thinks he's way too cool. You have to have a healthy appetite for success. Talent will only get you so far.

#### What does the future hold for major labels?

Things go in waves. Labels are starting to understand a little more where they fucked up, what needs to change and they're placing people in position with fresh input. What's happened [in the industry] isn't really the labels' fault. Artists are also to blame for being wimpy-ass chicken-shits for not standing up for what they believe. I've worked with many who say "I didn't want to make that album. The label made me." They let them do that to them. If they'd fought, the label would have backed down. •

# MIKE CROSSEY

**Clientele:** Arctic Monkeys, the 1975, Twenty One Pilots

**Contact:** rene@gothamproducers.com

**Producer and mix engineer Mike Crossey (mikecrossey.com) broke into production as a teenager in Belfast when he and some friends played a gig at a vegan punk café. He soon found that he loved working the desk more than he loved to jam. After a move to Liverpool in 1998, he met Andy McCluskey of *Orchestral Manoeuvres in the Dark*. Later he discovered Arctic Monkeys, brought the band into Liverpool studio *The Motor Museum* and recorded the EP *Five Minutes with Arctic Monkeys*. Ultimately he relocated to London and then in 2015 to Los Angeles, where he maintains his studio, *The Ranch*.**

## What are some of the biggest challenges facing producers today?

As a producer, you need to become more of an entrepreneur. You can't rely on being hired by a label. You have to find your own projects, keep moving and uncover other ways to create. Even recently I took on [English band] the 1975 before the labels were involved. I did a deal with their manager and we recorded their first album unsigned. You have to work hard, take risks and it's important to have your own facility so you have the freedom to take chances.

## What's an ideal client for you?

I like musicians who are bold and fearless in the studio and aren't afraid to do something different; to experiment. Modern bands are genre-

bending. The playlist generation listens to so much music that the ultimate modern band can't fit in one place.

## When does a producer become a co-writer?

If I'm going to co-write, I like it to be discussed beforehand. The lines have become blurred. We have this huge palate available to us that we never had before. The studio used to be a place solely to record. It's evolved into so much more. It's become difficult to ascertain at what point the producer's input is co-writing. [But] I do enjoy the process and have done more of it.

## What's your strategy for putting an artist at ease?

That's part of the reason I have my own facility. I prefer a homey vibe to the recording space. I like it to feel more like going around to a friend's house to make music rather than there being lots of pressure on this big event. It's important to have a relaxed vibe about you and to be calm under pressure. The energy of the room comes from the personalities in it.

## What have been your favorite technical developments over the past few years?

Software instruments. I love having sounds at my fingertips.

## How do you establish a strong relationship with a mastering engineer?

It's about finding one who understands your taste. I have two that I use all the time—Robin Schmidt at 24-96 Mastering in Germany and Chris Gehringer at Sterling Sound. We've worked together enough that they know how hot I like things. It takes a bit of back and forth to get to know each other. It's like dating.

## What are the best ways for artists to save money in the studio?

Preparation. Know your parts, know your song, know the key you're playing in so that you can improvise. Pre-production can also save a lot of time. And look after your instrument. I have a tech in on the first day to check them all because there's nothing that can slow you down more than having a poorly setup guitar or a drum kit that keeps detuning itself. All these things cost time.

## How important is pre-production?

It's artist-dependant. If it's a rock band and you intend to cut a lot of things live, then it's very important. If it's a more electronic-based artist where a lot of things come from experimentation and programming, then less so.


## What's the key to identifying talent?


Authenticity. Even if they're sugary pop or death metal, as long as they're the thing they profess to be, that will always win. When an artist is authentic, there's a magic to what they do. A lot of star quality stems from authenticity.

## What does the future hold for major labels?

Anyone can do a record these days. The only real expense is marketing. Currently, that's the main thing that a major label offers: a marketing infrastructure. It's difficult to say how that'll evolve. It could be that they become more of a marketing machine that smaller labels tap into.

## Who are some of your dream clients?

U2. That's a big band for me because I grew up in Ireland. And Queens of the Stone Age. They represent rock & roll. 



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TO TAKE CHANCES.

# Truth Initiative

## Non-profit Gets its Message Out at GRAMMY Awards

The truth is that cigarette smoking among youth and teens has dramatically reduced in the past generation, from 23% among teens in 2000 to a current level of six percent. A significant factor in that reduction is Truth Initiative, a Washington, D.C.-based non-profit organization that provides targeted messages via TV commercials, print campaigns, social media and alliances with other organizations and networks to reach young people who might be tempted to take up the habit.

To continue the organization's mission by providing information and media, Truth Initiative will have a presence in the GRAMMY Gift Lounge at this year's Feb. 12 GRAMMY Awards telecast from Staples Center in Los Angeles.

The Truth Initiative was previously known as The American Legacy Foundation, which was created in the late '90s and funded by major tobacco companies as part of a 1998 Master Settlement Agreement. In 2015, the name was changed to Truth Initiative to reflect the impact the organization hopes to achieve in discrediting tobacco ad campaigns.

This year, the organization is partnering with the GRAMMYS in an effort to reach more young people, who often look to music artists as role models and icons. The "Finish It" ad campaign, which currently airs on television and online, will have a significant presence during the airing of the GRAMMY telecast. This campaign is intended to urge the current generation to be the force that halts tobacco use entirely.

"As adults, we know we should get our flu shots, as a preventative measure," says CMO of Truth Initiative Eric Asche. "The value proposition isn't always so clear to a 17-year-old."

Education and information is the goal of Truth Initiative, according to Asche, and the association with the GRAMMY Awards will increase the reach of the movement. "The GRAMMYS pull in large numbers of viewers, and what we have been working toward over the years is to build our message through a cultural lens."

Although Asche notes that teens don't watch the GRAMMYS in large numbers, he credits the trickle-down effect: "A platform such as the GRAMMYS creates a bedrock for cultural conversation." The organization has previously worked with MTV and Vans/Warped Tour to reach out to young people who might be at risk for starting the habit of smoking cigarettes.

"The GRAMMY Awards is also a launching pad for a conversation regarding social justice, and among the conversations about the outfits, the winners, there will be conversations about our advertisement. We will use this as a conversation starter," says Asche. "When you look at the history of tobacco marketing, there is a targeting of certain populations. When we consider the large tune-in factor of the GRAMMYS, it is a great launching pad to begin conversations."

"Millennials and centennials are the most enlightened," as to how damaging cigarette smoking is, according to Asche. "We are building a brand and curating a brand," he continues. "We want to win back every street corner, to win back that market share" of youth who are often tempted by the easy access to tobacco products, and perhaps tempted by others to purchase and use them.

Visit [Truthinitiative.org](http://Truthinitiative.org)



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# Hey, Songwriter: Give Yourself Goosebumps!

**W**hen you were a kid, did you ever have a sleepover with friends where you told scary stories? You'd convince each other there was a ghost in the attic or a spirit coming through the Ouija board. You'd conjure up frightening things to give you and your friends a rush. Stirring up a cauldron of emotion is also helpful when trying to make magic with your art. For tips on how to tap into these creative emotions again, check out the following tips from a top-selling songwriter and author. She can help you to tap into a flow of energy—your unique passion—to fuel your songwriting:

- Look for a situation that gives you a rush, gets your blood pumping or causes butterflies, like meeting an attractive stranger out of the blue. Then write about it.

- When you can capture those special moments on the page, you'll know you've got something. When you give yourself goosebumps, you are pretty much assured that you will be giving the listener the same.

- It can't be forced. The Muse is a wayward beast. She has to be seduced to stick around or she'll flee at the first footfall. Ever hear a song and find yourself turning it up without thinking? Or maybe some strains of music coming from a passing car bring you back to a special place and time? That's what it's all about. You want to move your listener to laugh or cry or, best of all, be inspired.

- Arousing deep emotion is the ultimate for a songwriter. "The Way We Were" is such a touching, evocative song that it's been voted one of the top 10 film songs of all time on every list imaginable. It was not only a hit on the radio but had an unforgettable visual connected to it. Every time you hear it, you can picture Barbra Streisand trembling as she meets up with Robert Redford.

- Ben Gibbard of Death Cab for Cutie says he wrote "I Will Follow You Into the Dark," their best-selling single, in 15 minutes. He's also said he can barely take credit for it because he felt like he channeled it. He tapped into a dark, rarely explored emotional theme about following his lover into the afterlife. And he did it in such a hauntingly beautiful way that it

wasn't morbid; instead it was comforting and enchanting at the same time.

- And it doesn't have to be about love. Other strong feelings, such as anger, can also be a great motivating force. If you deny an emotion, it just springs up anyway, so give it a voice. Channel it into a song. When Phil Collins wrote about a ruthless ex-lover in "Something in the Air Tonight," he sent his rage into the world like a speeding locomotive. It's powerful stuff.



- Songwriters live for the moment they get struck by the lightning bolt of inspiration. The beauty is that it can come at any time and from anywhere. You're driving down the street and see an old gent cradling his wife's hand and you start thinking about that line you had for a ballad. The song starts writing itself and the next thing you know you're pulling the car over to jot down some words before they slip away. We're not talking about the craft and hard work of rewriting here, though of course that's essential. But that's another article. We are talking about those sacred moments when you're in the zone, and everything flows.

- Songwriters never really go on holiday. You can be lying on the beach in Barbados, frolicking with a fruity cocktail when the tourist next to you starts talking loudly on her cell phone about her new lover. As she throws out phrases left and right, you can't help but note

the line, "This ain't my first rodeo." Next thing you know you're looking about for a pen and tapping out a rhythm on your blanket. But let's face it, you probably won't be able to stay on the beach forever. Soon you're back in the real world and if you're not careful you might find yourself tired, stressed or just plain running on empty. This can lead to a pesky phenomenon commonly known as writer's block. But there is a cure. Like a farmer letting his field lie fallow

every seventh year before planting again, sometimes you have to give your creativity a break. "Don't abuse the Muse."

- And while you're at it, don't abuse yourself, either. If you start beating yourself up, you'll be your own worst enemy. Take your mind off your writing so you can come back to it refreshed. Obviously if you have a deadline, you have to work through it. Waiting for the luxury of inspiration to hit isn't always a viable option.

- There are many ways to unwind and replenish your creative juices. Movies allow your brain to rest while rejuvenating you with all sorts of storylines and visuals to stir creativity.

- Hiking, walking or working out is another way to boost your energy level. Prolific novelist Charles Dickens walked up to 30 miles a day. He said he would "explode" if he didn't; it was his way of turning his

brain off between bouts of writing. Ludwig van Beethoven was another avid walker. He always carried a pen and paper with him in case an idea struck.

- Ernest Hemingway once said you should "let the pressure build" until you have no choice but to write it down. That way, you're driving with fuel, not running on fumes and forcing the phrases out. Just let that pressure cooker blast off its rocker as words fly onto the page. Whatever it takes to get inspired, do it and do it some more. Your writing—and your listeners—will thank you for it.

DIANA WILLIAMSON is the author of *101 Tips and Tricks of Successful Songwriting*, available on Amazon. She's written two No. 3 Billboard Hot Club Chart hits and placed songs in over 50 films and TV shows through her company, The Music Library ([themusicalibrary.org](http://themusicalibrary.org)). You can visit her at [101tipsandtricksofsuccessfulsongwriting.com](http://101tipsandtricksofsuccessfulsongwriting.com).



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**AFI**

*AFI (The Blood Album)*

Concord Music Group

Producer: Jade Puget & Matt Hyde

Odds are high that aficionados of tongue piercings and nose rings couldn't be more elated over the release of A Fire Inside's latest studio recording, their 10th. That's all good, but there remains a predicament—most audiences won't relate with the Platinum-selling act's emo-by-way-of-punk pathway to musical salvation. While their sorrowful emoting and alienation-obsessed lyrics weave a peculiar, color-soaked tapestry, they only deliver a smattering of memorable choruses and fleeting, uninspired bridges. This riddle remains: what's the value in popular music that fails to trigger a desire for repeated listens? — **Andy Kaufmann**



6

**Various Artists**

*She Rocks, Vol. 1*

Favored Nations

Producer: Brad Tolinski and Steve Vai

A compilation project featuring some of the best female guitarists working today, and released in cooperation with the Women's International Music Network (sponsors of the She Rocks Awards), delivers 11 tracks of varied six-string delights. You've got the progressive metal of Yasi Hofer on "Cosmic Stars," the legendary Lita Ford and Lez Zeppelin covering "The Lemon Song," Jennifer Batten's Jeff Beck-like gymnastics on "In the Aftermath" and Alice Cooper axe woman Nita Strauss tearing it up on "Pandemonium." Women are stepping out front now more than ever, and this stellar collection effectively celebrates that fact. — **Eric A. Harabadian**



8

**Iron Reagan**

*Crossover Ministry*

Relapse Records

Producer: Land Phil

Anchored by Municipal Waste singer Tony Foresta and bassist Land Phil and rounded out by ex-Darkest Hour skin-slapper Ryan Parrish, former A.N.S. guitarist Mark Bronzino and Hellbear bassist Rob Skotis, Iron Reagan are no strangers to the word "Crossover," with its ubiquitously accompanying descriptions of the band's sound: "crossover thrash," "crossover punk," etc. Metal through and through, *Crossover Ministry* captures the quintet blazing through 18 songs in just 30 minutes, leaving no time to breathe or think about anything but impending doom. Indeed, the clock is ticking. — **Kurt Orzcek**



8

**Entrance**

*Book of Changes*

Thrill Jockey

Producer: Guy Blakeslee and David Vandevelde

Entrance has to be seen to be believed—but hearing them gets you about halfway there. Guy Blakeslee and company eschew most conventions, turning the experience into a hocus-pocus affair far removed from the ordinary. In the bone-chilling indie film, *The Witch*, the girl succumbs to the devil's sinister coven. The results are similar here, with guitarist Blakeslee casting spells from his *Book of Changes*. Behind the boards, Blakeslee burnishes his indie creds by enlisting knob-tuners who have teamed with Father John Misty (Vandevelde), Future Islands and the Shins. But even in a dark closet, having friends close by is little solace. — **Kurt Orzcek**



6

**Don Rich and the Buckaroos**

*Guitar Pickin' Man*

Omnivore Recordings

Producer: Ken Nelson (original producer) & Patrick Milligan (compilation producer)

This is a compilation of Buck Owens' bandleader's guitar and lead vocal work from 1963 - 1970. Although the Buckaroos were essentially fronted by Owens, he always gave major props to Rich. Interestingly, Rich began as the band's violinist but soon brought his stellar chops and charisma to tunes like "Chicken Pickin'" and the freewheeling "Wham Bam," among others. Liner notes from Rich's sons as well as vintage photos and extensive track information make this a complete package. — **Eric A. Harabadian**



10

**Delbert McClinton**

*Prick of the Litter*

Thirty Tigers

Producer: Delbert McClinton, Kevin McKendree & Bob Britt

To call the legendary Delbert McClinton a "bluesman" would be accurate. But throughout his storied career he's crossed over into country, rock, jazz and Texas R&B as well. While he employs those elements here, the emphasis is on balladeers and songwriters who have influenced him. Funk has often been his stock-in-trade and that comes through in cuts like "Neva" and "Middle of Nowhere." But the overall reveal is his love for artists like Frank Sinatra, Nat "King" Cole and Big Joe Williams delivered in his inimitable soulful style. — **Eric A. Harabadian**



9

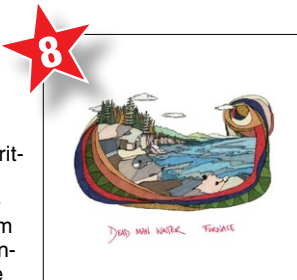
**Dead Man Winter**

*Furnace*

GNDWIRE/Thirty Tigers

Producer: Dave Simonett

After 14 years as lead vocalist and songwriter for acclaimed Minneapolis progressive bluegrass outfit Trampled by Turtles, Dave Simonett dedicates himself to a solo album of a very personal nature. All 10 songs center on a man coming to terms with divorce and separation from his children. This very introspective and soul-searching collection was written in semi-hibernation in the Minnesota woods. And one feels that sense of desperation and despondence in tracks like "This House is on Fire" and the confessional "Am I Breaking Down." The album has a narrative quality akin to quiet time with a thoroughly engrossing book. — **Eric A. Harabadian**



8

**E-40**

*The D-Boy Diary: Book 1 & Book 2*

Heavy on the Grind Entertainment

Producer: Various

Independent. Visionary. Timeless. These are just a few of the words that describe E-40 and the lane which he's carved out for himself in the culture of hip-hop. In light of his 23rd and 24th album release, 40 has proved his staying power and longevity in rap history. From "Savage" to "Blessed By The Game" to "Bring Back the Sideshow" to "Tycoon," the artist delivers 42 "slappers" to his loyal supporters. Though such an abundance of music in one offering can come off a bit redundant and leave the listener disinterested, *The D-Boy Diary* is a testament that as long as he's breathing, E-40 will never be done. — **Adam Seyum**



8

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## Molly Adele Brown

**Contact:** MollyAdeleBrown@gmail.com  
**Web:** MollyAdeleBrown.com  
**Seeking:** Label, Distribution  
**Style:** Country

Collaborating with what sounds like a savvy bunch of Nashville cats, artist Molly Adele Brown's impressive, commercially appealing recordings include the bubble-gum country-pop of "Spook the Horses," where her youthful optimism fuels a song about living life to the fullest. She delivers a sexy intonation on "Ride," which has an early-Taylor Swift touch to it and a bold, bass-y powerchord foundation that's thoroughly modern and radio-friendly. She unleashes her beer-drinking hellcat persona on "CHUG," a raging party tune that, in a live club, could really lift the suds in the air. Though her lyrics could use an overall upgrade, these varied recordings show that Brown is more than a one-trick pony.

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

SCORE: 8.0



## SiBi

**Contact:** sibilive@gmail.com  
**Web:** soundcloud.com/thiissibi  
**Seeking:** Booking, Film/TV, Dist., Label  
**Style:** Hip-Hop, R&B

South African hip-hop artist SiBi has a consistent vision, speaking her mind about relateable topics, real issues and feelings—she's an individual with high standards and a point of view. And her recordings, while in need of work, allow us to hear what this artist could one day become. "Nightfall," with its mournful, introspective beat, allows SiBi to present an engaging flow about moving on from a failing relationship. One thing handicaps the song, however: her vocal tone doesn't really pop with enough tonality to rise above the track's clamor, though it is creatively mounted. "Same Reason" and "Crown" are better in this regard, but we suggest she experiment until she finds the microphone that loves her voice.

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

SCORE: 7.8



## Skytailor

**Contact:** Austin.Klen@yahoo.com  
**Web:** soundcloud.com/skytailormusic  
**Seeking:** Label, Booking, Film/TV, Dist.  
**Style:** Vocal Trance

Confident, clever and compelling, duo Skytailor have an alluring sound graced by androgynous lead vocals that are absolutely distinctive and make an impression among the ambitious arrangements, all of which feature clubby 4/4 excursions mixed and matched with ambient soundscapes. The centerpiece of "Keys of Ivory" is a delicate, hooky piano melody amid a lonely universe. At 8 minutes in length, the song is engaging almost to the end. (We'd trim down the finale.) The shimmering synths of "Wide Eyes" and its dramatic vitality would work well at a rave. "Tonight" is a brisk tribute to the "city of light," painting an aural portrait that glides aloft. Skytailor know their sound, their genre and how to hook their audience.

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

SCORE: 7.8



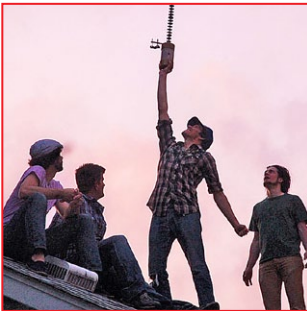
## Psychocide

**Contact:** goldwyn@psychocide.com  
**Web:** soundcloud.com/psychocide  
**Seeking:** Label, Distribution  
**Style:** Hard Rock

Though their songs are powered by familiar riffs, Montreal-based Psychocide is a band with an eccentric, "screw loose" fun factor that keeps things interesting. Case in point: the "vocal flutter" that singer Goldwyn employs on "Crazy Janet"; it is altogether unique and well matched to his guitarist's speedy, accurate solo. The garagey-punk "Paranoia" has dynamic touches that take the hooky song high and low. (We'd love to hear it in a live setting.) With its stabbing, herky-jerky beat, "Street Named Desire" challenges the entire band, but they all stay right on time and remain tight as hell every step of the way. Psychocide might want to approach anime and game developers about soundtrack opportunities.

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

SCORE: 7.6



## Antenna Man

**Contact:** janelle@glgpub.com  
**Web:** antennamanband.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Alt-Country

From the drummer's dexterous paradiddles to the singer's chesty tone, Indiana-based foursome Antenna Man create an amiable, hi-touch vibe on songs like "Guitarless Man," "I'm Your Man" and "If You Don't Love Her," all of which have a laidback, frontporch feel—and that may be the problem. Even the upbeat, uptempo number, "I'm Your Man," never attains a satisfying cruising speed; its arrangement, despite deft touches from mandolin and organ, seems kinda draggy and under-realized. Above all, singer Mark Wolfen, though gifted with a voice that evokes Son Volt's Jay Farrar, has a slurring delivery (and sound mix) that too often muddies his message. This promising band can do better.

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

SCORE: 7.6



## Alicia Blue

**Contact:** aliciabluemusic@gmail.com  
**Web:** soundcloud.com/aliciablue  
**Seeking:** Label  
**Style:** Soul, Pop, R&B

Blessed with a rich, resonant voice, Alicia Blue invests every phrase of her songs with gutsy attitude. Case in point is the torchy, elongated ballad "He's An Artist." When she growls "He belongs to me!" you truly believe it. And when the background singers (a coven of soulful sirens) murmur their parts, the effect is eerily soulful. We like the acoustic slide-guitar of "Malcolm Jr.," which evokes a dark, candlelit-bar setting and emphasizes Blue's raspy purr. Our favorite is "Masterpiece," which is set to a rich piano and carried by a nice metaphor ("We'll be each other's masterpiece."). While Blue's focus is on being an artist, she could reach a wider audience by improving her enunciation to better convey her lyrics.

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

SCORE: 7.6

**Music Connection's** listening 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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



## Binx

**Contact:** binxbuys@gmail.com  
**Web:** binxofficial.com  
**Seeking:** Label, Booking, Film/TV, Distrib.  
**Style:** Pop

N.Y.-based Binx has a colorful synth-pop sound. And if tunes like “Headlights” can be deemed, “cookie-cutter pop,” it’s still a crafty confection spearheaded by the artist’s strong vocals and savvy ability to weave sounds that hook the listener and make you wanna dance. We’re a little less taken with “Radiohead”—just didn’t feel it as much, despite its high production value; but there’s a satisfying tune in there somewhere. Binx seems more comfortable on “Reckless,” with its big backbeat and huge booming chorus. The song, about a toxic, S&M relationship, could work well in a film or TV drama. We suggest the artist collaborate with a wordsmith who can elevate her songs to the next level.

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

SCORE: 7.6



## Nathaniel Land

**Contact:** nate1.land@gmail.com  
**Web:** nathanielland.com  
**Seeking:** Publisher  
**Style:** Rock, Folk Rock, Country

With a voice that’s a good match to his material, Nathaniel Land keeps things acoustically honest and altogether human, musing on love and fidelity for his woman with an easygoing tenor that reminds us of Eric Clapton. Lyrics are vivid and compelling as, say, on the gentle “Emily,” he pays tribute to his lover and conveys his anticipation when traveling to see her. The similar “My Destination’s You” vividly recounts a plane trip that will cement the relationship. Our favorite, “Lonely Life,” has an electric arrangement and more emotive power as Land conveys how much her love sustains him. The song could have film/TV possibilities. Overall, Land could benefit from the addition of light background vocals.

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

SCORE: 7.4



## The Gitas

**Contact:** soundcheck411@gmail.com  
**Web:** thegitas.com  
**Seeking:** Mgmt, Label, Film/TV  
**Style:** Rock

The power and precision that the Gitas bring to each of their tunes helps you to overlook the average nature of the material. We especially like the raspy intensity in singer Sasha Chemerov’s voice as he leans into his lyrics. The guy simply rips it, and his bandmates are right there with him. While both “Magic” and “Beverly Kills” (which heaps scorn on a diabolical babe) exhibit the band’s metal-riff reflexes, “Femme Fatale” is a change of pace, a piece of melodic alt-pop-rock that’s pretty catchy but ultimately suffers from an under-developed arrangement in the finale. (Maybe a keyboard would flesh this one out?) What all these recordings make clear is that the Gitas must be one helluva live act.

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

SCORE: 7.4



## Scott Wolfson and Other Heroes

**Contact:** broehrer@optonline.com  
**Web:** scottwolfson.com  
**Seeking:** Label, Film/TV, Booking  
**Style:** Alternative Folk/Rock

New Jersey-based Scott Wolfson’s material and band mates are beyond solid, so it was something of a buzzkill to discover that his lead vocals lack a fuller, more confident presence. Instead, Wolfson’s soft voice, though it has a nice, nasal honk at times, too often takes a backseat to the band—even though the musicians seem to be playing (and are recorded) with utmost reserve. His best outing as a singer is the delicate, plaintive “Johnny Gray,” which gets effective support from female backing vocalists. The infectious, memorable “We Will All Die Together” has the potential to be a rousing, barroom singalong. We urge Scott Wolfson to take charge of the mic and command attention—really go for it.

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

SCORE: 7.4



## Ky Burt

**Contact:** kyburtmusic@gmail.com  
**Web:** kyburt.com  
**Seeking:** Booking  
**Style:** Alt-Folk

Clean production captures the pure, un-schooled spirit of poetic singer-songwriter Ky Burt, whose music exudes a lilting, laid-back sensibility. He’s based in Oregon, and there’s a naturally idyllic, rural tone to songs such as “Gloria May,” about a free-spirited woman (“wild as the sea”), and it features a jaunty fiddle that lends the tune a “sailing ballad” vibe. A wistful song of parting, “Oregon Snow” is sweet and ambling. On “Lady in the Moon,” a banjo lends a rustic accent to help color the song’s lonesome romanticism. Its arrangement benefits from the presence of a group vocal section, but lead vocals are always key, so we urge this artist to find a coach to correct his overall tendency to hit flat notes and lose pitch.

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

SCORE: 7.2



## Nervouschain

**Contact:** nervouschain@gmail.com  
**Web:** nervouschain.bandcamp.com  
**Seeking:** Label, Sponsor, Film  
**Style:** Electronic

Aussie home-recorder Nervouschain’s instrumentals are variations on a theme—the days of the week. “Tuesday” gets its thrum on before kicking in with a dance beat that achieves a pleasingly propulsive thump, which the composer alternately withdraws and restores to add dynamic impact. Simple synth ditties add interest, making the track ultimately tuneful. Quasi-handclaps propel “Wednesday,” which also injects old-school hi-touch instruments (piano, organ) for an unexpected contrast between vintage and virtual. Nervouschain’s formula, however, wore thin by the time we got to “Friday.” (We wanted the weekend off!) But parts of these tracks could be effective in a video-game soundtrack.

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

SCORE: 7.0

**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.

**The Mint** Los Angeles, CA

**Contact:** trevorstrove@gmail.com

**Web:** inobe.com

**The Players:** Inobe, vocals; Rochelle Price, back up vocals; Austin Thierry, guitar; A.J. Satsangi, guitar; Adam Smith, bass; Allan Ritter, drums.

**Material:** It is hard not to draw comparisons to Erykah Badu here, but Inobe differentiates herself with a spunky persona as she declares, “We’ve got a party going on up here!” “She’s Fly” is one of the best originals in her set. Inobe’s commanding delivery of empowering spoken-word sounds like a send-up to Stevie Wonder’s “Living for the City”: “She works hard every day of the week/she cuts back and bargains to make her ends meet/ Her story needs to be told/She ain’t got a lot, but she’s rich in her soul.” Inobe also talks about her southern heritage as an intro to a song that lists collard greens, biscuits, rice and gravy and black eyed peas. This would be Jill Scott’s “It’s Love,” which sounds better live without the echo effects of the original studio version.

**Musicianship:** The show begins with subtle percussive layering between Ritter and Thierry on “Bad Dah Dah” while Satsangi gets even funkier over the top of that foundation. This is all the perfect match for Inobe’s syncopated scatting. The introduction from Smith gets very intricate on “Lovin’ You” and he offers a solid introduction on “She’s Fly” where Thierry adds a nice and clean solo. While the cymbals tend to overpower Thierry’s solo on “Take A Drive,” Ritter has consistently tight finales throughout the show.

**Performance:** Inobe gets her audience involved from start to finish. She introduces the songs and



# INOBE

MICHAEL POOL

her band members with ease. Unfortunately, she kept experiencing a crackly mic, largely due to the way she cups the head of the microphone and bends the cable. Price offers a lower range to counterpoint Inobe on the choruses. There is a debate as to when to be theatrical in a performance at the expense of losing your sound; Price faces Inobe at points when she sings, which looks great on stage but unfortunately results in lost vocals.

**Summary:** Overall the band is tight, but could work on making a few minor technical adjustments. The group excels at building the dynamic tension of each song, offering those vocal- and guitar-only moments that leave the audience mesmerized before the full band crescendos. While there were no horn players in this particular show, they could easily be a welcome addition to the majority of the songs. — **Brooke Trout**

**Rockwood Hall** New York, NY

**Contact:** liz@indegoot.com

**Web:** facebook.com/PALMAS

**The Players:** Kurt Cain, lead vocals; Matthew Young, guitar; Adam Cantiello, guitar; Eric Camarota, bass; Pat Degan, drums.

**Material:** Dressed in their preppie best, Philadelphia-based Palmas played their hearts out with a modern surf-influenced rock sound. The group’s inspiration draws from bands like the Beatles and Nancy Sinatra, to more recent groups like the Growlers and La Luz. While most of the material has a feel-good vibe (even when singing about relationship angst), Palmas pours the requisite amount of intensity into each song. In “I Want To Know (Your Love),” Cain professes almost a teenage anguish for a love experience denied, which in addition to lyric content, can be credited to the overall structure of the song itself: “Out in the desert I search for the truth/I was afraid I would die without you...I want to know your love.” In “You Were My Girl,” another thwarted-love theme, this ballad throws back to early ‘60s pop/rock laced with lightweight self-flagellation. “Down by the shore/you broke my heart in two/I was stupid then/I was just a fool.”

**Musicianship:** Structurally, the chords are straightforward and the rhythms engaging and easy on the ear. Many of the background guitar licks and solos reference the surf movement, which helped set the stage for future reverb-laden rock guitar solos, while



# PALMAS

MARK SHWOLICH

others are more modern and edgy. Cain’s voice is solid; strong and expressive and well suited to this genre of music. He easily plugs into his sweet spot and knows how to make the most of it.

**Performance:** Though Cain checked in with the crowd from time to time, most of his between-song commentary was off mic with fellow band members. Turning some of that outward, with more audience inclusion, is always an asset, especially when a band is new to most of the audience. Listeners have a curiosity about the band members and what shapes the songs

they write. On the plus side, the band conveyed a strong sense of unity and had decent stage presence, which was apparent in their body language, style of dress and overall demeanor.

**Summary:** Palmas is a band that could take their act in various directions. As performers and songwriters, they can toe the line and keep moving forward on their current path. Because their music is imbued with a party vibe and not too thematically heavy, corporate and private events would also be another avenue to explore. They have recently released their new EP *Flowers*. — **Ellen Woloshin**



APPLE KAUFMANN

musical competency. Equally comfortable inhabiting dreamy, meandering passages as they are blasting a torrent of frenetic notes, the complex, richly textured nature of their compositions infuses glorious, yet unpretentious, sophistication into their flavor that rivals the most expensive Bordeaux. Guitarist Gabriel Marin's double-neck utilizes processors that ooze a wondrous diversity of novel, unexpected sounds, coloring their style with a variety that belies their size.

**Performance:** Consider the Source boasts an impressive following and for good reason—their musical execution and vision are unmatched. They'd do well, however, to beef up their audience interactions. Smartly, their drums come emblazoned with their elegantly effective logo, and stage moves such as playing guitar with a water bottle are saved for set's end. Witnessing Marin's passion for playing, so great he melds with his instrument until the two become virtually indistinguishable, easily covers the price of admission.

**Summary:** Some are born to play. That's the case with this unparalleled triumvirate and, subsequently, whatever remains to be seen from them will forever appeal to a discriminating, higher-conscience crowd. Penetrating a wider demographic would be easier with the inclusion of a few minor trimmings. More stage patter could engender a greater sense of inclusion. That said, jam bands better watch their backs when these guys come 'round; this pan-global party train stops for nothing.

— Andy Kaufmann

**ONCE Ballroom** Somerville, MA

**Contact:** zach@zalipresents.com

**Web:** considerthesourcemusic.com

**The Players:** Gabriel Marin, guitar; John Ferrara, bass; Jeff Mann, drums; David "Fuze" Fiuczynski, special guest.

**Material:** Aficionados of unorthodox, flipped-out fusion with a bent toward progressive metal, represented by John Zorn, Ponga, Tuatara,

Master Musicians of Bukakke and Skerik's Bandalabra, will connect with the stanky, border-smashing ethos of this mindboggling instrumental trio. After 12 years together, they've released seven albums (five studio, two live) and toured extensively, taking their Middle Eastern-inspired spin on underground jazz to countries as far flung as Germany and India.

**Musicianship:** It's a criminally gross understatement to suggest they exhibit

**The Hotel Café** Hollywood, CA

**Contact:** jonathan@apostolesmgmt.com

**Web:** robberyinc.com

**The Players:** Robb Torres, vocals, guitar; Jonah Wei-Haas, keyboards; Matt Camgros, drums.

**Material:** For five years up to 2013, Robb Torres played lead guitar for still-active nu-metal band Trapt, the group best known for the 2002 single "Headstrong." It's a blessing that Robbery, Inc., Torres' current project, sounds nothing like Trapt. Rather, what we have here is an alternative rock band that is far closer to the snotty, bar-room punk vibe of the Boomtown Rats blended with a dash of the Faces, than the post-grunge/nu-metal blend of his old band. Torres and his band mates are stretching their musical legs here, and the results make for a fascinating live show.

**Musicianship:** This is a band composed of three excellent musicians and, more importantly, the trio has obvious chemistry. Tight as hell, the musicianship is immaculate throughout. When offered the opportunity to serve up a few frills, Torres and Wei-Haas oblige expertly. Torres' voice is an acquired taste, more punky 'tude than power. Wei-Haas, meanwhile, does a fantastic job of filling the hole left by the lack of a bass guitarist while simultaneously providing more traditional, rhythmic keyboardist fare.

**Performance:** There's honestly not a lot to look at. The three men take their respective



BRETT CALLWOOD

positions at the start of the set and don't leave them. There's little in the way of chatter between the songs, besides a muted "thank you," and there's certainly no rock-star posturing—nothing that Torres might have picked during the stint with his former band. The joy is in watching them play passionately. Seeing the singer lean forward to his mic and straining his neck muscles for all they're worth makes for compelling viewing, mind you.

**Summary:** Robbery, Inc. has all the ingredients to be a cult favorite. As things stand, however, any sort of commercial success is likely to be elusive. The songs are fun live but, the next morning, none of them were sticking around in the memory banks. But one gets the impression the band isn't looking to smash the charts at present. Rather, this seems to be about making music that they can be proud of, doing things their own way, and seeing where it takes them organically. — Brett Callwood

**Trip** Santa Monica, CA

**Contact:** hi@ward.band

**Web:** ward.band

**The Players:** Christopher Ward, vocals, guitar; Karim Elghobashi, bass; Darren Edwards, drums.

**Material:** There's a respectable crowd gathered at Trip, a much-loved venue with a neighborhood-bar vibe in Santa Monica, by the time L.A. post-punkers Ward get settled into their set. That's good, because there's an anthemic, almost arena-friendly element to these songs that could fall flat in an empty room. Rather, the enthusiastic bar crowd manages to generate a bit of a buzz during these psychedelic rock tunes that also have a '90s Brit indie twist (perhaps thanks to Welsh drummer Edwards). While the music is dark, even slightly Gothic in an Echo & the Bunnymen sort of way, the songs have just the right amount of pop in there to make them anything but depressing. It's moody and emotional, but a lot of fun too.

**Musicianship:** While the three musicians are individually excellent, the fact that the band only formed in September is also evident. At points during the set, it is apparent that they are still getting used to each other. It's nothing that a bunch of rehearsals and gigs won't fix, but that "unit" element is vital.

**Performance:** Christopher Ward is a charismatic vocalist in the classic "frontman" sense, but there's not a lot of performance in terms of moving around the stage or between-



song chatter. Still, there's an air to the man that owns the stage, and that comes naturally. The performer in the band is Elghobashi, who moves enough for all three of them.

**Summary:** There's plenty of potential here. The band has a sackful of quality, memorable new-

wave songs that are certainly commercially viable in the current musical climate. Ward is a brand new group, but give them a little time to gel and they could easily be a genuine force. All of the elements are in place—they just need to merge.

— Brett Callwood

**Uptown Grille** Detroit, MI

**Contact:** slklaw@hotmail.com

**Web:** facebook.com/thealternativesband.detroit

**The Players:** Marcus Allen, vocals, guitar; Sheldon Kay, guitar; Mike Scarvelis, vocals, guitar, tambourine; Chuck Deuel, bass; Scott Martin, drums.

**Material:** Power-pop mixed with a heavy '60s-centric rock sensibility is the order of the day for the Alternatives, an accomplished Motor City sextet. What is first impressive is their depth of coverage and attention to detail. The Beatles favorites, like "Day Tripper" and "Help," Van Morrison's "Wild Night," CCR's "Bad Moon Rising" and the Who's "My Generation," liberally display the band's diversity. But the emphasis on execution and meticulous and focused arrangements truly sets this group apart from the pack.

**Musicianship:** Akin to a great sports team, there are no stars, per se, in the Alternatives. Every player is significant and contributes equally to the whole, whether it's the intricate interplay between the guitar front line, the seamless wall of vocal harmonies or the lock-step workmanlike relationship between the drums and bass. These elements meld together to form a cohesive unit that can take liberties with improvisation, while never losing a danceable groove.

**Performance:** This show was a series of highlights that heated things up on this frigid Saturday night. Classic rockers like "Little Red



Book" got an extended remix, with animated solos from Sheldon Kay and Marcus Allen and backing tambourine hijinx from fill-in Derrick Allen and Mike Scarvelis. There were also some cool rockabilly-type jams that broke down the latter part of Carl Perkins' "Slow Down" and standards like "Route 66." The group harmonies were totally sublime and reflected warmth, clarity and sophistication.

**Summary:** Overall, one could not ask for a tighter band. The Alternatives keep the energy balanced and flowing and know how

to entertain and engage a crowd. They also know how to keep down-time to a minimum and avoid too many technical or mechanical issues.

However, while their diversity and ability to blend more recognizable hits with deep cuts should be applauded, they may have a tendency to misread the audience at times. The Alternatives certainly aim to please and, in doing so, tend to reach out to a wide demographic. Perhaps, a concern might be that they don't overextend that reach.

—Eric A. Harabadian



**The Hotel Café** Hollywood, CA

**Contact:** [jessica@monaloring.com](mailto:jessica@monaloring.com)

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

**The Players:** Justin Levinson, vocals, piano, guitar; Adam Popick, drums, vocals; Stein Malvey, guitar, vocals; Liam McCormack, bass.

**Material:** Justin Levinson's songs are pop oriented. They ooze preteen and teen, with melodies that take the listener back to the Mickey Mouse Club. The music starts out with a Beatles vibe, namely the *Sgt. Pepper's Lonely Hearts Club Band* and *Magical Mystery Tour*

albums; then as the songs unfold they take on their own identity and personality, both lyrically and musically.

"Scared of Losing You" has a Monkees feel to it at first, then blossoms into a beautiful love song (yeah, like a butterfly) that turned out to be one of the better songs of the night. Levinson uses few harmonies, but when the background vocals come through, they add dimension to the songs.

**Musicianship:** This was a very tight outfit that came to play. The background vocals were exceptional on "Safety in the Rain" as

each musician played with proficient accuracy. Neither McCormack, nor Malvey nor Popick missed a note or beat the entire night, and they played with excellent precision song after song. Although the musicians were good, they seemed hesitant to improvise on any of the songs, appearing robotic at times as they waited for cues from Levinson.

Levinson has a good voice and is an even better songwriter. The songs are delicately crafted to tell stories as if two people are talking to each other—Levinson revealing their most private secrets as he pulled triple duty on piano, guitar and vocals. He's a gifted songwriter with room to grow.

**Performance:** In terms of energy, the performance was just okay. The only one engaging with the audience was Levinson and it was simply to introduce the other band members. The music was extremely tight, though, as the band members had their parts down to a tee.

**Summary:** Justin Levinson, who hails from Vermont and graduated from Berklee College of Music in Boston with a degree in songwriting, has five albums spanning the better part of 10 years.

Though Levinson's show is theatrically challenged, his stirring music makes up for it. A laid-back attitude and easy listening music made for an enjoyable evening.

— **Pierce Brochetti**

*"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty-five years later, it's still on my regular reading list."*

— **Neil Portnow**,  
The Recording Academy  
President/CEO

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**Email:** info@studioexpresso.com  
**Web:** studioexpresso.com/chome.htm

## Ken Allardyce

(engineer, mixer, producer)  
818-427-1675  
**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

## Chaz Jankel

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

## Lulo Perez

(producer, songwriter, arranger, musician)  
**Notable Projects:** Alejandro Sanz, Amaury Gutierrez

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## Robert Eibach

(rock, pop, indie, folk, R&B)  
**Notable Projects:** Truth & the Lies, Lakotah, the Simple, Every Reason, Juliet B. Rock, David Longoria, Michael Downey, Slackjaw Jezabel, Clair

## David Longoria

(pop, jazz, dance, rock, R&B)  
**Notable Projects:** Sting, George Michael, Boyz II Men, Cece Peniston, Marc Antoine, Ottmar Liebert, Poncho Sanchez, Aretha Franklin, Andrae Crouch, Michael Downey, D'London, Larissa Lam, Lakotah, Marc Antonelli, Buddy Rich, Dizzy Gillespie, Oscar Peterson, Foreigner, April Diamond, the Coasters, Tata Vega, Juliet B. Rock, Michelle Jubilee Gonzalez, Zoon Baloomba, PBS Specials

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**Notable Projects:** Robin Thicke - Paula, Lupe Fiasco - "Battle Scars," Guy Sebastian - Armageddon, Usher - Confessions, Lil Wayne - Tha Carter II, Jennifer Hudson.

## Damon Sharpe

**Notable Projects:** Ginuwine, Kylie Minogue, Big Time Rush, New Boyz, Chicago, Monica, Kelly Rowland, Corbin Bleu, Nelly

## Dj Khalil

**Notable Projects:** Jay Z, Eminem, Drake, Dr. Dre, 50 Cent, Jim Jones, the Game, G-Unit, Raekwon, Xzibit, Cypress Hill, Tony Yayo

## Brian James/Naked Soul Productions

**Notable Projects:** Justin Timberlake, Nelly, Babyface, Total, Brian McKnight, Immatute

## Big City

**Notable Projects:** Stella Mwangi, Charlie Wilson, Jessie Chiang, Karpe Diem

## Organized Noise Productions

**Notable Projects:** Outkast, Ludacris, TLC, Cee Lo Green, Trey Songz, Raphael Saadiq, Brandy

## Mike K

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

## Chin

**Notable Projects:** Eminem, Drake, 50 Cent, Young Artists for Haiti

## Kookie

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

## Gregg Pagani

**Notable Projects:** Charlie Wilson, Will Smith, Babyface, LeAnn Rimes

## Jon Ingoldsby aka Anonymous

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

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## 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

## 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 Helio 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 Callum

## 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

## Tom Lord-Alge

(mixer)  
**Notable Projects:** U2, the Rolling Stones, Pink, Peter Gabriel, Dave Matthews Band, Blink-182, Thirty Seconds to Mars, Avril Lavigne

## 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

## 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

## 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



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**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, Dale Fiola, 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, 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

**Keston Wright**

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

**Lance Pierre**

**Notable Projects:** Xzibit, Tupac, Eminem

**Tommy D**

**Notable Projects:** Michael Jackson, Paul McCartney, Madonna, Korn, Snoop

**Danny Romero**

**Notable Projects:** Raphael Saadiq, Whitney Houston, Ginuwine

**Enrico De Paoli**

**Notable Projects:** Ray Charles, Elton John, Marcus Miller

**Keith Cohen**

**Notable Projects:** Michael Jackson, Prince, Paula Abdul

**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

**Joe Chiccarelli**

(producer, engineer, mixer)  
**Notable Projects:** Shins, White Stripes, My Morning Jacket, the Strokes, Christina Perri

**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**

(producer, writer, engineer, mixer)  
**Notable Projects:** Ben Harper, Beck, A Fine Frenzy, Neon Neon, They Might Be Giants

**Stephen McDonald**

(producer, writer, engineer, mixer)  
**Notable Projects:** OFF!, Redd Kross, fun!

**Alex Newport**

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

**Marcus Paquin**

(producer, writer, engineer, mixer)  
**Notable Projects:** National, Local Natives, Little Scream

**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**

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

**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, 3 Days Grace, Switchfoot, KORN, Gary Clark Jr.

**LIPPMAN ENTERTAINMENT**

23586 Calabasas Rd., Ste. 208

Calabasas, CA 91302

818-225-7480 Fax 900-0749  
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

**McDANIEL ENTERTAINMENT**

1311 Broadway  
Santa Monica, CA 90404  
424-238-5711  
Email: staff@mcdanielentertainment.com  
Web: mcdanielentertainment.com  
Contact: Anne Zogby

**Gregg Alexander**

(artist, writer, producer) Grammy Winner  
**Notable Projects:** New Radicals, Santana, Various Artists, Boyzone, Sophia Ellis Bextor, Ronan Keating, New Radicals, Rod Stewart, Texas

**Paul Buckmaster**

(composer, arranger) Grammy Winner  
**Notable Projects:** Taylor Swift, Train, Goo Goo Dolls, David Bowie, Miles Davis, the Rolling Stones, Carly Simon, Lloyd Cole

**Escondido**

(composer, arranger) Grammy Winner  
**Notable Projects:** Taylor Swift, Train, Goo Goo Dolls, David Bowie, Miles Davis, the Rolling Stones, Carly Simon, Lloyd Cole

**Dan Heath**

(songwriter, producer, film composer)  
**Notable Projects:** Lana Del Rey, Troye Sivan, Matt Nathanson

**Rick Nowels**

(writer, producer) Grammy Winner  
**Notable Projects:** Lana Del Rey, Lykke Li, Cee Lo, John Legend, Belinda Carlisle, Colbie Caillat, Madonna, Keith Urban, Jason Mraz, Sia, Jewel

**Thom Panunzio**

(producer, engineer, mixer) Geffen Records Executive  
**Notable Projects:** Bob Dylan, U2, Bruce Springsteen, Tom Petty, Black Sabbath, Patti Smith

**Billy Steinberg & Josh Alexander**

(writers, producers)  
**Notable Projects:** "I'll Stand By You," "Night In My Veins" - the Pretenders, "So Emotional" - Whitney Houston, "Like A Virgin" - Madonna, "Eternal Flame" - Bangles, "True Colors" - Cyndi Lauper, "I Drove All Night" - Roy Orbison, "I Touch Myself" - Divinyls, "When It All Falls Apart" - the Veronicas, "Too Little Too Late" - JoJo, "Over It" - Katharine McPhee, "Give Your Heart A Break" - Demi Lovato

**Steve Sulikowski aka 16 Frames**

(artist, songwriter, producer)  
**Notable Projects:** 16 Frames, Selena Gomez, Keith Harkin, Brendan James

**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, Mandly Moore, Delta Goodrem, Backstreet Boys

**Paul David Hager**

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

**Ross Hogarth**

(producer, engineer, mixer)  
**Notable Projects:** Goo Goo Dolls, Jonas Brothers, Miley Cyrus, American Hi-Fi, Selena Gomez, Devo

**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

**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

**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

**Aaron Dahl**  
 (engineer)  
**Notable Projects:** Kanye West, Snoop  
 Dogg, Quincy Jones, DJ Quik, Kurupt, Lil  
 Wayne, the Game

**Bjorn Mekkinosson (BJ Mekk)**  
 (engineer)  
**Notable Projects:** Tyga, Busta Rymez,  
 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 Scherziner, Big Sean

**Randy Urbanski**  
 (engineer)  
**Notable Projects:** Tricky Stewart, Swizz  
 Beatz, Teddy Riley, Danja, Jus Blaze,  
 Ammo, LOS da Mystro

**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

**Ace Enders**  
 (producer, engineer, mixer, songwriter)  
**Notable projects:** the Early November, I  
 Can Make A Mess, Aaron West & Roaring  
 Twenties

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

**Seth Henderson**  
 (producer, engineer, mixer, songwriter)  
**Notable projects:** Real Friends, Knuckle  
 Puck, the Devil Wears Prada

**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

**Misha "Bulb" Mansoor**  
 (producer, engineer, mixer, songwriter)  
**Notable projects:** Periphery, Animals  
 As Leaders, Veil Of Maya, Stray From  
 The Path

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

**Mike Watts**  
 (producer, mixer, engineer)  
**Notable Projects:** Hail The Sun, Story of  
 The Year, the Junior Varsity,

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

**Kris Crummett**  
 (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

**Arun Ball**  
 (producer, mixer, engineer)  
**Notable Projects:** Better Off, Saves The  
 Day

**Matt McClellan**  
 (producer, mixer, engineer)

**Notable Projects:** Capsize, My Iron  
 Lung, Blis, the Armory, the Overseer,  
 Better Off

**Nik Bruzzese**  
 (producer, mixer, engineer)  
**Notable Projects:** Man Overboard,  
 Fox the Foxes, True Things, Transit,  
 Handguns

**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

**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

**SPA MUSIC MANAGEMENT, INC.**  
 2 Generations  
 275 Madison Ave., Ste. 1905  
 New York, NY 10016  
 212-661-6990, 917-951-3645  
**Email:** aberger@primarywavemusic.com  
**Web:** 2generations.com  
**Contact:** Aimee Berger

**Glen Robinson**  
**Notable Projects:** Voivod, Dave  
 Grohl's project Probot, the Ramones,  
 the Steve Miller Band, David Bowie,  
 ACDC, Gwar, the Cycle Slutz From  
 Hell, Annihilator, Trevor Horn, Thomas  
 Dolby, Keith Richards, David Crosby,  
 Ringo Starr, Todd Rundgren, the Beach  
 Boys, the Smalls, Tears for Fears, Teddy  
 Pendergrass, Patsy Cline

**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**  
**Andy Chase**  
**Max Dingel**  
**Jack Endino**  
**Stephen Hague**  
**Ted Hutt**  
**Peter Katis**  
**Larry Klein**  
**Nick Launay**  
**Stephen Lipson**  
**Paul Northfield**  
**Tim O'Hair**  
**Tim Palmer**  
**Rick Parker**  
**Vince Pizzinga**  
**John Porter**  
**Chris "Frenchie" Smith**  
**Ed Tuton**  
**Matthew Twaites**  
**Drew Vandenberg**

**Victor Van Vogt**  
**Biggi Veira**  
**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 Gretsch Kit, Thanks Oliver  
 Charles (Ben Harper, Gogol Bordello,  
 Ocean Eleven, etc.), John Bigham (Soul  
 of John Black, Miles Davis) and Shawn  
 Davis

**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, Fostex  
**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 Fulks (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

**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@jdmangement.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  
 5609 Fishers Ln.  
 Rockville, MD 20852  
 301-230-9100  
**Email:** info@OmegaStudios.com  
**Web:** Omegastudios.com  
 Notable Engineers: Elliot Scheiner, Frank  
 Filipetti

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

**ALEX ALESSANDRONI**

**Email:** info@alexalessandronijr.com  
**Web:** alexalessandronijr.com

**MATTY AMENDOLA**

Owner/Producer  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677, 347-240-5417  
**Email:** info@jdmanagement.com  
**Web:** 825Records.com, mattyamendola.com, Manager: jdmanagement.com  
**Styles:** rock, pop, blues, indie, alternative, singer-songwriter  
**Notable Projects:** Jody Porter, Mark Hudson, Vinne Zummo, Eddy Davis III

**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, Krazy Bone, Snoopt  
**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**

West Lafayette, IN  
 800-732-6476  
**Email:** jeff@lafayettestudio.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  
**Styles:** rock, jazz, country  
**Notable Projects:** Big Jay McNeely  
 \*Unsolicited material accepted

**ARTIST ONE PRODUCTIONS**

310-948-4335  
**Email:** susan@artistoneproductions.com  
**Web:** artistoneproductions.com  
**Contact:** Susan  
**Styles:** singer, singer-songwriter, commercials and soundtracks  
**Notable Projects:** (past & current clients) Marion Cotillard, David Wenham, Stephen Graham, Eddie Van Halen, MTV

**Producers, Engineers:**

**Eric Valentine**  
**Roy Thomas Baker**  
**Jim Steinman**  
**Roger Sommers**  
**Matty Spindel**  
**Robert Scovill**

**BEN ARRINDELL**

**Sound Clash Recordings NYC**  
 347-827-0763  
**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@thesoundsalon.com  
**Web:** thesoundsalon.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

**WILLIE BASSE**

(producer, engineer)  
 818-731-9116  
**Email:** williebasse@gmail.com, james@kerosenemedia.com  
**Web:** williebasse.com  
**Contact:** James Wright  
**Styles:** rock, blues, heavy metal  
**Notable Projects:** Canned Heat, Finis Tasby, Frank Goldwasser, Terry Ilous, Jeff Nothrup, Black Sheep (the Metal Band)

**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., Krupt, 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:** sites.google.com/site/sosmanagement/seanbeavan  
**Notable Projects:** NIN, Marilyn Manson, No Doubt, Unwritten Law, Thrice, 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, Niccole Fentress

**RAY BENSON**

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

**Ray Luzier**  
*(KoRn, KXM & Army Of Anyone)*

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**Web:** bismeauxstudio.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:** soundffio@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:** Jeb 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:** prasnanna@akashicrecording.com  
**Web:** akashicrecording.com, facebook.com/prasnanna.bishop  
**Contact:** Prasanna Bishop  
**Styles:** pop, rock, rap, reggae, jazz  
**Notable Projects:** Di2, 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

**JIM BOYER**  
**Joe D'Ambrosio Management, Inc.**  
 875 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmmanagement.com  
**Notable Projects:** Billy Joel, James Taylor, Dr. John, Carly Simon

**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:** cliffbrodskyent@gmail.com  
**Web:** brodskyentertainment.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@verizon.net  
**Web:** allentertainment.net  
**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:** GoldStreetMusic.com  
**Styles:** pop, R&B, gospel  
**Notable Projects:** Accent Media, IntraTherapies, Kern Direct, Texas Department of Health, the Invisible Man, the Style Group

**BRYAN CARLSTROM**  
 c/o Tranzformer Studio  
 293 S. Lake St.  
 Burbank, CA 91502  
 818-748-8618  
**Email:** bryancarlstrom@mac.com  
**Web:** facebook.com/Tranzformer-Studios

**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 Koziac

**CAZADOR RECORDING**  
 (Top L.A. Producer, Audio Engineer, Studio Drummer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter)  
 Owner of Cazador Recording (ProTools10 HD)  
 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 4000 songs since 1986  
**Notable Projects:** Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Rowway, Savannah Phillips, Mr. Smoove 1, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold, Thorn, Tom Powers, Jeff Rients' Prairie Land Band, the Della Reese UPFBL 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.

**TIMO CHEN**  
 Los Angeles, CA (Silver Lake)  
**Email:** timochenmusic@gmail.com  
**Web:** t-monicmusic.com  
**Styles:** ambient film music, alt-pop, electronica, outsourced Asian pop  
**Notable Projects:** Coco Lee, Janina Gavankar, "Kissing Cousins," Ford Motors, Burger King

**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, jazz, 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

**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

**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

**JEFFERY DAVID**  
**Reach Music Publishing**  
 Los Angeles, CA  
**Email:** jdproducer@mac.com  
**Web:** linkedin.com/in/jefferydavid  
**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:** jeffdawsonproductions.com  
**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  
**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**  
 7242 University Ave.  
 La Mesa, CA 91941  
 619-697-7827  
**Email:** Ready4Radio@gmail.com  
**Web:** Ready4Radio.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**  
 Los Angeles, CA  
 818-784-2665  
**Email:** marcdesistoaudio@gmail.com  
**Web:** marcdesistoaudio.com  
**Notes:** Solid years of professional recording mixing/producing and mastering music. Website has info.

**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:** diamonddreamsmusic.com  
**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 Chappell 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 (DiMAG Productions)**  
 818-430-8926  
**Email:** kelly@kelleemackpr.com  
**Web:** dimaggiointernational.com  
**Contact:** Kellee Mack  
**Styles:** All music that can be



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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  
 202-332-8494 Fax 202-332-8495  
**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:** PureHeatEnt.com  
**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

**LES DUDEK**  
**Efat Productions**  
 P.O. Box 726  
 Auburndale, FL 33823  
**Web:** lesdudek.com  
**Styles:** southern rock  
**Notable Projects:** Steve Miller Band, Stevie Nicks, Cher, Dave Mason, Boz Scaggs, Maria Muldaur, the Allman Brothers Band, Bobby Whitlock

**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@jeffellisworldwide.com  
**Web:** recordmixerjeffellis.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. 826  
 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**  
 818-270-7467  
**Email:** shaun@thefab-factory.com  
**Web:** fabfactorystudio.com/#1/page\_splash  
**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@jdmmanagement.com  
**Web:** jdmmanagement.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  
**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@briangracia.net  
**Web:** briangracia.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)  
 Studio City, CA  
 818-763-7225  
**Email:** arno@Westworld.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:** 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**  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 Brooklyn, NY  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.com/justinglasco  
**Styles:** rock, pop, country, singer-songwriter  
**Notable Projects:** the Lone Bellow, Tristan Prettyman, Cary Brothers, Gary Jules, Dan Wilson, Serena Ryder, Adrienne Gonzalez (the Rescues), Garrison Starr, the Roof Beam Carpenters, Meiko, Joshua Radin, Peter Katz and others.

**BRUCE GOGGIN**  
**Trout Studios**  
 Park Slope, 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@jdmmanagement.com  
**Web:** jdmmanagement.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.

**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

**GROOVEWORKS**  
 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@jdammanagement.com  
**Web:** nichard.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 HARELSON**

**M.L.E. STUDIOS**  
P.O. Box 93008  
Hollywood, CA 90093-0008  
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.

**TOMMY HAZERIAN**

9018 Balboa Blvd., #564  
Northridge, CA 91325  
**Email:** info@ghostnoteproductions.com  
**Web:** ghostnoteproductions.com/composerrth  
**Styles:** metal, hard rock, indie rock, ambient rock/trip hop

**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

**Email:** info@islandssoundstudios.com

**Web:** islandssoundstudios.com

**Notable Projects:** Worked with all of Hawaii's top artists. Kalapana member

**THOMAS HORNIG**

(freelance mixer, producer)

**Tomcat On The Prowl Productions**

Studio City, CA

818-533-8669

**Email:** studio@tomcatontheprowl.com

**Web:** tomcatontheprowl.com

**Styles:** singer-songwriter, pop, americana, country/folk, rock

**Notable Projects:** Thomas Hornig-Every Single Day CD, Peter Elbling-Freddy Audio Book, Jennifer Quiroz EP

**CHRIS HORVATH**

**Jamnation Music**

310-391-1826

**Email:** info@jamnation.com

**Web:** chrisorvath.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

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747.283.1444



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, Tamia, 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@jdmanagement.com  
**Web:** jdmanagement.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/davidkershbaum  
**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@jdmanagement.com  
**Web:** jdmanagement.com/kevinkillen  
**Styles:** rock, pop, country, singer-songwriter  
**Notable Projects:** U2, Shakira, Sugarland, Elvis Costello, Peter Gabriel, Kate Bush, Jewel, Duncan Sheik, Suzanne Vega.

**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

**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:** jobamusic@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:** 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 Jessie 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.), Jackiem Joyner (ARTizen Music Group), Jeanette Harris, Loyiso (South Africa), Galatia (South Africa), IMX, TG4, Neeta-S, Gospel Gangstaz, Coolio, Epicenter, Jesse Powell, Chante Moore, Lariland, Pro2Call (jazz), Sekou Bunch,

Carmichael Musiclover, Dee Lucas, Judith Nicholas, Soulcruish and EMG.

**GEORGE LANDRESS**

**Emily's Basement Recordings**  
 323-462-3220, 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**

**UNIT-O Productions**  
 Anaheim, CA  
 714-213-8018  
**Email:** BLeshon@unit-o.com  
**Web:** unit-o.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, Ndugy Leon Chandler, 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, Airto 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

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**LAWRENCE MANCHESTER**  
Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY

**Email:** info@jdmanagement.com  
**Web:** jdmanagement.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  
818-450-3429  
**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, Sylwia 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 luxurywafers.net in the past year. Also Norah Jones, Hope Waits, Jason Diaz, the Shivers.  
\*Available for production services.  
\*No solicitation, please.

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

**GUY MARSHALL**  
c/o Tutt & Babe Music  
6506 Penfield Ave.  
Woodland Hills, CA 91367  
818-621-3181  
**Email:** guymarshallmusic@hotmail.com  
**Styles:** All, rock, alt, TV/film composer, singer-songwriter broadcast quality masters, studio owner/consultant  
**Notable Projects:** Pat Benatar, the Tuesdays, Baywatch, Lionheart, Cobra, Venus & Mars, Erotic TV Network, The Playboy Network, Happy Planet Childs CD, Dr. Laura, L.A. Kings  
\*Email before sending material

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

**HOWIE MOSCOVITCH**  
(writer, producer)  
**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:** info@sonicvisionmastering.com,  
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:** Vetter, 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@warriorgirlmusic.com  
**Web:** warriorgirlmusic.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  
**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, Mötley Crüe, 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  
**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**  
4712 Admiralty Way, Ste. 536  
Marina Del Rey, CA 90292  
310-200-9010  
**Email:** rcm@venetowest.com,  
liz@lizredwing.com  
**Web:** venetowest.com  
**Contact:** Redwing Management  
**Styles:** all  
**Notable Projects:** King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassins Creed Brotherhood, Mafia III  
\*Call before submitting material

**MUZI MUSIC**  
Nashville TN  
844-689-4227 Ext. 3  
**Email:** mike@muzimusic.com  
**Web:** muzimusic.com  
**Contact:** Mike Faron  
**Notable Projects:** Colt Ford, Phil Vassar, Vanessa Mandrell, Juicy J, 50 Cent, Bone Thugs-n-Harmony, Lavert, Manowar, Jari 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  
661-839-6370  
**Email:** info@zavemusic.net

**TELEFUNKEN**  
NEUMANN  
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SHOEPS  
SONY, ALTEC  
SANKEN  
SENNHEISER  
SHURE, BEYER  
NEVE, A.P.I.  
UNIVERSAL AUDIO  
U.R.E.I., D.B.X.  
LANGEVIN  
DRAWMER  
YAMAHA  
ROLAND, KORG  
HAMMOND  
WURLITZER  
SOUNDELUX  
TUBETECH  
LEXICON  
SUMMIT  
TC ELECTRONICS

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TELETRONIX  
PULTEC, L.T.I.  
MASSENBURG  
FOCUSRITE, LANG  
KLIEN & HUMMEL  
MOOG, RHODES  
SEQUENTIAL  
A.R.P., FENDER  
MARSHALL, VOX  
HIWATT, AMPEG  
NOBLE & COOLEY  
GRETCH, BRADY  
CANOPUS  
LUDWIG  
ZILDJIAN  
PAISTE  
AVALON  
B&K  
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Daniel Moore, Al Blazek and others • Mixing Engineer Chris Walsh

**Greg Kramer 626-914-2245 Glendora, Ca. 91741**  
[www.sofasongs.com](http://www.sofasongs.com) • [greg@sofasongs.com](mailto:greg@sofasongs.com)

**Web:** zavemusic.net  
**Styles:** rock, blues, new country, (guitar-based music)  
**Notable Projects:** Headsandwich, Sahaloop, the Joy House, Dan Bern, Edouardo Torres, Indya, Impulse, Kamleon Fil, Lori Chako, Meredith Marshall, Zave

**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

**AERON K. NERSOVA**  
 Arcadia, CA 91006  
**Email:** info@AbetPublishing.com  
**Web:** abetmusic.com  
**Contact:** Aeron K. Nersova  
**Styles:** producing, recording, mastering, arranging, concept and packaging  
**Notable Projects:** efusion, 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@jdmangement.com  
**Web:** jdmangement.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, Gaggole 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

**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, Sisoq, 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, All Spanish Language Style, jazz  
**Notable Projects:** Society 1, Los Neighbors, Kanary, Bob Moss, the Dogs, Janet Klein, "Lectric Chairs, Marshall O Boy, Brian Hogan  
 \*Call for approval before sending material

**KC PRICE**  
**Price Productions**  
 New York City, NY  
 Los Angeles, CA  
 917-447-2277, 917-865-1731  
**Email:** kc@priceproductionsnyc.com, sera@priceproductionsnyc.com  
**Web:** priceproductionsnyc.com  
**Styles:** pop, rock, R&B, urban, singer/songwriter, soul, dance

**PAUL RISER**  
 c/o IMC Entertainment Group Inc.  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** imcentertainment.com, sylvesterrivers.com  
**Contact:** Sylvester Rivers  
**Notable Projects:** Motown Records, Dennis Edwards (the Temptations)  
 \*No unsolicited material

**DAVID Z RIVKIN**  
**David Z Company**  
**Heart & Soul Artist Management, LLC**  
 651-755-7944  
**Email:** Miki@hsartistmgmt.com  
**Web:** davidzproducer.com  
 Clients: Prince, Buddy Guy, Etta James, Jonny Lang, Collective Soul

**CHRISTOPHER J. ROBERTS**  
**Db a Signal Flow Audio Productions**  
 818-915-4557  
**Email:** cjreq@earthlink.net  
**Style:** Everything but polka  
 \*Studio and live sound production and engineering

**RICHARD P. ROBINSON**  
 P.O. Box 26457  
 Echo Park, CA 90026  
 323-839-7293  
**Email:** Rich@richmixmusic.com  
**Web:** richmixmusic.com, linkedin.com/in/richmix  
**Contact:** Richard P. Robinson  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** Aggrolites, Sandollar Sound, Dee Dee O'Malley, Fleetwood Mac, Izzy Chait, Ryan Glash, Rivers Cuomo/Weezer, Jenny Lewis, Pinetop Perkins, Eddie Kirkland, Neilsen Adelard, Andrew Loog Oldham, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Oosten.

**SYLVESTER RIVERS**  
 c/o IMC Entertainment Group, Inc.  
 19360 Rinaldi St., Ste. 217  
 Porter Ranch, CA 91326  
 818-700-9655  
**Email:** sr@imcentertainment.com  
**Web:** sylvesterrivers.com/Home\_Page.html, imcentertainment.com  
**Contact:** Sylvester Rivers  
**Notable Projects:** Warner Bros., Wanet McKee, Legend  
 \*No unsolicited material

**ROBO RECORDS & FONOGENIC STUDIOS**  
 7710 Haskell Ave.  
 Van Nuys, CA 91406  
 818-305-4434  
**Email:** rob@roborecords.net  
**Web:** RobRecords.net  
**Styles:** All Styles  
 Producers: Rami Jaffee & Ran Pink  
**Notable Projects:** Micky Dolenz, Orlanthe, Sass Jordan & S.U.N., the Bangles, the Beach Boys, John Waite, Shella E & The E Family, Snoop Doog, Charlie Sheen & Rob Paterson, Brian Ray

**ROCKZION RECORDS**  
 673 Valley Dr.  
 Hermosa Beach, CA 90254  
 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com/productco.html  
**Contact:** Dennis

**TODD ROSENBERG**  
 (producer, composer, engineer, mixer)  
 Los Angeles, CA  
 310-926-5059  
**Email:** todd@toddrosenberg.net  
**Web:** toddrosenberg.net  
**Styles:** rock/indie rock, Americana/country, ska, punk, solo artist  
**Notable Projects:** Pressure 45, Devil Driver, Mad Caddies, Motograter, Honda, Mitsubishi, Subaru, Panasonic, Gillette, Fox, Megatrax, APM, Grooveworks.

**DAVID ROSENBLAD**  
**DRM Sir Reel Sound/Thirteenth Moon Studio**  
 Austin, TX  
 214-752-5000, 468-360-1443

*"Pacificque is my favorite room to mix in when I'm in LA for one simple reason – the rooms Sounds Rad. The mains are tuned very well so when clients want to hear it up top, I'm not cringing" – Stuart White, Mix Engineer, Producer (Beyonce, Alicia Keys, Gun's N Roses, Jay-Z)*

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The West room features a custom hybrid console that combines a Neve BCM 10, API 1608 and Decca Storm 64 into 1 unified desk that has 4 selectable output busses, Augspurger monitors, large selection of outboard signal processors and mics, Studer 827 2", Studer 820 1/2", Pro-Tools HDX, Yamaha C7 piano



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**MUSIC CONNECTION**

**Email:** drmuzik@mac.com  
**Web:** drm-sirreelsound.com  
**Notable Projects:** Equally at home as a sound designer/composer for film, music producer, guitarist, sound editor and recording/mix engineer.  
**Clients:** PBS, HBO, MTV, HDnet/AXS-TV, History Channel and wide variety of music artists such as Herbie Mann, Freddy Fender, Sara Hickman, Everclear, Stevie Ray Vaughan, Allan Holdsworth, Cheap Trick, the Flaming Lips, Maynard Ferguson, and Brave Combo.

**BARRY RUDOLPH**  
**TONES 4 \$ STUDIOS**  
 c/o Music Connection  
 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

**MARK SAUNDERS**  
**Beat 360 Studios**  
 630 9th Ave., Ste. 710  
 New York, NY 10036  
 212-262-4932  
**Email:** ollie@rocketmusic.com  
**Web:** marksaunders.com  
**Contact:** Ollie Hammett  
**Styles:** electronic, rock  
**Notable Projects:** the Cure, Tricky, Depeche Mode, Erasure, Marilyn Manson, David Byrne, Shiny Toy Guns, Neneh Cherry, Siouxsie & the Banshees, the Human League, Gravity Kills, Ferni Kuti, the Mission, Yaz, Madness, Robert Plant, Lisa Stansfield, the Sugarcubes

**SKIP SAYLOR**  
 P.O. Box 280010  
 Northridge, CA 91328  
 818-300-0400  
**Email:** skipsaylor@gmail.com  
**Web:** skipsaylor.com

\*See HITMIXERS MANAGEMENT  
**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, T.J. Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May  
**Mixing/Engineering:** Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Dale Fiola, 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, 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.

**ELLIOT SCHEINER**  
 (7x Grammy Winner)  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 Weston, CT  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.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.

**ANDY R. SEAGLE**  
 Phoenix, AZ 85020  
 602-371-8992  
**Email:** cca@amug.org  
**Web:** andyseagle.com  
**Styles:** All Styles  
**Notable Projects:** Paul McCartney, Lyle Lovett, Placido Domingo, Yo Yo Ma, Hall and Oates, George Strait, Phil Ramone, HBO

**SIMONE SELLO**  
**RedRum Productions**  
 Los Angeles, CA  
 310-428-6209  
**Email:** simone@redrumproductions.com  
**Web:** redrumproductions.net  
**Styles:** rock, pop, electronica  
**Notable Projects:** Mishavonna, Hannah Montana-Hits Remixed, Bad Apples, Christina Aguilera

**IAN SHAW**  
**Warmfuzz Key West**  
 001-305-923-8944  
**Email:** ian.shaw@warmfuzz.com  
**Web:** warmfuzz.com/music\_recording\_key\_west.htm  
**Notable Projects:** ABC, Agnes, Animals That Swim, the Answer, Matt Backer, Bahareque, Edward Ball, Belouis Some, the Bicycle Thieves... see web for complete list

**F. REID SHIPPEN**  
 310-876-2689  
 P.O. Box 23108  
 Nashville, TN 37202  
**Email:** reid@robotlemon.com  
**Web:** robotlemon.com/about  
**Contact:** Robot Lemon  
**Notable Projects:** Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Fault, Christa Black, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Made Avail, Marc Broussard, Mat Kearney, Matt Wertz,

Mercyme, Plubm, Robert Randolph, Son of a Bird Man, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs

**JON SINCLAIR**  
 P.O. Box 4694  
 Valley Village, CA 91617  
 818-433-8803, 805-669-8614  
**Web:** singclear.com  
**Styles:** British Rock producer, vocal coach and artist development alt., pop, country, alt rock and gospel  
**Notable Projects:** check website for testimonials and discography  
 \*No Unsolicited Material.

**JEREMY SKALLER**  
**Primary Wave Music**  
 116 E. 16th St., 9th Fl.  
 New York, NY 10003  
 212-661-6990  
**Email:** awatkins@primarywavemusic.com  
**Notable Projects:** Jay Sean, Britney Spears, Justin Timberlake, Beyonce, Seal, Usher, Bridman, Blue Cantrell, Backstreet Boys, Alanis Morissette, Annie Lennox, Fabulous, Janet Jackson, Shakira

**SKYLAB SOUND / ELECTRODYNE MUSIC**  
 Please see website for phone number  
**Email:** skyko@skylabsound.net  
**Web:** skylabsound.net  
**Contact:** SKYKO  
**Styles:** electronic, rock, industrial, dance, classical, pop  
**Notable Projects:** Sting, Madonna, Boyz II Men, Paul Oakenfold, Ton T.B., Jan Johnston, etc.  
 \*Unsolicited material encouraged

**SKYWALKER SOUND**  
**Leslie Ann Jones**  
 (engineer, mixer, producer)  
 Northern California and the world  
 415-407-1477  
**Email:** lajones@skysound.com  
**Web:** skywalkersound.com  
**Styles:** Acoustic music: classical, folk, jazz, blues.  
**Notable projects:** 4 Grammy® Awards including 2 for Best Engineered Album-Classical, Rosemary Clooney, Kronos Quartet, Chanticleer, Cris Williamson, Mason Bates, C.F. Kip Winger.

**DAVID SNOW**  
**Little Hipster Music**  
 Van Nuys, CA  
 818-570-3499  
**Email:** contact@littlehipstermusic.com  
**Web:** littlehipstermusic.com  
**Styles:** All styles. Truly versatile, multi-instrumentalist.  
**Notable Projects:** Faith Hill, Arista, EMI, Sony, BMG, singer-songwriters and indie artists.

**JOE SOLO PRODUCTIONS, INC.**  
**Email:** joe@joesolo.com  
**Web:** joesolo.com

**Styles:** pop, rock, alt., hip-hop  
**Notable Projects:** Famous Music, Macy Gray, Quincy Jones Publishing, Myka Nyne, Luminaries, FOX Sports  
 \*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**  
 P.O. Box 515381, #33880  
 Los Angeles, CA 90051  
 310-928-7776  
**Web:** studiopros.com  
**Contact:** Katy O'Toole  
 Services: Music Production

**SCOTT SPELBRING**  
 571-249-4667  
**Email:** info@dragonflyeast.com  
**Web:** spelbring.com  
**Styles:** pop, rock, hard rock  
**Notable Projects:** Sr-71, the Speaks, Chris Kirkpatrick (N'Sync), Evenout, Weblit, Field of Grey, Superbeing, Andy Zipf

**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 ACOST**  
 P.O. Box 1451  
 Beverly Hills, CA 90213  
 805-701-4890  
**Email:** weberworks@earthlink.net  
**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, contemporary classical  
**Notable Projects:** Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove



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**ABBEY STJOHN**  
 P.O. Box 12746  
 Lahaina, HI 96761  
 808-214-6910  
**Email:** booking\_mail@thesongwriter.net  
**Web:** abbeystjohn.com,  
 facebook.com/abbeystjohn  
**Notable Projects:** Chris Squire

**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 Pretesi**  
 (mixing/mastering engineer)  
**Notable Projects:** Major Lazer/Diplo,  
 Borgeous, Steve Aoki, Gareth Emery,  
 Dimitri Vegas & Like Mike, Snoop Lion,  
 BigBang, DVBBS, Dada Life, Dillon  
 Francis, Bruno Martini, Fedez/Zedeff

**Scott Banks**  
 (mixing/mastering engineer)  
**Notable Projects:** Borgeous, DVBBS,  
 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  
 917-449-8841  
**Email:** info@tvfilmtrax.com,  
 publishingtrax@gmail.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

**DEVIN THOMAS**  
**Southwest Sound**  
 49 S. Baldwin Ave.  
 Sierra Madre, CA 91024  
 626-355-1367  
**Email:** devinthomassws@gmail.com  
**Web:** southwestsound.com  
**Styles:** All

**TOM THOMAS**  
**MetroStudios**  
 Granada Hills, CA  
 818-366-5588  
**Email:** info@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, "Vocalescence"  
 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), Techeata  
 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:** bilvordick.com  
**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

**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  
**Styles:** rock, pop, R&B, country and hip-hop  
**Notable Projects:** Sting, the Who, Kiss, Usher, Jose Feliciano

**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 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.wendt  
**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

**MOCEAN WORKER**

(composer, producer, remixer)  
**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

**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

**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, Kem, 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  
 5609 Fishers Ln.  
 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, Fostex  
**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)



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**-Chris Lord-Alge**



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 Presidential Award: Mike Dungan, UMG Nashville

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)  
 (cell) 651-271-0515  
**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 Jerkins, 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 Idol featuring Dan Grennes.  
 Mix Instructor: Minneapolis Media Institute

**ARDENT STUDIOS**  
 2000 Madison Ave.  
 Memphis, TN 38104-2794  
 901-725-0855 Fax 901-725-7011  
**Email:** Rfwiley@ardentstudios.com  
**Web:** ardentstudios.com  
**Contact:** Ryan Wiley, General Manager

**Pete Matthews**  
**Notable Projects:** North Mississippi Allstars, Against Me, Dust for Life, B-52's, Alex Chilton, Skillet, George Thorogood

**Adam Hill**  
**Notable Projects:** the White Stripes, Big Star, the Raconteurs, the Scruffs, George Thorogood

**Jeff Powell**  
**Notable Projects:** Afghan Whigs, Centromatic, Sixteen Horsepower, Big Star, Susan Marshall

**Mike Wilson**  
**Notable Projects:** Lucero

**Jim Gaines**  
**Notable Projects:** Huey Lewis, Albert Cummings, Coco Montoya, Devon Allman, Pat Liston

**KIM ARMSTRONG**  
**KC's Independent Sound**  
 4333 E. Second St., Ste. 307  
 Long Beach, CA 90803  
 562-438-9699  
**Styles:** all

**MAOR APPELBAUM**  
 (mastering engineer)  
 Woodland Hills, CA  
 818-564-9276  
**Email:** mappelbaum@gmail.com  
**Web:** maorappelbaum.com  
**Contact:** Maor Appelbaum

**Notable Projects:** Faith No More, Yes, William Shatner, Sepultura, Eric Gales, Walter Trout, Lupe Fiasco, Fates Warning, Rob Halford, Yngwie Malmsteen, Fates Warning, Lita Ford, Anvil, Cynic, Adrenaline Mob, Therion, Biohazard, Smile Empty Soul, The Prog Collective, Nekromatix, Dokken, Butcher Babies, Starset, Ill Nino, Fight, Marco

Mendoza, Armored Saint, Rhapsody Of Fire

**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:** soundfio@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

**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

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**8960 Eton Ave., Canoga Park, CA 91304**

**(818) 280-1100 info@rainborecords.com**

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

**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

**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:** hdekline@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.

**PETER DOELL**

**Universal Mastering Studio**

3400 Cahuenga Blvd., Bldg. C

Los Angeles, CA 90068

818-286-6233

**Email:** nick.d@umusic.com

**Styles:** any and all styles - particularly

strong in R n' R and jazz

**Notable Projects:** R.E.M., Otmaro

Ruiz, Celine Dion, Miles Davis, the

Replacements, Tommy Conwell & the

Young Rumlbers, Brian Setzer, Toby

Keith, Roger Cairns, Wynton Marsalis

**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/#/page\_splash

**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

**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)

Studio City, CA

818-763-7225

**Email:** arno@Westworld.com

**Web:** reverbnation.com/arniegeher

**DAN GERBERG**

**Howie Weinberg Mastering, Inc.**

8331 Lookout Mountain Ave.

Los Angeles, CA 90046

323-524-8776, 917-455-1570

**Email:** dan@howieweinbergmastering.com

**Web:** howieweinbergmastering.com

**Notable Projects:** Fiona Apple - The

Idler Wheel Is Wiser Than the Driver

of the Screw and Whipping Cords Will


Serve You More Than Ropes Will Ever Do

(Grammy Nominated)

**DAVID GIELAN**


c/o Melody Maker Productions

Recording Academy Member



"Anyone that knows me knows I'm not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored."

**- Alex da Kid**  
producer/label owner  
(Imagine Dragons, Rihanna, B.o.B)




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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

**JIMMY HUNTER**  
(Top L.A. Producer, Audio Engineer, Studio Drummer, 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 4000 songs since 1986.  
**Notable Projects:** Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Rocway, Savannah Phillips, Mr. Smoove 1, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold, Thorn, Tom Powers, Jeff Rients' Prairie Land Band, The Della Reese UPFBL Ministry

**MICHAEL HUTCHINSON**  
Los Angeles, CA  
818-489-1911  
**Email:** studiopig@aol.com  
**Web:** thingshear.com  
**Contact:** Michael "Hutch" Hutchinson  
**Styles:** rock, pop, R&B, jazz, funk, all post for movies/TV

**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@jdmangement.com  
**Web:** jdmanagement.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**  
**UNIT-O Productions**  
Anaheim, CA  
805-746-7870  
**Email:** BLeshon@unit-o.com  
**Web:** unit-o.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 Chanchler, 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, Airtio Moreira, Steve Morris, Mozaic, 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,

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**BRIAN LEVI**

**Clear Lake Audio**  
10520 Burbank Blvd.  
North Hollywood, CA 91601  
818-762-0707

**Email:** contact@clearlakeaudio.com  
**Web:** clearlakeaudio.com

**Contact:** Brian Levi

**Notable Projects:** Asia, No Doubt, Terry Bozzio, Tony Levin, Steve Stevens, Melissa Etheridge, Crosby & Nash  
\*Please call for complete roster & credits

**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  
**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 Szuszczak (Poland), TRF (Japan), Yanni

**SCOTTY MANZO**

661-510-6408  
**Email:** scottzmanzo@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@jdmmanagement.com  
**Web:** jdmmanagement.com  
**Styles:** rock, pop, alternative, indie, singer/songwriter R&B

**Notable Projects:** David Bowie, Angelique 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 Gunderson, Dashboard Confessional, Lit, Almost Famous, Army Lee (Evanescence), Heart, Bob Schneider, Meg & Dia, Duran Duran... see website for more

**BILL METOYER**

(engineer, producer)  
16209 Victory Blvd., Ste. 132  
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@jdmmanagement.com  
**Web:** jdmmanagement.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@jdmmanagement.com/jaynewland  
**Web:** jdmmanagement.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 a Signal Flow Productions**  
818-915-4557  
**Email:** cjrcj@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, Aggrolites, 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 Verdaugo, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Liam Leahy, Iraj Lashkary, Sammy Rimington, Big Bill Bissonette.

**BARRY RUDOLPH**

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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

**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:** jdmmanagement.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, Michael 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

**ABBEY STJOHN**

P.O. Box 12746  
Lahaina, HI 96761  
808-214-6910  
**Email:** mail@abbeystjohn.com  
**Web:** abbeystjohn.com  
**Notable Projects:** Chris Squire

**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

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504-914-2736  
**Email:** john@johntyree.com  
**Web:** johntyree.com  
**Styles:** All

**Notable Projects:** Jay Z, Project X, Evolve Thru Scars, Rancid, Dr Dre, Eve,

Garrison Starr, No Doubt, Eminem, No Mercy, KISS, Dave Koz, Snoop Dogg, Mariah Carey, Stone Temple Pilots, Fiona Apple, Johnny Rivers, Mista Love Jones, Slash, Filter, Slayer, "The Water Boy," "Ants" and other major label and motion pictures. Mixing, mastering, production, songwriting, music videos and photography. Development deals available for artists and bands.

\*Unsolicited material accepted, call ahead before sending materials.

**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  
**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@jdmmanagement.com  
**Web:** jdmmanagement.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.

**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 G, 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

**JOE ZOOK**

**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
Studio City, CA  
**Email:** info@jdmmanagement.com  
**Web:** jdmmanagement.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.

*Visit our website (musicconnection.com/industry-contacts) for hundreds more contacts from our current directories including recording studios, rehearsal studios, mastering studios, post-production, music supervisors, film/TV, publishers, A&R reps, record labels, vocal coaches and more.*

# Who reads Music Connection?



## The Indie Artist

“Music Connection is the cathedral at which I pray. A communal experience that tethers the arts and business together. I became a songwriter so I could share my art with the world, and Music Connection works collaboratively to make that happen for all of us. And plus they’re just good people.”

– **Matt Mocharnuk**, Bittersweet Machines



## The Producer-Engineer

“Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community.”

– **Doug Fenske**, Crē•8 Music Academy



## The Master Musician

“Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It’s helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!”

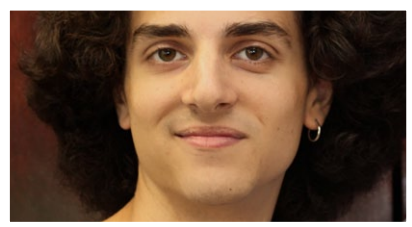
– **Mindi Abair**, Saxophonist-Vocalist, Los Angeles Chapter Pres. of NARAS



## The Educator

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

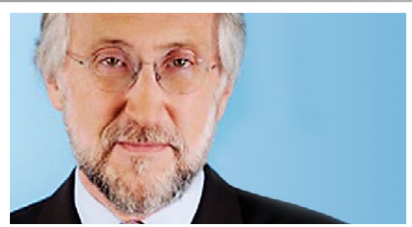
– **Bobby Borg**, Music Marketing For the DIY Musician and Business Basics For Musicians



## The Studio Owner

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

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



## The Grammy Giver

“From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. It’s still on my regular reading list.”

– **Neil Portnow**, The Recording Academy President/CEO

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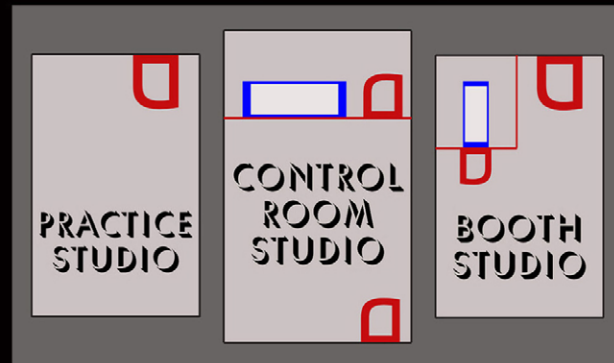
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# Litigating Music Industry Disputes

**L**itigation refers to a legal proceeding in a court to enforce or defend a particular right. This article will discuss things you should know if you are involved in litigation. Each state has its own law, rules and procedures. For this article, I will discuss California law. Music industry disputes may involve claims such as copyright infringement, breach of a recording or publishing contract, or an effort to terminate a management agreement. They are handled by the courts, like any other business dispute, although the press may be interested if it is a high-profile case (for instance, the “Blurred Lines” lawsuit filed by the Marvin Gaye estate case against Robin Thicke and Pharrell).

**1. WHERE TO FILE A LAWSUIT:** In California most music industry disputes are filed in State Superior Court or Federal District Court. However, individuals can sue for up to \$10,000 in Small Claims Court, while corporations and other entities can only sue for up to \$5,000. There are federal and state courts in every state. A case must be filed in the correct court having jurisdiction and venue. Subject matter Jurisdiction is the power of a court to hear particular types of cases relating to a specific subject matter. Personal jurisdiction is the power of a court over the parties in the case. Venue refers to the proper place (county or judicial district) to file a lawsuit. Federal courts have Subject matter Jurisdiction of certain disputes, such as copyright infringement cases or cases involving citizens of different states.

**2. WHEN TO FILE A LAWSUIT:** There are various deadlines to file a lawsuit called “Statutes of Limitation.” If you don’t comply with them you may lose your right to pursue your claim in court.

**3. THE COMPLAINT:** Lawsuits are commenced by filing a complaint, which is a written statement explaining your claim. Each type of claim (“Cause of Action”) is stated separately. For instance, you could have separate Causes of Action for Breach of Contract, Fraud and Negligence. The complaint also has a “Prayer” at the end, which states the relief you are seeking, such as money or an injunction.

**4. SERVING A LAWSUIT:** The first step after a lawsuit is filed is to “serve” the defendants. This means giving the defendants notice of the lawsuit. This is done by serving a copy of the summons and complaint by various authorized means, such as personally handing it to the defendant or serving the agent for service of process of a corporation. There are many disputes about whether a defendant has been properly served.

**5. RESPONDING TO A LAWSUIT:** If you are served with a lawsuit you must timely respond. In California, you generally have 30 days to respond to a complaint, although the Plaintiff’s attorneys may agree to give more time to a defendant. If you don’t timely respond to the complaint, your default can be taken, meaning you can no longer respond and a judgment can be entered against you. A party can respond to a lawsuit by filing an

“Answer,” which will deny some or all of the allegations of the complaint, or by objecting to the complaint by filing a demurrer or a motion to strike. A demurrer is filed when, even if all the allegations of the complaint are true, there is a legal reason why the Plaintiff cannot prevail. A motion to strike is filed when there is improper matter in the complaint.

**6. DISCOVERY:** During the pendency of a lawsuit the parties can investigate the claims or defenses. Formal discovery is when one side serves the other side with questions to be answered by the other side (Interrogatories), requests that the other side admit certain matters (Requests for Admission), or requests that the other side produce documents (Request for Production of Documents). The parties may also hire private investigators to find information. There will be a discovery deadline for the parties to

complete discovery. It is common for there to be discovery disputes between the parties, which can be resolved informally, or by filing a motion and having the judge decide it.

**7. SETTLEMENT CONFERENCES:** The court will meet with the parties before trial to try and settle the lawsuit. This is called a Mandatory Settlement Conference (“MSC”). At the MSC a judge will listen to each side and try to persuade the parties to settle by, for instance, discussing the stress, time, expense and uncertainty of a trial. The vast majority of cases settle without a trial.

**8. TRIAL:** There are court trials decided by a judge and jury

trials. Sometimes in business disputes the parties may waive their right to a jury trial and have a judge hear the case. A trial can last one day or months. In big cases, the attorneys may hire jury consultants to help them choose jurors who will be favorable to their case. A trial set for a particular date can be “continued” for good cause, such as a party being in the hospital. After the trial, a decision will be made by the judge or jury and a judgment will be entered.

**9. POST-TRIAL MOTIONS AND APPEAL:** These are complex procedures for post-trial motions after a judgment or appealing a judgment, which are beyond the scope of this article.

**Note:** The above is a very general discussion of certain litigation procedures and is not intended to be legal advice for any particular lawsuit or matter. You should retain an experienced music industry litigation attorney to handle your case.



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