

# MUSIC CONNECTION

2 EXCLUSIVE LISTS  
A&R REPS & MUSIC ATTORNEYS  
UPDATED FOR 2019

4 A&R Pros  
On How to Get in  
Their Ears This Year



5 Tips  
How Labels Can Triple  
Their Online Video Revenue

Crosstalk with Producer  
Jacknife Lee  
(U2, Killers, Taylor Swift)

+ Swizz Beatz • Allan Holdsworth  
Wooly Mammoths • UNSIGNED ARTIST REVIEWS

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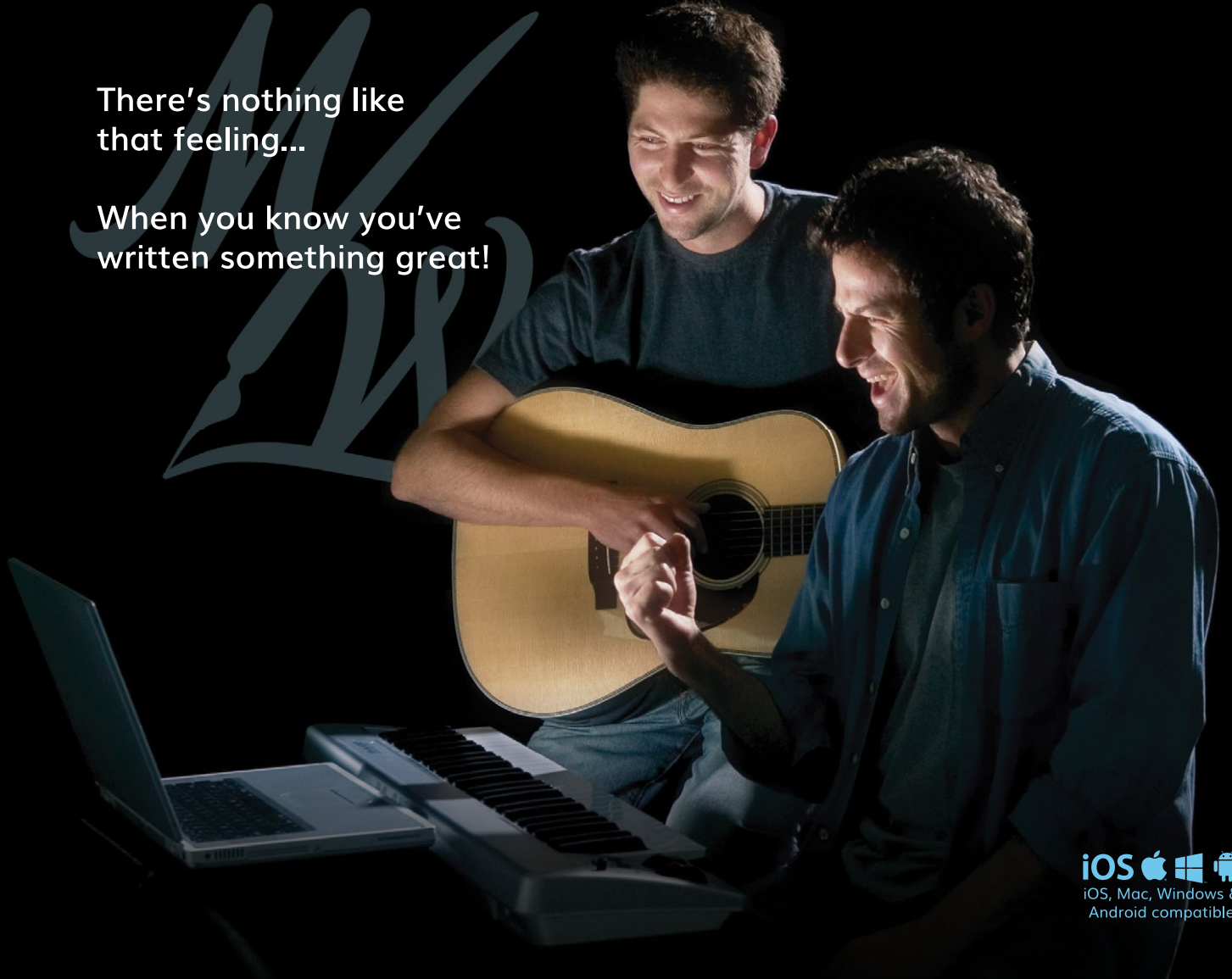
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## Disturbed

Frontman David Draiman offers hard-won advice to all artists in this candid Music Connection Q&A. The multiplatinum singer and songwriter sheds plenty of light on how his band has managed to stay on top of the heap—most recently logging their 6th #1 song—since the band's formation.

By **Andy Kaufmann**

Photos: Travis Shinn

## A&R Pros

In these probing interviews, 4 music industry pros—whose job it is to discover and shepherd talented artists—reveal the ins and outs of their work and how artists and bands can position themselves for record label attention.

By **Rob Putnam**



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# KALI AUDIO

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

**A Fresh Audio Startup:** Launched in January 2018 by five former veterans of top audio and speaker company JBL, Kali Audio is a unique startup and boutique operation whose products are designed and engineered in California—and will all be named after a different city or town in the state. According to partner and Director of Marketing Nate Baglyos, the founders formed Kali because they wanted to take matters into our own hands, in a more direct way, building products from an engineering standpoint with many fewer compromises.

"The vision was based on our collective freedom," he says. "We were encouraged by the freedom to do research and development to create great products. Our experiences working together for several years showed us that when we had the time and freedom to explore, we could make something great. But when we were working against the clock, no matter how things ended up, the results were subpar. If we could put ourselves in charge to prioritize research and development, we knew we could make wonderful products."

**Two Flagship Products:** Kali Audio's first two studio monitors, the LP-6 and LP-8, are part of the company's initial Project Lone Pine product line. Both models feature advanced waveguides, largest in class magnets and voice coils, and a unique front-firing, low noise port tube. An array of boundary compensation EQ settings, XLR, TRS and RCA inputs and Class D power amps all make the monitors easy to use in any setup. The smaller LP-6 (retailing for \$149) has been on the market since September and has received wide acclaim. *MC's* Barry Rudolph wrote, "As a second pair or as a primary pair in budget-minded rooms, you really can't go wrong with these!"

The larger model LP-8 (retailing for \$249) offers increased dynamic range, low-frequency extension, and overall output. It is ideal for listening environments where the speakers will be up to eight feet away, as well as for content with highly detailed low end. Users mixing bass-heavy genres



like hip-hop and EDM will be particularly pleased with the LP-8. It's also the ideal choice for film and video production. In the Spring of 2019, Kali Audio will roll out two new items, a subwoofer and Bluetooth box.

**A Word from Kali's Director of Acoustics:** Charles Sprinkle says of the monitors, "Project Lone Pine Studio Monitors are the most advanced speakers in their class. They are exceptionally accurate, and the large drivers that we're using deliver incredible punch and clarity all the way down to the bottom of the frequency response. We were excited to debut them at Rolling Loud because we believe that artists working in hip-hop and other bass-heavy formats can really appreciate the precision and accuracy on the low end, and how well balanced it is to the rest of the response."

Contact Kali Audio, [info@kaliaudio.com](mailto:info@kaliaudio.com)

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## Rebecca Greenberg

*Executive Director of Music Department*  
SAG-AFTRA

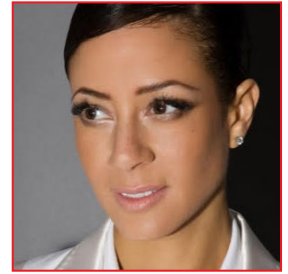
SAG-AFTRA has appointed veteran music industry executive **Rebecca Greenberg** as **Executive Director of the Music Department**. In her new role, Greenberg will oversee SAG-AFTRA's activities in the music industry, including the negotiation and administration of collective bargaining agreements with the major and independent record labels, artist and performer relations, as well as collaboration with the organizing and government affairs departments. She will report jointly to Chief Operating Officer and General Counsel Duncan Crabtree-Ireland and Chief Contracts Officer Ray Rodriguez. For more, contact [pamela.greenwalt@sagaftra.org](mailto:pamela.greenwalt@sagaftra.org).



## Lisa Ellis

*Global Head of Music and Artist Relations*  
SoundCloud

**Lisa Ellis** has joined **SoundCloud** as **Global Head of Music and Artist Relations**. In her new role, the industry veteran will lead SoundCloud's artist and label services team, working with artists, managers and labels to help them grow across the platform. Ellis will be based in NYC and report to CEO Kerry Trainor. Ellis joins SoundCloud from Provenance Ventures, a holding company for Provenance Media, where she'll continue in an advisory role. Prior to Provenance, Ellis had a 14-year run at Sony Music Entertainment where she rose to executive vice president. For more information on this appointment, contact [press@soundcloud.com](mailto:press@soundcloud.com).



## Archie Davis

*SVP, Marketing*  
RCA Records

**Archie Davis** has been named **SVP, Marketing at RCA Records**. As SVP of Marketing, Davis will oversee innovative marketing campaigns for the company's diverse artist repertoire. In addition to his role at RCA, Davis is the CEO of Six Course Inc., a creative agency and production company that works to give a voice of relevancy to campaigns in an effort to impact culture by authentically engaging consumers around the world. Within the agency will live Six Course Music Group where Davis will discover, sign and develop artists under the Six Course Music Group/RCA Records imprint. For more, contact [Meghan.Kehoe@rcarecords.com](mailto:Meghan.Kehoe@rcarecords.com).



## Camille Yorrick

*EVP, Creative Content*  
RCA Records

**Camille Yorrick** has been promoted to **EVP, Creative Content of RCA Records**. Yorrick previously held the role of SVP, Video Production. In this elevated role, Yorrick will oversee RCA's creative content development in the visual space. She will curate and manage creative partnerships with their artist roster and content creators, as well as lead premium content strategy where she will create and manage various programming to be distributed via third party outlets. Additionally, Yorrick will continue to oversee the development and production of RCA's music visuals for artists and RCA branded content. Contact [Meghan.Kehoe@rcarecords.com](mailto:Meghan.Kehoe@rcarecords.com).



## Tony Bracy

*Vice President of Marketing and Promotions*  
SB Projects

**SB Projects** has hired music industry veteran **Tony Bracy** as **Vice President of Marketing and Promotions**, it was announced Thursday. In his new role, Bracy will oversee all radio promotion, streaming and marketing initiatives for the Scooter Braun-founded company's clients, including Ariana Grande, Justin Bieber and Tori Kelly. Prior to joining SB Projects, Bracy spent three years raising the radio profiles of Katy Perry, Niall Horan and Halsey, among others, as West Coast Regional Promotion Director at Capitol Records. Bracy began his music career in various promotion roles at KBRE, a major station in the Houston market. Contact [info@scooterbraun.com](mailto:info@scooterbraun.com) for more.



## Buckley J. Hugo

*Director Of Copyright*  
Position Music

**Buckley J. Hugo** has been appointed **Director of Copyright** of the Los Angeles based company **Position Music**. In his new position, Hugo will be responsible for copyright registrations to mechanical and performance rights societies throughout North America, as well as international sub-publishers. He will also handle income tracking and mechanical licensing. Hugo has spent over 25 years in music publishing and was previously at Spirit Music Group, where he was Vice President and General Manager for 13 years. For more information on this appointment, contact Deborah Radel at [deborah@drpr.us](mailto:deborah@drpr.us).



## Andy Serrao

*President/Chief Talent Officer*  
Fearless Records

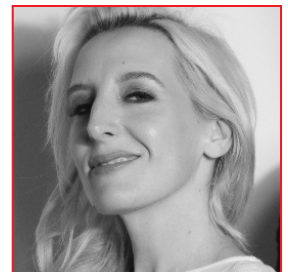
**Fearless Records** has appointed **Andy Serrao** as **President/Chief Creative Officer**. Serrao, along with Jenny Reader, will oversee all label operations and steadfastly maintain the company's resolute dedication to developing and breaking the next vanguard of 21st century rock acts. Serrao joined Fearless Records in January of 2018 as VP of A&R. He has over 15 years of experience both as a concert/festival promoter and as A&R for Roadrunner/Atlantic and Pure Noise. Having both major label experience and indie label savvy, Serrao's entrepreneur spirit brings a fresh approach to being a label partner in 2019 and beyond. Contact [amy@atomsplitterpr.com](mailto:amy@atomsplitterpr.com).



## Jenny Reader

*President/Chief Creative Officer*  
Fearless Records

**Fearless Records** has appointed executive **Jenny Reader** as **President/Chief Creative Officer**. Reader previously held the position of VP, Marketing & Product Management. Born and raised in the UK, she has over 16 years of experience in the music business, working in music television and magazines before running the UK office of Victory Records and later the Publicity and Marketing departments at the company's Chicago office. In 2009, she relocated to California to head the Fearless PR department. Throughout her career, she has devised and spearheaded successful marketing campaigns. Contact [amy@atomsplitterpr.com](mailto:amy@atomsplitterpr.com).



► **DPA'S D:SCREET CORE 6060/61 MIC AND D:FINE CORE 6066 HEADSET MIC**

The newest addition to DPA Microphones' family of microphones is the 6000 series comprised of the d:screet™ CORE 6060 and 6061 Subminiature Microphones and the d:fine™ CORE 6066 Subminiature Headset Microphone.

These are the smallest high-end pro audio microphone capsules ever—they measure at just 3-mm in diameter; that's 60 percent smaller than DPA's well-known 4000 series.

All three of these miniature mics use DPA's CORE by DPA amplification technology to reduce distortion and increase dynamic range. All three 6000 series capsules are omnidirectional and have a frequency range of 20Hz to 20kHz and have an IP58 waterproof rating.

The d:screet 6060 has a noise floor of only 24 dB(A) while the d:screet 6061 lavalier and d:fine 6066 headset have noise floors of only 26 dB(A)—this is also in line with the company's 4000 series miniature mics. Initially, all three capsules are available in black or beige finishes with others to be announced soon.

I saw these at the 2018 NYC AES Show; rather I could barely see them! In the beige color, they are nearly invisible especially when worn as the lightweight, one-size-fits d:fine 6066 Headset. They sound fabulous!

DPA's new Subminiature Microphones are available now. [dpamicrophones.com](http://dpamicrophones.com)



▼ **EASTWEST VOICES OF SOUL**

EastWest/Quantum Leap presents the latest addition to their vocal instruments line with Voices of Soul featuring C.C. White. It includes a collection of expressive, soulful multi-sampled vocal instruments with hundreds of phrases in every key and with highly realistic true, legato transitions. Hundreds of C.C. White's distinctive vocalizations in Funk, Soul, Reggae, Southern Blues, Gospel, R&B, Jazz, and Latin styles are intuitively arranged in the Play 6 playback engine. Composers may switch between multiple articulations on the fly using Combo instruments.

After downloading the entire VOS library, I launched the Play 6 AAX engine in my Pro Tools session; I was looking to build a vocal presence behind a cold synth pad in a remix I was doing. The Sustain folder has single syllable vocal notes arranged chromatically over two octaves. It was easy to build a unique vocal pad by playing the chords I needed. I double-tracked the velocity-sensitive Ha and Ah samples.

As with all EastWest instruments, the choices are myriad; the Combo Mod combines multiple articulations and uses the Mod Wheel and Velocity. The Mod Xfade Chords has most of the Sustain's single syllable vocal instruments with the mod wheel crossfading between dynamic layers.

The Phrases folder contains over 600 phrases and adlibs sung in a soulful style that'll sound great when added to your music. Some of these come with pre-processing setup in the built-in and highly adjustable Effects Section of Play 6 with a convolution reverb and effects by SSL, OhmForce, EastWest and more.

Voices Of Soul was produced by Doug Rogers and Nick Phoenix. It sells for \$199 and is available as a free addition for all subscribers of EastWest's ComposerCloud. [soundsonline.com/voices-of-soul](http://soundsonline.com/voices-of-soul)



► **SONNOX TOOLBOX PLUG-INS**

Sonnox just released a pair of plug-ins called VoxDoublers; the first processors in their Toolbox Series that are designed specifically for vocals. Both the VoxD Thicken and VoxD Widen plug-ins offer realistic and humanlike vocal double tracking in two distinctly different ways.

VoxD Thicken will create one new stereo voice over the top of the original vocal track while VoxD Widen creates two new mono voices panned left and right. Both plug-ins will work as an insert or as send/return effects, but they use a bit of CPU and time processing (latency) due to analyzing and creating real-time and realistic pitch and timing changes—just like a real double tracked performance.

VoxD Widen is only available as a stereo plug-in and it worked well for a country song for which I was looking for natural lead vocal sound. I found VoxD Thicken great to “beef up” vocals and change the nature of a pair of double-track acoustic guitars so they didn't sound like the same guitar and player.

I'm glad to have VoxDoublers Thicken and Widen at the ready! A little of this effect goes a long way and they sound smooth and not boxy when set up correctly. The stereo effect collapses well down in mono and there is a wide range of colors possible using them in a chain with an EQ and/or compressor.

The VoxDoublers bundle comes in AAX, AU, VST Native formats and sells for: \$99 MSRP. [toolbox.sonnox.com](http://toolbox.sonnox.com)



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### ◀ PRESONUS FADERPORT PRODUCTION CONTROLLER

The **PreSonus FaderPort™** Production Controller is quite an update from the original classic single fader, FaderPort controller. There are features and capabilities developed for company's award-winning FaderPort 8 including an optimized HUI mode for Pro Tools as well as custom MCU operation modes for Logic Pro X, Cubase and Ableton Live.

One of the first things I noticed was the quieter and smoother-working 100-mm touch-sensitive, motorized fader and the new software and configuration methodologies. I use Pro Tools Ultimate 2018.10 HDX so I was interested in new capabilities that will relieve me of some of my constant trackball usage.

In addition to scrolling across the mixer channels, the larger blue Encoder knob is used for scrubbing audio, pan pot control, dropping memory (location) markers, and also scrolling through markers. I particularly liked that in Pan Flip mode where the Encoder knob and 100-mm fader swap functions; the fader takes over as a motorized pan-pot for moving pan positions for "on-the-fly" automation.

So as before, I'm writing fader automation in real-time and FaderPort's 24 buttons (in Pro Tools) cover the more useful functions not easily done in real-time with a mouse. So a big thumbs up for this new controller! I'm saving time writing tedious breakpoint automation curves and have immediate control and new functionality all in a unit that easily fits on my crowded desktop.

The new FaderPort sells for \$199.95 and comes with Studio One Artist DAW software. [presonus.com/products/FaderPort](http://presonus.com/products/FaderPort).

### ▶ BOZ DIGITAL LABS BIG CLIPPER PLUG-IN

**Big Clipper** is a combined limiter and clipper plug-in with precise control over both processes. It comes with its own preset menu and is available in VST, AU, RTAS and AAX Native versions. It has an interesting stereo mode where you may select processing in conventional stereo, Mid/Side, Mid only or Side only.

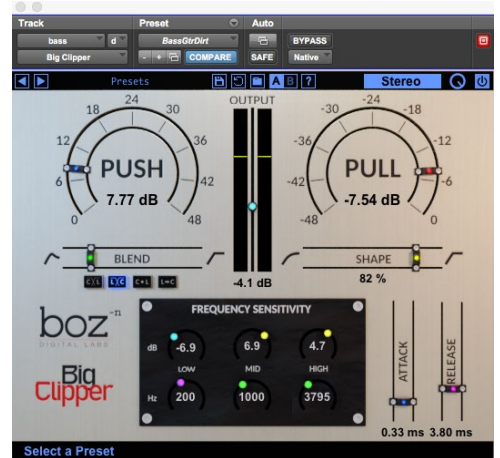
The main controls include: Push to control input gain to the clipper; Pull controls the clipping threshold and the Soft/Hard Shape control allows variation between smooth and hard clipping. Lastly, there is the Blend cross-fader with four different Blend styles to define exactly how the limiter and clipper work together to achieve exactly what you want.

The Crossover mode [C X L] has the clipper in the low band and the limiter in the high band with the Blend fader setting the crossover frequency anywhere from 100Hz to 20kHz. Crossover mode [L X C] puts the limiter in the low band and the clipper in the high band.

You can switch over to Blend Mode where the cross fader now mixes between a full bandwidth limiter and full bandwidth clipper. I could take a bass guitar track to a cleaner place but more aggressive after I rolled out a lot at 200Hz and boosted only the high mid-range with the Frequency Sensitivity controls—a three-band side-chain filter.

Newly added is an Output level control that's great when deciding to clip a track after you've already automated its mix level. Big Clipper will add a tremendous amount of level so the Output control will dial that back easily.

Key to Big Clipper's utility is that all these different modes are easily auditioned at any time without any re-patching. The Big Clipper sells for \$149 download and for more: [bozdigitallabs.com](http://bozdigitallabs.com)



### ▼ FENDER ALBERT HAMMOND JR. STRAT

The **Albert Hammond Jr. Stratocaster** is a new Fender® Artist Signature Series model created in collaboration with singer, songwriter and guitarist Albert Hammond Jr. It is a reproduction of Albert's prized 1985 reissue of a 1972 Strat® modified with his personal touches.

While he's recognized for his work with acclaimed rock band The Strokes, Albert Hammond Jr. has been busy in 2018 touring the globe in support of his new solo record, *Francis Trouble*. Albert Hammond Jr. joins other musicians bestowed with Artist Signature models such as Eric Clapton, Brad Paisley, Flea, Ed O'Brien of Radiohead, Grace VanderWaal and more.

This guitar includes a 6-saddle synchronized, tremolo bridge, his signature on the back of the large '70s-style headstock with '70s-era logo, bullet truss rod nut, 3-bolt "F"-stamped neck plate with period-correct Micro-Tilt™ adjustment and customized pickup switching. Position four activates the neck and bridge pickups together, while positions one and three are reversed from the traditional layout.

Fender's Artist Signature Series models honor popular and iconic musicians through product progression and storytelling, creating instruments inspired by the unique specifications of the world's greatest guitarists and bassists.

The Albert Hammond Jr. Stratocaster sells for \$874.99 and comes in Hammond's white color.

[fender.com/products/electric-guitars/stratocaster/albert-hammond-jr-signature-stratocaster](http://fender.com/products/electric-guitars/stratocaster/albert-hammond-jr-signature-stratocaster)



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

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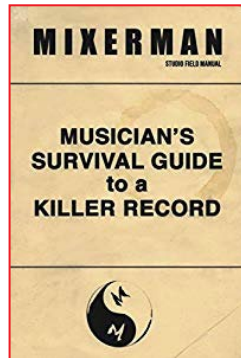
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## BOOK STORE

### Musician's Survival Guide to a Killer Record

By **Mixerman**  
(paperback) \$25.00

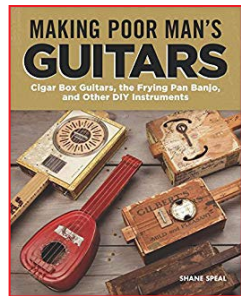
The mysterious Mixerman returns with another tell-it-like-it-is handbook for artists of all levels. Mindful that so many artists are now producing their own tracks in home studios, Mixerman gives insights, advice and instruction on the tricks and tools of the home recording trade, showing anyone how to make the moves and decisions that will result in superior, hi-impact recordings. Lots and lots of practical, well-considered advice that'll help any artist make through the often frustrating and soul-searching process of self-production.



### Making Poor Man's Guitars

By **Shane Speal**  
(paperback) \$19.99

In *Making Poor Man's Guitars*, Shane Speal, the "King of the Cigar Box Guitar," brings the making of music and musical instruments back to its roots and shows you how to build amazing musical instruments—cigar box guitars, frying pan banjo and other DIY instruments—from found items. This book presents the authentic stories of American DIY music with step-by-step projects, photo studies of antique instruments, interviews with music legends, and historical accounts.



### Rolling With Rock Royalty

By **Brian C. Chatton**  
(hardcover) \$29.99

Since the '60s, singer-keyboardist Brian Chatton has lived and breathed the rocker's life, and in his colorful memoir he details many of his ups and downs, his many escapades and encounters. Just a few of the notables with whom he's worked or crossed paths: Jimi Hendrix, John Mayall, Phil Collins, John Miles, Yes, Meat Loaf. Especially vivid are Chatton's recollections of traveling the globe as a touring musician. What comes through wonderfully is Chatton's English charm, his glib and winning spirit, something that must've helped him survive the often rough and tumble rock life. Like the man's life, this book is all over the place—and fun.



### Rock Graphic Originals: Revolutions in Sonic Art from Plate to Print '55 - '88

By **Peter Golding with Barry Miles**  
(paperback) \$40.00

Peter Golding and Barry Miles have produced a work that provides a detailed history of poster art from its roots in the beat movement to its peak in the psychedelic advertisements of stadium rock. This attractive book includes early



sketches, printing plates and behind the scenes knowledge that details the process of designing these iconic posters. Interviews with some of the artists who helped to create these works offer insight into the influence of poster art and its lasting impact.

### Hip-Hop Raised Me

By **DJ Semtex**  
(paperback) \$40.00

Hip-hop has been one of the most dominant forces in popular culture over the last 40 years and DJ Semtex shows readers exactly how and why this genre has taken over the world in his new book *Hip-Hop Raised Me*. Proclaimed as "a hip-hop bible" by Ghostface Killah, this book is a definitive piece of the genre's long and eventful history. DJ Semtex dives into the genre's pillars such as MCing, Turntablism,

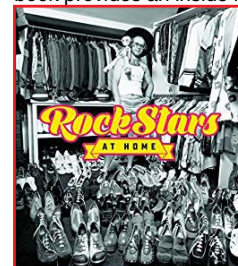


B-boying, and Graffiti art to highlight the cultural impact of hip-hop on modern mainstream culture. From Grandmaster Flash and N.W.A., to Eminem and Kendrick Lamar, this book chronicles the relevance of hip-hop on the history of popular culture.

### Rock Stars at Home

By **Chris Charlesworth, Eddi Fiegel, Bryan Reesman, Colin Salter, Simon Spence and Daryl Easlea**  
(hardcover) \$19.49

This entertaining new book takes readers on private home tours of icons such as Elvis, Ozzy, Rod Stewart, Prince and even the Beatles. With over 200 incredible never-before-published photos, this book provides an inside look into the everyday life



of these music legends with detailed accounts of how these individuals spent their time while not on tour or away from the studio. This collection sheds new light on some of the erratic décor of the top artists in the business.

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## GIBSON PRO AUDIO DIVISION

[gibson.com/Products/Pro-Audio.aspx](http://gibson.com/Products/Pro-Audio.aspx)

**The KRK ROKIT Phenomenon:** For a quarter century, KRK has been the professional's choice for mixing and mastering hits around the globe. KRK's ROKIT studio monitors have consistently been the #1 selling and most popular choice for the new project studio revolution. What makes the ROKIT line a top seller? "It's a combination of ingredients, and it's not too complicated," states Gibson Pro Audio's Director of Marketing Jimmy R. Landry. "Price isn't even part of the equation with these monitors, because there are Grammy winning artists that use them simply because they can't work without them—they don't care about the price—they just happen to be affordable studio monitors. The price point is just an afterthought with this line. We are excited to be pioneering this revolution of quality major label-sounding tracks being made in basements, garages, bedrooms, attics, hotel rooms, and many other unimaginable places, led by our team of engineers in our state-of-the-art HQ in Chatsworth, CA, who still continue the legacy of R&D that started in a garage in Huntington Beach, CA."

**A Word from Gibson Pro Audio Director of Engineering Craig Hock-enberry:** "Reference monitor design is all about the accuracy of sound reproduction. Imagine sitting on a chair in a wide-open grassy field where there is nothing to be heard except the musician in front of you playing an instrument pure and unaltered in any way. If this instrument was then recorded using laboratory grade equipment with absolute frequency and phase coherency and played back through a perfect reference monitor, you would not be able to hear a difference between the original instrument and that monitor. This is the end-goal of reference monitor design, absolute coherency with the original source. Although this goal is nearly impossible to reach due to many realistic factors, here at KRK, we strive every day to reach that goal to ensure our customers have the best tool that they can afford."



**Jacquire King:** One of many major artists who have created award-winning compositions using the ROKIT line, Jacquire King won a Grammy for Record of the Year using ROKIT 5" Speakers. He is a producer, engineer and mixer who has worked with Kings of Leon, Tom Waits, James Bay, Kaleo, Modest Mouse, Norah Jones, Of Monsters and Men, Cold War Kids, and Dawes to more. His works have received more than 30 Grammy nominations.

**KRK Systems Background:** KRK Systems was launched in a garage in the mid '80s and has taken on a few different life forms. Founded by Keith R. Klawitter—a sound mixer in the American film industry with credits for Brainstorm and The Doors, among others—became frustrated with the limited clarity and accuracy of existing monitor speakers, and so he began designing and building his own. These designs were so successful he went into business manufacturing them, and so started KRK. One of the hallmarks of the company is its attention to detail, both in the design and manufacture of its products. For example, the company's 5.1 surround systems employ speakers that are matched to within 0.05dB!

**Regarding Gibson:** It's no secret that Gibson has gone through some difficult times recently, but the fact that Gibson Guitars is back at NAMM this year, and "Gibson Pro Audio" (Brands: KRK, Cerwin-Vega, Stanton) will have its own separate booth for the first time ever is a very good indication that the future looks promising. The internal culture at Gibson has changed quickly and tremendously, and the staff believes this will shape many things externally. They are humbled and thankful at the fact that the industry, both end-users and retail partners, have stood by Gibson through this challenging time. KRK and Gibson Pro Audio will be showcasing new items at Booth #17715 at the NAMM show.

Contact Gibson Pro Audio, 1-800-4GIBSON

*"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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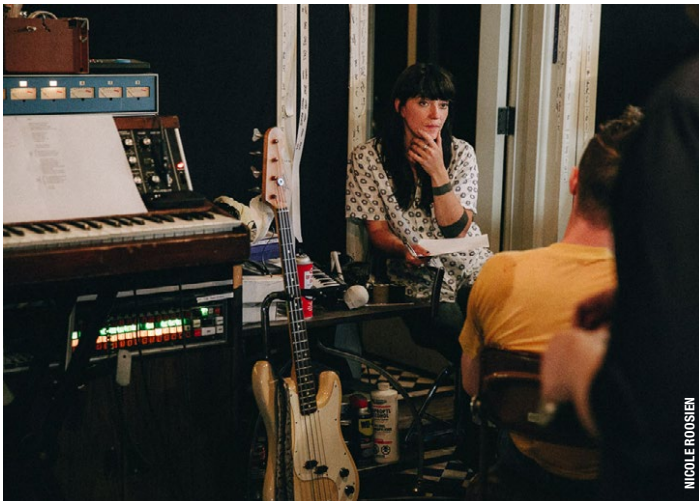
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**▲ Van Etten Records at Sargent**

Sharon Van Etten will release *Remind Me Tomorrow* on Jan. 18 through Jagjaguwar. *Remind Me Tomorrow* comes over four years after the release of *Are We There*. The album was recorded at Sargent Studios in LA's Historic Filipinotown and produced and engineered by John Congleton. For more, visit [sharonvanetten.com](http://sharonvanetten.com).



**▲ Keuning Goes Solo**

The Killers' founding member and guitarist Dave Keuning will release his solo debut *Prismism* on Jan. 25 through Thirty Tigers. The new album, written and recorded by Keuning in his home studio in Cardiff, CA, was taken from hundreds of voice memos that he stockpiled while on tour with The Killers over the last decade. For more, visit [keuningmusic.com](http://keuningmusic.com)



**▲ Weir and Cartwright Collab**

National Record Promotions' Larry Weir recently hosted record producer Jim Cartwright over at Studio City Sound and they taped the 2018 Independent Music Network Awards Nomination Radio Special. Cartwright (left) is up for a number of IMN Awards and Larry Weir (center) co-hosted the radio show at SCS joined by studio owner and brother Tom Weir (right). Shows can now be heard at [independentmusicnetwork.com](http://independentmusicnetwork.com).



**▲ Jack & Jack Duo Debut**

Pop duo Jack & Jack debut album *A Good Friend Is Nice* will be released on Jan. 11. The album will include the duo's new single "No One Compares To You," as well as their hit collaboration "Rise" with multi-platinum artist and producer Jonas Blue. For more, visit [jackandjackofficial.com](http://jackandjackofficial.com).

**Producer Playback**

*"How many plug-ins you have won't bring you a decades—long career. How you interact with others and your overall attitude will."*

— Bill Smith (Todd Rundgren, Selena)





**▲ SoundGirls Empowers The Next Generation**

SoundGirls held a recent Analog Tape Recording Workshop taught by producer-engineer Lenise Bent at 4th Street Recording in Santa Monica, CA. Pictured (l-r): Hannah Kacmarsky, Julie Kane, Chelsea Zareczny, Kathleen Wirt (owner, 4th Street Recording), Lenise Bent (producer), Juliet Wong, Ainjel Emme, Melissa Samaniego, Karrie Keyes (SoundGirls). Sitting on the floor Jasmine Mills and Emily Waldron. These workshops are important to share audio knowledge and empower the next generation of women in audio. To join or get involved visit [soundgirls.org](http://soundgirls.org)



**▲ Posner Returns With Third Album**

Grammy-nominated, multi-platinum singer-songwriter and producer Mike Posner will release his third album *A Real Good Kid* on Jan. 18 via Island Records. The creation and completion of the album encompassed a two year-plus period for Posner as he moved back into the house outside Detroit where he grew up, in order to stay with his terminally ill father during his final months. The album, which tells his story, deals heavily with love, loss and acceptance. For more, visit [mikeposner.com](http://mikeposner.com).

**▲ Hollywood's Barefoot Recording Studio Opens Its Doors**

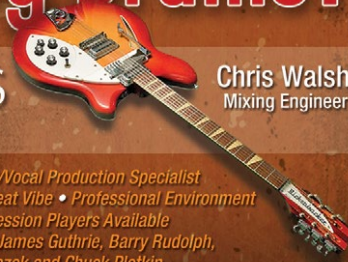
Barefoot Recording has officially opened its doors to outside clients after serving as Eric Valentine's private studio since 2000, where he has produced albums for artists such as Good Charlotte, Taking Back Sunday, Nickel Creek, Queens of the Stone Age, Third Eye Blind and Slash, among many others. Pictured (l-r): Grace Potter, recording artist; Eric Valentine (seated), producer and studio owner; Larry Jasper, UnderToneAudio equipment designer; and Tim O'Sullivan, studio manager.

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## PRODUCER CROSSTALK

— ROB PUTNAM



**JACKKNIFE LEE**

U2, Taylor Swift, Silversun Pickups, Catfish and the Bottlemen

**P**roducer and writer Jackknife Lee has created alongside many of the industry giants: Taylor Swift, Weezer and U2, to namecheck a few. Like many in the business, he's entirely self-taught and got his start as a teenager when "I convinced people that I could make records when I couldn't," he jokes. Originally from Ireland, Lee now works on a range of projects in LA in addition to production such as writing, remixes and music for TV.

Lee's approach to each project is unique, he says, because he has a memory problem, which actually works in his favor. "I take what happens at the moment and deal with it," the producer observes. "Songs and melodies don't exist in isolation. There's generally some kind of sonic aesthetic that's required. That's where the production comes in. Usually you can tell if you're pleasing somebody. If you want to please them, you'll do more of that. I get into what I think somebody wants and then try to push them way beyond it to see what's too far."

Anyone that works in a creative field has his or her own strategy to coax the best from themselves and from the artists with which they work. In Lee's case, he optimizes artists' potential when he presumes quality output from each of them. "I just expect it," he explains. "If you go into a boxing ring, you don't slouch about. You behave like you have a job to do. You show up and work."

When tapped to produce for a band as well-established as U2, there are a number of challenges that simply aren't in the genetic makeup of less-seasoned acts. What Lee finds most effective is to focus on the band's strengths and to disregard any external pressures. "Fan expectations don't matter when you're working," he insists. "[U2] knows how to be good, which is unusual. To be good consistently, it's very difficult. It requires being aware of who you are. Ego can't have anything to do with the writing or recording process. It's counter to what's required. U2 is very aware that the best ideas should win; they should come to the fore. So in that respect, working with them is kind of easy. It's like a lot of younger bands have a super power but they don't know how to harness it."

While Lee crafted *Songs of Experience* with U2, he was also immersed in the production of records for both Silversun Pickups and The Killers. He admits to being slightly obsessive, so 18-hour days were common. "That was intense," he recalls. "The actual music part I just like; I find it exciting. [It's like a] puzzle that needs fixing. The difficult part was trying to get it finished."

One last nugget of wisdom he offers is to invest in music. "Go to a record shop," he suggests. "Not for research but for pleasure. Spend money on records. It makes a huge difference. Many producers don't know what it's like to drop thirty dollars on an album."

When *Music Connection* spoke with Lee, he'd just completed work on records for Catfish and the Bottlemen and Two Door Cinema Club. He was also in the midst of a project with Irish singer David C Clements. Lastly, a record with Jack Garratt and various writing sessions hover on his horizon. His preference is to work on multiple projects simultaneously, which keeps him busier than a thrift store at Halloween time.

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### The three most important lessons he's learned as a producer are:

- It's not your record.
- Give all you've got wholeheartedly but drop an idea if it's not working.
- Ideas are the currency, not microphones or anything else. If something feels right, it probably is.

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## Kirk Pasich

Co-Founder / President  
Blue Élan Records

### Years with Company: 4

**Address:** 1100 Glendon Ave., 10th Floor,  
Los Angeles, CA 90024

**Phone:** 424-313-7850

**FAX:** NA

**Web:** blueelan.com

**Email:** kpasich@blueelan.com

**Clients:** The Textones, Chelsea Williams,  
Rita Coolidge, Janiva Magness, Fanny,  
Jack Tempchin

### BACKGROUND

A reader of *Music Connection* since his college days, Kirk Pasich founded Blue Élan as a different sort of record company. Having managed bands as well as represented labels and musicians as an attorney, Pasich's experience allowed him to develop the indie label into a unique haven for musicians where fear of exploitation is nonexistent.

### Artist #1

I knew a woman, Cindy Alexander. As a lawyer, I sue insurance companies, so when Cindy was diagnosed with breast cancer I helped her out. After that, she said she wished I had a label. So we formed Blue Élan and signed Cindy as our first artist.

### Is It Good?

We're not genre-specific. We have a wide variety, from classic rock to outlaw country to Americana to folk to rap. The common denominator is we have to think it's really good. Is it good and can we do something that will make a difference for an artist?

### Being Artist-Friendly

Forbes was kind enough to say we're the most artist-friendly label in the business. We don't do long contracts. We guarantee releases. We give full reversions of rights after the contract's over, whether we've recouped or not. If we participate in the publishing, they own the publishing rights. [Our artists] own everything.

### Excellent Terms

Some of our artists have been doing this for a long time, have Grammys and sold a lot of records. Those deals look a little different than the brand new artist. But generally speaking if you're a new artist our deal pays you 40% of a true profit. We don't have packaging charges and stuff like that. It's a straight pass-through on costs.

One of the other big differences is what we recoup. Most labels recoup 100% of everything they spend. We don't. And we give really good profit splits; I don't think anybody does better than we do.

### You Today, Not Your Past

When we signed Rusty Young of Poco, Rusty had never done a solo record. We wanted to sign him because of who he was and as a solo artist. We weren't looking to sign Poco. Same thing with Gerry Beckley of America. We signed a solo deal with Gerry because we felt he had things to tell. We take artists in various stages of their careers. Some have been really successful but want to do something a bit different and this is the next chapter.



*"We don't tell our artists what to do. They have control over all creative aspects."*

### Finding Legends

I reached out to an artist named Janey Street. Her last major release was in 1984. I thought that was a great album, so we offered her a deal. We reached out to Gerry Beckley. I respect his solo work and think he's a great songwriter, so I called him. Chelsea Williams, who Rolling Stone was kind enough to name one of their ten new artists to watch, I saw her on the Third Street Promenade and offered her a deal. She was a street singer, a busker, and her album blew up.

### Here to Make a Difference

We're not here just to sign on, go along for the ride and collect some money. We want to think we can make a material difference to what [our artists are] doing in some way. If we don't think we can make a difference, even if we think we can make money, we won't sign them.

### Measuring Success

Artists have to be realistic about what it means to be a success these days. Is somebody going to sell more physical units than Bruno Mars? I don't think so. Three years ago, we might have moved 25,000 or 30,000 physical units for an artist. We might move 10,000 now.

We had an album that debuted at #1 on Billboard's world music chart. We had another that was top ten on their Americana chart. In 2016, we had the #1 album of the year on contemporary blues radio. Those are all pretty good markers of success. Did we have a gold record? No, but we have a Grammy nomination. It's a different world.

### Happy Artists

Our artists are our best sales force. Rita Coolidge did this thing at the Grammy Museum. I was there and had no idea she was going to go down this path. She talked about how Blue Élan was a new chapter, her favorite experience, and reminded her of the early days at A&M Records. We have a lot of people who say that. Our artists are happy.

### It's About the Artist

We have this slogan—it's about the music, it's about the artist, it's about collaboration. We mean it. That is our mantra. I tell every artist, regardless of their experience in the industry or how long they're with us, I want them to be able to say that this was the best experience they've ever had in the music industry. Nothing else to me is as important as that being their experience.

### Artist Requirements

As an artist, you have to know who you are and who you want to be. If someone doesn't know who they are, there's not a lot we can do with it. That's number one. Number two, you have to get your live performance skill-set down. We're going to look at you live, even if it's playing in a conference room. We're going to see what your stage presence is because so much is visual now. And so much depends on how you do on the road. You've got to hone your chops, which means you have to rehearse. You have to play that club where no one is listening. And you have to become an engaging performer.

The third thing is you have got to work hard. I have seen people who think they've hit it big because they've landed a label deal. That's just the start of the journey.

### Help Where You Need It

We've designed merchandise. We've taken over and administered websites. We don't do any of this without the artist wanting us to, but we're capable of doing merchandise design, content creation, social media help, you name it. We do limited editions. We do custom packages.

We have our artists collaborate with other artists, whether they're on the label or not; we'll set up that opportunity. We're not an agent, but we look for opportunities. And we're not managers but we sit down with almost everyone to talk about ideas and approaches. We arrange photography sessions. We arrange for people to meet with stylists and branding people. But we don't tell our artists what to do. They have control over all creative aspects. We simply ask that they listen to our suggestions.

### Anomalous Staff and Artists

We have fifteen people on staff. It's a mix of newcomers and industry veterans. The common theme with all our veterans is they didn't want anything to do with the big labels anymore. They came to us because we're artist-friendly. And we're fortunate that two-thirds of our executives are women, which makes us a bit of an anomaly. It's about the same percentage of our artists who are women, which also makes us a bit anomalous.

### Bringing New Music Into Existence

Giving Rusty Young of Poco the encouragement to come out of retirement and do a solo album—that's music that no one would have heard. We convinced Fanny to reunite, the first all-girl band with an album from a major label. We have a lot of new releases I'm excited about. One of them's Colin Devlin of Irish band The Devlins. There's not a single thing we've done that I wouldn't put on my CD or record player and enjoy start to finish. That's a privilege I never thought I'd have.

**OPPS**

**The Indie Collaborative is open to talented artists of all genres.**

Artists succeed and their music flourishes best through a collaborative effort. That often means writing, producing, performing together, attending each other's concerts, sharing business, marketing, artistic advice and supporting one another. With that in mind, the Indie Collaborative's goal is to provide a meaningful and fun networking experience. If you're an independent musician or music industry professional, you can be a part of that mission. Simply join the private Facebook group and follow media links (at the bottom of most pages). You must be a member before you can join the Facebook group. There is no cost to become a member of the Indie Collaborative. Check out the details at [indiecollaborative.com](http://indiecollaborative.com).

**Repost Network is a music distribution and label services company that focuses exclusively on streaming.** In three years, it has become one of the fastest-growing music distributors,

having paid out tens of millions of dollars to independent artists across 25+ platforms. The Los Angeles-based company has now made available its **"Split Pay"** feature, making it one of the few distribution companies that offer automated payment splitting.

"Accounting royalties to multiple stakeholders is incredibly time-consuming and wrought with human error," says **Jeff Ponchick**, the company's co-founder and CEO. "Split Pay" is a game-changer,

allowing artists to split earnings with collaborators, and provides full transparency that facilitates payments in a timely manner. This allows artists and labels to focus more on what they do best, discovering and creating new music." For additional information, visit [repostnetwork.com](http://repostnetwork.com),

**LABELS • RELEASES SIGNINGS**

**After inducting Judas Priest, Bill Ward, Doro and other Icons of rock and metal into the 2018 Hall of Heavy Metal History**, it was recently announced that the **Metal Hall of Fame Gala** will take place on **Jan. 23** at the **Marriott Delta Garden Grove**, in **Anaheim, CA**. Legendary Metal Television/Radio personality **Eddie Trunk** will host the event. The Hall of Heavy Metal History is a non-profit organization dedicated to enshrining forever, those iconic musicians and music industry executives who are responsible for making rock and metal music what it is today. For details and tickets, go to [thehallofheavymetalthistory.org](http://thehallofheavymetalthistory.org).

**Taylor Swift has signed a new record deal with Republic Records and Universal Music Group**, her first label change since signing with **Big Machine Records** at the age of 15. Swift's deal with the Nashville-based, Universal Music Group-distributed independent label expired in November 2018. Swift made the announcement in an Instagram post that featured a photo of her with **UMG Chairman and CEO Sir Lucian Grainge** and



**▲ THE SEIGE SCORE MULTIPLE PLACEMENTS**

Hip-hop duo **The Seige** have created a demand for their high-energy sound. Indeed, it's so compelling they have had their music featured in a number of prominent commercial campaigns, including EA Sports' FIFA18, Tesla, Fortnite, Yahoo/NFL, the Cleveland Cavaliers, the LA Clippers and movie trailers for *Blindspotting*, *Officer Down*, *Mission Impossible 6* and more. The vivacious duo manage to make some of the most in-demand and accessible tracks for commercial use, while staying true to their artistry and craft. Their double EP, *Duality*, comes out Jan. 10. For additional details, go to [facebook.com/theseigemusic](http://facebook.com/theseigemusic).

**Republic Records co-founder and CEO Monte Lipman** at the lead of a set. "Over the years, Sir Lucian Grainge and Monte Lipman have been such incredible partners," she wrote, noting that she is still part of Universal Music Group. "It's so thrilling to me that they, and the UMG team, will be my label family moving forward." Terms of the deal were not immediately announced. For further details, go to [taylorswift.com](http://taylorswift.com).

**PROPS**

**Tyler Burgess**, of **The Glass Jaw Poets (a Music Connection "Hot 100 Band," December 2018)**, recently received a **Music Business Scholarship**. The **City National Bank** announced that the **Fall 2018 Music Business Scholarship** has been awarded to Burgess, a currently enrolled Musicians Institute (MI) student. The Temecula, CA native earned the

**DIY Spotlight**

**talker**

Taking her inspiration from musical icons such as Nirvana, Soundgarden, Banks, and Vérité, independent artist, talker (Celeste Taucher), fuses grunge rock and pop to create her own hybrid sound she calls "grunge-pop." The name "talker" stems from Celeste's given last name—notorious in her family for being misspelled and mispronounced.

Her raw vocals mixed with heavy-hitting rhythms create potent pieces of music that showcase her talent in its purest form. Speaking of her latest single "Intimidated," talker explains, "I wasn't trying to write an amazing song. I was just trying to get my emotions out and help myself feel better. It ended up being very vulnerable and honest, and I think it's really relatable."

Diving headfirst into her music career, talker hooked up with musical veterans,

toured extensively with FRENSHIP, opened for City and Colour, and began her solo project with help from Dan Sadin (FRENSHIP), April Bender (Glassnote), and Phil Simmonds (Jessie J, Eryn Allen Kane). As a solo artist, she has performed at a series of notable venues including Hotel Cafe, The Troubadour, Madame Siam's and the Lodge Room.

talker's delicate, yet commanding voice and raw lyricism have garnered her praise from fans and music industry folks alike. With an authenticity that is instantly tangible, identifiable and relatable, talker creates music that resonates with listeners on a deeply personal and ethereal level. Her forthcoming EP will be released early in 2019.

To keep up with talker's upcoming projects visit [Facebook.com/talkerceleste](http://Facebook.com/talkerceleste)



prestigious award with a strong articulation of his professional goals and demonstration of outstanding dedication to achieving a position in the music industry. Burgess states, “I have always heard amazing things about MI and it has more than exceeded my expectations. I ultimately fell in love with the staff, the facilities and the opportunities I saw. I’ve progressed more in the past year at MI than I ever had in the 14 years leading up to my first quarter. I’ve been able to tour the country, record with Grammy winning producers, land endorsement deals and collect a long list of life-long friends that I now call family.” For more information about this young artist, go to theglassjawpots.com. For info on the Musicians Institute, log onto mi.edu.

**THE BIZ**

While album sales are in decline, selling \$45 t-shirts and \$65 hoodies with a free album is evidently becoming big business for today’s superstar artists.

The merchandise business is clearly booming and affecting the US charts—which is why there’s never been a more obvious time for a major music company to expand its merch capabilities. Indeed, last month **Warner Music Group** completed a \$180m deal to do just that, buying Germany-based music merch maker and e-tailer **EMP Merchandising**. (Technically speaking, according to Warner filings, that price actually grew to \$191m (€165m) due to additional net debt). **Max Lousada**, CEO of **Recorded Music**, WMG, said: “In today’s streaming world, merchandise is still one of the best ways that fans can express their passions and personalities. It’s also a big part of how music has visible and physical impact on global culture and fashion.”

*Want to know about more Career Opportunities? Sign up for the MC Weekly Bulletin.*



**▲ KONGOS LAUNCH YOUTUBE DOCUSERIES**

Former *MC* cover boys Kongos have launched an ambitious project: an eight-part docuseries, titled *Bus Call*, which follows their ongoing story and gives a compelling and realistic window into life on the road. The docuseries features music from the band’s fourth album, *1929: Part 1*, scheduled for release on Jan. 18. The band of brothers are embarking on a six-week tour around the US and Canada to support the record. *Bus Call* is available at Kongos’ YouTube channel at [youtube.com/kongosmusic](http://youtube.com/kongosmusic). For more information, including a tour itinerary, go to [kongos.com](http://kongos.com).

**The LEGAL Beat**

BY GLENN LITWAK



On Nov. 19, 2018, Taylor Swift announced she had entered into a new recording contract with Universal Music Group (“UMG”). The new deal provides that UMG will be her exclusive worldwide label. UMG’S Republic Records will be her label in the US.

Swift was discovered when she was 14 by Scott Borchetta. He signed her to his label, Big Machine, when she was 15 and she had been there ever since. Swift’s recording agreement with Big Machine ended on Nov. 10, 2018, so she was available to sign with a new label.

Swift is a ten-time Grammy winner and the youngest-ever recipient of the Grammy for Album

**A CLOSE LOOK AT TAYLOR SWIFT’S NEW DEAL WITH UMG**

of the Year. She announced in an Instagram post that the primary reasons she signed with UMG were twofold:

- She will now own all of her new master recordings;
- She got UMPG to guarantee that all of UMG’s artists will get a bigger share from UMG’s expected sale of its Spotify shares.

Swift stated: “As part of my new contract with Universal Music Group, I asked that any sale of their Spotify

achieve, in whatever ways I can.” Other details of Swift’s new deal with UMG were not announced.

Why is it important for an artist to own their own masters? The simple answer is that by controlling the masters an artist will have more leverage in future negotiations and will make more money. It should be noted that Swift is a superstar artist at the peak of her career. The vast majority of new artists will not be able to negotiate

• Try to license your masters to the label for a limited period of time, rather than for the entire length of time of the copyright.

• You can attempt to negotiate a provision that the ownership of the masters reverts back to you after a certain amount of time.

As far as guaranteeing that all UMG artists will get a share of the sale of UMPG’s Spotify shares, this is a very unusual provision. Again, Swift has negotiating leverage that almost no other artist has and she has been an advocate for artists’ rights.

When negotiating a recording agreement it is essential that an artist be represented by an experienced music attorney as these contracts are very complex.

*This article is a very brief overview of this complex topic and does not constitute legal advice.*

**“It is essential that an artist be represented by an experienced music attorney as these contracts are very complex.”**

shares result in a distribution of money to their artists, non-recoupable. They have generously agreed to this, at what they believe will be much better terms than paid out previously by other major labels. I see this as a sign we are headed toward positive change for creators—a goal I’m never going to stop trying to help

ownership of their own masters. But here are some pointers: • One can understand that if the label pays for the recording of the masters, they will think they are entitled to own them. Consider recording your own masters (it’s less expensive than it used to be). This will increase your leverage in negotiations.

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

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

A portrait of Barry French, a man with long hair and a beard, smiling and resting his head on his hand. He is wearing a dark blue button-down shirt and a black watch.

# “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®

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

**1-800-458-2111 • TAXI.com**



**Date Signed:** March 2018  
**Label:** HITCO Music  
**Type of Music:** Rhythmic Soul  
**Management:** Toler Heights Music  
**Booking:** Mark Cheatham (CAA)  
**Legal:** Damien Granderson  
**Publicity:** The Chamber Group  
**Web:** soundcloud.com/thebonfyre  
**A&R:** Leonard "LB" Brooks

**W**e have to be honest—interviewing an artist who not only uses The Bonfyre as a musical moniker but actually goes by the name in conversation can be a little disconcerting. But when she explains the reasoning behind it all, it makes perfect sense.

"People would always ask me what I wanted my music to sound like," The Bonfyre says. "I would always describe it to them as a bonfire, because when you think about that feeling, it's always a good time. It's always good vibes, and it's warm and inviting. Anybody is welcome, and I wanted my music to resonate that way to people. Make memories with my music. I wear my heart on my sleeve when it comes to my songs. Everything I sing about is things that I go through."

Since she was a little girl, music has been around the rhythmic soul/R&B singer. She was raised by her stepfather, who's from Samoa, and The Bonfyre was very close with her aunt and uncle who had a Polynesian show.

***"It was an old-school development process, like the Jackson Five."***

"Polynesian culture is very music-oriented," she says. "You do dances and sing at every function, whether it's a wedding or wherever you go. You're just always singing and dancing, and I grew up around that as a little girl. Music grew with me, and I was doing it ever since, till now. Even on my mom's side, my aunts and uncles were all in bands."

The Bonfyre's name caused a few industry murmurs recently when she was signed to L.A. Reid's Hitco label. It all seemed to happen so fast—after putting a few videos on YouTube, her talent was spotted by a club owner who invited the artist to perform at his venue. That, in turn, brought her to the attention of producers Yancey Richardson and Raphael Saadiq.

"Rafael reached out to me through Twitter, we had a conversation and he flew me out the next day," she says. "I started working with him and he started developing me over three and a half, four years. It was an old-school development process, like the Jackson Five. I threw a cover on Soundcloud and, from that, I started getting calls from labels. Hitco was one of them. I walked in a room and auditioned, and L.A. Reid wouldn't let me leave. So I had to sign. It just felt like home to me. I knew I had to be there."

The Bonfyre's debut EP, *Ready To Love*, is available now, and the artist says that it represents exactly how she wanted to present herself to the world. Meanwhile, she's extremely satisfied with her label.

"I love my team," she says. "I don't feel like I'm in a label situation. I feel like this is my team and we've been doing it for a while. It feels like a family." — **Brett Callwood**



**Date Signed:** Dec. 8, 2016  
**Label:** Mack Avenue Records/Artistry Music  
**Type of Music:** Pop  
**Management:** David Passick Entertainment  
**Legal:** Charley Londono  
**Publicity:** Karen Sundell, KSundell@rogersandcowan.com  
**Web:** jessepalter.com  
**A&R:** Denny Stilwell

**A** melancholy yet exuberant reflection on a love left behind, "Paper Trail," the title track to Jesse Palter's debut EP, is the perfect metaphor for the journey the multi-talented singer-songwriter has been on these past few years. As serendipity would have it, just as she was transitioning from being an accomplished jazz singer, Aristry Music, a division of Mack Avenue Records, was looking to expand from its jazz foundations into other genres. She is now the label's first signed developing singer-songwriter.

After moving from her native Detroit to Los Angeles, Palter raised \$30,000 in 10 days via Kickstarter to record an album. Just as an interested indie label was about to sign her, it changed ownership and all signings were put to a halt. On one of those "feeling down on my luck days," she had a small but jarring accident pulling into her garage—which sparked a sudden urge to take action. She had the number of Mack Avenue's A&R rep Al Pryor stored in her phone and decided to call; the label had shown passing interest in her years earlier when she was a rising jazz singer in Detroit.

***"I started asking for favors, doing trades and exchanging publishing credit."***

Though she quickly hung up, Pryor immediately called back and she filled him in on the last several years of her life, the Kickstarter album and her goals. She sent him her latest music and her pop-oriented song "Hold My Hand" immediately captured the interest of Pryor and label President Denny Stilwell. "The label saw themselves going in the singer-songwriter direction and they asked if I could deliver an album of songs in line with that genre," she says.

They offered no guarantee of signing, but Palter was encouraged that she had their ears. "Around that time," she says, "I got a lucky break when a few friends connected me with my manager David Passick, who also encouraged me to focus on being a singer-songwriter and write honest music. I put my nose to the grindstone and the songs started pouring out of me. I was self-funding the demos at first, but when that got too costly, I started asking for favors, doing trades and exchanging publishing credit—honestly, whatever I needed to do to get them recorded. Once we felt we had honed in on a direction and had enough songs, David went back to Artistry and they were so blown away by the music, the deal was offered not too long after." — **Jonathan Widran**



**Date Signed:** Sept. 8, 2017

**Label:** BMG

**Band Members:** Josh Raven, lead vocals; Sam Tye, lead guitar; Stephen Beerkens, bass, keyboard; Sean Tighe, drums

**Type of Music:** Pop/Pop-Punk/Rock

**Management:** Rob Nassif - The Hen House Artist Management

**Booking:** Dave Shapiro - Sound Talent Group

**Legal:** Craig Averill - Sterling, Rooks, Hunter, McKoy & Worob

**Publicity:** Nathalie Rubin - BMG

**Web:** thefaim.com

**A&R:** Jaime Neely - BMG

**Date Signed:** June 2017

**Label:** Funzalo Records

**Type of Music:** Blues/Americana

**Management:** Michael Lembo and Dan Agnew/Mike's Management

**Booking:** Michael Lembo and Dan Agnew

**Legal:** Roger Cramer

**Publicity:** Dana Gordon, hidanagirl@aol.com

**Web:** sarahrogo.com

**A&R:** Michael Lembo and Dan Agnew/Funzalo Records

Nearly two years ago, 25-year-old singer-songwriter-guitarist Sarah Rogo moved from the east coast to Encinitas, CA. Like many budding musicians, she relocated in search of her artistic goals and dreams. The blond-haired National and Fender guitar endorsee immersed herself in the San Diego scene, performing at every restaurant, coffee shop and venue that would have her. Things took an upswing when she attended the Durango Songwriter Expo in Ventura. "I was standing around watching a showcase and struck up a conversation with this guy Mike. We had a good feel for each other. I didn't know he was a manager. He ended up hearing me play later that weekend," says Rogo. Michael Lembo became, not only her manager, but is also owner of the label she eventually signed with, Funzalo Records.

Currently, Rogo is working on her debut EP for Funzalo that is slated for sometime in 2019. She is recording in Los Angeles with producer David Ricketts. "I don't have a title for the release yet," says Rogo.

***"I have the artistic freedom to be creative and do what I do."***

"We're trying to take our time and honor the songs by doing things in a very organic way. We wanna make sure everything is right. The songs on this new EP are inspired by blues and have a soulful Motown-y vibe. There are also some good foot stomping rhythms and rootsy essences presented in a modern way as well."

Since she was very young, Rogo always knew she wanted to dive deep into the music industry. And working with the team at Funzalo Records, she expressed how she is able to accomplish that. "I knew working with Michael and the label were a good fit, because I have the artistic freedom to be creative and do what I do," says Rogo. "Their goal is to release 'real music' and not some mass produced kind of sound." — **Eric Harabadian**

Forming in high school, the Australian group (originally named Small Town Heroes) displayed superior hustle by distributing flyers outside Perth Arena and recording 30-second covers to post online. After renaming themselves in 2016, they spotted a call for unsigned bands with touring experience on Instagram posted by producer John Feldmann. Despite their lack of touring experience, they wrote him anyway.

Feldmann responded and, with his encouragement, The Faim embarked on a creativity binge. "We wrote and recorded for about four months," remembers bassist-keyboardist Stephen Beerkens, culminating

***"They said, 'we're not going to alter anything you do.' We really resonated with that."***

in a flight to LA, with 30 partially formed tunes in hand. There they fleshed out ideas with co-writers like Fall Out Boy's Pete Wentz and blink-182's Mark Hoppus.

This led to a stream of attention from industry notables. In BMG's case, they played a stripped-down showcase featuring upright piano. "In the studio, they can make us sound good," admits Beerkens. "But what you can't fake is music in its rawest form."

Despite other offers, BMG won out. "The biggest thing we felt was their energy and passion," affirms vocalist Josh Raven. "They said, 'we're not going to alter anything you do. We want to offer you advice and cultivate the beautiful thing you guys are doing.' We really resonated with that." They also believe BMG came best-suited to help them reach their specific goals.

Although they negotiated the finer points of their contract, the band understood BMG presented a fair deal. "At the end of the day," claims Beerkens, "the core of what BMG were offering was reasonable." Having already accumulated over eight million streams, The Faim intend to release their full-length debut sometime in early 2019. — **Andy Kaufmann**



**▲ Brant Es Muy Sincera**

Song Biz was in the house at the Grammy Museum as Latin songwriter extraordinaire Claudia Brant was interviewed onstage for “The Drop,” along with Cheche Alara and Moogie Canazio, the co-producers of her new artist project titled *Sincera*. Brant performed selections from the album with a stellar band for an audience of fellow songwriters and music industry insiders. Visit [Claudiabrant.com](http://Claudiabrant.com).

**► Orjuela Honored**

BMI’s Delia Orjuela, Vice President, Creative, Latin Music, was honored at the 2018 Leading Ladies of Entertainment luncheon at Estiatorio Milos at the Cosmopolitan in Las Vegas. The luncheon is a platform that honors and recognizes professional women within the arts and entertainment industries who have made significant and indelible impressions and contributions to their fields.



**▲ Wilcox Wins Top Honors in the 23rd Annual USA Songwriting Competition**

Singer-songwriter David Wilcox (pictured) won the top award (Overall Grand Prize) as well as Best Folk Song award at the 23rd Annual USA Songwriting Competition. The Overall Second Prize went to William Carpenter, Robert Gillies and Art Andranikyan, from the rock group Ships Have Sailed. The Los Angeles based group’s song is titled “Let’s Just Dance.” The Overall Third Prize went to Michael McDaniel, Mike DeCole, J Isaac and Robbie Rob of Minneapolis, MN, who wrote “Man 4 Me.”

**CCC Gets Commercial**

Kick off the year by attending the California Copyright Conference (CCC) as they address “Music In Advertising” on Jan. 8, 6:15 p.m. - 9:00 p.m. at Sportsmen’s Lodge, 12825 Ventura Blvd., Studio City, CA. As they note, music in advertising, no longer the domain of jingles and “selling out,” has rocketed into a strong revenue stream and creative way to break new artists. And the ever-changing media landscape has created new and more venues in which advertising can get views. But with change comes some uncertainty. A panel of advertising music supervisors and licensors will discuss all relevant issues and more, so music creators and administrators will be at the forefront of this vast new landscape. Visit [theccc.org](http://theccc.org) for specifics.

**30A Songwriters Festival**

The perfect mix of cool beach weather and red-hot music is what you will find during the 30A Songwriters Festival Jan. 18-21. More than 175 artists perform in this truly collaborative event, allowing some of the craft’s most talented songwriters to offer an in-depth look into the creative process. Artists will perform many live performances in intimate venues and large amphitheaters throughout the 16 beach neighborhoods of South Walton, FL. Visit [30ASongwritersFestival.com](http://30ASongwritersFestival.com) for tickets as well as artist and schedule details.

**Students Pen Rights Powered Songs**

Robert F. Kennedy Human Rights, in partnership with the GRAMMY Museum, created The Speak Up, Sing Out! Songwriters contest for students to produce original songs that take a stand against human rights abuses. Using their own voices and perspectives, students

can create meaningful change on pressing issues such as sexual harassment and assault, bullying, police brutality and other important topics related to social justice. The contest winner will participate in a GRAMMY-related event. The format is open to any genre of music. Original work may be created by an individual or a group, but must be student written and produced. Submissions are judged by a panel of music industry professionals who have worked with artists such as Beyoncé, Justin Bieber, Miley Cyrus, Katy Perry and Kelly Clarkson. Deadline for submissions is May 12. Visit [rhumanrights.org](http://rhumanrights.org).

**Finding Your Writer’s Voice With Mary Gauthier**

In a three-day workshop at Scarritt Bennett Center in Nashville, TN, songwriter, artist and teacher Mary Gauthier will work with 20 students of all levels to help them clarify the aim of their writing and discover their own, unique voices. She will begin the class each morning with an inspiring conversation that will give participants new tools to put in their songwriting toolboxes. After that, it’s down to the business of writing and working on songs. Writers will be able to share whatever they are working on—even if it’s just lyrics—and the group will offer support. Gauthier will suggest how to make a song stronger, find the melody to support it, and how to get to a true destination.

Details are at [performingsongwriter.com](http://performingsongwriter.com).

**ASCAP Honors Country Songwriters**

ASCAP honored their top country songwriters at their annual country music awards celebration in Nashville. During the ceremonies, Ashley Gorley was crowned songwriter of the year (for the sixth time); Brett Young was named top

**► Downtown With Powell**

Downtown Music Publishing has announced the appointment of Delmar Powell as Vice President of A&R. In his new role, Powell will be responsible for scouting and signing new artists, songwriters and producers, as well as creating opportunities for Downtown clients and copyrights in the global marketplace.



songwriter-artist; and the writers of Sam Hunt's hit single, "Body Like a Back Road," took home song of the year trophies. Alison Krauss, Buddy Miller and Lillie Mae and Chris Stapleton sang in tribute to Lee Ann Womack, the recipient of ASCAP's Golden Note Award, a prize reserved for "songwriters, composers and artists who have achieved extraordinary career milestones."

Also lauding Womack by singing songs she made famous were Buddy Miller and Lillie Mae with "Don't Tell Me" and Chris Stapleton (who once toured with Womack) with "Either Way."

ASCAP CEO Elizabeth Matthews presented the publisher of the year award to Warner/Chappell Music. This is the sixth consecutive year that the company's earned this distinction. This year, 19 of the 44 songs honored were Warner/Chappell copyrights.

### Open Mic at The Songwriting School

Join your fellow songwriters on the fourth Friday of each month for an Open Mic at The Songwriting School of Los Angeles. Your hosts are talented singer-songwriters and students at The Songwriting School, Barbara Jenice and Sabrina Chaco. There is a 7:30 p.m. check-in time and an 8:00 p.m. show. The number of songs and the length of each set will be determined by the host based on attendance, with preference given to students of The Songwriting School—typically one to two original songs... A simple backline and keyboard are provided. You may accompany yourself, sing to tracks, perform a cappella, etc.

For a \$20 contribution, you may receive a YouTube ready mp4 of your performance, in a four-cam

HD recording. For \$30 you may receive the full resolution version along with the YouTube ready compressed version. To get on the list, select the show you plan to attend below. To request video services, let host Barbara Jenice know in person night of the show. The Jan. event is scheduled for Fri., Jan. 25. Visit the [songwritingschool.com](http://songwritingschool.com).

### Tranter and Vinten Formulate Facet Label

Warner Bros. Records has announced the establishment of Facet Records, a new collaboration with hit songwriter Justin Tranter and top A&R executive Katie Vinten.

First known as a front man for New York City rock band Semi Precious Weapons, Tranter transformed into one of pop's most formidable hit makers, contributing a range of co-writes from intensely personal confessionals to good time jams. With 40 million single sales and seven billion streams, among his achievements he is the co-writer of Linkin Park's "Heavy," Imagine Dragons' "Natural" and Lady Gaga's "Heal Me" from A Star is Born among numerous other notable songs. In 2018, Tranter won Songwriter of the Year at the BMI Pop Awards for the second consecutive year.

Vinten was director of A&R at Warner/Chappell and senior VP and before being named head of A&R for the company. She will be consulting for both Warner Bros. and Warner/Chappell.

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



### ▲ Eilish Inks Co-Pub Deal with Universal

Recent *MC* cover subject Billie Eilish has signed a co-publishing deal with the Universal Music Publishing Group. The deal is an exclusive worldwide agreement for the 16-year-old, who is currently working on her debut album for Darkroom/Interscope.

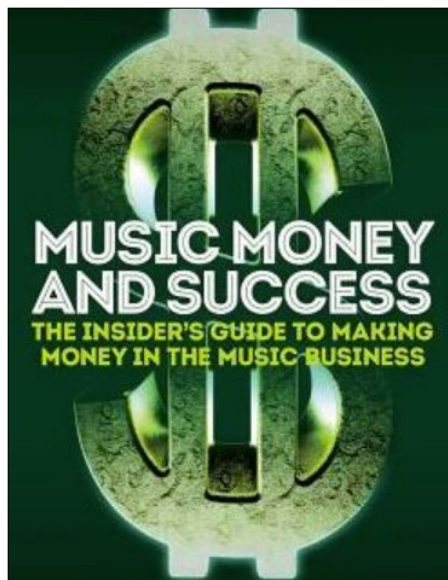


### ▲ AIMP Nashville Raises a Glass

The AIMP Nashville Chapter's Fall Party was held at Rambler. Sponsored by SoundExchange / SXWORKS / CMRRRAA, the event kicked off the AIMP's holiday celebrations with a festive night of food, drink and networking. Pictured: AIMP Nashville Executive Director John Ozier of ole addresses the crowd

### ► *Music, Money and Success Expanded*

Now in its 8th Edition, *Music, Money and Success: The Insider's Guide to Making Money in the Music Business* by Jeff Brabec and Todd Brabec is the definitive industry guide to the complex economics of the industry. In this revision, the authors added 100 new pages of up-to-date rates, royalties, negotiating tactics, contracts, licenses, deal summaries and more. Highly recommended.



### ► Smith Notes Debut Anniversary

Craft Recordings, in partnership with Nashville-based singer-songwriter Mindy Smith, announces the reissue of her critically lauded Vanguard Records debut, *One Moment More*. Available for the first time on vinyl, the Jan. 25 release marks the 15th anniversary of the album, which was "one of the most buzzed-about albums" (*USA Today*) of 2004. She is currently featured on "Better Boat," the latest single from Kenny Chesney.





**MARCH 24TH - 27TH 2019**

A PART OF CALIFORNIA ENTERTAINMENT WEEK (MARCH 24 - 29, 2019)

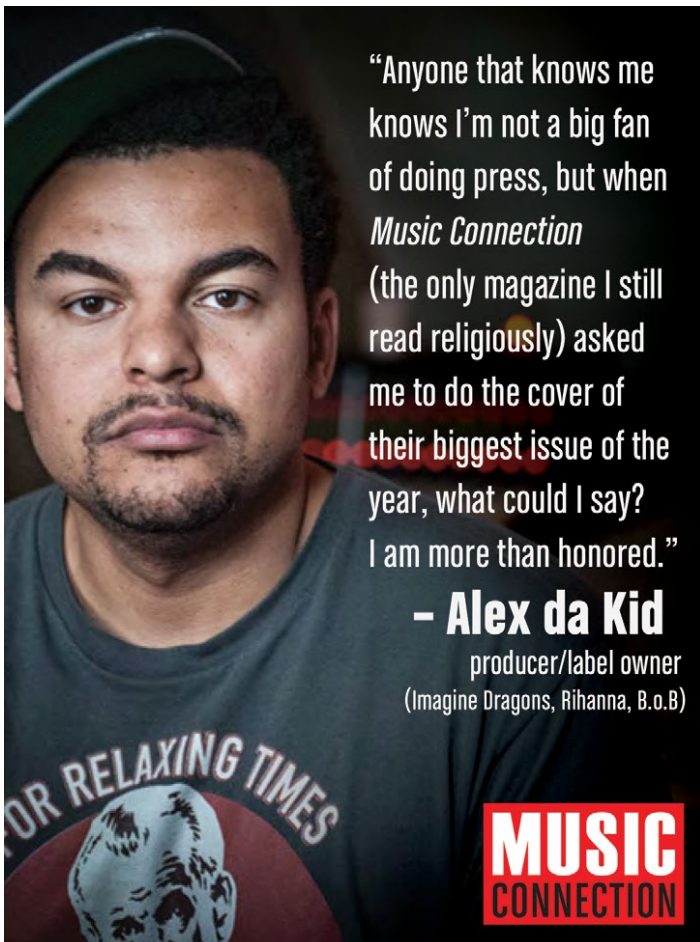
MUSEXPO has revealed a re-imagined evolution to its annual global music and media conference as it gears up to present its **Creative Summit** for 2019. MUSEXPO Creative Summit will be a part of a week-long series of events including the **Worldwide Radio Summit** that will coincide as part of the brand-new **California Entertainment Week**, which will place March 24th - 29th in Burbank, CA, the "Media Capital of the World."

MUSEXPO's Creative Summit will maintain the unparalleled networking experience, while delving more deeply into the most important aspect of our global music business - the songs and the artists. With more opportunities than ever for delegates to interact and connect with the local Los Angeles music community, as well as their global counterparts, the Creative Summit will feature a number of unique and innovative platforms to foster creative opportunities and commercial realizations as well as world-class artist showcases!

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Music Connection readers are eligible for a **SPECIAL PREFERRED DISCOUNT** on registration. Reach out to [tyler@anrworldwide.com](mailto:tyler@anrworldwide.com) for more details.

**MUSEXPO.NET**



"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)



**SONGWRITER PROFILE**

- DAN KIMPEL

**Luciana Souza:**

*The Power of the Poem*

In poems, words exist in the context of silence, while lyrics are created to match the melodies. Rarely do these two mediums create a seamless blend, but Grammy Award-winning jazz artist Luciana Souza, for her latest album project, *The Book of Longing*, composed music to accompany the texts of Leonard Cohen, Edna St. Vincent Millay, Emily Dickinson and Christina Rossetti, alongside three of her own self-penned poems.

The tracks were recorded live in the studio and produced by Souza's husband, Larry Klein. The result is a deep exploration of the words, as Souza's musical lineage and stunning voice are framed by guitarist Chico Pinheiro and upright bassist Scott Colley abetted by Souza's subtle percussion flourishes. With jazz elements and echoes of the artist's native Brazil, it both encompasses and defies genres.

"Sometimes I'm bothered that I make records that feel so reverential, like you have to light a candle and turn out the lights," says Souza, "But this is my truth. If I'm going to read poetry I can't do it in the car. I do it at night, on a Sunday, surrounding myself with books. It's not because it's so precious, but it is something that requires concentration, which we don't have a lot of because our phones are buzzing with tweets. But I don't want it to be difficult or laborious. And I like music to be a companion."

While Leonard Cohen was probably best known as a songwriter, he also wrote prose and poetry. Souza remembers reading his poem "The Book of Longing," that gives title to her collection. "It came out in 2006, the year I moved to Los Angeles. Larry gave it to me. I went to Leonard in 2008 and asked him if I could set his poems to music. He said no. Larry asked again later, but someone else was already working on it and Leonard wanted to project the relationship he had with other songwriters. For my album *Speaking in Tongues* I asked to do two songs and he said yes. For *The Book of Longing*, I asked his son Adam and he said yes.

In creating the melodies to accompany the words, Souza knew the direction she wanted to take the music in to honor the group of poets whose words she illuminates. "There is a great sisterhood and brotherhood happening among them. They are so refined. With Leonard, there is no word thrown there just to fill the space or the rhyme. The work it takes to write poetry at that level—I know, because I can't do it. But I thought that I needed to include my own voice, so three of my own poems are included.

Souza's song "These Things," opens the record and sets the stage. "I was thinking about 'The Waters of March' by Carlos Jobim, the simplicity of the melody, of him walking around the city and taking photographs and describing these events," she observes. "It was narration, but it's not in any particular time. Leonard's poetry is like that too—it could have happened at any time, yesterday or 100 years ago."

A performer blessed with incandescent charisma, on stage with her guitarist and bassist, Souza captivated a rapt audience at UCLA's historic 1800 seat Royce Hall as she breathed life into words. "I think the interaction with musicians and the breath and the phrasing especially, create a chamber like performance," she notes. "I've written complex music in the past. This time it was an effort to simplify with triadic music, three note chords, to make it repetitive with the simplicity of the melody and keep reducing things. It was a quick process. I was determined."

*The Book of Longing* is a document with deep emotional implications for Souza. "I walk through this world and I see things, and they strike me as I retain an association or a metaphor. The poet sees it differently. It makes an impression in the heart and soul. I am inspired by people who are different and quirky, real artists who have to do what they do. I know what poetry does for me, and I hope it can bring others solace and peace."



Contact Alisse Kingsley, Muse Media, [AlissetheMuse@aol.com](mailto:AlissetheMuse@aol.com)

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DROPS

Columbia Records and Three Six Zero Recordings have released the original motion picture soundtrack to the film **VOX LUX**, an acclaimed music drama written and directed by **Brady Corbet** and starring Academy Award-winner **Natalie Portman** as the troubled megapop star Celeste. The film follows the star's rise from tragedy to pop star with original songs written by **Sia**, including "Wrapped Up," co-written by **Greg Kurstin**. Music legend and composer **Scott Walker** composed and arranged the original score for the film, which is expected to be an Oscar contender. The soundtrack dropped on Dec. 14. Contact Kimberly Harris at Kimberly.Harris@sonymusic.com for more information.



Musician and producer **Alain Johannes** is the subject of the new documentary film, **Unfinished Plan: The Path of Alain Johannes**, which premiered in Los Angeles in December at Laemmle's Glendale Theatre preceding its public debut. Johannes is a Chilean-born multi-instrumentalist and vocalist as well as part of one of the most influential generations in rock music. For the past 40 years, he's worked as a musician, producer, songwriter, mixer and engineer with acts including **Chris Cornell**, **Queens of the Stone Age**, **No Doubt**, **Eagles of Death Metal**, **Puscifer**, **PJ Harvey**, **Desert Sessions**, **Arctic Monkeys**, **Them Crooked Vultures** and **Jimmy Eat World**. The new documentary was directed by fellow Chilean **Rodolfo Gárate**, and is narrated by the late **Chris Cornell** of **Soundgarden** and **Josh Homme** (**Kyuss**, **Queens of the Stone Age**). The film delves into Johannes' life and career, from his discovery of music at a young age, the launch and success of his career, and the tragic death of his wife and musical partner, **Natasha Shneider**. Watch the trailer at [youtu.be/SvvvY0bZzRc](http://youtu.be/SvvvY0bZzRc) and contact Austin Griswold at [Austin@SecretServicePR.com](mailto:Austin@SecretServicePR.com) for further details.

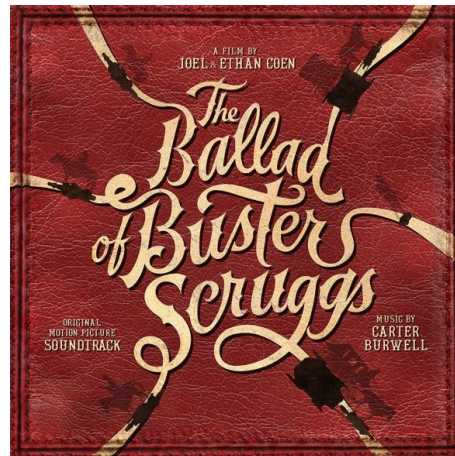
**Varèse Sarabande** recently released **Varèse Sarabande: 40 Years of Great Film Music 1978-2018** with a 2-CD set and 2-LP set. The



EDWARDIAN BALL

release is a celebratory collection of the biggest composers and albums of the Varèse Sarabande catalog during a 40-year history as the preeminent soundtrack label. Featured composers span the ages, from **Bernard Herrmann**, **Alex North** and **Jerry Goldsmith** of Hollywood's Golden Age to contemporaries such as **Hans Zimmer**, **James Horner** and **Brian Tyler**. These composers are represented with some of their best and most renowned compositions, including **Vertigo**, **Spartacus**, **Aliens**, **Driving Miss Daisy**, **The Matrix**, **The Omen**, **Whiplash** and **Star Trek**. To purchase, visit [found.ee/40thCDBundle](http://found.ee/40thCDBundle) and found. [found.ee/40thCDLPBundle](http://found.ee/40thCDLPBundle), or for more information contact The Krakower Group at [Office@krakowergroup.com](mailto:Office@krakowergroup.com).

**The Ballad of Buster Scruggs**, a **Joel and Ethan Coen** creation that debuted in November and scored a Golden Osella Award for Best Screenplay in the **75th Venice International Film Festival**, features an original score composed by frequent Coen Brothers collaborator and Academy Award nominee **Carter Burwell** (**Fargo**, **No Country for Old Men**, **Anomalisa**, **Carol**). In addition to the film's score, the soundtrack features the original song, "When A Cowboy Trades His Spurs For Wings," written by **Gillian Welch** and **Dave Rawlings** and performed by **Willie Watson** and **Tim Blake Nelson**. **Milan Records** released **The Ballad of Buster Scruggs** Soundtrack on CD in November, with a vinyl release in December. Contact George Corona at [Geo@terrorbird.com](mailto:Geo@terrorbird.com) for further details.



**Republic Records**, in collaboration with Sony Pictures Entertainment, has released the Official Soundtrack Album for **Spider-Man: Into the Spider-Verse**. The soundtrack features the previously released, RIAA Gold certified single "Sunflower (Spider-Man: Into the Spider-Verse)" by **Post Malone & Swae Lee** as well as new music from **Nicki Minaj** and **Anuel AA**, a collaboration entitled "Familia (Spider-Man: Into the Spider-Verse)" which also features **Bantu**, **Phil Lord** and **Christopher Miller**, the creative minds behind

**The Lego Movie** and **21 Jump Street**, bring their unique talents to a fresh vision of a different **Spider-Man** Universe, with a groundbreaking visual style that's the first of its kind. Get soundtrack at [spiderman.link.to/SoundtrackPR](http://spiderman.link.to/SoundtrackPR).

OPPS

**Warner Bros. Pictures** is looking for an intern for its music department in spring 2019. The intern will participate in discussions on film and music business, assist with audio dubbing and labeling, read drafts of scripts, assist with music breakdowns, support staff and perform administrative tasks. Interns must be enrolled in a college or university, pursuing a degree in a music-related field. For application instructions, visit [warnerbroscareers.com/find-jobs/?166800BR](http://warnerbroscareers.com/find-jobs/?166800BR).

**The Indie Gathering International Film Scoring Competition** is accepting submissions for 2019. Applicants are required to score a film trailer that can be found along with entry guidelines at [theindiegathering.com/film-scoring-competition.html](http://theindiegathering.com/film-scoring-competition.html).

Los Angeles-area film composers are invited to submit their best work to the Los Angeles Live Score Film Festival. Selected composers will be provided with a film file and paired with a filmmaker to then create a live score. For details and to receive instructions for the 2019 contest, visit [lalsff.org/product/composer-application](http://lalsff.org/product/composer-application).

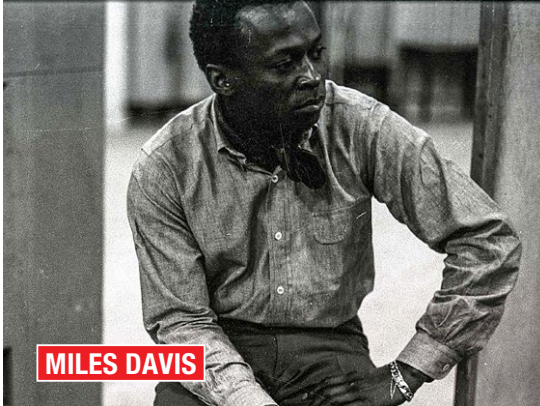
## PROPS

Film composer **Rob Simonsen** signed to **Sony Music Masterworks** as a recording artist in recent months, with new music to be released in early 2019. With an educational background in jazz, electronic and traditional orchestral music, Simonsen has scored the likes of *The Front Runner*, *Love, Simon*, *Nerve*, *Foxcatcher*, *The Way, Way Back* and *The Spectacular Now*. Under the apprenticeship of composer **Mychael Danna**, Simonsen also worked on films including *500 Days of Summer* and *Moneyball*, and collaborated with Danna on his Academy Award-winning score for **Ang Lee's** *Life of Pi*. Simonsen is also the founder of **The Echo Society**, a Los Angeles-based nonprofit artist collective. Email [Larissa.Slezak@SonyMusic.com](mailto:Larissa.Slezak@SonyMusic.com) for details.

The 10th Annual Edwardian Ball Los Angeles will take place Feb. 9 at **The Fonda Theatre** in Hollywood. The annual event is a celebration

event/1784589. Contact Michelle Marie Barnett at [MichelleMarieB@gmail.com](mailto:MichelleMarieB@gmail.com) for more information.

**Miles Davis: Birth of Cool** will debut in the Documentary Premieres category at **Sundance Film Festival 2019**. The feature-length documentary, directed by Emmy Award winner **Stanley Nelson**, is a co-production of **Eagle Rock Entertainment, Firelight Films, and American Masters Pictures**. With full access to the Miles Davis estate, the film features never-before-seen footage, including studio outtakes from Davis' recording sessions, new interviews and rare photos. **Quincy Jones, Carlos Santana, Clive Davis, Wayne Shorter and Ron Carter** are among those who discuss Davis' life and career



MILES DAVIS

in the film, which is slated for a global theatrical release in summer 2019 with an exclusive U.S. broadcast premiere on **PBS' American Masters**. Contact Carol Kaye at [carol@kayosproductions.com](mailto:carol@kayosproductions.com) for more information.

In 2018, **Alice in Chains** released **RAINIER FOG (BMG)**, their first album in five years.

It hit No. 1 on Billboard's Rock, Alternative and Hard Music Charts and No. 1 on the iTunes Rock Album Chart and has now earned them a Grammy nomination for "Best Rock Album." The band has announced a special **RAINIER FOG** movie project titled **Black Antenna**, produced and directed by filmmaker **Adam Mason**. Inspired by the sound of **RAINIER FOG**, Mason has created a 90-minute sci-fi film which will be rolled out in



ALICE IN CHAINS

of art, live music, theater, fashion, literature, ballroom dancing, DJs, circus, and the creations of the late author and illustrator **Edward Gorey**. The theme for the 2019 season is "**The Rose Pedal Garden**," featuring a playful, bicycle-powered wonderland-blended set in an enchanted English garden, and featuring the story of the year: **Edward Gorey's The Epileptic Bicycle**. Tickets are available at [ticketfly.com/purchase/](http://ticketfly.com/purchase/)

10 episodic segments/videos beginning at the top of the new year, with each episode set to a different song from the album. For more visit [aliceinchains.com](http://aliceinchains.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



## Amy Stroup

Singer-songwriter

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

**Contact:** Laney Crowder, [laney@milkglasscreative.com](mailto:laney@milkglasscreative.com)

**Most recent:** *Helen of Memphis*

As one of the most licensed women in music, singer-songwriter Amy Stroup's songs have added color and narrative to more than 450 films, film trailers, ad campaigns and television shows, including NBC's *This is Us*, *Grey's Anatomy* and Showtime's *Shameless*.

"I grew up watching shows for the music. I watched shows like *Grey's Anatomy*, *The OC* or *One Tree Hill* to see what music was in it," Stroup says. "To find music that's a little tastier than what's on the radio, TV was that place for me. I liked what I heard in films and on television."

Now a Nashville resident, Stroup got her start in Music City 15 years ago. She moved there for college and never left, working odd jobs until she was able to pursue music full-time. After an artist manager friend gave her music to some people at Secret Road, an LA-based licensing and music services company, Stroup began getting her songs placed—her first licensed work was "Hold on to Hope Love" on ABC's *Brothers and Sisters*.

Most recently, a song from Stroup's latest album, *Helen of Memphis* (a title that gives a nod to Stroup's late grandmother and the brand of clothes she wore), was featured in the new Jennifer Lopez film, *Second Act*.

Stroup loves seeing her music help tell a story in film or television, and advises musicians hoping to get their songs licensed to take advantage of all social media and digital platforms.

"Make it easy to find. I've had music supervisors say they saw this video on YouTube, or that I posted a song on Soundcloud, or they saw someone posted a song on Instagram," Stroup says. "A lot of it's just being present on the outlets you have. There are tons of places you don't have control over. The places you do control, make sure it's high quality and what you want your brand to look and sound like."

► **KROQ Absolut Almost Acoustic Christmas**

KROQ Absolut Almost Acoustic Christmas took over the Forum in Los Angeles for two nights of pure rock & roll. The 29th edition of the annual 2-night concert featured performances by Smashing Pumpkins, Florence + Machine (pictured), Thirty Seconds To Mars, Death Cab for Cutie, Bastille and more. Proceeds from the event benefit Para Los Niños, the Al Wooten Jr. Heritage Center and American Red Cross.



▲ **Best Of The Best at The Audio Lunch Brunch**

The best of the best producers, engineers and music industry professionals turn out at Pete Doell's weekly "Audio Lunch Brunch" to discuss the latest happenings in the music biz. Recent guests include multi-GRAMMY-winning producer-engineers Al Schmitt and Ross Hogarth along with the AFM & SAG AFTRA Funds PR & Marketing Manager Brian Stewart. The AFM & SAG AFTRA Fund pays millions annually in digital performance royalties to the musicians and vocalists who perform on songs played on many web platforms including numerous songs recorded by Schmitt and Hogarth, completing the circle so to speak. Pictured (l-r): Ross Hogarth, Al Schmitt and Brian Stewart.



JACQUELINE MARANO

◀ **Luke Bryan Performs for Citi**

Four-time Entertainer of the Year Luke Bryan performed an intimate show for Citi/AAdvantage cardmembers at the Hammerstein Ballroom in NYC. Last year, Bryan similarly celebrated the launch of his album *What Makes You Country* with a show sponsored by Citi Sound Vault and Live Nation.



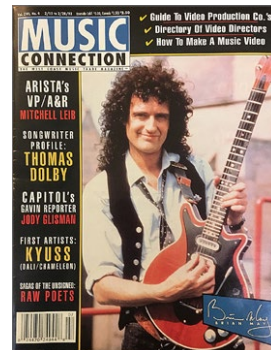
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▲ **Helping A Hero Honors Travis**

Country Music Hall of Fame member Randy Travis was honored with the Lee Greenwood Award by the 501(c)3 organization, Helping A Hero, at their Lee Greenwood & Friends concert in Houston. Pictured (l-r): Top row - Houston Mayor Sylvester Turner, Chairman of the Board David Balat, PR Chair Jennifer Hammond, Tate Stevens, Nicole C. Mullen, Lee Greenwood, Scooter Brown, Secretary Karen Roan, board member Hon. Chris Daniel and Chairman Emeritus Meredith Iler. Bottom row - Audit Chair LTC E.A. "Buddy" Grantham, Randy Travis and Vice Chairman of the Board Sunil "Sunny" Sharma.

## Tidbits From Our Tattered Past



### 1993—Brian May—#4

Guitarist Brian May graced this cover of *MC*, talking about his current solo work and the final days of Queen. "Freddie said I want business to go on as normal and I want to make music until I drop." Elsewhere in the issue we interview Josh Homme and Kyuss and we review Frank Sinatra and Keith Richards in concert.

### ▲ Capitol Music Group Hosts "Capitol Royale" With Online Gamer Ninja

Capitol Music Group hosted Capitol Royale—a creativity and innovation marathon in Hollywood. The two-day conference ended in a spectacle of dance music and online gaming, as online gamer Tyler "Ninja" Blevins streamed Fortnite live from the legendary Capitol Studios on to his Twitch Channel to celebrate the launch of his curated EDM compilation album, *Ninjawerks Volume 1*. Pictured (l-r): Tycho, Ninja, Lil Yachty, 3LAU, CRAY, Justin Caruso.



### ◀ Fogerty Honored

The Museum of Pop Culture (MoPOP) in Seattle, WA presented singer-songwriter John Fogerty with its 12th annual Founders Award, an honor given to artists who have made contributions in popular music. The award was presented by Alexis Lee, Executive Director of MoPOP, during the museum's annual fundraiser which this year generated over \$950 thousand for the museum.



### 2006—Disturbed—#11

Working then as a trio, metal act Disturbed were headlining Ozzfest when *Music Connection* spoke to frontman David Draiman, who gave this advice: "People have to learn they need to take all the money they make from the band and throw it back into the band." The issue's Club Reviews area spotlights Brooke Wilkes, Conspiracy of Thought and Rhino Bucket.

### ▶ IAFAR Celebrates

The Independent Alliance for Artists Rights (IAFAR) was established to protect music creators for neighboring and related rights. IAFAR's mission is to be a focal point for education and advocacy and to provide a community for this segment of the music industry. Pictured (l-r): Stacey Haber, The Music Firm; Naomi Asher, Wixen Music Ltd.; Ann Tausis, Kobalt Neighbouring Rights; Dan Breen, musician-composer; Shari Hoffman, Transparence Entertainment; Chris Sheehan, Karousel Music/Help Musicians; Gina Deacon, Absolute Rights Management and Orphy Robinson, musician-composer/BASCA.



**W**ith two Grammy nominations, 16 million albums sold, over two billion streams and five platinum or better albums, modern metal gods Disturbed have reached a rarefied level of success. Unleashing their latest opus this past October, lead singer David Draiman, drummer Mike Wengren, bassist John Moyer and guitarist Dan Donegan notched their 12th #1 single at rock radio with "Are You Ready."

Where one might anticipate an unruly, frenetic example of rock & roll royalty, sitting at the center of this storm exists an exceptionally bright, Zen-like figure brimming with gratitude. Draiman's shining, multi-layered vocals, in combination with his acutely uncanny songwriting abilities, have catapulted Disturbed into the lofty atmosphere of heavy music legends with some of their greatest hits, including "Down with the Sick," "Indestructible" and "Stupify."

On *Evolution*, Draiman continues this streak, penning some of the disc's most memorable tracks. "A Reason to Fight" champions those who struggle with addiction and depression. "No More" is a timeless diatribe against war profiteers. "Hold On To Memories" implores the listener to savor every moment. And "Savior of Nothing" excoriates those who've assumed the mantle of social justice to such an extreme that they've become exactly what they're fighting against.

It's a remarkably diverse and thoughtful batch of sentiments one doesn't always get from a metal act. It's also a mark of the extent to which the group has matured since their formation in 1994 and a collection of songs they insist triumphs over anything they've done before. Draiman chattered with us from his home in Oahu, Hawaii, detailing some of the finer notes of this latest incarnation and what it's like both attaining and maintaining his vaunted position as one of rock's great vocalists.

the world dramatically. If you were a defensive individual to begin with, prepare for that to be multiplied a hundred fold when you're a parent. If you were agro before, you're probably not going to be more laidback once there's a kid in the equation. It intensifies everything. Everything takes on added meaning.

**MC:** I wonder if "Hold On To Memories" wouldn't have been written before you guys had kids.

**Draiman:** It's not so much about kids per se. It's something that definitely applies to my relationship with him [Draiman's son, Samuel Bear Isamu Draiman], as the song encourages you to make the most of the time you have and with the precious ones in your life.

**MC:** Do you consider yourself more of a singer or a songwriter? Or are the two intertwined?

**Draiman:** To me, they're intertwined. There are those who are just pure singers, who don't have the other end of the gift. And it is a gift because it isn't something you can be taught. How to come up with that mystical combination of notes that, for whatever reason, resonates within a human being better than another is not something you can teach. It is not science. It is all feel. That's something you either have or you don't. It's a huge blessing that I have this ability to create. It's something I'm thankful for every day of my life.

**MC:** You guys have a lot of different feelings that move your music into territory that doesn't fit into a particular genre. But people like to put others into boxes. You've been tagged as nu metal, which you've rejected. Why do people want to put people into camps?

**Draiman:** I think it makes them comfortable. It helps them know how to identify what it is they're being exposed to. The nu metal thing I never got because we never rap, we've never had a turn-

**MC:** You guys like doing different stuff, like your cover of Simon & Garfunkel's "The Sound of Silence." Did you get pleasure out of people not expecting you to sing a song like that?

**Draiman:** I got pleasure out of not expecting what it would sound like as we did it. It had been since "Darkness" on the *Believe* record that I'd attempted to utilize that classical background and go in that direction. And for it to come out the way it did was a shock to my system. It was so jarring that I literally couldn't contain my emotions. It was a heavy moment. If it did that to me and the rest of the guys when they heard it, we thought for sure people are going to feel this. And that's all you can ever really trust. No matter what theory you're taught, no matter what it looks like on paper or on a Pro Tools graph, it's all about how it makes you feel and either you've honed into something or you haven't.

**MC:** Your voice, especially on that song, is so powerful. You can sing clear notes and transition to darker, more metal tones. How do you achieve the control that allows you to shift your voice in that way? Are there exercises that help you do that?

**Draiman:** There are. It's really about having the right breath support. Putting a bit of distortion, a bit of grit, on the vocal, making it a bit more agro, doing that while maintaining melody is a very difficult technique. Melissa Cross is my vocal coach. She's the best in the business, particularly at rock and metal vocal delivery in terms of utilizing that distorted vocal sound. It's much easier to do something monotone and be aggressive with it. To do a metalcore tonality is easier to replicate consistently than to add distortion to a melodic vocal, because carrying a melody requires control. If you're already trying to affect your control or that melody by distorting it, it becomes a much more finesse-oriented, specialized sort of discipline.

**Music Connection:** The new album is named *Evolution*. Is that a reference to the band's sound? How has your material changed?

**David Draiman:** It's a title that was literally the last piece of the puzzle on this record. The songs had been written and we were struggling to determine what to call it. It was Danny's [Dan Donegan] suggestion to call it *Evolution*. It just seemed to make perfect sense because the album feels like an evolution. The minute he made the suggestion it instantly resonated with everybody.

**MC:** Did having a child affect the types of songs you write?

**Draiman:** It changes your entire world. We're all parents now and it changes the way you look at

table. All of the elements that are parts of being a nu metal band were never part of what we did. But we came up at the same time as those guys were enjoying a tremendous amount of success so we got slapped with that label.

If we had come up during the time [Iron] Maiden and [Judas] Priest were dominating things in the mid-'80s, I don't think there would be any question how we would be identified. At this point, I don't know that the label is all that important, but I know that there are plenty of bands—whether they're rock, hard rock or metal—that explore new territory. This was a change of direction that felt so gratifying. We went with it and ended up producing material that is, in our opinion, some of the best stuff we've ever written. That's all you can try to do.

**MC:** Do you have a regular vocal regimen?

**Draiman:** Oh yeah. It's a daily thing. It's very easy to fall into bad habits. Just one push without the proper support starts the inflammation. All it takes is one and you're compromised. All of a sudden, you're sore when you don't need to be. And, if you keep those bad habits going, over time you get into serious trouble. It's a tightrope all of us vocalists have to walk.

**MC:** You have a live version of "The Sound of Silence" with Myles Kennedy on this album. How did that come about?

**Draiman:** We were on tour with Alter Bridge last cycle. It was one of the most successful



*by andy kaufmann*

*"No matter what theory you're taught,  
no matter what it looks like on paper or on a Pro  
Tools graph, it's all about how it makes you feel and either  
you've honed into something or you haven't."*

PHOTOS BY TRAVIS SHINN

summer runs we've ever had. I don't remember exactly how it went down. It might have been Mark Tremonti who said that Myles had been experimenting with a harmony for our live version of "The Sound of Silence." I ended up going to their dressing room and we ran through it and nailed it our first time trying it. It felt like, dude, we have to do this. Later that night, we ran it at sound check just to get a feel of where it would sit in our mixes and did it that night.

Our monitor engineer happened to record it. The YouTube clips of it from the crowd ended up going all over the place. It got a lot of play on its own. But we had the recording and it came out so beautifully. It was such a great moment that we had to throw it on the record.

**MC:** One of our favorite tracks on the album is "A Reason To Fight." Is that a personal song?

**Draiman:** All the songs are personal, but that one in particular is especially personal to every member of the band. Each one of us has had our own dealings with people we've loved who have fallen prey to addiction and depression. This is just our effort to maybe be a bit of a wakeup call, be some sort of beacon of hope and encourage people to intervene and not wait until they can't do anything more when they're standing over the grave at a funeral. And give people a reason to keep fighting the demon.

**MC:** You've got a number of politically oriented tracks. Was that a conscious choice?

**Draiman:** When we go political, we try to make sure the knife cuts both ways. The forces that precipitate the vicious cycle of conflict on this planet do not pledge allegiance to either the left or the right or the center. They take advantage

*"Maintaining vocal health is a daily thing. It's very easy to fall into bad habits. Just one push without the proper support starts the inflammation. And, if you keep those bad habits going, over time you get into serious trouble. It's a tightrope all of us vocalists have to walk."*

of everyone. It's not a conspiracy theory to think there are people who profit from us killing each other. And why should we continue to perpetuate that vicious cycle?

"Savior of Nothing" calls out the would-be social justice warriors of the world who become so enveloped in fighting so passionately that they become exactly what they're trying to correct. They preach acceptance so much they become unaccepting. "In Another Time" talks about our addiction to technology. When we touch on any subject matter that can be deemed "political," I like for it to be something that's applicable to people no matter what side of the fence they fall on.

**MC:** You've stopped speaking out as vocally as you had before on social media. What's your advice to artists who want to remain politically active but don't want to alienate fans?

**Draiman:** It's impossible. You're going to end up alienating somebody no matter what you do. It's impossible to utilize your right to free speech in the way you truly deserve and not suffer repercussions on any level. So your best bet, to be honest, is to simply not engage in it. Be something that sets people free from that, not throws them back into it.

Don't get me wrong. There are plenty of great rallying cries and protest songs. We write them ourselves. But it's one thing to write about a subject matter you're passionate about as an artist and another thing after you've put the microphone down and then pick it back up and start preaching from a podium. If you're willing to do that, more power to you. Just know there are going to be consequences. It's simply something I'm no longer willing to engage in on any level.

# Capturing the Magic...

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**MC:** You've just had your 12th number one single.

**Draiman:** Thank God.

**MC:** What accounts for your track record and longevity?

**Draiman:** It's rare in life that you're able to find the people that you're meant to write and create with. We're very fortunate that our well has not run dry over all these years. We still have the creative juices.

This particular recording session was one of the most, if not the most, magical we've experienced together. Literally 70 - 80% of the record was written in studio, all of us witnessing it as it was unfolding. It was an incredible experience.

**MC:** Where did you record it?

**Draiman:** In Kevin Churko's studio, The Hide-out, in Las Vegas.

**MC:** Was that a new studio for you?

**Draiman:** The studio itself was new to us, but we had worked with Kevin Churko on the previous record, *Immortalized*. He'd been in a different building and studio at the time.

**MC:** You've been with Reprise for a long time. Why is that?

**Draiman:** Nobody does rock better than the Warner family. We've been free agents and just re-signed for one record at a time with Warner each specific time. We'll be freed up again but there's really no reason to go anywhere because the Warner team, especially with what they did with the launch for this record in conjunction with our new management at Q Prime, was just unbelievable. It's one of the best launches we've ever had.

# Quick Facts

- ✦ David Draiman is married to former WWE diva Lena Yada.
- ✦ Before joining Disturbed, Draiman worked in telemarketing, as an administrative assistant for a healthcare facility and as a bank teller.
- ✦ Disturbed has five consecutive #1 albums, tying them with Metallica.
- ✦ Device is Draiman's industrial rock/metal side project, featuring Geno Lenardo of Filter on guitar and bass.
- ✦ Draiman's brother, Benjamin Draiman, is also a musician, who lives and performs in Israel.
- ✦ The video for Disturbed's cover of "The Sound of Silence" has racked up more than 433 million views.

**MC:** Do you have advice for young artists? What should they do to get their careers on point?

**Draiman:** Go into a different line of work.

[laughs] It's the most difficult period of time to ever try and become a commercially successful musician in the history of music. Prepare to sacrifice everything for your art and then be prepared to sacrifice a little bit more. Because the chances of you breaking in this environment are about equivalent to winning a powerball lottery.

**MC:** Are there any pitfalls you would tell young artists to avoid?

**Draiman:** Don't be lazy. Get out there, do the work. Don't rely on just social media to promote. Pound the pavement. Hand out stickers and flyers. Canvass shows after [the crowds] come

out. Create the scene in your local hometown. Build up your following. Build up the noise. Build up the buzz.

You have to realize that social media's very passive. It's not as memorable as going up to somebody and being like, hey, this is my band. We're playing here. This is the pass that gets you one free drink. Come see us. It makes a difference.

**MC:** And you lived it. You did all of that.

**Draiman:** Yeah. It's a long way to the top if you want to rock & roll.

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# 2019

## A & R ROUNDTABLE

BY ROB PUTNAM



Once again, Music Connection delivers stacks of exclusive insights into the world of artists and repertoire—A&R—from a cross-section of executives at three eminent record companies. A&R reps are the lifeblood of labels; the hunter-gatherers. Without them, the music industry would doubtless only represent a mere sliver of what it's become and many of today's celebrated artists would likely still hold day jobs. We dig deep into the ways that A&R reps think, how they help labels find and assess talent and what the future holds for artists and the industry alike.

## STEVE "STEV" ROBERTSON

General Manager/SVP of A&R

Atlantic Records Nashville - Pop and Rock  
[atlanticrecords.com](http://atlanticrecords.com)

### HOW DID YOU GET INTO A&R?

I was a DJ at a classic rock station in Miami. I was the youngest person there in the late '80s and was really into the new alternative bands. Later, I got the job as program director at WJRR in Orlando. This was before radio went fully corporate and I was able to pick the records that we added every week. Over time, unsigned bands started to send me their stuff. There was



a band from Atlanta called Collective Soul that wasn't signed and they sent me their album with the song "Shine" that I really liked. I started to play it and the phones lit up. We set up a showcase for Atlantic and they signed them. That's when people started to say that I should do A&R. I found other unsigned bands—Seven Mary Three and Tabitha's Secret, [which later became Matchbox Twenty]. They both ended up on Atlantic, so they hired me to do bands for them full-time.

### WHO ARE SOME OF YOUR MOST MEMORABLE SIGNINGS?

I discovered Collective Soul and signed Shine-down, Paramore and Seven Mary Three. Since I moved to Nashville, I've partnered with Warner Music and Cris Lacy, who's a great A&R person there. I also have a band called Rainbow Kitten Surprise. I signed them with my friend Gregg Nadel at Elektra. They'll be a band that people know. There's also an established band I've signed that I can't talk about yet.

### WHAT IS YOUR PRIMARY FUNCTION?

Artist discovery, artist development and being a sounding board for them. I set the bar for quality of songs and material. I determine expectations for the artists by introducing them to producers,

engineers and perhaps songwriters they can work with to make the best songs possible.

### HOW DO YOU FIND NEW TALENT?

YouTube, Soundcloud and similar sites. Clicking on links has replaced going to the clubs in many cases. But once we identify a band online, we still have to see them live. The days of wandering around to random clubs hoping to find a band are gone, thankfully. I also network with managers and attorneys.

### HOW HEAVILY DO YOU RELY ON CONTACTS—PROFESSIONAL OR PERSONAL?

Very heavily. I did my job in Orlando out of my house for the first 17 years. Getting into a music community as I did when I moved to Nashville three-and-a-half years ago has been the best thing I could have done for my career.

### WHAT'S ONE OF YOUR FAVORITE SIGNING MEMORIES?

In the beginning, there was 15-year-old Hayley Williams, now the singer of Paramore. As soon as we'd signed her, she told us "I don't know what you're thinking, but I'm not some Avril Lavigne pop singer. I have a band and we write our own songs. You should come see us." We went to their showcase in the bass player's parents' living room. He was only 15 and the drummer had just turned 13. It's one of my favorite stories because we followed the artist's vision and recognized it as being something unique. That set the table for everything that was to come with Paramore.

### HOW DO YOU GAUGE OR MEASURE TALENT?

We have a research department at Atlantic, like every major label. They dig down deep into Spotify, Apple Music and SoundCloud and look for artists by crunching the numbers. We try to catch them before they become big. We can measure an artist's potential. But I don't think you can measure talent, other than ears and gut. That's what I rely on.

### HOW IMPORTANT IS AN ARTIST'S TEAM IN YOUR DECISION TO SIGN OR NOT SIGN THEM?

Management is massively important. A bad manager, or one with a less than desirable per-

sonality, can kill a deal no matter how talented the artist is. Conversely, a great manager can sweeten the deal.

### HOW DO YOU BRING A FRESH PERSPECTIVE TO YOUR A&R EFFORTS?

You have to have young people around you if you're going to stay current. I have two A&R [reps] in my office that are both in their twenties. They constantly bring in things that excite them. We talk about it and research artists that might be in that scene and try to figure out what's going on. It's a youth business and you have to surround yourself with youth.

### WHAT TRENDS DO YOU SEE FOR THE FUTURE?

It's an urban, hip-hop world right now and that's been one of the most interesting developments: everything feels and sounds urban. That's a trend that's not going to fall off a cliff anytime soon. People talk about the return of guitar-based rock. There are little glimmers of hope for people that like a three- or four-piece guitar-based rock band. I'm looking for the return of rock, but I don't think it'll sound exactly like Led Zeppelin. There's a hip-hop influence that I look for when I search for new rock acts. That will continue to be a big part of rock and alternative rock.

### HOW DO YOU PREFER TO BE CONTACTED?

Email. It helps keep me organized, although it takes me a while to get to everything. •

## ALLISON JONES

SVP of A&R BMLG

Big Machine Label Group  
[bigmachinelabelgroup.com](http://bigmachinelabelgroup.com),  
Instagram: @alliej0308

### HOW DID YOU GET INTO A&R?

I did an internship with RCA Nashville while I was at Vanderbilt and then landed an A&R assistant position to Joe Galante with BNA in 1991. Then I did A&R for James Stroud at Giant Records. When he was tapped to run DreamWorks Nashville, I went with him until Universal purchased DreamWorks and then I followed him to Universal Nashville. I left to work with Toby Keith when he started Show Dog. Scott Borchetta was building Big Machine at the

time—we worked together at DreamWorks—and I was still secretly sending him songs. As much as I loved Toby, I knew Scott had the vision to build what the label has become. I've been here now for nearly 11 years.

#### WHO ARE SOME OF YOUR MOST MEMORABLE SIGNINGS?

Thomas Rhett, Florida Georgia Line and Carly Pearce. I'm proud that they're all unique and have carved their own niche. Early on, I didn't sign Lorrie Morgan but I found songs for her. It



was an amazing opportunity to earn the trust of a female superstar, right out of college. It was baptism by fire. At Giant Records, the first artist that broke open was Clay Walker. It was the first time I worked with someone from the ground up who was my same age. It was a crucial part of my A&R education, for which I'm grateful. At DreamWorks, we signed Toby [Keith]. "How Do You Like Me Now?!" propelled him to superstardom. I learned so much from him because he was super-convicted. I hope I still hold a healthy amount of that in what I do today.

#### WHAT IS YOUR PRIMARY FUNCTION?

I'm head of A&R for all of our country projects—Big Machine, BMLG Records and The Valory Music Company. The main duty is to look for new superstars; new talent; new songs and songwriters. For our established artists like Reba [McEntire], Ronnie Dunn and Rascal Flatts, it's to support them and their careers, find them songs, help with recording budgets and deadlines—anything that goes into making the record, getting it produced and turned in by the deadline.

#### HOW DO YOU FIND NEW TALENT?

Finding songs is still the same [as when I started], but the way that I receive and distribute them now is far more time efficient. There used to be more personal interaction. Now the majority of what we look for is completely online, whether it comes to me via email or by scouring social media. We have an artist now that we're trying to sign that came to us completely via YouTube. There's another that came to our attention because of their Instagram numbers. There's still the traditional way. Midland came to Tali [Canterbury] on my team when she got wind of a top-secret showcase for another label. I turned up and sat in the front row. After the show, I stayed and took Midland to dinner. The next day I told them they had to meet my boss. They didn't even have a social media account.

#### HOW HEAVILY DO YOU RELY ON CONTACTS—PROFESSIONAL OR PERSONAL?

So heavily. My biggest fear is that I'll miss an email or call from a trusted contact. I rely very heavily on my contacts.

#### WHAT'S ONE OF YOUR FAVORITE SIGNING MEMORIES?

Carly Pearce. She lost her deal at Sony as a

result of a restructure. She came and met with all the labels. We didn't have the space for her and she didn't have the song yet. She needed to find her footing again, but wouldn't give up. She kept writing. Usually when an artist loses their deal it's not easy to keep the momentum going, but she was tenacious. She dropped her new song "Every Little Thing" on iTunes and people raved about it. It tore my heart apart and was a career song. Carly never gave up, never listened to the word "no" and never lost her good attitude.

#### HOW DO YOU GAUGE OR MEASURE TALENT?

For me, it's gut. I wish there was a rating system, because we'd all be a lot more successful. I love different things for different reasons.

#### HOW IMPORTANT IS AN ARTIST'S TEAM IN YOUR DECISION TO SIGN OR NOT SIGN THEM?

In a perfect world, you'd love the whole team. Ultimately, if we love and believe in an artist, it's all about the artist. In this business, you'll work with all different types of personalities. My strength is knowing how to interface with all different types.

#### HOW DO YOU BRING A FRESH PERSPECTIVE TO YOUR A&R EFFORTS?

I try to stay inspired. The minute I stop loving music, that's when I should reevaluate.

#### WHAT TRENDS DO YOU SEE FOR THE FUTURE?

All bets are off, because with the streaming services there's so much genre-bending. The minute we say "Everything is going country," then other things progress. Each artist has to set their own trend that's true to their music. With streaming services, we may see consumers peruse more genres than they would have in the past. With Florida Georgia Line, I'll bet a lot of country fans now know who Bebe Rexha is.

#### HOW DO YOU PREFER TO BE CONTACTED?

If an artist doesn't have an affiliation with someone legitimate like a publisher or attorney, I ask for them to direct me to their social media site or YouTube. They can also go to the Big Machine website A&R tab or my Instagram.

### TOM GATES

SVP, A&R and Strategy  
Nettwerk Records  
[nettwerk.com](http://nettwerk.com)

#### HOW DID YOU GET INTO A&R?

I used to look at liner notes and scream at the record company in my head for choosing the wrong singles or going with the wrong imaging. I didn't even know who I was yelling at. I've worked at Nettwerk for an aggregate of 15 years. They've always encouraged me to do A&R here, even as I was a manager [for bands] or any of my other roles.

Being a manager, you're very much involved in A&R. You see the guts on a daily basis. It was just recently that I switched completely

over to A&R and strategy. I managed bands such as Brand New, Mike Posner and Christina Perri. I was working in promo at Arista and couldn't do it anymore. Terry [McBride, Nettwerk Chairman & CEO] saved me from that.

#### WHO ARE SOME OF YOUR MOST MEMORABLE SIGNINGS?

We work as a team here at Nettwerk so I wouldn't say that I've signed anyone in particular. I can tell you that as a label our most successful artist in the past few years has been Passenger. We signed him when he was a street busker and worked his song "Let Her Go" for about 18 months before we broke it.

That's something we like to do here: find someone we're passionate about. We're like the dog with its teeth in your ankle: we won't let go. The label was founded to release music for managed clients, like Sarah McLachlan.

#### WHAT IS YOUR PRIMARY FUNCTION?

I'm out there looking; going to shows. And I work with a lot of the stuff that we have internally. It's either come internationally or it's very early in their career. Terry allows me to do a little of everything. It's a dream job.



#### HOW DO YOU FIND NEW TALENT?

I'm pretty old-fashioned in that I rely on relationships and word-of-mouth. I poke my head into the streaming world and have found things there. But the day that I rely on streaming as my sole A&R source is the day I pick another job. There's greatness out there, but I prefer to know who the artist is, what they stand for and what their point of view is before I start to work with them.

There are many ways I've got to know artists. One is to share a Spotify playlist. A symbiotic understanding develops as you add songs. It sets a sonic palate.

#### HOW HEAVILY DO YOU RELY ON CONTACTS—PROFESSIONAL OR PERSONAL?

I'm getting older, so my relationships are only getting stronger. My generation has finally grown up, so I rely on them quite a bit. We do have data-driven A&R and junior A&R reps. We encourage anyone here—from the person answering phones to the sales team—to bring something in. Generally, an A&R person will be attached to it, but that person will stay with that project.

## WHAT'S ONE OF YOUR FAVORITE SIGNING MEMORIES?

When I moved to LA, someone told me about a waitress who had a great voice and I thought "Right. A waitress in Los Angeles. I won't hear that story over and over again." But I had coffee with her and it turned out she did have a great voice. We made some demos and, independently, she ended up on a TV show [So You Think You Can Dance]. Within eight weeks of working with her, she was selling 80,000 to 90,000 downloads a week. And her name's Christina Perri.

## HOW DO YOU GAUGE/MEASURE TALENT?

The directive at Nettwerk is that we [must] feel passionate about an artist. Because we started as a management company, A&R is more than just making songs. It's the 360 of the artist's career. If you're passionate about that artist, you'll do battle for them on many fronts. That's number one. Songs are number two. One thing we like to know is if an artist understands where they're coming from. So many things are getting signed so early these days that I worry that young artists haven't had time to mature fully and may be getting their shot too early. We like to intersect with an artist when they have an idea of who they are, however nascent it is. We also like to develop and foster an artist's vision.

## HOW IMPORTANT IS AN ARTIST'S TEAM IN YOUR DECISION TO SIGN OR NOT SIGN THEM?

We've had so many cases of artists that come in even without management that we've had great careers with. It comes down more to the artist than their team. We love having a good group around them, but we're not averse to pinch-hitting for an artist too. That also comes from being an independent label. We're more willing to supplement anything that needs it.

## HOW DO YOU BRING A FRESH PERSPECTIVE TO YOUR A&R EFFORTS?

By talking to young people: kids that are out listening to music, people at our label, folks I know at the LA Songwriters Collective, band members. I also pay attention to playlists, which turns me on to quite a few things I might not know about. In many cases, it's stuff I don't even like. But I need to know it's out there. It's a constant refresh on your musical tastes.

## WHAT TRENDS DO YOU SEE FOR THE FUTURE?

Bedroom artists making rock music. I want good-old rock & roll to come back. I'm starting to see more and more kids pick up guitars.

## HOW DO YOU PREFER TO BE CONTACTED?

By any means necessary. The more innovative, the more interested I am. I've had an open-door policy for as long as I've been in this industry. I've found some amazing artists by doing that. If someone emails me their music, I'll put it in a folder and at the end of the week I'll listen to it. Usually I'll reply. About 10 percent of the stuff I'm sent interests me. [But much of it] is at a point early in an artist's career when they shouldn't be sharing music. They should still be growing. I'll tell them that too, although they may not want to hear it. •

# BLACK BOX

## Livia Tortella

Founder and CEO  
Black Box  
[blackbox.la](http://blackbox.la)

Black Box is a branding, marketing, development and management company that services labels, publishers, managers and artists. Launched by Canadian Livia Tortella in 2015, the Los Angeles company now boasts a roster of 30 clients. The inspiration for Black Box came when Tortella saw an opportunity to help artists develop early in their careers.

### What are the main services that you provide?

Digital relationships/partnerships, publishing—posting for artists—and we have a great network of creative content producers. We also have connections with producers and songwriters, as well as project management for artists that are trying to do it without a label.

### How do you gauge or measure talent?

We have a group of young, vibrant people. When [potential] clients submit music, we always evaluate their capabilities and look at their team. Even if it's not fully there, we can tell that there's a level of talent. We're good at generating playlist exposure and things like social publishing, but we don't offer those services à la carte.

### What are the best things artists can do to prepare themselves to work with you?

Be prepared to work hard and be open. Look under the hood to understand your brand and what you're trying to communicate to your fans. When we first meet with an artist, we sit down with them for three hours and do a deep dive on them personally.

### What would make you turn down a prospective client?

When they're looking for specific elements of the experience. For us, it's about partnering with an artist that has the same goals: trying to build an audience for themselves and not trying to get gatekeepers on board.

### When artists come to you, do you see a common weakness that they have when it comes to projecting their brand and image?

I don't see it as a weakness. When artists come to us, they know there's something missing and they're looking to hone in on it. I find an incredible strength in that.

### What big changes do you foresee for the music industry that will directly affect you and your clients?

Because we're not a label, we're on track to capitalize on a global marketplace. I'll get more clients from all corners of the world. There'll also be greater competition in the digital service provider's world. Amazon and YouTube will come through big. •

# 5 Tips

## for Labels and Publishers to Triple Their Online Video Revenue

**There is much more to be gained from YouTube beyond the first layer of YouTube monetization covered by your distributor. A few tweaks and a little effort, and you can see a substantial bump in revenue from your catalog. These five ideas are simple, helpful places to start.**

### 1. Good Things Don't Come to Those Who Wait

YouTube is the #1 music discovery site in the world, so that means a lot of YouTubers are using your music in their videos—and making money from your content. YouTube can't collect retroactively, so time is of the essence. Get your latest release into YouTube Content ID as soon as possible, preferably before the release date. If the album leaks, you'll be covered. Same goes for any previous releases—you never know when an older song will become popular with YouTubers.

### 2. Don't Set it and Forget It

Most digital distributors include YouTube monetization. But once your songs are in YouTube Content ID, distributors leave it up

to the automated system to do most of the work. YouTube's automated system can only claim videos using 30 consecutive seconds of your music, which means any video using 29 seconds or less are going undetected. To get the most bang for your buck, make sure to use an aggregator that has the ability to detect uses under 30 seconds so they can manually claim these videos for you.

### 3. Use Robust Metadata

Your PRO should be collecting YouTube performance money for you, but a lot of it is not collected due to missing or incomplete metadata. Check with your YouTube aggregator to make sure they are able to create composition assets for you, and if so, be sure to provide them with as much metadata as you can. This will make it easier for your PRO to identify and collect for you.

### 4. Build Your Channel and Build Awareness

If you don't have a channel for you or your artists, make sure to create one! The videos can simply be still images of album artwork

with songs playing on top, and also any vlog or behind the scenes content. Having a channel will generate subscribers, views, and your overall online presence. Once you have 1,000 subscribers and 4,000 hours of watch time, then you're eligible to monetize your audiovisual content, which provides yet another revenue stream.

### 5. Submit Albums for YouTube Red Streaming

In addition to your YouTube Content ID revenue, you can also stream your albums through YouTube Red. Your distributor and/or aggregator can take your high res jpg album artwork and high res wav files to create Art Tracks. Instead of scanning and claiming YouTube videos using your music, Art Tracks create stand-alone videos for streaming purposes only. This will give you two sources of YouTube revenue.

**JESSE WORSTELL is VP of Rights Management at AdRev, which services companies that need help in maximizing their YouTube revenue. AdRev is the leader in the space, paying out millions to its clients. See [adrev.net](http://adrev.net).**

# 4 Steps for Writing a Music Press Release

**G**etting the word out about important events is crucial to making it as a band. But this is not a task to be approached lightly. If you don't do it right, your press release is going to be deleted and you'll be out of luck. Follow these four steps to write a good music press release.

## WHEN SHOULD YOU WRITE A PRESS RELEASE?

It's important to know when it's worth putting out a press release. Bands commonly issue press releases when they have a new album, are beginning a new tour, have an upcoming concert, or have been signed to a new label. Just be sure it's an important event. If you're constantly

forget a good hi-res photo of your group. Doing this increases your chances of being put in the headline, since lots of bands don't bother.

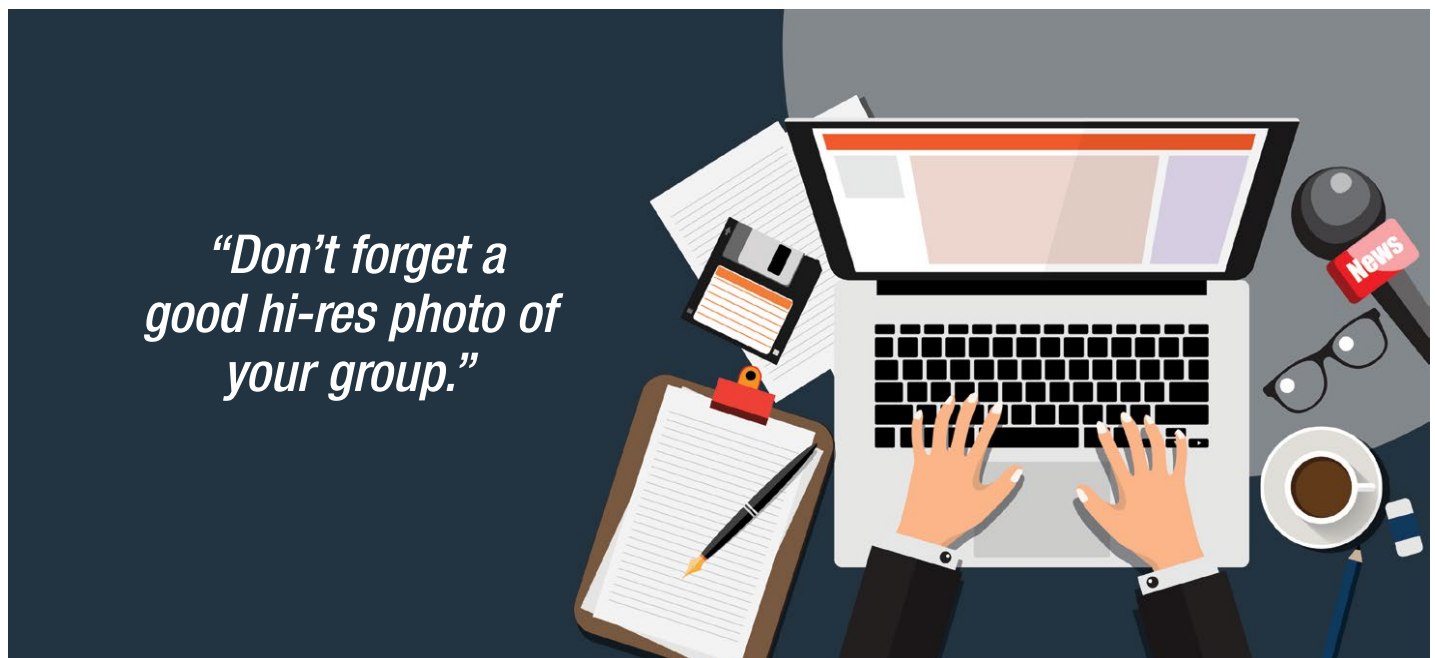
## WRITING THE PRESS RELEASE

Start off your press release with a header right at the top. The header consists of your band's name and the name of the album or tour you are promoting. You want the header to draw attention, so write it in a larger font, and in bold or italics if you like. This is also a good spot for a quote from a review of your band, as well as links to your website and social media. In your first paragraph you should describe your new album. Get the reader's attention with a strong first sentence.

your bases. Writing is a process, and each step is important to creating a good piece of work.

2. **Essayroo/Academized:** These are editing tools, suggested by [revieweal.com/top-ai-writing-services/Revieweal](http://revieweal.com/top-ai-writing-services/Revieweal), that will help you produce a press release that is polished and error-free. Nobody likes editing, so why not have an expert take care of it?

3. **ViaWriting/StudyDemic:** Give these grammar resources a try and see how much your writing improves. Grammar can be tricky, and it's so easy to miss an error or two and look unprofessional.



*“Don't forget a good hi-res photo of your group.”*

spamming the local media with press releases, it won't take long for them to start ignoring you. Use them sparingly. Before submitting anything, look into the media outlets you're considering to see what sort of material they publish and how often they publish press releases for musicians. Try to model your own press release based on ones that have been put out previously.

## WHAT SHOULD YOU INCLUDE?

Make sure you include all the important information in your press release. Where is your band from? Most local publications will only be interested if you're from the area. “Describe your sound and the genre of music you play.

A lot of musicians don't like to put themselves in a category, but for the purpose of the press release, try and describe your band's music as best you can,” advises Irene Mangold, PR writer at Assignment Help. You don't need to include a full bio, but it's a good idea to provide links to your band's website and social media accounts.

Make it easy for the media to find out more information about you, and they will be much more likely to publish.

If you can, include some quotes from previous articles or reviews of your band. Don't

You'll also want to get your big selling points out in this paragraph, including well known guest stars and producers associated with it. In the next paragraph you can give some information about your band and it's music (remembering this is not a full bio.) Talk about what has influenced you and your sound. In the third paragraph you'll want to give the reader some good reasons for why they should publish your press release. These can include things like positive reviews you have coming out and selling out venues.

When you close, include your important contact info, even if you have it at the top already.

## ONLINE TOOLS CAN HELP YOU WRITE A GOOD PRESS RELEASE

A press release is all about good communication, and that requires effective writing abilities. There are many options available if you feel you would like to improve your writing skills. Here are some useful tools to try:

1. **StateofWriting/WritingPopulist:** Use these writing guides to ensure you're covering all

4. **BoomEssays/UKWritings:** These are online proofreading tools you can access to make sure your copy is perfect. One of them has been recommended by [simplegrad.com/ukwritings-review/UKwritings](http://simplegrad.com/ukwritings-review/UKwritings) review and is the best way to ensure you don't miss anything.

5. **MyWritingWay/LetsGoandLearn:** Read over these writing blogs and improve your knowledge by seeing what has worked for other writers.

Writing a good press release is the first step in garnering some attention for your new album or tour. Press releases are a critical part of your band's marketing, but you have to know how to write them properly. Follow these steps to write a good music press release.

**GRACE CARTER** is a writer and editor at [paperfellows.com/academic-paper-help](http://paperfellows.com/academic-paper-help) and [oxessays.com/phd-thesis-writing](http://oxessays.com/phd-thesis-writing) writing services, where she enjoys teaching interns, developing writing courses and communicating with customers. Also, Carter is a tutor at [bigassignments.com/assignment-writing-services/mba-assignment-help-australia](http://bigassignments.com/assignment-writing-services/mba-assignment-help-australia) educational website.

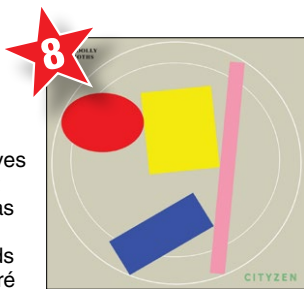
## The Woolly Mammoths

*Citizen*

Mammoth Collective

Producer: *The Woolly Mammoths*

The Woolly Mammoths describe themselves as a punk band making dance music, but their curious brand of dank electronica has alternatively been labeled nerd rock and earned comparisons to The Talking Heads by others. Addictively charming, their outré blips and bleeps consistently color outside the lines, inspiring visions of nightclubs on distant planets spinning disco beats filtered through sci-fi intoxicants. It's a style that, despite the jaded core anchoring their songs, imbues their sound with a heaving dopamine rush of whimsy, beauty and groove. — **Andy Kaufmann**



8

## Simone Kopmajer

*Spotlight on Jazz*

Lucky Mojo Records

Producer: *Paul Urbaneck & Simone Kopmajer*

Any jazz stylist who can master Louis Armstrong after gracing us with an original ode to "I Dream of Jeannie" with images of the beach, bottle, Cocoa Beach and Major Nelson is a true, wit-filled original whose deeper catalog is worth diving into. The Austrian vocalist engages in a multi-faceted, impeccably arranged journey through multiple moods and grooves (from big band and New Orleans to Latin and hipster contemporary jazz), immersing in an intimate '40s - '50s throwback style driven by a pulsating quartet featuring saxophonist Terry Myers and pianist Paul Urbaneck. — **Jonathan Widran**



8

## The 1975

*A Brief Inquiry Into Online Relationships*

Dirty Hit/Interscope Records

Producers: *Matthew Healy and George Daniel*

*A Brief Inquiry Into Online Relationships* is, overall, a sinisterly poetic jumble of nonsense. From the smart musicianship of "Sincerity is Scary" and "Inside Your Mind" to the yikes lyrics in "I Always Wanna Die (Sometimes)" and "The Man Who Married a Robot/Love Theme" to the jazzy, winter wonderland of "Mine" and "Surrounded by Heads and Bodies," there's obnoxious narcissism battling unwarranted self-deprecation. In flipping from techno clickbait of the main singles to artful and gentle surprise compositions, *The 1975* disorients and impresses. Some cohesion would have been nice, but it wouldn't have been *The 1975*. — **Elena Ender**



8

## Swizz Beatz

*Poison*

Epic Records

Producer: *Various*

Hard-knocking and bass-driven, Swizz Beatz delivers a heart-pumping release for eager fans. A creative producer associated with many top rap artists, Swizz is a nucleus who brings together hip-hop's most talented into his second album. With features from Nas to Lil' Wayne to Kendrick Lamar to 2 Chainz, *Poison* lives up to its name. The "Ruff Ryder" himself is the difference between a beatmaker and a producer; his arrangements are on another level. Though a hitmaker, Swizz is not really known for his bars, it's more for his beats, which allows *Poison* to be as dangerous as it is. — **Adam Seyum**



8

## Allan Holdsworth & I.O.U.

*Live in Japan 1984*

Manifesto Records

Producers: *Dan Perloff and Evan Cohen*

Guitarist extraordinaire Allan Holdsworth shines in this classic concert from Japan. Appearing with one of his best groups as a leader, the members of I.O.U., Paul Williams (vocals), Jimmy Johnson (bass) and Chad Wackerman (drums) were at their peak. Highlights include the cinematic and surreal "Tokyo Dream," the driving and technical "Road Games" and the lyrical prog masterpiece "Metal Fatigue." This is an historic document, not only because it was the last live set by I.O.U. but, because it was broadcast on Japanese TV, the production value and sound quality are excellent. — **Eric Harabadian**



9

## Atria

*New World Nightmare*

CDN Records

Producer: *Jon Howard*

Citing Tool, Slipknot and Lamb of God as primary influencers, Canadian rookies Atria get the blood rushing on their inaugural EP. Despite inhabiting that familiar sonic sphere, it's how they mystically stitch melodic passages with headbanging sequences that elevate them above the chaff. Scrumptious sonic trimmings are merely icing on the industrial cake. Yet at only four songs this searing thunderbolt of heavy metal domination serves mostly as a down payment on future excellence. Mosh on. — **Andy Kaufmann**



7

## Mark Winkler & Cheryl Bentley

*Eastern Standard Time*

Café Pacific Records

Producer: *Talley Sherwood & Mark Winkler*

Does music get any more quirky-fun hipster than two jazz treasures, Mark Winkler and Cheryl Bentley, intertwining their dashing, urbane vocal magic to explore the cool divine madness of Lou Reed's daring "Walk on the Wild Side"? Somewhere Andy Warhol is snapping his fingers, diggin' this and the other fresh discoveries on the duo's *Eastern Standard Time*. It's a deeply intimate and soulful continuation of the witty, heartfelt and eminently swinging conversations that they started on their critically acclaimed 2013 dual album *West Coast Cool*. — **Jonathan Widran**



9

## The Hunt Sales Memorial

*Get Your Shit Together*

Big Legal Mess Records/Fat Possum Records

Producers: *Hunt Sales and Bruce Watson*

Hunt Sales has a resume placing him among rock royalty that, along with bassist brother Tony, found him drumming in support of Todd Rundgren, David Bowie/Tin Machine and Iggy Pop, etc. So here he is at age 64, virtually unknown and embarking on a solo career. Although a bit weathered, he wears his heart on his sleeve, with an album's worth of solid tunes, grit and gratitude. There is kind of a pervasive Stones, T Rex, Lou Reed and Stax vibe igniting confessional tracks like "One Day," "Sorry Baby" and "I Can't Stop." When Sales sings "It Ain't Easy" in reference to his new-found sobriety, you believe him. — **Eric Harabadian**



8

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



**Events**  
OFFSITE/ONSITE

**Filming | Recording | Rehearsals | Rentals**

Parties | Showcases | Industry Events | Concerts & Festivals

Production | Sound | Lighting | Staging | Logistics

22,000 Sq. Ft. Centrally-located Facility

## PROMOTERS & VENUES

Live Nation  
The Knitting Factory  
Monster Energy  
Belasco Theatre  
Whisky A Go Go  
Roxy/Rainbow

## EVENTS

Sunstock 2016  
Long Beach NYE 2016  
Abbot Kinney Festivals  
Culture Collide  
Grammy/Oscar Parties  
SXSW since 2008

## GOVERNMENT

City of Los Angeles  
City of West Hollywood  
City of Long Beach  
Consulate of Canada

## BRANDS

Alexander McQueen  
Coffee Bean & Tea Leaf  
Sunset Marquis  
Schutz Beverly Hills  
University of Southern California  
Guggenheim  
Beats By Dre

## LABELS

Interscope  
Capitol Records  
Sony Ent.  
RCA Records  
Warner Bros.  
Atlantic Records

## ARTISTS

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



## gloryBots

**Contact:** ethandrone@gmail.com  
**Web:** glorybots.com  
**Seeking:** Label, Booking, Film/TV, Sync  
**Style:** Dark Alien Pop

The term “dark alien pop” is ideal for Jalal Andre’s Seattle-based project, which is aurally ambitious, full of throbbing synths and electro textures that course through the artist’s subterranean vision. What stands out on “Entanglement” are the lead vocals, bringing a really unusual tone to the table. The song lacks a great hook and could deliver more of a climax, but its production, like the rest of the ‘Bots’ tracks, is rich, multi-layered and involving. “Dream About Nothing” slows the tempo nicely, but its downstroked guitar does not deliver an especially catchy hook. Neither does the sad, downcast “World of Curls”; it’s the act’s best, catchiest song overall, but once again the tech overshadows the tune.

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

**SCORE: 7.6**



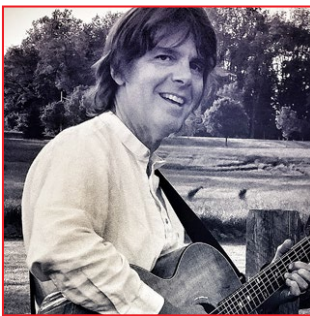
## Cold Weather Company

**Contact:** coldweathercompany@gmail.com  
**Web:** coldweathercompany.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Alternative Folk

Here’s an immediately engaging trio, not just due to the galloping tom-tom beats in the acoustic-guitar flavored “Reclamation” or the hooky piano riff in “Clover.” No, what’s compelling about this serious-as-sin band is its lead singer, whose Vance Joy quality also exudes an androgyny that makes him distinctively engaging. Meaningful, the deep, meaningful (often obtuse) lyrics will appeal to the brainier fans of Lumineers and Decemberists. Cold Weather Company shift gears to a much more upbeat, conventional pop-rock mode, (complete with a full drumkit) for “Brothers” and it suggests that this talented band’s commercial prospects would be elevated by injecting more of this into their material.

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

**SCORE: 8.2**



## Gordon Thomas Ward

**Contact:** gordonthomasward@gmail.com  
**Web:** gordonthomasward.com  
**Seeking:** Booking, Film  
**Style:** Americana, Folk Rock

Gordon Thomas Ward is well grounded in various musical eras and he brings a professional flair to songs that stand out for their wholesome, earnest, scholastic qualities. Spearheaded by Ward’s okay voice, each song’s well-crafted arrangement is bolstered by musicians who invest their parts with an artful touch. “Just One More” stands out for its sweet, heartfelt imagery about life’s special “pearls of memories.” Ward demonstrates his folkloric touch with the macabre, atmospheric “The Horseman,” about a headless equestrian. His most ambitious number is “Acadia Lament—Names Into Stones” whose wordy, multi-movement layout (combining classical and rock) did not thoroughly engage us.

- Production ..... 8
- Lyrics ..... 6
- Music ..... 7
- Vocals ..... 6
- Musicianship ..... 9

**SCORE: 7.2**



## 7Horse

**Contact:** christina@caliomusic.com  
**Web:** 7horsemusic.com  
**Seeking:** Publicity, Promo, Syncs, Tours  
**Style:** Rock

Rock duo Phil Leavitt and Joie Calio achieve quite a stomping, rocking racket on their craftily produced recordings, which bring tremendous energy in the form of sturdy riffs, booming drum beats and gang-style vocal choruses, the kind of chants that can rattle the last row of an arena. “Victorious,” in fact, with its fun, catchy, loud and (okay, yes) obnoxious (in a good way) chorus would be a fine fit for a football stadium. “All My Friends” (“hate me in the end”) adds solo vocals to the formula and would enhance the right action-oriented movie; it’s nothing deep, just pure visceral entertainment. Best of the bunch, though, is mid-tempo rocker “What Is America,” which is perhaps as catchy as it is timely.

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

**SCORE: 7.6**



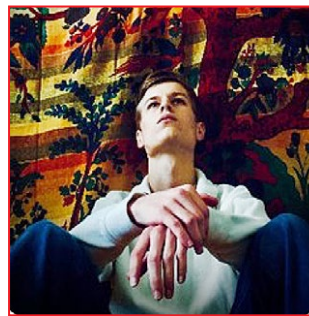
## me&you

**Contact:** info@meanandyouofficialmusic.com  
**Web:** meanandyouofficialmusic.com  
**Seeking:** Booking, Film/TV, Label  
**Style:** Folk/Pop

With Connor’s mellow leads and Karlee’s high harmonies, bro/sis duo me&you take us along on their rustic, feel-good road trip, effectively delivering songs that convey their “don’t worry, be happy” ethos. “Chasing Trails” is about the search for meaning (“I’m chasing trails until I find my way.”). This track has gorgeous sonics that elevate it from simple folk music. “Drunk and Dancing” revels in life’s romantic, devil-may-care moments (“any old cheap wine will do”). “Georgia,” though it has a fun, jaunty piano riff, suffers from sub-par production; like the duo’s other tunes, this one could use a bigger boost in that area. Above all, we get the feeling that me&you are *this close* to coming up with a hook that truly kills.

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

**SCORE: 7.8**



## Lil Khaki

**Contact:** lilkhaki1@gmail.com  
**Web:** SoundCloud.com/lil-khaki  
**Seeking:** Exposure  
**Style:** Hip-Hop

Artist Lil Khaki brings a confident flow and a defiant, probing intellect to “By Myself” and “Stuck in Yesterday.” The former is an introspective tone poem where he raps over a lonesome, melancholy, atmospheric guitar strum. It’s a nice mood piece, though it never tries to boost its intensity. The latter song, spurred by moody piano chords, brings more dynamics to a similar formula and is spearheaded by a strong catchy flow (“Can’t get to tomorrow ‘cause you’re stuck in yesterday.”). Khaki leaves his comfort zone and proves how daring an artist he can be on the Kid Ocean-produced “Floating” where he brings a much more dramatic vocal profile on a track that is intense, arty, creepy and out-there.

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

**SCORE: 7.2**

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



## Sarah Clanton

**Contact:** clantonceல்லotree@gmail.com  
**Web:** sarahclanton.com  
**Seeking:** Label, Booking, Distribution  
**Style:** Jazzy Pop-icana

Fans of Regina Spektor will take to this artist, whose soft, supple, artful songs are intriguing mood pieces about life and love, each one seasoned with cello, which is Sarah Clanton's primary instrument. Altogether soothing is "Silver Lining" with its angelic intro, reverbed guitar and lone snare drum played with a gentle touch. The mid-song duet by cello and guitar is effective. "I Can See You" is hopeful and optimistic with a hook and cello break that really pleases the ear. While Clanton brings intelligence and emotion in equal measure, we feel her articulation could be a bit more clear at times. And, we would like to hear even more range from this singer, whose soothing tones are already quite alluring.

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

**SCORE: 7.6**



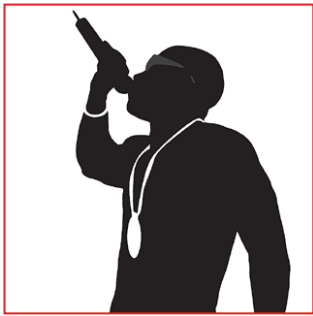
## Mighty Joe Nolan

**Contact:** joenolan@joenolan.com  
**Web:** mightyjoenolan.bandcamp.com  
**Seeking:** Film/TV  
**Style:** Singer-Songwriter

Joe Nolan's recordings are superbly produced and engagingly arranged with generous helpings of organ, squeeze-box and harmonica. Nolan's voice has an immediately likeable, old-soul appeal that gives each of his tunes a smile-inducing, sometimes funny, appeal. On "San Francisco Girl" he sketches the physical and mental qualities of a gallery of different women he observes on the city's streets. The picaresque "Fat Lady and the Clown" is a bittersweet song of unrequited love. An ideal candidate for film & TV consideration is "Young and Beautiful" where Nolan's winning persona, aided by gorgeous gusts of accordion, reminds us all of the often overlooked sweetness of everyday life.

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

**SCORE: 7.8**



## Mali

**Contact:** Mike22mi@yahoo.com  
**Web:** reverbnation.com/mali3  
**Seeking:** Label, Film/TV  
**Style:** Hip-Hop

Hip-hop artist Mali is not out to deliver a profound message—he just wants to party, hit the clubs, chase women and enjoy life to the max—and his beats are brimming with a life-force that is barely contained. On "Exclusive" we're talking lots of interesting sounds (zipping, female voices, trippy and hypnotic textures) and a hushed, almost demonically confidential vocal tone that makes his recording as sensuous as it is mysterious. "Benny Huneds" is a standout, with the artist's catchy flow conveying a "gonna get it while I live" philosophy. We also like his super-fast flow on "My Pretty," though he should be careful not to allow his busy mixes to overwhelm his vocals. Still, we hear potential in this artist.

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

**SCORE: 8.0**



## HU\$H

**Contact:** olympusmusicmanagement@gmail.com  
**Web:** s.disco.ac/xocuwmwzeeyz  
**Seeking:** Booking  
**Style:** Hip-Hop

HU\$H invests plenty of effort into his beats and tracks, but they are so dense and packed with stuff that it can be hard for the rapper's vocals to shine amidst the crackling percussion effects and dark, churning synths. In "No Worries" the artist states his defiant individualism. In "Smoke," he makes it clear he's gonna tune out the world and...just get high. We like "Questions" most of all; though the song's message is again about his need to be left alone ("people keep pressing me"), HU\$H delivers a multi-faceted flow that results in moments that are dramatic and unpredictable. Still, there's too much that's familiar here. We urge HU\$H to keep working toward something that fans have never heard before.

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

**SCORE: 7.4**



## Barbara Cassidy Band

**Contact:** barbara@barbaracassidyband.com  
**Web:** barbaracassidyband.com  
**Seeking:** Booking, Film/TV Placement  
**Style:** Americana Folk

The Barbara Cassidy Band specializes in songs that look back, with a vivid, golden eye, to evoke strong memories that are totally relatable, especially to seasoned listeners. "Ford Hill Road" is a perfect example as Cassidy's sweet and kind soprano—complemented by mandolin and a lilting fiddle melody—and it is captured via production that's remarkably clear and sparkling. Cassidy continues that likeability on the nostalgic "By The Time It Gets Dark" where she intones "Why on Earth should life be so serious?" The soothing "Sideshow" deals with love and loss, showing that Cassidy and her backup players are not about pure escapism. All in all, this act's good, clean vibes would be ideal for the winery circuit.

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

**SCORE: 7.6**



## Kill the Reflection

**Contact:** morganroutt@yahoo.com  
**Web:** killthereflection.com  
**Seeking:** Label, Fans  
**Style:** Alternative Rock/Post-Punk

Based in Oklahoma, this alt-rock trio are fronted by Morgan Routt, whose substantial lead vocals are ideally suited to the band's relentlessly bleak depictions of wretched love and dysfunctional relationships. On "Erase," Routt sings "I'll be your hopeless lover." Meanwhile, "Black Magic" ponders loneliness, desertion and regret. On "Robin," Routt sings during a "summer rain" to a former lover as he dwells on the more disappointing aspects of their time together. Overall, there's something alluring about this band's downbeat vision that just isn't mounted properly in these recordings. "Erase," for instance, has an especially poor mix where lead vocals are way separated from the music. Keep working.

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

**SCORE: 7.2**

**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.

**Toad** Boston, MA

**Contact:** lgjohnmusic@gmail.com

**Web:** longgonejohn.com

**Players:** "Long Gone" John Freeburn, guitar, vocals; Ian Wade, upright bass, backing vocals; Django Koenig, drums, backing vocals; Dave Langevin, piano

**Material:** In 2015, guitarist-vocalist John Freeburn, the driving force behind "folkalicious" collective TallGrass GetDown, decided to refocus his artistic vision. Assuming the moniker Long Gone John, he utilized the same musicians for this reincarnation, an odd decision that makes more sense once recognizing every one of their breezy, up-tempo songs remain hindered by an unfortunate similarity, both rhythmically and tonally. Alongside covers, the band performs live versions of tracks off the collective's recently revealed debut, "Miles Away," including "Complaints #24, 57 & 88" and the memorable "Takin' My Moonshine Away."

**Musicianship:** Freeburn and his supporting players coast effortlessly upon a wave of rhythm and warmth, skillfully weaving notes into precious tapestries of sentiment that comfort the soul as much as they get one's toes tapping. Freeburn naturally assumes the spotlight but it's Dave Langevin's keyboard moves that elevate their sound beyond elegantly quotidian. Koenig's drumming consistently provides an infectious yet unpretentious bed for them to grace their honeysuckle harmonies. Allowing upright bassist Ian Wade to handle lead vocals for the occasional number provides an element of variety that's regrettably limited, considering



# LONG GONE JOHN

Freeburn's admission that he modeled his style after Wade's.

**Performance:** Long Gone John capably made the most of the cramped space offered by Toad, Wade literally playing astride the stage. Freeburn can comfortably address a crowd, affably setting up songs and spinning anecdotes for precisely the right length of time. Concluding their set, he provides the requisite band mate name checks, but what's missing is anything that will grab the attention of half-interested interlopers.

**Summary:** Long Gone John's abilities go far, with their mellifluous vocals, lyrics that easily roll off the tongue, head-nodding percussion and soul squeezing ivories making them worth hearing. Despite all this, their material, arrangements and persona fall prey to the double-edged sword of consistency, for while their artistic through line remains true the sameness of their sound breeds boredom. This places them in the pantheon of unfulfilled greatness. Listeners will inevitably leave wishing their material popped with more originality. — **Andy Kaufmann**

**Token Lounge** Detroit, MI

**Contact:** angelocoppola16@gmail.com

**Web:** keepitonthelows.com

**Players:** Angelo Coppola, lead vocals; Nick Behnan, guitar and vocals; Brandon McNall, guitar; Johnny Abel, bass; Duane Hewins, drums.

**Material:** The Lows deliver a smooth, yet raucous brand of rock and roll that can't be ignored. There are plenty of heavy grooves and catchy hooks to be had. From the fallen musical heroes' tribute "Purple" to the white line feverish "Road Trippin'"; this is a band for all seasons. Their infectious Foo Fighters-meets-Soundgarden energy mixed with good old-fashioned Motor City muscle packs a lean and memorable punch.

**Musicianship:** One can't help but feel that you are in the presence of veterans from the moment this group hits the stage. Frontman Coppola takes charge from the jump and has a mid-range vocal delivery that is raw, yet articulate. He's also a great hype man that is an effective conduit between the band and the audience. Guitarists Behnan and McNall balance their roles of lead and rhythm effectively. And bassist Abel and drummer Hewins keep a tight lid on the band's brand of controlled chaos.

**Performance:** Simply put, this unit was on fire. Coppola really knows how to work a crowd and engaged them at every turn. They



performed for a packed and enthusiastic house that seemed poised to explode. And they delivered songs that flirted with metal, but ultimately were more rhythmic and densely syncopated. The sum, in many ways, was greater than its individual parts. But a strong appeal of The Lows was their individual personalities. Coppola was the jovial emcee and kept the mood light and upbeat, while Abel (aka "Wolf") portrayed the cool yet intrepid wild man behind the bass. And then you had Behnan who was kind of the studious and technical shredder. Add the combustible

additions of McNall and Hewins and there was something for everyone.

**Summary:** The Lows are a rough and ready troupe that, in a lot of ways, offers hope for skeptics that may espouse "there's no more 'real' rock out there." These guys bring it in spades and leave it all there on the stage. While they are following in the tradition of many Detroit mainstays, like The Stooges and The MC5, The Lows are forging their own sound based on the classic pillars of good songwriting, great arrangements and a dynamic stage show. — **Eric Harabadian**



**Sayer's Club** Hollywood, CA

**Contact:** wearetwinxl@gmail.com

**Web:** facebook.com/pg/wearetwinxl

**Players:** Cameron Walker-Wright, vocals, guitar; Stephen Gomez, bass; John Gomez, guitar

**Material:** As each of the players has been making their name as writers and performers in various aspects for quite some time, it is no surprise that Twin XL is popping out hits. The vocal lines are inspired and infectious, the guitar and bass create a groove so

instantaneously undeniable that it's almost frightening. New single "Sunglasses" could make even the stodgiest of listeners tap a toe. The songs are good, crafted carefully and excellently, but perhaps lacking some emotional depth.

Not every act needs a tear-jerker, certainly, but a set full of jams in similar BPMs and vibes could definitely leave the littlest bit to be desired. The band might take on the challenge of writing a ballad that still gets people to want to dance. It could provide a new flavor in their increasingly delightful catalog.

**Musicianship:** There was never any doubt about the quality Cameron, Stephen and John were going to bring to the table. Stephen and John are top-notch players, practicing and perfecting their craft for many years before Twin XL came to the surface. Cameron has a recognizable voice in a similar strain to acts like Flor and Coin, heavyweights in the indie pop field, and his guitar work was shiny and spotless like his cohorts surrounding him. Each member of the band plays excellently, and provides a polished finish that alternative pop acts need to compete in today's marketplace.

**Performance:** After coming from pop success in a different band, the Gomez brothers provide a bright and refreshing picture of musicianship and professionalism on stage. A viewer can easily tell that the band loves the music they're playing, and the natural chemistry between the performers is a thing to behold. They were almost too big, and too good, for the room. The act clearly rehearses, as their performance was nearly devoid of mistakes. Cameron is a charming frontman, but certain moments on stage signaled what could have been nerves or lack of conviction. This will iron out with time no doubt, as the band is fairly new to the live show scene.

**Summary:** Twin XL delivers some killer songs from some top-notch writers and players. Time spent on these artists is a tasty investment in a band that deserves a fast-track to success. Their minor flaws will wash away with time. They are genuinely that close to getting it right. Especially exciting for a fresh act in the industry, Twin XL is poised and ready for pop stardom—and they're well on their way to it. — **Carah Wes**

**Hotel Café** Hollywood, CA

**Contact:** wendy@conqueroo.com

**Web:** birdstreetsmusic.com

**Players:** John Brodeur, guitar, lead vocals; Michael Lockwood, guitar; Keith Hosmer, bass, backing vocals; Ben Lecourt, drums; Miranda Lee Richards, guest vocals; Joanna Choy, guest vocals; Vug Arakas, guest piano

**Material:** Echoing a less complicated time of transparent sound, Bird Streets offers an eclectic mix of delicious harmony and insistent rhythms that deliver an invitational story, offering the perfect backdrop for a night out with your closest crew. From the energetic drive of "Until the Crown" to the poolside afternoon vibe of "Same Dream," New York-based frontman John Brodeur has clearly been bitten by California. With a laid-back feel reminiscent of 1970s American pop and Britpop blended with raw, authentic lyrics drawing on early '90s grunge, the band's repertoire makes for a beautiful evening of introspective art wrapped in beguiling indie rock.

**Musicianship:** Brodeur is the main presence but his delivery demonstrates a deep respect for his fellow musicians and leaves ample room for each to add their unique flavor. The sensitivity and ease of Ben Lecourt's drumming in "Bullets" and his ability to lead without pushing, along with the tasty harmonies and guitar fun from Michael Lockwood on "Carry Me," leave the listener enthralled by the band's combined experience, all conveyed in



a subtle pop package. Brodeur's sound feels natural and effortless, whether in the Simon & Garfunkel meets The Beatles meets Bono vocals of "Pretty Bones," or in his delightful falsetto harmonizing with bassist Keith Hosmer in the catchy "Betting On The Sun."

**Performance:** Engaging and upbeat from the start, Bird Streets invites the listener on a journey of relatable stories, which are told throughout the night and hold the room captive. The intuitive communication between these seasoned performers draws all attention to the music. "Stop to Breathe" arrives as the

showstopper, including an epic guitar battle, feisty lyrics, and another gorgeous blend of vocal harmonies between Brodeur and Hosmer.

**Summary:** Sophisticated musicianship, seamless interplay, and an engaging, polished sound, leaves Bird Streets on an open path to attract more attention on the national stage and beyond. Brodeur's smooth and somehow familiar voice hovers over it all, making it easy to settle in to his gifted storytelling. The eponymous album may not do justice to Brodeur's lilting live falsetto, but this is all the more reason to experience the band live. — **Andrea Beenham**

**Union Hall** Brooklyn, NY

**Contact:** monica@thinkpress.net

**Web:** shannonmcardlemusic.com

**Players:** Shannon McArdle, vocals, guitar; Tom Gavin, electric lead guitar, vocals; Bob van Pelt, bass, harmonies; Win Lockwood, electric and acoustic guitar, harmonies; Jeff Olson, drums, harmonies; David Nagler, special guest, piano

**Material:** In support of her new album, *A Touch Of Class*, Shannon McArdle unveiled the new release in its entirety, an acoustic mélange of introspective pennings, adding only one non-original, “The Worst,” by Keith Richards. Though most of her material deals with relationships that don’t pay off or simply unmask underlying vulnerability, McArdle offers a variety of musical variation in rhythms and song structure.

In “Hunger Strike,” we get a glimpse of that vulnerability: Many hearts have yearned for more than this/You took your love away forgot my kiss/I know there’s sense in what you’re doing/but that don’t stop these pains of mine. “Like A Harlot” showcases McArdle at her strongest, which ironically is when she sounds her most vulnerable: May be a lot that I’m asking of you/I know babe we’ve all got our things but god damn I’ve been going through my things too/did you know/But I know you’re trying to love me. The song title only appears at the beginning of the first verse and nowhere again in the song. The song might have been titled “Trying To Love Me.” The addition of a



# SHANNON MCARDLE

MARK SHWOLICH

violin accompaniment is a perfect pairing for the tone and mood of the song.

**Musicianship:** Her wispy, girlish sound has a tender quality, but doesn’t always project over the band. McArdle is heard best when backed by a single instrument or a stripped down arrangement. There were pitch issues with the vocals, perhaps due to the sound setup and what McArdle was hearing through her monitor. Though the band was supportive and teamwork was evident, periodically the timing wasn’t always locked in.

**Performance:** The band as a whole appeared overly relaxed, and audience interaction seemed to occasionally jump the audience/performer barrier (perhaps as

a result of what seemed to be a lot of band members’ friends present). However, the musicians projected a sense of sheer joy in being there and performing in support of this new release. McArdle had a quirky but appealing manner and a unique way of introducing the band members by simply asking (as each were introduced), “Do you know so and so?” It was charming and unexpected.

**Summary:** Though she’s an artist who has something to say, Shannon McArdle was periodically a casualty of a sound setup that didn’t buttress her performance. She has a touching vulnerability that shines brightest when quieter instrumentation is behind her.

— Ellen Woloshin



# SENRI OE

JONATHAN WIDREN

**Upstairs at Vitello’s Supper Club**

Studio City, CA

**Contact:** llousararian@rogersandcowan.com

**Web:** peaceneverdie.com

**Players:** Senri Oe, acoustic piano

**Material:** Back in another musical lifetime—decades before Senri Oe was wowing audiences with his breezy, lighthearted melodies and adventurous improvisations as one of NYC’s most versatile and dynamic jazz pianists—he was topping the charts and headlining stadiums in his native Japan. On the infectious and melodic, beautifully flowing tunes from his newly released album *Boys & Girls*, the pianist joyfully connected these distinct eras in his career, bringing alternately sensual and

playfully rhythmic jazz dynamics to some of his classic hits from the ‘80s and ‘90s.

Five of the tracks in his engaging one-hour set were from the new collection, including the lush ballad “Flowers,” the rollicking, stride-influenced “Wallabee Shoes” and “Rain,” which eased from elegant to frenetic in a heartbeat. Oe also represented some of his previous albums with pieces whose rhythms ranged from sly and swinging to soft and graceful. His musical style is very much like that of contemporary jazz great David Benoit.

**Musicianship:** Commanding attention to every detail with only a grand piano, Oe held the nearly full house rapt, their every emotion hanging on the next pounding chord or gentle upper register flurry of notes to see where

he would take his colorful melodies next. Sometimes, he would vary tempos and moods within the same song, as if narrating a tale with an emotional arc. Remarkably, at times, the pianist also crossed his right hand over his left arm so that the right hand would play the lower chords as the left played the middle and upper ranges. Most jazz oriented shows need a trio or quartet to convey emotional subtleties and heavy swinging—but Oe created all the percussive energy himself.

**Performance:** Dressed in hipster blue blazer and fedora and wearing cool glasses, Oe cut a stylish figure even before he sat down to play. Once at the piano, the powerful movement of his arms and fingers were like that of a maestro orchestrating softer expressions and deeper chords and crescendos. And though his English is heavily accented, he is an hilarious storyteller, amusing the crowd between many of the pieces with brisk, amusing anecdotes about how he first came to love jazz as a teen before pop stardom beckoned, and reminiscing about an eventful earlier trip to LA.

**Summary:** Perhaps the most amazing part of Oe’s story is that he only decided to move to New York and study jazz in his late 40’s. Now, about a decade later, he’s got a whole different fan base (even as some of his pop fans scratch their heads), a batch of excellent albums of various jazz related styles and configurations, and amazing skills as a composer, improviser and performer. Oe has come full circle, and he showcased the fruits of his daring and inspiring journey this evening at Vitello’s, regaling longtime fans and winning some musical converts in the process. — Jonathan Widran



**Musicianship:** While the strength of the band is in the unit, there is a lot to enjoy individually. Guitarist, and founding member, Becerra, pulls some eccentric and deliciously quirky noises from his instrument, while the rhythm section expertly frame the while thing. There's also a Latin edge that sets Stormhouse apart from other similar bands. Some of the band members were previously in the group Spanish Daggers, and that cultural diversity creates magic.

**Performance:** All eyes are on Medina as the singer whirls and wizzes around the Alex's Bar stage. That attention appears to be by design too; the three musicians set themselves back and stay fairly still, doing their jobs and doing them well. But Medina is the show-woman. She smiles wide between songs, but then is all steel-eyed concentration while belting out lyrics. Her enthusiasm is infectious, but then a glance around reveals that the three guys are having a great time too. Essentially, Stormhouse puts on a killer live show with plenty of between-song banter.

**Summary:** On a midweek evening in Long Beach, Stormhouse was the opening band on a three-act bill, headlined by Russian surf-rockers Messer Chups. The venue is perfect for this local group—Alex's is the type of place with the type of crowd that genuinely gives opening bands a shot. They know their punk rock in particular, and Stormhouse did a great job of kicking off a superb night. Importantly, Stormhouse weren't forgotten when the whole evening was over, and that's an achievement in itself. — **Brett Callwood**

**Alex's Bar** Long Beach, CA

**Contact:** stormhousetheband@gmail.com

**Web:** facebook.com/stormhousemusic

**Players:** Noel Becerra, guitar, vocals; Markie Medina, vocals; Isaac Larios, drums; Ozzy Chong, bass

**Material:** Punk rock can sometimes appear to be fighting its own internal battle. On one hand, the genre can offer up some of the most inventive, eclectic music that rock & roll has produced—from Suicide to Talking Heads, Pere

Ubu to Magazine. On the other, there's the mindset that punk should stay within certain rigid parameters. Three chords, wild makeup, plaid, that sort of thing. The beauty of Stormhouse is that the Santa Ana band straddles that line, toys with the schizoid, with wild joy. The band's music is intense—Medina's quickfire vocal delivery reminiscent of X-Ray Spex's Poly Styrene but with elements of rockabilly queen Wanda Jackson. Throw in some Dead Kennedys, The Bags and a dab of Social Distortion and you have a band with one foot in the traditional while creating something entirely new.

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Here's our latest list of record labels, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2019 updates have been supplied by the listees.

#### 00:02:59 LLC

P.O. Box 1251  
Culver City, CA 90232  
718-636-0259  
Email: info@259records.com,  
info@2minutes59.com  
Web: 259records.com

#### 1-2-3-4 GO!

420 40th St., Ste. #5  
Oakland, CA 94609  
510-985-0325  
Email: store@1234gorecords.com  
Web: 1234gorecords.com  
Styles/Specialties: rock, punk

#### 300 ENTERTAINMENT

112 Madison Ave 4th Fl  
New York, NY 10016-7416  
646-668-4016  
Email: info@threehundred.biz, pete@  
threehundred.biz  
Web: 300ent.com  
Styles/Specialties: all genres  
Pete Giberga, Head of A&R

#### 4AD RECORDS

134 Grand St.  
New York, NY 10013  
212-995-5882  
Email: janeabernethy@4AD.com  
Web: 4ad.com  
Contact: Jane Abernethy, A&R  
Roster: the National, Blonde Redhead,  
Deerhunter, Efterklang, St. Vincent, Bon Iver,  
the Big Pink, Camera Obscura  
Styles/Specialties: rock/indie

#### Additional location:

17-19 Alma Rd., SW18 1AA, UK  
44-208-870-9724  
Email: 4ad@4ad.com, edhorrox@4ad.com  
Contact: Ed Horrox, A&R

#### 21ST CENTURY STUDIO

Silver Lake, CA  
323-661-3130  
Email: 21stcenturystudio@earthlink.net  
Web: 21stcenturystudio.com  
Styles/Specialties: rock, folk, ethnic,  
acoustic groups, books on tape, actor voice  
presentations  
Burt Levine, A&R

#### A389 RECORDINGS

P.O. Box 12058  
Baltimore, MD 21281  
Email: dom@a389records.com  
Web: a389records.com  
Styles/Specialties: hard rock, metal

#### AARON RECORDS

P.O. Box 428  
Portland, TN 37148  
615-325-3340  
Email: aaronrecords@aol.com  
Web: aaronrecords.com  
Jim Case, A&R

#### ACTIVATE ENTERTAINMENT

5062 Lankershim Bl. #174  
N. Hollywood CA 91601  
818-505-0669  
Email: info@activate1.com  
Web: Activate1.com  
Contact: James Arthur  
How to submit: Email Soundcloud & YouTube  
links, or mail CD-Promo package

#### ACCIDENTAL MUZIK, INC.

E-mail: accmuz@mac.com  
Styles: alternative, latin, rock, acoustic, indie,  
electronic/pop  
Music placement for TV and film  
\*Please request via email to submit material  
Adam Moseley, A&R

#### A1 SOUNDTRACK CENTRAL

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

#### ALIAS RECORDS

838 E. High St., #290  
Lexington, KY 40502  
Email: accounts@aliasrecords.com  
Web: aliasrecords.com  
Styles/Specialties: indie-rock, singer-  
songwriters, electronica  
Distribution: Morpheus, Carrot Top, iTunes,  
IODA  
\*No unsolicited material  
Delight Jenkins, Owner

#### ALLIGATOR RECORDS

New Material  
P.O. Box 60234  
Chicago, IL 60660  
773-973-7736  
Email: info@allig.com  
Web: alligator.com  
Styles/Specialties: blues, roots, contemporary  
blues  
\*Please include a letter-sized stamped  
envelope so we can reply to your submission.  
\*Due to the large number of submissions we  
receive, response time is approximately three  
months. All submissions will be responded to  
by mail; if no legible address is on the demo  
material, there will be no response. Please  
keep submissions to a maximum of four songs  
(If we like what we hear, we'll ask for more).  
\*Alligator will NOT accept inquiries or phone  
calls regarding the receipt or status of  
submissions. We do not visit artist website or  
listen.  
Bruce Iglauer, President

#### ALTERNATIVE TENTACLES

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San Francisco, CA 94141  
510-596-8981 Fax 510-596-8982  
Email: jb@alternativetentacles.com  
Web: alternativetentacles.com  
Styles/Specialties: punk rock, spoken-word,  
underground  
\*ONLY accept physical demos-audio CD, vinyl,  
DVD or cassette. No electronic demos or links  
to websites.  
Jello Biafra, A&R

#### AMATHUS MUSIC

P.O. Box 95  
Hewlett, NY 11557  
Email: info@amathusmusic.com,  
demo@amathusmusic.com  
Web: amathusmusic.com  
Contact: Chris Panaghi  
Styles/Specialties: dance, electronic, pop

#### AMERICAN EAGLE RECORDINGS

13001 Dieterle Ln.  
St. Louis, MO 63127  
888-521-8146, 314-965-5648  
Email: info@americaneaglerecordings.com  
Web: americaneaglerecordings.com  
Styles/Specialties: country

#### AMERICAN LAUNDROMAT RECORDS

P.O. Box 85  
Mystic, CT 06355  
860-460-8903  
Email: americanlaundromat@hotmail.com  
Web: alr-music.com  
Styles/Specialties: indie rock, tribute  
compilations  
\*We do not accept unsolicited materials  
Joseph H. Spadaro, Founder, President

#### AMERICAN RECORDINGS

(Republic Records/Universal)  
2200 Colorado Ave.  
Santa Monica, CA 90404  
310-865-1000  
Email: mgoldberg@americanrecordings.com  
Web: americanrecordings.com  
Styles/Specialties: all genres  
\*No unsolicited material  
Rick Rubin, President  
Michael Goldberg, A&R

#### API RECORDS

P.O. Box 7041  
Watchung, NJ 07069  
Email: apirecords@verizon.net  
Web: apirecords.com  
Styles/Specialties: classical, pop-rock  
\*We do not accept unsolicited submissions

#### APPLESEED RECORDINGS

P.O. Box 2593

West Chester, PA 19380

610-701-5755  
Email: jim@appleseedmusic.com  
Web: appleseedmusic.com  
Styles/Specialties: AC  
\*accepts demo submissions, see website

#### ASIAN MAN RECORDS

ATTN: Mike  
P.O. Box 35585  
Monte Soreno, CA 95030

#### ASTRALWERKS

150 5th Ave.  
New York, NY 10011  
212-786-8410  
Email: ryan.murphy@umusic.com  
Web: astralwerks.com  
Styles/Specialties: electronic, dance,  
alternative, techno  
\*No Unsolicited material accepted.  
Jeremy Vuernick, SVP

#### ATLANTIC RECORDS

(Warner Music Group)  
3400 W. Olive Ave., 2nd Fl.  
Burbank, CA 91505  
818-238-6800, 818-238-9222  
Email: maureen.kenny@atlanticrecords.com  
Web: atlanticrecords.com  
\*No unsolicited material  
Maureen Kenny, SVP, A&R, Mollie Lehman,  
Sr. Dir. A&R

#### ATLANTIC RECORDS GROUP

Paramount Plaza  
1633 Broadway, 10th & 11th Floor  
New York, NY 10019  
212-707-2000  
Email: pete.ganbarg@atlanticrecords.com  
Web: atlantic-records.com  
\*No unsolicited material  
Pete Ganbarg, Pres. A&R

#### ATO RECORDS

10 East 40th Street, 22nd Floor  
New York, NY 10016  
212-422-4280  
Email: licensing@atorecords.com  
Web: atorecords.com  
Styles/Specialties: All Genres: pop, rock,  
acoustic rock, indie  
\*Demo Submissions will only be  
accepted by mail  
Will Botwin, President/CEO

#### AVERAGE JOE ENTERTAINMENT

3738 Keystone Ave.  
Nashville, TN 37211  
615-733-9983  
Email: info@averagejoesent.com  
Web: averagejoesent.com  
Roster: Adam Wakefield, Cap Bailey, Carter  
Winter, Colt Ford, Cypress Spring, Devin Burris  
Montgomery Gentry, Sarah Ross  
Styles/Specialties: country rap

#### BAR/NONE RECORDS

P.O. Box 1704  
Hoboken, NJ 07030  
201-770-9090  
Email: glenn@bar-none.com  
Web: bar-none.com  
Styles/Specialties: indie rock  
\*Unsolicited material accepted  
Glenn Morrow, Owner

#### BARSUK RECORDS

P.O. Box 22546  
Seattle, WA 98122  
206-322-7785  
Email: questions@barsuk.com  
Web: barsuk.com  
Distribution: ADA/WEA  
Styles/Specialties: Indie Rock  
\*Accepts Demo submission, see website  
Josh Rosenfeld, President

#### BEGGARS GROUP/ROUGH TRADE

(XL Recordings, Beggars Music, 4AD, Matador,  
Rough Trade)  
134 Grand St.  
New York, NY 10013-1012  
212-995-5882  
Contact: Melanie Sheehan, Label Manager  
Email: melaniesheehan@roughtraderecords.  
com  
Web: beggarsgroupusa.com  
Styles/Specialties: indie-rock, pop, electronic

and many more

Roster: Adele, Alabama Shakes, Girl Band,  
tobias Jesso, Yo La Tengo  
Distribution: ADA

#### Additional locations:

2035 Hyperion Ave.  
Los Angeles, CA 90027  
323-663-0607

17-19 Alma Rd  
London, SW18 1AA England  
44-208-870-9912  
Email: beggars@almaroad.co.uk  
Contact: Martin Mills

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954-979-4781  
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Web: bielerbros.com  
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Aaron Bieler, Owner

#### BIG DEAL RECORDS

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Encino, CA 91436  
Email: info@bigdealrecords.com  
Web: bigdealrecords.com  
Styles/Specialties: rock, pop, AC  
Distribution: Sony/Rec  
\*No unsolicited material  
Henry Marx, President/CEO

#### Additional locations:

15 W. 26th St. 12th Floor  
New York, NY 10010  
212-518-2668

115 20th Ave. S.  
Nashville, TN 37212  
615-942-8328

#### BIG MACHINE LABEL GROUP

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Nashville, TN 37212  
615-324-7777  
Email: allison.jones@bmg.net, mail@  
bigmachine.us  
Web: bigmachinelabelgroup.com  
Roster: Taylor Swift, Zac Brown Band, Florida  
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Bradbery, Drake White, Hank Williams, Jr., Eli  
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Providence, RI 02906  
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Web: bignoiseno.com  
Client List: the Beach Boys, Christina  
Aguilera, Red Hot Chili Peppers, Chicago,  
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\*Please call or email first.  
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#### BLACKHEART RECORDS

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212-353-9600 Fax 212-353-8300  
Email: blackheart@blackheart.com  
Web: blackheart.com  
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\*Unsolicited material accepted, attn: A&R Dept.  
Zander Wolff, A&R

#### BLIND PIG RECORDS

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San Francisco, CA 94126  
415-550-6484  
Email: info@blindpigrecords.com  
Web: blindpigrecords.com  
Contact: Edward Chmielewski, President

#### BLOODSHOT RECORDS

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Chicago, IL 60618  
773-604-5300  
Email: bshq@bloodshotrecords.com  
Web: bloodshotrecords.com

**Styles/Specialties:** punk, country, soul, pop, bluegrass, blues and rock  
**Rob Miller, Owner**  
**Nan Warsaw, Owner**

**BLUE ELAN RECORDS**  
 1100 Glendon Ave. 14th Fl  
 Los Angeles, CA 90024-3519  
**Email:** info@blueelan.com  
**Web:** blueelan.com  
**Kirk Pasich, President**  
**Niels Schroeter, GM**  
**Connor Pasich, VP / Director A&R**

**BLUE NOTE RECORDS**  
**(Universal Music Group)**  
 1750 N. Vine St.  
 Hollywood, CA 90028  
 323-871-5425  
**Email:** don.was@umusic.com  
**Web:** bluenote.com  
**Don Was, President**

**BOMP/ALIVE NATURALSOUND RECORDS**  
 919 Isabel, Unit G  
 Burbank, CA 91506  
**Email:** label@alive-records.com  
**Web:** alive-records.com  
**Roster:** the Black Keys, Two Gallants, Buffalo Killers, Brian Olive  
**Distribution:** Lumberjack Mordam Music Grp.  
 \*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear.  
**Patrick Boissel, A&R**

**CAPITOL CHRISTIAN MUSIC GROUP**  
 101Winners Circle  
 Brentwood, TN 37027  
 615-371-6800  
**Contact:** Brad O'Donnell, Sr VP A&R  
**Email:** brad.odonnell@umusic.com  
**Web:** capitolchristianmusicgroup.com  
 \*No unsolicited material

**CAPITOL MUSIC GROUP**  
**(Universal Music Group)**  
 1750 N. Vine St., 9th Fl.  
 Hollywood, CA 90028  
 323-871-5000  
**Web:** capitolrecords.com  
 \*No unsolicited material  
**Mike Flynn, SVP, A&R**

**Additional locations:**

**New York**  
**(Universal Music Group)**  
 150 5th Ave. - 5th Floor  
 New York, NY 10011  
 212-786-8588  
**Contact:** Andrew D. Keller  
**Email:** Andrew.keller@umusic.com  
**Web:** universalmusic.com/label/capitol-music-group/  
 \*No unsolicited material

**Florida**  
**Email:** kimstephens710@gmail.com  
**Contact:** Kim Stephens, A&R

**London**  
 125 Kensington High St., 3rd Fl.  
 London, W8 5SF England  
 44-330-587-1110  
**Web:** universallrecords.com  
**Contact:** Jo Charrington, Exec. VP A&R  
**Email:** jo.charrington@umusic.com

**CASH MONEY RECORDS**  
**(Universal Music Group)**  
 20201 E. Country Club Dr.  
 Miami, FL 33180  
 305-499-9393  
**Email:** 1stunna@tmo.blackberry.net  
**Web:** cashmoney-records.com  
**Styles/Specialties:** Urban, Hip-hop  
**Bryan "Birdman" Williams, Co-owner**  
**Ronald "Slim" Williams, Co-owner**

**CASTLE RECORDS**  
 106 Shirley Drive  
 Hendersonville, TN 37075  
 615-559-5226  
**Email:** ryfyswendy@live.com  
**Web:** castlerecords.com  
**Styles/Specialties:** country  
 \*We accept unsolicited material. See website for demo submission  
**Dave Sullivan, A&R**

**CENTURY MEDIA RECORDS**  
 The Century Family, Inc.  
 c/o Sony Music International  
 25 Madison Ave.  
 New York, NY 10010  
**Email:** mail@centurymedia.com,  
 mike.gitter@centurymedia.com  
**Web:** centurymedia.com  
**Styles/Specialties:** heavy metal, hard rock  
 \*Unsolicited material accepted, see web for details.  
**Mike Gitter, VP, A&R**

**CHERRYTREE RECORDS**  
**(Universal Records)**  
 1418 4th St.  
 Santa Monica, CA 90401 310-865-1000  
**Email:** info@cherrytreerecords.com  
**Web:** cherrytreerecords.com  
**Styles/Specialties:** All genre styles considered  
**Roster:** Sting, the Last Bandoleers, Dave Aude, Robert Orton, Michael Eienziger, Tony Lake, Brian Robert Jones, iamBaddluck, Gavin Brown  
**Scott Enright, A&R**

**CLEOPATRA RECORDS**  
 11041 Santa Monica Blvd., PMB 703  
 Los Angeles, CA 90025  
 310-477-4000  
**Email:** bperera@cleorecs.com  
**Web:** cleopatrarrecords.com  
**Styles/Specialties:** gothic, rock, metal, rap, R&B, dance, classics, soundtracks  
**Brian Perera, President**  
**Tim Yasul, VP/GM**

**CLICKPOP RECORDS**  
 P.O. Box 5765  
 Bellingham, WA 98227  
**Email:** dave@clickpoprecords.com  
**Web:** clickpoprecords.com  
**Styles/Specialties:** folk, metal, pop, punk, electronic, ambient noise and more  
**Dave Richards, A&R**

**CLUBSTREAM LABEL GROUP**  
 Gothenburg Sweden  
 +46-(0)733 101 808  
**Email:** h.ludvigson@substream.se  
**Web:** clubstream.se  
**Style/Specialties:** techno, all types of electronic dance music  
 \*Accepts unsolicited material. Do not send rock music, reggae or psy-trance. See website for instructions  
**Hakan Ludvigson, A&R Manager**

**CMH RECORDS**  
 2898 Rowena Ave.  
 Los Angeles, CA 90039  
 800-373-8073  
**Web:** cmhrecords.com  
**Styles/Specialties:** country, bluegrass, electric, children's, Christmas

**COAST RECORDS**  
 2530 Atlantic Ave., Ste. C  
 Long Beach, CA 90806  
 310-325-2800  
**Email:** staff@logginspromotion.com  
**Web:** logginspromotion.com, mspace.com/paulloggins  
**Styles/Specialties:** all styles  
 \*Accepts unsolicited material  
**Paul Loggins, A&R**

**COLUMBIA RECORDS**  
**LOS ANGELES (Sony Music)**  
 9830 Wilshire Blvd,  
 Beverly Hills, CA 90212  
 310-272-2555  
**Web:** columbiarecords.com  
 \*No unsolicited material

**COLUMBIA RECORDS - NEW YORK**  
 550 Madison Ave. 24th Floor  
 New York, NY 10022  
 212-833-4000  
**Email:** john.doelp@sonymusic.com  
**Web:** columbiarecords.com  
 \*No unsolicited material  
**John Doelp, SVP, A&R Operations**  
**Justin Eshak, SVP, A&R**  
**Imran Majid, SVP, A&R**

**COMPASS RECORDS**  
 916 19th Ave. S.  
 Nashville, TN 37212  
 615-320-7672. 800-757-2277  
**Email:** submissions@compassrecords.com  
**Web:** compassrecords.com  
**Styles/Specialties:** celtic, roots  
 \*Accept unsolicited material see website for info  
**Alison Brown, A&R**  
**Garry West, A&R**

**CONCORD MUSIC GROUP**  
 100 N. Crescent Dr.  
 Beverly Hills, CA 90210  
 310-385-4455  
**Web:** concordmusicgroup.com  
**Styles/Specialties:** jazz  
**Glen Barros, CEO**

**CURB RECORDS**  
 48 Music Sq. E.  
 Nashville, TN 37203  
 615-321-5080  
**Email:** bstewart@curb.com  
**Web:** curb.com  
**Styles/Specialties:** country, pop, gospel  
 \*No unsolicited material  
**Bryan Stewart, VP, A&R**

**DANGERBIRD RECORDS**  
 3801 Sunset Blvd.  
 Los Angeles, CA 90026  
 323-665-1144  
**Email:** info@dangerebird.com  
**Web:** dangerebirdrecords.com  
**Roster:** Butch Walker, Royal Teeth, T. Hardy Morris, Broadheds, JJAMZ, Maritime  
 \*We do not accept unsolicited demos  
**Jenni Sperandeo, President**

**DECAYDANCE MUSIC**  
 New York, NY  
**Email:** info@dcd2records.com  
**Web:** dcd2records.com

**DEEP ELM RECORDS**  
 P.O. Box 792197  
 Paia, HI 96779  
 808-214-4407  
**Email:** info@deepelm.com  
**Web:** deepelm.com, deepelm.com/submit  
**Styles/Specialties:** indie rock, emo, punk, pop, atmospheric, slowcore, alt-country, instrumental  
**John Szuch, A&R**

**DEEP SOUTH ENTERTAINMENT**  
 P.O. Box 17737  
 Raleigh, NC 27619  
 919-844-1515  
**Email:** info@deepsouthernentertainment.com  
**Web:** deepsouthernentertainment.com  
**Styles/Specialties:** rock  
 \*See website for demo submission policy  
**Steve Williams, A&R**

**DEF JAM (Universal)**  
 2220 Colorado Ave., 5th Fl.  
 Santa Monica, CA 90404  
 310-865-4000  
**Web:** defjam.com  
 \*No unsolicited material  
**Tab Nihereanye, SVP, A&R**  
**Noah Preston, VP, A&R**

**DEF JAM (NY)**  
 1755 Broadway - 7th Floor  
 New York, NY 10019  
 212-333-8000  
**Email:** steve.carless@umusic.com  
**Web:** defjam.com  
**Styles/Specialties:** hip-hop, rap, urban, R&B  
 \*No unsolicited materia  
**Steve Carless, Sr. Dir VP**

**DEFEND MUSIC, INC.**  
 1667 N. Main Street  
 Los Angeles, CA 90012  
 323-305-7315  
**Email:** greg@defendmusic.com  
**Web:** defendmusic.com  
 \*Accepts unsolicited material  
**Michael Prommer, President**  
**Greg Katz, Head , A&R**

**DELICIOUS VINYL RECORDS**  
 6607 Sunset Blvd.  
 Los Angeles, CA 90028  
 323-464-7467  
**Email:** contact@deliciousvinyl.com  
**Web:** deliciousvinyl.com  
 \*No unsolicited material  
**Michael Ross, A&R/Owner**  
**Rick Ross, A&R**

**DELMARK RECORDS**  
 4121 N. Rockwell  
 Chicago, IL 60618  
 773-539-5001  
**Email:** info@delmark.com  
**Web:** delmark.com  
**Styles/Specialties:** blues and jazz  
**Elbio Barilari, VP & Artist Director**  
**Steve Wagner, A&R**

**DIM MACK RECORDS**  
 724 South Spring St.  
 Los Angeles, CA 90014  
**Email:** mike@dimmak.com, Demos@dimmak.com  
**Styles/Specialties:** edm, pop  
**Contact:** Mike Jones

**DINE ALONE RECORDS**  
 864 Eastern Ave.  
 Toronto, ON Canada  
 416-585-7885  
**Email:** info@dinealonerecords.com  
**Web:** dinealonerecords.com  
**Styles/Specialties:** Various, including rock, indie, punk, R&B, hip-hop, post hardcore and emo  
**Roster:** Moneen, Streets of Laredo, the Flatliners, Vanessa Carlton, New Sweets, the Lumineers  
**Joel Carriere, Founder-Owner, A&R**

**DISCHORD RECORDS**  
 3819 Beecher St., N.W.  
 Washington, DC 20007  
 703-351-7507  
**Email:** dischord@dischord.com  
**Web:** dischord.com  
**Styles/Specialties:** punk rock

**DOMO MUSIC GROUP**  
 11022 Santa Monica Blvd, #300  
 Los Angeles, CA 90025  
 310-966-4414  
**Email:** newtalent@domomusicgroup.com  
**Web:** domomusicgroup.com  
**Styles/Specialties:** new age, world music, rock, soundtrack, ambient, electronic  
 \*We accept unsolicited material. See website for details

**D'MAR ENTERTAINMENT, INC.**  
 7723 Tylers Pl. Blvd., Ste. 275  
 West Chester, OH 45069  
 513-617-2392  
**Email:** dmarentertainment@fuse.net  
**Web:** dmarentertainment.com  
**Styles/Specialties:** smooth jazz, R&B, gospel  
 \*Accepts unsolicited material

**DRAG CITY RECORDS**  
 P.O. Box 476867  
 Chicago, IL 60647  
 312-455-1015 Fax 312-455-1057  
**Contact:** Scott McCaughey, Production Mgr.  
**Email:** scott@dragcity.com  
**Web:** dragcity.com  
**Styles/Specialties:** rock, hard rock, experimental  
 \*Does not accept Demos

**DUALTONE RECORDS**  
 3 McFerrin Ave.  
 Nashville, TN 37206  
 615-320-0620 Fax 615-320-0692  
**Email:** info@dualtone.com  
**Web:** dualtone.com  
**Styles/Specialties:** country, rock  
 Paul Roger, President

**EARTH MUSIC PRODUCTIONS, LLC**  
 P.O. Box 72  
 Litchfield, CT 06759  
 860-567-8796  
**Styles/Specialties:** new age

**ELEKTRA**  
**(Warner Music Group)**  
 1633 Broadway 10th & 11th Floor  
 New York, NY 10019  
 212-707-2130  
**Web:** elektra.com  
**Gregg Nadel, President**

**EMI CHRISTIAN MUSIC GROUP (CMG)**  
 P.O. Box 5084  
 Brentwood, TN 37024  
 800-877-4443, 615-371-6980  
**Email:** radio@capitolcmg.com  
**Web:** capitolchristianmusicgroup.com  
 \*No unsolicited material

**EMI MUSIC GROUP**  
**(See Universal Music Group)**  
**Web:** universalmusic.com  
 \*No unsolicited material

**EMPEROR JONES RECORDS**  
 P.O. Box 4730  
 Austin, TX 78765  
**Email:** brutus@emperorjones.com  
**Web:** emperorjones.com  
**Styles/Specialties:** folk, indie, alt.

**ENTERTAINMENT ONE MUSIC**  
 22 Harbor Park Drive  
 Port Washington, NY 11050  
 516-484-1000  
**Contact:** Alan Grunblatt, President

**EPIC**  
 10202 W. Washington Blvd.  
 Akio Morita Blvd - 4th Floor  
 Culver City, CA 90232  
 310-272-2220  
**Web:** epicrecords.com  
**Contact:** Paul Pontius, Exec VP A&R, Joey Arbagey, Exec. VP A&R  
 \*No unsolicited material  
**Styles/Specialties:** Various, including pop, R&B, rock and hip-hop  
**Distribution:** Sony Music Entertainment  
**Roster:** Fifth Harmony, Fiona Apple, Meghan Trainor, Modest Mouse, Sara Bareilles, Travis Scott, Sade, Ozzy Osbourne, Jennifer Lopez

**EPITAPH / ANTI (WMG)**  
 2798 Sunset Blvd.  
 Los Angeles, CA 90026  
 213-355-5000  
**Email:** radio@epitaph.com  
**Web:** epitaph.com  
**Styles/Specialties:** alternative rock, post-hardcore, punk rock, hip-hop, metalcore  
 \*Accepts unsolicited material. See website for instructions  
**Chris Foitel, SR VP**

**Additional locations:**

**Canada**  
 366 Adelaide St. E., Ste. 432  
 Toronto, ONT M5A 3X9, Canada  
 416-868-4848

**The Netherlands**  
Studio Korte Leidse  
Korte Leidse Dwarstraat 12 / Unit 211  
1017 RC Amsterdam, The Netherlands  
+31 (20) 550-3838

**EQUAL VISION**  
P.O. Box 38202  
Albany, NY 12203-8202  
518-458-8250  
Email: Dan@equalvision.com  
Web: equalvision.com  
Dan Sandshaw, GM/A&R

**FAIR TRADE RECORDS**  
Attn: A&R Department  
9003 Overlook Blvd.  
Brentwood, TN 37027  
Email: info@fairtradeservices.com  
Web: fairtradeservices.com  
Styles/Specialties: Christian  
\*Accepts unsolicited material. See website for submission

**FAT POSSUM RECORDS**  
P.O. Box 1923  
Oxford, MS 38655  
662-234-2828 Fax 662-234-2899  
Email: matthew@fatpossum.com  
Web: fatpossum.com  
Styles/Specialties: indie  
\*Accepts unsolicited material  
Matthew Johnson, President  
Bruce Watson, Director, A&R

**FAT WRECK CHORDS**  
2196 Palou Ave.  
San Francisco, CA 94124  
415-284-1790  
Web: fatwreck.com  
Styles/Specialties: punk

**FAVORED NATIONS RECORDS**  
17328 Ventura Blvd., #165  
Encino, CA 91316  
Email: info@favorednations.com  
Web: favorednations.com  
Styles/Specialties: all styles welcome

**FEARLESS RECORDS**  
5870 W. Jefferson Blvd., Studio E  
Los Angeles, CA 90016  
310-730-6655  
Email: bob@fearlessrecords.com  
Web: fearlessrecords.com  
Styles/Specialties: pop-punk, punk rock, emo, alternative rock, post-hardcore  
Contact: Bob Becker, Owner/A&R  
\*Accepts unsolicited material. See website for mailing instructions

**FERRET MUSIC**  
1290 Ave. of the Americas, 24th Fl.  
New York, NY 10104  
609-799-2424  
Email: ferretstyle@ferretstyle.com  
Web: ferretstyle.com  
Carl Severson, President, A&R

**FERVOR RECORDS**  
1810 W. Northern Ave., Ste. A-9 Box 186  
Phoenix, AZ 85021  
602-870-1788  
Email: info@fervor-records.com  
Web: fervor-records.com  
Styles/Specialties: vintage, new indie  
\*We do not accept unsolicited submissions  
Jeff Freundlich, Exec. Producer

**FONOVISIA**  
(Universal Music Group)  
Woodland Hills, CA  
Web: universalmusic.com/fonovisa  
\*Accepts unsolicited material

**FOODCHAIN RECORDS**  
4212 Sunset Blvd., Ste. 920  
Hollywood, CA 90029  
323-957-7900  
Email: kelly@foodchainrecords.com  
Roster: Supagroup, Minibar, Coyote Shivers, Betty Blowitz, Dear John Letters and more  
Style/Specialties: hard rock, punk  
\*Please submit demos by mail only  
Kelly Spencer, VP, A&R

**FRONTIER RECORDS**  
P.O. Box 22  
Sun Valley, CA 91353  
818-759-8279  
Email: betty@frontierrecords.com  
Web: frontierrecords.com  
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock  
\*No unsolicited material.

**FUELED BY RAMEN**  
1633 Broadway, 10th Fl.  
New York, NY 10019  
Web: fueledbyramen.com  
\*Accepts unsolicited material. See website  
Mike Easterlin, GM

**FUNZALO RECORDS**  
PO Box 571567  
Tarzana, CA 91357  
520-628-8655 Fax 520-628-9072  
Email: info@mikesmanagement.com  
Web: funzalorecords.com  
Michael J. Lembo, President  
Dan Agnew, General Manager

**GEARHEAD RECORDS**  
P.O. Box 2375  
Elk Grove, CA 95759  
916-897-2451  
Email: info@gearheadrecords.com  
Web: gearheadrecords.com  
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockabilly and sleaze metal  
\*No unsolicited material  
Michelle Haunold, President

**GEFFEN**  
See Interscope

**GLASSNOTE RECORDS**  
2220 Colorado Ave., Ste. 200  
Santa Monica, CA 90404  
310-865-8645  
Contact: marc@glassnotemusic.com  
Web: glassnotemusic.com  
Marc Nicolas, A&R

**Additional location:**

770 Lexington Ave  
New York, NY 10065

**GLOBAL CREATIVE GROUP**  
4757 E. Greenway Rd., Ste. 107B-PMB180  
Phoenix, AZ 85032  
800-884-4553  
Email: info@GCGMusic.com  
Web: gcgmusic.com  
Styles/Specialties: pop, rock, world  
Distribution: Fedeye  
\*Accepts unsolicited material  
Ian Faith, CEO

**GNP CRESCENDO RECORD CO INC**  
1405 N Avon St.  
Burbank, CA 91505  
818-566-8900  
Web: gnpcrecendo.com/wp  
Styles/Specialties: jazz, film/tv soundtracks  
Neil Norman, President

**GOGIRLSMUSIC.COM**  
Email: gogirlsmusic@gmail.com  
Web: gogirlsmusic.com  
Styles/Specialties: all genres  
\*The oldest and largest online community of indie women in music  
Madalyn Sklar, A&R

**GO-KUSTOM RECORDS**  
P.O. Box 77750  
Seattle, WA 98177  
Email: gokustom@gmail.com  
Web: go-kustom.com  
Styles/Specialties: surf, psychobilly, hot rod, lo-fi, post-punk, electronica  
D.A. Sebastian, A&R

**HACIENDA RECORDS**  
1236 S. Staples St.  
Corpus Christi, TX 78404  
361-882-7066  
Email: sales@haciendarecords.com  
Web: hacienda-records.myshopify.com  
Styles/Specialties: Mexicana, Ranchito, gospel

**HEADLINER RECORDS**  
George Tobin Music, Inc.  
102 N.E. 2nd St.  
Boca Raton, FL 33432  
Email: georgetobinmusic@aol.com  
Web: headlinerrecords.com  
Styles/Specialties: pop, pop alternative, R&B, always looking for new opportunities and great singers and writers  
\*Unsolicited material welcome  
George Tobin, Owner

**HOLLYWOOD RECORDS - LOS ANGELES**  
500 S. Buena Vista St., Old Team Bldg.  
Burbank, CA 91521  
818-560-5670  
Web: hollywoodrecords.com  
\*No unsolicited material, No MP3s  
Mio Vukovic, SVP, A&R/Head of Creative, Disney Music Group, (DMG) A&R  
Barbara Vander Linde, VP, Music Publishing A&R, DMG A&R  
Mike Daly, Exec. Director, A&R, Music Publishing, DMG A&R  
Dani Markman, Director, A&R, DMG A&R  
Brandon Kitchen, Director, A&R, DMG A&R  
Ciara Shortridge, A&R Representative - Nashville

**HOPELESS RECORDS**  
15918 Arminta St.  
Van Nuys, CA 91406-1806  
818-997-0444

Email: information@hopelessrecords.com  
Web: hopelessrecords.com  
Eric Tobin EVP, Business Dev. & A&R

**IAMSOUND RECORDS**  
850 S. Broadway #801  
Los Angeles, CA 90014  
212-785-6086  
Email: niki@iamsoundrecords.com  
Web: iamsoundrecords.com  
Roster: Banks, Charli XCX, Lord Huron, Florence + the Machine, Kate Boy, Salem  
Styles/Specialties: indie rock, electro  
Niki Robertson, Founder

**ISLAND RECORDS**  
(UMG)  
2220 Colorado Ave  
Santa Monica, CA  
888-583-7176  
Contact: Darcus Beese, President  
Web: universalmusic.com/label/island-records

**INTERSCOPE**  
2220 Colorado Ave., 5th Fl.  
Santa Monica, CA 90404  
310-865-1000  
Email: sam.riback@umusic.com  
Web: interscoperecords.com  
\*No unsolicited material  
Aaron Bay-Schuck, President A&R  
Sam Riback, Ex VP A&R

**IPECAC RECORDINGS**  
Email: info@ipecac.com  
Web: ipecac.com, facebook.com/ipecac  
Distribution: Fontana  
Roster: Fantomas, Melvins Big Band, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio  
Greg Werckman, A&R

**JAGGO RECORDS, LLC**  
10061 Riverside Dr., #718  
Toluca Lake, CA 91602  
323-850-1819  
Email: jaggo@jaggo.com  
Web: jaggo.com  
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music  
\*Unsolicited material accepted

**K RECORDS**  
P.O. Box 7154  
Olympia, WA 98507  
360-786-1594  
Email: info@krecs.com  
Web: krecs.com  
Roster: Kimya Dawson, The Curious Mystery, the Blackouts  
Calvin Johnson, Owner

**KEMADO RECORDS**  
87 Guernsey St.  
Brooklyn, NY 11222  
Email: info@kemado.com  
Web: kemado.com  
Styles/Specialties: hard rock, metal  
\*Accepts unsolicited material

**KILL ROCK STARS**  
107 S.E. Washington St., Ste. 155  
Portland, OR 97214  
503-232-0175  
Email: portia@killrockstars.com  
Web: killrockstars.com  
Styles/Specialties: punk, indie

**KOBALT MUSIC**  
8201 Beverly Blvd., #400  
Los Angeles, CA 90048-4505  
310-967-3087  
Email: info@kobaltmusic.com  
Web: kobaltmusic.com

**Additional locations:**

220 W. 42nd St., 11th Fl.  
New York, NY 10036  
212-247-6204  
Bob Bortnick, SVP, Creative

907 Gleaves St., Ste. 101  
Nashville, TN 37203  
615-321-8585

83 Walton St., N.W., Ste. 400  
Atlanta, GA 30303  
404-954-6600  
Al McLean, SVP, Creative

4 Valentine Pl.  
London, SE1 8QH England  
+44 (0) 207 401 5500

**KRIAN MUSIC GROUP**  
224 W. 30th St., Ste. 1007  
New York, NY 10001-1077  
212-967-4300  
Email: pr.krianmusicgroup@gmail.com  
Web: krianmusicgroup.com  
Frank Blasucci, GM

**LITTLE FISH RECORDS**  
P.O. Box 19164  
Cleveland, OH 44119  
216-481-1634  
Email: littlefishrecords@gmail.com  
Web: littlefishrecords.com  
Styles/Specialties: roots reggae, jam band, smooth jazz, pop  
\*Accepts unsolicited material  
Lawrence Koval, President, Artist Mgmt

**LIZZARD SUN ENTERTAINMENT**  
310-505-3958  
Email: Floyd@lizardsunentertainment.com  
Web: cliffmorrison.com/contact.php  
Roster: Cliff Morrison  
Floyd Bocox, CEO

**LOST HIGHWAY RECORDS**  
(See UMG Nashville)  
401 Commerce St., Ste. 1100  
Nashville, TN 37219  
615-244-8944  
Web: universalmusic.com  
Styles/Specialties: rock, country, folk  
\*No unsolicited material accepted

**LOVECAT MUSIC**  
P.O. Box 548, Ansonia Station  
New York, NY 10023  
Email: lovecatmusic@gmail.com  
Web: lovecatmusic.com  
Styles/Specialties: rock, country, folk  
\*No unsolicited material

**LOVEPUMP UNITED**  
61 Greenpoint Ave., #508  
Brooklyn, NY 11222  
347-469-0627  
Roster: Glitter Pans, Genghis Tron  
Distribution: Secretly Canadian Distort  
Styles/Specialties: indie, electro

**MACKAVENUE**  
18530 Mack Ave., Unit #299  
Grosse Pointe Farms, MI 48236  
888-640-6225  
Email: info@mackavenue.com  
Web: mackavenue.com  
Styles/Specialties: jazz  
Richard McDonnell, President

**MAGNA CARTA RECORDS**  
A-1 Country Club Rd.  
East Rochester, NY 14445  
585-381-5224  
Email: info@magnacarta.net  
Web: magnacarta.net  
Styles/Specialties: progressive metal  
\*See website for Demo Submission  
Peter Morticelli, A&R

**MALACO RECORDS**  
3023 W. Northside Dr.  
Jackson, MS 39213  
601-982-4522  
Email: demo@malaco.com  
Web: malaco.com  
Styles/Specialties: gospel, R&B, spoken word, jazz, blues, soul  
\*No unsolicited material  
Tommy Couch, Jr., President/R&B, A&R  
Wolf Stephenson, VP, A&R  
Darrell Luster, Director, Gospel

**MATADOR RECORDS**  
134 Grand St.  
New York, NY 10013  
212-995-5882 Fax 212-995-5883  
Web: matadorrecords.com  
Styles/Specialties: all styles  
\*No Unsolicited Material  
Robby Morris, Director, A&R

**Additional location:**

Matador Austin  
3005 South Lamar Blvd.  
D109-395  
Austin, TX 78704  
212-995-5882

17-19 Alma Rd.  
London, SW18 1AA U.K.  
+020-8875-6200

**MERGE RECORDS**  
P.O. Box 1235  
Chapel Hill, NC 27514  
919-688-9969  
Email: merge@mergerecords.com  
Web: mergerecords.com  
Styles/Specialties: alt-rock  
Roster: See website for roster

**MEROKE SKY RECORDS**  
Van Nuys, CA  
818-427-2712  
Styles/Specialties: folk/rock/americana  
Roster: Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Andrew Wraith  
Mike Giangreco, A&R

**METAL BLADE RECORDS**  
5160 Van Nuys Blvd., #301  
Sherman Oaks, CA 91403  
818-597-1964  
Email: metalblade@metalblade.com  
Web: metalblade.com  
Styles/Specialties: heavy metal, progressive, rock  
\*See website for Demo Submission  
**Brian Slagel, President**

**Additional location:**

Metal Blade Records GMBH  
Marstalstrasse 14  
73033 Goppingen, Germany

**METROPOLIS RECORDS**  
P.O. Box 974  
Media, PA 19063  
Attn: Demos  
610-595-9940  
Email: demo@metropolis-records.com  
Web: metropolis-records.com  
Styles/Specialties: electronic, industrial, goth  
\*Accepts unsolicited material by CD or CD-R

**MILAN ENTERTAINMENT**  
Sherman Oaks, CA  
Email: jc.chamboredon@milanrecords.com  
Web: milanrecords.com  
Styles/Specialties: soundtracks, electronic, world

**MINT RECORDS**  
P.O. Box 3613, M.P.O.  
Vancouver, BC Canada V6B 3Y6  
604-669-MINT  
Email: info@mintrecs.com  
Web: mintrecs.com  
Roster: Duotang, Duplex, Fanshaw, Hot Panda, Immaculate Machine  
Styles/Specialties: indie  
\*Send demos via mail

**MORPHIUS RECORDS**  
100 E. 23rd St.  
Baltimore, MD 21218  
410-662-0112  
Email: info@morphius.com  
Web: morphius.com  
Styles/Specialties: rock, punk, hip-hop, experimental

**MOTOWN (Universal)**  
1750 N. Vine St.  
Los Angeles, CA 90028  
323-871-5541  
Email: Ezekiel.lewis@umusic.com  
Web: motownrecords.com  
Ezekiel Lewis, Sr VP A&R  
\*No unsolicited material

**Additional location:**

2100 Colorado Ave., 3rd Fl.  
Santa Monica, CA 90404  
310-235-4903  
Web: motownrecords.com

**MRG RECORDINGS**  
Los Angeles, CA  
310-629-9782  
Email: info@mrgrecordings.com,  
submission@mrgrecordings.com  
Web: mrgrecordings.com  
Styles/Specialties: rock, electronic, ambient, folk

**NETTWERK RECORDS**  
575 W. 8th Ave.  
Vancouver, B.C. V5Z 0C4  
604-654-2929 Fax 604-654-1993  
Email: info@nettwerk.com  
Web: nettwerk.com  
\*No unsolicited material  
**Mark Jowett, VP, A&R - International**

**Additional locations:**

3900 West Alameda Ave, Suite 850  
Burbank, CA 91508  
747-241-8619

33 Irving Pl.  
New York, NY 10003  
212-760-9719

15 Richdale Ave., Unit 203  
Cambridge, MA 02140  
617-497-9988

**NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.**  
102 E. Pikes Peak Ave., Ste. 200  
Colorado Springs, CO 80903  
719-632-0227 Fax 719-634-2274  
Email: rac@crir.net  
Web: newpants.com, oldpants.com  
Styles/Specialties: all genre styles considered  
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy

Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Rocky Shaw.  
\*Unsolicited material through management or lawyer only. Please call or Email before submitting.

**Robert A. Case, A&R**  
**NEW VISION RECORDS**  
8801 Fast Park Dr. Suite 301  
Raleigh, NC 27617  
919-747-8950  
Email: corporate@newvisionrecords.com  
Web: newvisionrecords.com  
Styles/Specialties: Christian, Gospel, Inspirational, Country, Pop, R&B/Soul, Indie, Singer/Songwriter

**Kevin Smith, A&R**  
**Cecil Wilson, A&R**

**NEW WEST RECORDS**  
3723 W. Olive Ave.  
Burbank, CA 91505  
818-433-3500  
Web: newwestrecords.com  
Styles/Specialties: country, pop, singer-songwriter

**Additional location:**

2923 Berry Hill Dr.  
Nashville, TN 37204  
615-385-4777  
Contact: Kim Bule, VP & A&R  
Email: Kim@newwestrecords.com

**NONESUCH RECORDS**  
1290 Avenue of the Americas  
MidtownWest,  
New York, NY  
212-707-2900  
Email: kris.chen@nonesuch.com  
Contact: Kris Chen, Sr. VP A&R  
Web: nonesuch.com  
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, KD Lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.  
Styles/Specialties: jazz, classical, Americana, singer-songwriter, contemporary, world, pop  
\*No unsolicited material

**OGGIO ENTERTAINMENT**  
3540 W. Sahara Ave., #308  
Las Vegas, NV 89102  
702-800-5500  
Email: getin14@oggio.com  
Web: oggio.com  
Contact: Carl Caprioglio, Mark Copeland  
Roster: the Leftovers, Foreign Globester, Margo Guryan, BigBang, Beatalliga, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (the Doors), Ray Manzarek (the Doors), Wisely, Phunk Junkiez, Bouquet of Veal and Ogden Edsl  
**Carl Caprioglio, President**

**OH BOY RECORDS**  
P.O. Box 150222  
Nashville, TN 37215  
615-742-1250  
Email: info@ohboy.com  
Web: ohboy.com  
Styles/Specialties: country  
\*No unsolicited materials

**OMNIVORE RECORDINGS**  
4470 W.Sunset Blvd., Suite 209  
Los Angeles, CA 90027  
877-733-3931 Ext. 232  
Email: cary@conqueroo.com  
Web: omnivorerecordings.com  
\*Not Accepting demos

**ORCHARD**  
23 E. 4th St., 3rd Fl.  
New York, NY 10003  
212-901-9280  
Email: communications@theorchard.com  
Web: theorchard.com  
**Brad Navin, CEO**

**PAPER GARDEN RECORDS**  
170 Tillary St., Apt. 608  
Brooklyn, NY 11201  
Contact: Caleb Olson, Dir. of A&R  
Email: caleb@papergardenrecords.com  
Web: papergardenrecords.com  
Roster: Big Brutus, Giacomo Fiore, Hnry Flwr, Laura & Greg, Arms, Spritzer, Color Collage, Emanuel and The Fear, Free, Michael Hix

**PEAK**  
30765 Pacific Coast Hwy., Ste. 134  
Malibu, CA 90210  
805-370-0609  
Email: peakrecordsusa@gmail.com  
Web: peakrecords.com  
\*No unsolicited material  
Styles/Specialties: smooth jazz, urban AC,

and Pop Artists  
**Andi Howard, President**

**POSI-TONE**  
P.O. Box 2848  
Los Angeles, CA 90294  
310-871-2652  
Email: info@posi-tone.com  
Web: posi-tone.com  
Styles/Specialties: jazz  
Roster: Michael Dease, Doug Webb, Behn Gillette, Brian Charette, Wait Weiskopf, Ed Cherry, David Gibson, Ken Fowser, Art Hirahara, Ralph Bowen  
**Marc Free, A&R**

**PPL ENTERTAINMENT GROUP, INC.**  
468 N. Camden Dr., Ste. 200  
Beverly Hills, CA 90210  
310-860-7499, 818-506-8533  
Email: pplzmi@aol.com  
Web: pplzmi.com  
Styles/Specialties: all  
\*No unsolicited material accepted. Must first email or write with SASE for permission.

**PRA RECORDS**  
1255 Fifth Ave., Ste. 7K  
New York, NY 10029  
212-860-3233  
Email: pra@prarecords.com  
Web: prarecords.com  
Styles/Specialties: jazz  
Distribution: E-1  
**Patrick Rains, A&R**

**PRAVDA RECORDS**  
4245 N Knox, Suite 7  
Chicago, IL 60641  
773-763-7509  
Email: info@pravdamusic.com  
Web: pravdamusic.com  
Styles/Specialties: rockabilly, pop, blues  
Distribution: ADA

**PRIMARILY A CAPPELLA**  
P.O. Box D  
San Anselmo, CA 94979  
415-455-8602, 800-SING-181  
Email: harmony@singers.com  
Web: singers.com  
Styles/Specialties: a cappella  
\*Unsolicited material accepted

**PUTUMAYO WORLD MUSIC**  
Attn: A&R  
413 Carpenter Rd.  
Charlotte, VT 05445  
212-625-1400 800-995-9588  
Email: info@putumayo.com  
Web: putumayo.com  
\*Accepts unsolicited materials.

**RAMP RECORDS**  
Santa Barbara, CA  
Email: info@ramprecords.com  
Web: ramprecords.com  
Styles/Specialties: eclectic  
Roster: Michael McDonald, Jeff Bridges  
\*No unsolicited material

**RAP-A-LOT RECORDS**  
2141 W. Governors Circle  
Houston, TX 77292  
713-680-8588  
Email: info@rapalotrecords.com  
Contact: J. Ellis, Mgr. A&R  
Web: rapalotrecords.com  
Styles/Specialties: Hip-Hop, Rap

**RAZOR & TIE MUSIC**  
214 Sullivan St., Ste. 5  
New York, NY 10012  
212-598-2200  
Email: info@razorandtie.com  
Web: razorandtie.com  
Contact: Nick Haussling, nhaussling@razorandtie.com  
Styles/Specialties: pop, metal, rock, soul, folk, dance, world  
Roster: All That Remains, the Pretty Reckless, Starsset, the Sword, the Ready Set, Yellowcard, Attila, Chelsea Grin, For Today, Hatebreed, HIM, KYNG and Nonpoint  
**Nick Haussling, Sr. Director, A&R**  
**Brooke Primont, SVP, Music Placement & Licensing**

**Additional locations:**

Los Angeles, CA  
Email: mgitter@razorandtie.com  
Web: razorandtiepublishing.com  
**Kourtney Kirkpatrick, Director of Film & TV Music**

511 8th Ave. S.  
Nashville, TN 37203  
**Brad Kennard, VP, Creative**

**RC A RECORDS**  
10202 W. Washington Blvd  
Akio Morita Building, 5th Floor  
Culver City, CA 90232-3195

Web: rcarecords.com  
\*No unsolicited material

**Additional locations:**

**RC A RECORDS**  
25 Madison Ave.  
New York, NY 10010  
Web: rcarecords.com  
No unsolicited material

9 Derry St. 4th Floor  
London, W8 5HY England  
Web: sonymusic.co.uk

**RED BULL RECORDS**  
9044 Melrose Ave.  
Hollywood, CA 90069  
310-248-4835  
Email: customercare@redbullrecords.com  
Web: redbullrecords.com  
\*Demo submission accepted

**Additional location:**

1750 Stewart Street  
Santa Monica, CA 90404  
310-393-4647

**RED HOUSE RECORDS**  
(See Compass Records)

**RELAPSE RECORDS**  
P.O. Box 2060  
Upper Darby, PA 19082  
610-734-1000  
Email: Bob@relapse.com  
Web: relapse.com  
Styles/Specialties: metal, rock  
Rennie Jaffe, VP, A&R

**REPUBLIC RECORDS**  
1755 Broadway, 8th Fl.  
New York, NY 10019-3743  
212-333-8000  
Email: robert.stevenson@umusic.com  
Web: republicrecords.com  
**Rob Stevenson, EX VP/ Head of A&R**

**Additional location:**

2220 Colorado Ave. 3rd Fl  
Santa Monica, CA 90404-3506  
310-865-8470  
Email: ben.adelson@umusic.com  
Web: republicrecords.com  
**Ben Adelson, SVP, A&R**

**REVELATION RECORDS**  
P.O. Box 5232  
Huntington Beach, CA 92615  
714-842-7584  
Email: webmaster@revhq.com  
Web: revelationrecords.com  
Styles/Specialties: hardcore, punk, emo  
\*Unsolicited material accepted

**RHYMESAYERS ENTERTAINMENT**  
2409 Hennepin Ave., S  
Minneapolis, MN 55405  
612-977-9870  
Email: info@rhymesayers.com  
Web: rhymesayers.com,  
facebook.com/Rhymesayers  
Styles/Specialties: hip-hop/rap  
**Brent Sayers, CEO**

**RISE RECORDS**  
15455 N.W. Greenbrier Pkwy, Ste. 115  
Beaverton, OR 97006  
Web: riserecords.com

**ROADRUNNER RECORDS**  
Warner Bros. Group  
1633 Broadway  
New York, NY 10019  
Email: publicity@roadrunnerrecords.com  
Web: roadrunnerrecords.com

**ROCKZION RECORDS**  
673 Valley Dr.  
Hermosa Beach, CA 90254  
310-379-6477 Fax 310-379-6477  
Email: rockzionrecords@rockzion.com  
Web: rockzion.com  
Styles/Specialties: Christian and crossover rock

**ROIR (say ROAR!)**  
(Reachout International Records)  
540 President St.  
Brooklyn, NY 11215  
718-477-ROIR (7647)  
Email: info@roir-usa.com  
Web: roir-usa.com  
Styles/Specialties: punk, reggae, rock  
\*Unsolicited material accepted, but look at our website so you know who we are.

**ROTTEN RECORDS**  
A&R Dept.  
P.O. Box 56  
Upland, CA 91785  
909-920-4587

**Email:** rotten@rottenrecords.com  
**Web:** rottenrecords.com  
**Styles/Specialties:** metal, punk  
\*Unsolicited material accepted.

**ROUNDER RECORDS**  
Nashville, TN  
**Email:** info@rounder.com  
**Web:** rounder.com  
\*No unsolicited material  
**Styles/Specialties:** roots music

**ROUND HILL MUSIC**  
650 Fifth Ave., Suite 1420  
New York, NY 10019  
212-380-0080  
**Email:** info@roundhillmusic.com  
**Web:** roundhillmusic.com  
**Jonnie Davis, SVP, A&R**

**Additional locations:**

**Los Angeles, CA**  
520 Broadway, 2nd Floor  
Santa Monica, CA 90403  
310-428-0859

**Nashville, TN**  
1802 Grand Ave.  
Nashville, TN 37212  
615-292-5100  
**Josh Saxe, Associate Director, A&R**

**SADDLE CREEK RECORDS**  
P.O. Box 8554  
Omaha, NE 68108  
402-558-8208  
**Email:** info@saddle-creek.com  
**Web:** saddle-creek.com  
**Styles/Specialties:** rock, electronica, country  
rock  
\*Accepts unsolicited material  
**Amber Carew, A&R**

**SHANGRI-LA PROJECTS**  
P.O. Box 40106  
Memphis, TN 38174  
901-359-3102  
**Email:** sherman@shangrilaprojects.com  
**Web:** shangrilaprojects.com  
**Styles/Specialties:** alternative rock  
**Sherman Willmott, A&R**

**SIX DEGREES RECORDS**  
P.O. Box 411347  
San Francisco, CA 94141  
415-626-6334  
**Email:** licensing@sixdegreesrecords.com  
**Web:** sixdegreesrecords.com  
**Styles/Specialties:** world music, ambient,  
folk, contemporary classical and intelligent  
pop music  
\*No unsolicited material

**SKAGGS FAMILY RECORDS**  
P.O. Box 2478  
Hendersonville, TN 37077  
615-264-8877 Fax 615-264-8899  
**Email:** info@skaggsfamilyrecords.com  
**Web:** skaggsfamilyrecords.com  
**Contact:** Ricky Skaggs, Charlotte Scott

**SONIC PAST MUSIC, LLC**  
11271 Ventura Blvd., #205  
Studio City, CA 91604  
818-203-9999  
**Email:** joeystec@sonicpastmusic.com  
**Web:** sonicpastmusic.com  
**Styles/Specialties:** specializes in unreleased  
material by famous artists as well as cult-  
based musicians of the '60s through the '90s  
**Joey Stec, President**

**SONIC SAFARI MUSIC / JONKEY  
ENTERPRISES**  
663 W. California Ave.  
Glendale, CA 91203  
818-242-4034  
**Email:** chuck@sonicsafarimusic.com  
**Web:** sonicsafarimusic.com  
**Styles/Specialties:** environmental, world,  
traditional, ethnic  
**Distribution:** Indies  
**Chuck Jonkey, A&R**

**SPARROW RECORDS**  
101 Winners Cir.  
Brentwood, TN 37027  
615-371-4300  
**Email:** info@capitolcmg.com  
**Web:** sparrowrecords.com  
**Styles/Specialties:** Christian  
\*No unsolicited materials

**SST**  
406 Talbot St.  
Taylor, TX 76754  
206-309-5331  
**Web:** sstsuperstore.com  
**Styles/Specialties:** rock, jazz, punk  
progressive rock  
\*Unsolicited material accepted

**STEF ANGEL MUSIC GROUP**  
310-388-5880  
**Email:** info@stefangelmusic.com  
**Web:** stefangelmusic.com  
**Contact:** Stefania McGowan, Exec. Music  
Producer & A&R  
Accepts unsolicited material  
**Email:** to: musicsubmission@stefangelmusic.  
com

**STONES THROW RECORDS, LLC**  
2658 Griffith Park Blvd., #504  
Los Angeles, CA 90039  
**Email:** losangeles@stonestrow.com,  
demos@stonestrow.com  
**Web:** stonestrow.com  
\*Accepts unsolicited material

**SUB POP RECORDS**  
2013 4th Ave., 3rd Fl.  
Seattle, WA, 98121  
206-441-8441  
**Email:** info@subpop.com  
**Web:** subpop.com  
\*Accepts unsolicited materials  
**Tony Kiewel, Head, A&R**

**SUMERIAN RECORDS**  
2811 Cahuenga Blvd. W.  
Los Angeles, CA 90068  
424-832-7275  
**Email:** info@sumerianrecords.com  
**Web:** sumerianrecords.com  
**Ash Avildsen, President**

**SURFDOG RECORDS**  
1126 S. Coast Hwy. 101  
Encinitas, CA 92024  
760-944-8000 Fax 760-944-7808  
**Email:** scott@surfdog.com  
**Web:** surfdog.com  
**Styles/Specialties:** rock  
**Roster:** Brian Setzer, Stray Cats, Richard  
Cheese, Gary Hoey, Rusty Anderson, Slightly  
Stoopid, Dan Hicks, Butthole Surfers, Gibby  
Haynes, Dylan Donkin, Dave Stewart, the  
Wylde Bunch, Burning of Rome  
\*Unsolicited material accepted  
**Scott Seine, A&R**

**SYMPATHY FOR THE RECORD INDUSTRY**  
120 State Ave., N.E. 134  
Olympia, WA 98501  
**Email:** sympathy13@aol.com  
**Web:** sympathyrecords.com  
**Styles/Specialties:** rock, pop, punk

**TANGENT RECORDS**  
P.O. Box 383  
Reynoldsburg, OH 43068-0383  
614-751-1962 Fax 614-751-6414  
**Email:** info@tangentrecords.com  
**Web:** tangentrecords.com  
**Styles/Specialties:** contemporary  
instrumental, rock instrumental, electronic,  
jazz-rock, world beat  
**Distribution:** self-distributed  
\*Unsolicited material accepted  
**Andrew J. Batchelor, President**

**THIN MAN RECORDS**  
**Email:** submissions@thinmanentertainment.  
com, ar@thinmanentertainment.com  
**Web:** thinmanentertainment.com  
**Styles/Specialties:** alternative rock, dark  
wave, death rock, gothic, industrial, jazz, junk,  
punk, and psychobilly

**THIRD MAN RECORDS**  
623 7th Ave. S.  
Nashville, TN 37203-4601  
615-891-4394  
**Email:** swank@thirdmanrecords.com,  
blackwell@thirdmanrecords.com  
**Web:** thirdmanrecords.com  
**Styles/Specialties:** Various genres, specialize  
in vinyl records pressing  
**Roster:** Jack White, the Dead Weather, Olivia  
Jean, the Raconteurs, the White Stripes,  
Wanda Jackson, Wolf Eyes, Karen Elson  
**Jack White, Founder**  
**Ben Swank, Co-Founder**  
**Ben Blackwell, Director of Operations,**  
**Psychedelic Stooge**

**Additional location:**

**Detroit**  
441 W. Canfield St.  
Detroit, MI 48201  
313-209-5205

**THUMP RECORDS**  
P.O. Box 9605  
Brea, CA 92822  
909-595-2144  
**Email:** info@thumprecords.com  
**Web:** thumprecords.com  
**Styles/Specialties:** Latin rap, old skool, rap,  
R&B, Latin, oldies, disco  
\*Unsolicited material accepted

**TOMMY BOY ENTERTAINMENT**  
220 E. 23rd St.  
New York, NY  
212-3888-8300  
**Email:** info@tommyboy.com  
**Web:** tommyboy.com  
\*Accepts unsolicited material. To submit  
demos. Please don't send mp3/album  
download links.  
**Brian Delaney, A&R**

**TOOTH & NAIL**  
P.O. Box 12698  
Seattle, WA 98111-4698  
**Web:** toothandnail.com

**TRIPLE CROWN RECORDS**  
P. O. Box 222132  
Great Neck, NY 11022  
**Email:** info@triplecrownrecords.com  
**Web:** triplecrownrecords.com  
**Fred Feldman, President**

**UNIVERSAL MUSIC GROUP**  
2220 Colorado Ave., 3rd Fl.  
Santa Monica, CA 90404  
310-865-4500  
**Web:** universalmusic.com

**Additional location:**

401 Commerce St., Ste. 1100  
Nashville, TN 37219  
615-244-8944  
**Email:** brian.wright@umusic.com  
**Web:** umgnashville.com  
\*No unsolicited material  
**Brian Wright, SVP, A&R**

**URBAN & LAZAR**  
**Email:** help@urbandlazar.com  
**Web:** urbandlazar.com  
**Styles/Specialties:** indie rock, alternative,  
singer-songwriter  
\*We do not accept unsolicited material

**VAGRANT RECORDS**  
**BMG Records**  
5566 W. Washington Blvd.  
Los Angeles, CA 90016  
323-302-0100  
**Email:** info@vagrant.com  
**Web:** vagrant.com  
**Styles/Specialties:** rock, indie, experimental  
**Roster:** Active Child, Bad Sons, Best of  
Friends  
\*We do not accept unsolicited demos  
**Dan Gill, GM**

**VANGUARD RECORDS**  
100 North Crescent Drive  
Garden Level  
Beverly Hills, CA 90210  
**Email:** info@vanguardrecords.com  
**Web:** vanguardrecords.com  
**Styles/Specialties:** jazz, folk music  
\*No unsolicited material

**VAPOR RECORDS**  
1460 4th St., #300  
Santa Monica, CA 90401  
**Email:** webstar@vaporrecords.com  
**Web:** vaporrecords.com  
**Styles/Specialties:** indie, rock  
\*Accepts unsolicited material

**VERVE MUSIC GROUP-UMG**  
Santa Monica, CA  
**Email:** contact@vervemusicgroup.com  
**Web:** vervemusicgroup.com,  
universalmusic.com  
**Styles/Specialties:** jazz, adult contemporary,  
classical  
\*No unsolicited material  
**David Foster, Chairman**

**VICE RECORDS**  
Brooklyn, NY  
718-233-3657  
**Email:** music@vice.com  
**Web:** facebook.com/vicerecords  
**Styles/Specialties:** rock  
\*Accepts unsolicited material

**VICTORY RECORDS**  
346 N. Justine St., 5th Fl.  
Chicago, IL 60607  
312-666-8661  
**Email:** contact@anotherictory.com  
**Web:** victoryrecords.com  
**Styles/Specialties:** rock, punk, metal  
**Tony Brummel, Founder**  
\*Accepts unsolicited demos

**VIRGIN RECORDS**  
(see Capitol Music Group)  
**VOLCOM ENTERTAINMENT**  
1740 Monrovia Ave.  
Costa Mesa, CA 92627  
855-330-0188  
**Email:** customerservice@volcom.com  
**Web:** volcom.com/music  
**Styles/Specialties:** punk, indie, rock

**Roster:** Valient Thorr, Riverboat Gamblers,  
Year Long Disaster, ASG  
\*No unsolicited material  
**Ryan Immegart, A&R**

**WARNER BROS. NASHVILLE**  
20 Music Sq. E.  
Nashville, TN 37203  
615-748-8000  
**Email:** nashville.ar@wbr.com  
**Web:** warnermusicnashville.com  
\*No unsolicited material  
**Scott Hendricks, Exec. VP, A&R**  
**Cris Lacy, VP, A&R**

**WARNER BROS. RECORDS**  
3300 Warner Blvd., 3rd Fl.  
Burbank, CA 91505  
818-846-9090  
**Web:** warnerbrosrecords.com  
\*No unsolicited material  
**Jeff Fenster, Sr. Exec. VP, A&R, Kate Craig,**  
**VP A&R**  
**Mike Elizondo, SVP, A&R**

**WARNER MUSIC GROUP**  
1633 Broadway  
New York, NY 10019  
212-275-2000  
**Web:** wmg.com  
\*No unsolicited material  
**Mike Caren, President Worldwide, A&R**

**WARNER MUSIC LATINA**  
555 Washington Ave., 4th Fl.  
Miami Beach, FL 33319  
305-702-2200 Fax 305-266-8771  
**Email:** gabriella.martinez@wmg.com  
**Web:** facebook.com/warnermusiclat  
\*No unsolicited material  
**Gabriella Martinez, VP Marketing**

**WICKED COOL RECORDS**  
434 6th Ave., Ste. 6R  
New York, NY 10011  
347-229-2960  
**Email:** info@wickedcoolrecords.com,  
scott@wickedcoolrecords.com  
**Web:** wickedcoolrecords.com  
**Styles/Specialties:** garage rock

**WILD RECORDS**  
**Web:** wildrecordsusa.com  
**Styles:** rockabilly, blues, surf, garage and soul  
**Reb Kennedy, President, Founder**

**WIND-UP**  
**Concord Bicycle Music**  
100 North Crescent Drive  
Garden Level  
**Email:** submissions@concordmusicgroup.com  
**Web:** winduprecords.com  
\*Accepts unsolicited material  
**Shawn Cohen, Sr. Director, A&R**

**WORD ENTERTAINMENT**  
25 Music Sq. W.  
Nashville, TN 37203  
615-251-0600  
**Web:** wordlabelgroup.com  
\*No unsolicited material  
**Styles:** Christian  
**Rod Riley, President/CEO**

**XL RECORDINGS**  
**(Beggars Group)**  
134 Grand St.  
New York, NY 10013  
212-995-5882  
**Email:** biog@xlrecordings.com  
**Web:** xlrecordings.com  
**Styles/Specialties:** rock, indie, electro  
**Roster:** Adele, Sigur Rós, the xx, MIA,  
Friendly Fires, Ratatat, Vampire Weekend,  
Peaches, the White Stripes, Jack White

**Additional location:**

2035 Hyperion Ave.  
Los Angeles, CA 90027

17-19 Alma Road  
London SW18 1AA  
+44 (0) 20 8870 9912  
Fax +44 (0) 20 8871 1766

*For hundreds more contacts from current  
directories (producers, engineers,  
managers, agents, vocal coaches, major  
and independent record labels, publicity  
firms, publicists, college and indie radio,  
recording studios, rehearsal studios,  
mastering studios, publishers, film/TV and  
more), visit our website: musicconnection.  
com/industry-contacts.*

# Who reads Music Connection?



## The Singer-Songwriter

"Music Connection is the best! It's such a great resource for any musician looking to take their prospects to the next level. The articles are so helpful and the interviews are inspirational. I look forward to it every month."

- **Kate Brown**



## The A&R Guru

"It's impressive to see Music Connection continue to be a very informative "music connection" to our industry, especially the DIY community. A great read!"

- **Don Grierson**, A&R Guru



## The Indie Artist

"Music Connection is the best magazine organization in America. They cater to all genres, provide up-and-coming artists and/or business managers with a rolodex of information to help your career go to the next level."

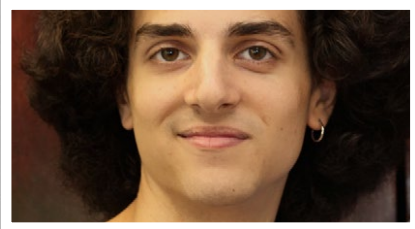
- **Darrion "Skitso" Scoggins**



## 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 Producer-Songwriter

"Music Connection, the only magazine I still read religiously."

- **Alex da Kid**, Imagine Dragons, Rihanna

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## 23 Tips: How to Build a Music Resume

Working at a pizza place making \$7 an hour is insulting to many musicians. It can be your reality, though. When I met with a recent client that was the scenario. As a career coach, the first question I always ask is “What have you been up to?” He told me he had been touring for three years as a drummer with a band. Just from that short conversation, his level of passion and energy, I knew that he was worth so much more than \$7 an hour, which is below minimum wage (and therefore...illegal).

I made a friendly bet with him: “If I fix your resume and you find work in the next few days, you owe me Starbucks.” We made a deal. We revamped the whole thing: adding photos, deleting irrelevant experiences, and creating more meaningful sections. Within two days he found employment in the industry, I got my Starbucks, and the rest is history. These scenarios happen all the time because as musicians we love playing our instruments; fixing paperwork, however, can be a drag. Here are some tips for newbies on how to impress a prospective employer in the industry.

### 1. Be specific:

Resumes that are vague, in every section (objective, skills, experience, education), will not get any traction.

### 2. Add some numbers:

If you have played over 300 shows in a year, or designed more than 50 flyers in six months, mention these numbers on your resume.

### 3. Get feedback:

A resume has a format; the design can vary but the outline and the format are very important to follow.

### 4. Add online links:

Performers should add online links to their music—the BEST songs. For example, an employer or booking agent does not want to see you playing guitar in your bedroom: select your links carefully.

### 5. Passion:

Even if a resume is a piece of paper the passion, experience and skills need to speak for themselves.

### 6. Scatterbrain:

If you have experience in music and other fields, consider splitting your resume into two or three separate resumes. Employers are not necessarily interested in jobs you've had that are not music related.

### 7. Transferable skills:

On the other hand, if you have skills that can be used on a music resume from another field (the restaurant business or the army), consider adding those. These can be skills such as: “team player, marketing, customer service” depending on the gig.

### 8. Typos:

If your resume has great content but you have typos all over it, you will make a very poor impression. Check for typos or hand it over to someone else to look for typos too. A fresh set of eyes can make all the difference!

### 9. Templates:

Check out the various resume templates at, for example, Canva.com. There are so many templates to choose from. The sky's the limit. Yes, you can add some color and design but don't get carried away.

### 10. Choose a professional font:

Times New Roman or Calibri are standard. Refrain from using fonts such as Comic Sans unless you want to work in a circus.

### 11. Objective or no objective:

If you add an “Objective” section to your resume you will have to change and tailor it to every job you apply to, unless you keep it very vague: so be careful when adding an objective section.

### 12. One size does Not fit all:

Every job requires a specific set of skills. Making sure your resume reflects what the employer is looking for is essential. Even in the music industry you might need to have several different resumes reflecting what you are looking for: an audio engineer's resume is different from a guitarist's resume. The more detailed you are, the better.

### 13. Add a title:

Since many musicians do more than one thing in music, consider giving yourself a title such as “Music business specialist/Keyboardist.”

### 14. Action verbs:

A major part of designing the “Experience” section is using action verbs to describe every experience. Beware of redundancy—do not use “performed” or “assisted” multiple times. Do explore synonyms.

### 15. No pronouns:

A resume is a marketing tool and a listing; pronouns can be used in the cover letter.

### 16. Do not lie:

Anything you write on your resume can be questioned in an interview.

### 17. Photo/Video links:

If your skills are on the performance end of things, include audio, video links and photos. Producers and band managers will appreciate being able to see what you are capable of at a click of a button.

### 18. “References Available Upon Request”:

This common line at the end of the resume can be omitted. However, if you have some amazing references (very well connected or famous) add their names directly to this section. It will make your resume stand out.

### 19. Apply fast:

The music industry moves at an incredibly fast pace. If you apply to an opportunity 13 days after it's been posted, chances are they've already found someone.

### 20. Catch the eye:

Picture the employer/band director receiving 50 resumes and yours happens to be in color. Who is standing out?

### 21. Update:

Your resume won't update itself. When you complete an entry-level job or internship take a moment to add that as one of your accomplishments.

### 22. Giant blocks of text:

Poorly put together resumes often have giant blocks of text in every section, and that will be a turnoff. An employer will only take the time to go through properly formatted resumes.

### 23. Details:

Passion comes across on a resume through the intricacies and the details. For example, if you have completed a specific vocal workshop on the other end of the country, or you participated in a Drum Corps Festival in high school, that's noteworthy. The passion always comes through in the detail: be interesting.

There are so many more tips and tricks. If you are looking for work in the industry, get started on your resume early and FOCUS on getting music-related experiences at the beginning of your career. The world is your oyster!



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