

# MUSIC CONNECTION

EXCLUSIVE DIRECTORY  
OF PRODUCERS & ENGINEERS

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## POWER TOOLS

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Super-producer  
**Zaytoven**  
*21 Savage • Migos • Lil Pump...*

+ Miguel • Pensado Awards  
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Vol. 42 • January 2018 • \$3.95/\$4.95 Canada



# PORTRAITS IN TONE

## GEDDY LEE SIGNATURE SANSAMP™ GED-2112

Geddy Lee has been performing without onstage amps and speakers since the Test for Echo Tour in 1996, favoring major household appliances instead. Wanting to streamline and simplify his gear for new projects, Geddy partnered with Tech 21 to design a signature SansAmp, the GED-2112. This challenging collaboration involved distilling a rackload of equipment into a single rackspace. It resulted in a new format for *Parallel Pre-Amping* --having two separate internal pre-amps that run in parallel.

The Drive pre-amp section is based upon the versatile SansAmp RPM, for a wide range of sonic possibilities. The Deep pre-amp section offers low end boost for thick, meaty tones. Saturation goes from clean in lower settings to increased harmonics and tube-like compression in higher settings. To keep things lean and efficient, the EQ curve is pre-set to Geddy's personal specs. You can use either section independently or blend them externally direct to a mixing board as well as to two amplifiers.

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## Zaytoven

In our exclusive interview, we find out how this super-producer outshines ordinary knob-twisters and beatmakers by bringing a ton of hands-on musicianship to each and every track.

By Dan Kimpel

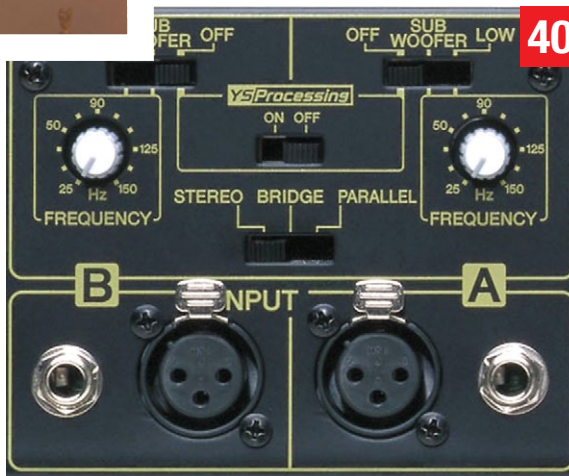
All Photos: Travis Shinn



## 44 Happiest Tees

This year's GRAMMY Talent Gift Lounge will feature a new gem.

By Brett Bush



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If you or your band have been plagued by amplifier issues, do yourself a favor and check out this article by an experienced audio professional.

By Ira White

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**MXL**

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**Where Great Recordings Begin:** A leading manufacturer of professional audio products for music recording, broadcast, and live sound markets, MXL Microphones enters its third decade committed to living up to their branding slogan, “Where Great Recordings Begin.” MXL Microphones is dedicated to offering the best variety of recording solutions for Studio, USB, Podcast, Video Conferencing and Field Recording, while continuing to innovate with the latest technology to deliver high-quality products that remain accessible to all. “Most people know us for our professional and home studio condenser musical mics, which has been our market for 20 years,” says Director of MXL Microphones, Scott Krueckeberg. “In recent years, we’ve expanded our strong condenser recording presence globally and now sell our quality products at great prices in 30 countries.” The MXL DX-2, an innovative mic for recording guitar amps, has been nominated for numerous awards, including a 2018 NAMM Tec Award.

**A Colorful New Mic:** Drawing on MXL’s trademark innovation, 2018 is shaping up to be another exciting year with a unique array of new products that Krueckeberg calls “innovative solutions that will carry us forward and re-energize our brand.” At NAMM 2018, the company will introduce the MXL POP LSM-9, a premium dynamic vocal mic designed for live performance with built-in vibration cancellation, low handling noise. The MXL POP LSM-9 features a super cardioid polar pattern to deliver a strong vocal



presence while also negating feedback, and its low handling noise makes it great for high-energy stage performers.

**Beyond the Music:** At NAMM, MXL will also debut the new AC-360-Z Boundary Conferencing Mic. Co-developed with Zoom, a web conferencing software provider, the AC-360-Z is a USB-powered boundary mic with 12 internal capsules that capture a full 360° of crystal-clear audio within a 25-foot radius. Also on display, MXL will introduce a suite of product

bundles designed specifically for visual radio, podcasting and live streaming. The MXL VRS Bundles, which include different configurations of microphones, POV cameras, an audio interface and HDV Mixer software, have been collectively designed to produce high-quality live video podcasts from a home computer or laptop. MXL has partnered with HDV Mixer and Broadcast Supply Worldwide (BSW) to create the first line of VRS Bundles.

Contact MXL, 800-800-6608

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## Kevin Day

*Vice President of Business Development*  
Sound Royalties



**Sound Royalties, LLC** has appointed **Kevin Day** to **Vice President of Business Development**. Day will establish high-level strategic partnerships with key influencers within the music community, including music labels, distributors and management firms. Day previously founded and served as President of Skyrocket Entertainment, an award-winning music distribution company formally known as Rocket Science. For 13 years, he led the company's work, including consulting services, marketing, strategic planning and more. For more information, contact [pamela@redbanyan.com](mailto:pamela@redbanyan.com).

## Matt McGreevey

*General Manager*  
Epitaph Records



**Epitaph Records** is has promoted **Matt McGreevey** to **General Manager** of Epitaph and its sister label Anti-. As general manager, McGreevey will oversee Epitaph and Anti-'s daily operations and contribute to the marketing of the labels' releases. In his six-plus years as director of marketing for Epitaph and Anti-, his achievements have included implementing strategic marketing programs and campaigns for such artists as Neko Case, Wilco, Rancid and Bring Me The Horizon. Since joining the staff as an intern in 2000, McGreevey has also served as a marketing assistant, head of internet marketing and product manager. For more, contact [christine@epitaph.com](mailto:christine@epitaph.com).

## Krystal Prime Banfield

*Associate Vice President of Educational Outreach and Social Entrepreneurship*  
Berklee



**Berklee** has named **Krystal Prime Banfield** as **Associate Vice President of Educational Outreach and Social Entrepreneurship**. Banfield will oversee all of Berklee City Music's programming and establish strategies to achieve its vision to become the world's leading creative youth development program in contemporary music, dance, musical theater, creative entrepreneurship and music production. Banfield joined Berklee City Music's leadership in 2006. As dean, she was instrumental in building the Boston program and the Berklee City Music Network. For more, contact [medwards@berklee.edu](mailto:medwards@berklee.edu).

## Byron Kennedy

*VP of Promotion*  
BBR Music Group



**BBR Music Group** has appointed **Byron Kennedy** to **VP of Promotion** for label imprint Stoney Creek Records. Previously Kennedy served as Director of West Coast Regional Promotion for BBR label imprint Wheelhouse Records. He joined the BBR Music Group's team in 2016. Prior to his time with BBR, Kennedy spent 15 years at CBS Radio working his way up and overseeing a variety of formats as VP of Programming for the entire Sacramento cluster as well as Program Director of country KNCL. Kennedy launched several CBS Radio stations in Sacramento and Phoenix and worked previous stints in Honolulu and Fresno radio markets. For more, contact [jay@bbrmusicgroup.com](mailto:jay@bbrmusicgroup.com).

## Ian Cripps

*Vice President, A&R*  
Atlantic Records



**Atlantic Records** has promoted **Ian Cripps** to **Vice President, A&R**. Cripps, who joined Atlantic in 2014, was most recently Senior Director of A&R. Based in Los Angeles, he reports to Atlantic President of A&R Pete Ganbarg. In his new post, Cripps will continue to work with an eclectic, genre-spanning roster of artists. Prior to joining Atlantic, Cripps worked as a creative at Laffitte Management Group. He got his start in the industry at Warner Bros. Records, where he began as a 15-year-old intern in the New Media department before moving over to do A&R. For more information, contact Ted Sullivan at [Ted.Sullivan@atlanticrecords.com](mailto:Ted.Sullivan@atlanticrecords.com).

## Michael Chase

*Southeast Director of Promotion*  
RED MUSIC



**RED MUSIC**, a Sony Music owned and operated label, marketing, and promotion company, has appointed veteran radio promotions executive **Michael Chase**, to **Southeast Director of Promotion**. In his new role at RED MUSIC, Chase will handle multiple format promotion efforts in the Southeast region. Chase transitions to the label world after 25+ years of working at radio, most recently with WSTR/Star 94.1 in Atlanta, GA where he served as APD/MD and Director of Marketing and Promotions for the station. Chase will report to Danny Buch, Senior Vice President of Promotion. For more information, contact Theresa Ashford at [Theresa.Ashford@redmusic.com](mailto:Theresa.Ashford@redmusic.com).

## Sharon Dastur

*Senior Vice President, Promotion*  
Republic Records



**Republic Records** has appointed **Sharon Dastur** as **Senior Vice President, Promotion**. In this newly created role, Dastur will oversee promotion across all formats for Republic Records and its strategic partners. She will be based out of the company's global headquarters in New York. Dastur most recently served as iHeartRadio's Sr. Vice President of Programming Integration since 2014. Prior to that role, she served as program director of the New York radio station Z100. Dastur has been recognized in Billboard's "Women In Music" and ELLE Magazine's "Women In Music Power List." For more, contact Joseph Carozza at [Joseph.Carozza@umusic.com](mailto:Joseph.Carozza@umusic.com).

## Allegra Willis Knerr

*VP, Film & TV Licensing*  
BMG



**BMG** has promoted **Allegra Willis Knerr** to **VP, Film & TV Licensing**. Based in Los Angeles, in her new role, Willis Knerr will be responsible for overseeing the day-to-day operations and direction of the newly restructured BMG US Film & TV Licensing department. Willis Knerr joined Bug Music in 2009, prior to BMG's acquisition in 2011 and was previously promoted to Sr. Director, Film & TV Licensing in 2015. Willis Knerr has been a key executive attracting, developing and retaining talent helping to lead the teams in Los Angeles, New York and Toronto. For more information on this appointment, contact [paki.newell@bmg.com](mailto:paki.newell@bmg.com).

## ► CADLIVE D88 KICK DRUM MIC

The CADLive D88 uses one of the largest super-cardioid dynamic capsule capsules offered at over 1-inch in diameter. Its TrueFlex™ diaphragm uses a PowerGap™ Neodymium magnet.

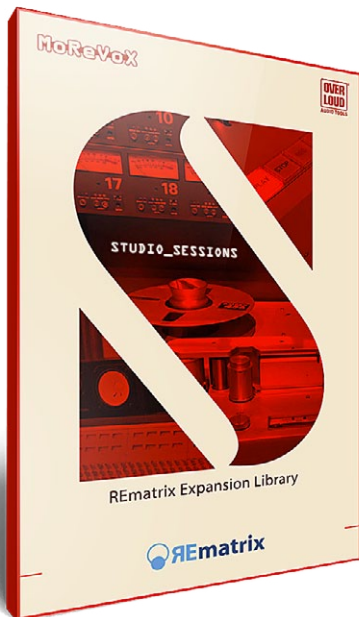
I decided to compare the D88 to three other popular kick drum mics: the Shure B52A, Audix D6 and AKG's D112. My simple, non-scientific test put all four mics in exactly the same position in the center of a hole cut in the front head of a 22-inch Gretsch bass drum. All the mics were aimed at the beater head with their grills half inside and half outside of the hole.

The CADLive D88, with a sensitivity of -65 dBV and 80-ohm impedance, had the most output level—good news for gain-challenged console mic pre-amps. The B52 has the most top-end click but “drier” sounding and not as much of the bass drum’s resonant properties that the D88 captured so well. The Audix D6 was closest in sound to the D88 although more “somber” sounding with less attack.

By comparison, the AKG D112 was boxy-sounding and hard to position due to its quirky XLR socket positioning. I like the D88’s angled XLR connector especially compared to the B52 where the XLR is too close to its threaded stand mount.

I’m glad to report that the D88 is the all-around winner for me in the studio! I would go to it first of all for kick drums and it works for floor toms or bass amp cabinets. It has a max SPL rating of over 150dB and sells for \$199 MAP.

[cadaudio.com/products/cad-live/d88](http://cadaudio.com/products/cad-live/d88)



## ◀ MOREVOX AND OVERLOUD STUDIO SESSIONS

**Studio Sessions** is the new expansion library for Overloud’s REmatrix reverb plug-in. MoReVox, the Italian-based sound design company, has developed a great set of rich and natural reverberations from all the best reverb units used in professional studios from the ‘70s onward. There is a big collection of 150 impulse responses and 100 practical presets that were carefully derived during actual, working studio sessions. Besides the pure IRs, you also get them played through recording consoles for the additional analog coloration.

I received the Studio Sessions collection and it quickly dropped into the REmatrix (ver 1.2.7) GUI and was ready for action. I went for a cool reverb vocal treatment for a lead vocal in a country song and finally settled on (there are so many choices here!) with preset 057 Dark Compact. In the GUI, I increased the Special fader loaded with Studio Sessions’ Shimmerish IR and then reduced the Big Dark fader’s IR.

Presets/IRs suitable for vocals are just the start of uses for Studio Sessions; there are presets for keyboards, synth, drums and acoustic instruments.

Studio Sessions is available as a REmatrix expansion library and can be used with the free REmatrix Player. It is available for download from [overloud.com/studiosessions](http://overloud.com/studiosessions) for \$79.

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

## ► DIGITECH FREQOUT PEDAL

The DigiTech FreqOut pedal produces feedback at any volume—even in my studio and using my monitor speakers at a very conservative monitor volume level.

The FreqOut pedal adds feedback harmonics without coloring the guitar’s tone. There are seven different selectable harmonic types to choose from right on the pedal itself plus controls for how loud and how long it takes for the feedback to build in volume. FreqOut requires a 9-volt power adapter (only); there is no battery compartment and the Harman PS0913DC power supply is sold separately.

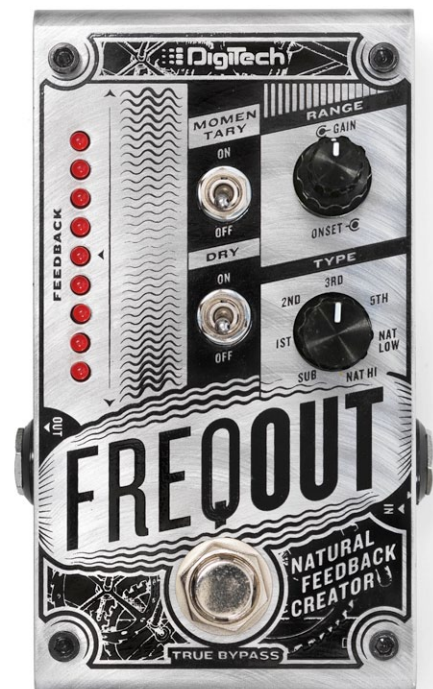
I found FreqOut super useful for all sorts of cool sounds. It will produce a nearly perfect tracked octave below called Sub; you’ll get a clean bass tone from your guitar. The 1st position produces a unison feedback note that worked great for sustaining notes as long as you want and if you turn off the Dry, you’ll have an EBow effect. The 2nd, 3rd, and 5th positions produce the second, third and fifth harmonics. All of these positions evoke many creative ideas and encourage experimentation.

The last two positions are called Natural Feedback types because they act more like feedback you get from a loud amp—including some randomness—the same note may produce a different feedback each time you play it.

I have been enjoying playing guitar more with FreqOut and I can’t wait to record a great guitarist playing great music with this pedal!

DigiTech FreqOut sells for \$279.95 MSRP.

[digiotech.com/en/products/freqout](http://digiotech.com/en/products/freqout)





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◀ **SAMSON G-TRACK PRO**

The G-Track Pro is a self-contained, standalone recording studio. Just connect using the included USB cable to a computer running any DAW, a pair of headphones and you're ready to record vocals, acoustic guitar and/or any keyboard instrument directly.

With its solid and heavy base, I placed the G-Track Pro on my coffee table ready for recording any singer or acoustic guitar by way of its 25-mm multi-pattern condenser microphone capsule with a choice cardioid, omnidirectional and bi-directional pickup patterns. The G-Track Pro works up to 24-bit/96-kHz has a direct input and stereo interface/mixer.

A feature I have not seen in other USB mic/interfaces is the ability to record and mix together both the microphone and a direct instrument (bass, guitar or keyboard) at the same time. There is a ¼-inch instrument input jack and three separate mixer controls plus an input Mute button. I liked the zero-latency monitoring complete with a 1/8-inch TRS headphone jack.

With 3-color Power/Clip/Mute LED, "plug-and-play" operation without driver, a free download copy of MOTU's AudioDesk recording software, the G-Track Pro sells for \$149 MSRP. Other accessories, including the SP04 shock-mount, are also available.

[samsontech.com/samson/products/microphones/usb-microphones/gtrackpro](http://samsontech.com/samson/products/microphones/usb-microphones/gtrackpro)

▶ **ULTIMATE EARS PRO SOUND TAP**

Ultimate Ears Pro Sound Tap allows using your in-ear monitors along with any existing stage monitor system—even floor monitor wedges. With Sound Tap, musicians and singers can plug in their in-ear monitors, and turn the stage monitor mix into an instant in-ear mix. Sound Tap "taps" into either the stage monitor's speaker line or any line level source usually already available in

live sound settings. Sound Tap has "pass-through" In/Out XLR Combo jacks and Neutrik Speakon speaker connectors for direct insertion without affecting the quality or performance of the installed system.

Multiple Sound Taps can be "daisy-chained" together and interspersed around the stage—one unit required for each performer's set of in-ears.

I received a UE Sound Tap and it couldn't be simpler to set up. Two standard 9-volt batteries provide operation for up to 40-hours anywhere—there is no wall wart power supply so no need to find an outlet on stage—a big plus! I liked that I could switch between audio sources, XLRs or speaker, for trying my Ultimate Ears UE 4 Pro In-Ear Monitors.

I found the sound to be marvelous (even though it has to be mono) and there is a lot of volume level available—louder than I can take. I fed a mono mix from Pro Tools as a +4dB line level signal and I also connected my small speaker's cable from my power amp to Sound Tap. Both ways worked flawlessly.

So, I highly recommended Sound Tap and I'm sure live sound/stage pros will pick up on it immediately and add it to their kit. It sells for \$249 MSRP and is well worth it.

[pro.ultimateears.com/products/custom-accessories/wireless-and-hardware](http://pro.ultimateears.com/products/custom-accessories/wireless-and-hardware).



◀ **D'ADDARIO WOODWINDS SELECT JAZZ TENOR MOUTHPIECE**

**Expertly-designed and made** in the USA by a team of top musicians and engineers, Select Jazz mouthpieces are milled, not molded, from solid rod rubber. These mouthpieces capture the classic sound and response of the most sought-after vintage mouthpieces; they have even intonation across the entire range of the saxophone for all styles. They feature a medium chamber and facing length, and are available in tip openings 6, 7, 8 and 9.

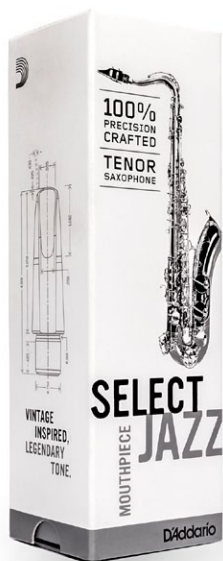
For review, I received model MKS-D9M with 2.92mm tip and medium chamber. I turned it over to Ron Dziubla who plays sax for Duane Eddy, Joe Bonamassa, Nick Waterhouse and many others. Dziubla plays both tenor and baritone and tested using a Yamaha Custom Z tenor saxophone with Vandoren V16 size 3 1/2 reeds and a gold Harrison ligature.

Ron comments, "As an L.A. session and touring player, I demand quite a bit from a mouthpiece. It is not uncommon for me to go straight from 'paint peeling' rock & roll to Sinatra-like swing in the same set. I love this mouthpiece and I found the intonation to be even throughout the horn. The lower register blew nicely, and playing sub-tones was fairly easy. What was surprising was the big and fat sound of the mouthpiece! I was able to easily take it to full-on rock & roll and the altissimo popped out all the way to an octave G."

In trying out the D'Addario Jazz Tenor, Ron blew some Bozza etudes and a few of his favorite Bobby Keys tenor solos. Dziubla continues with, "I've been using a metal Dukoff D8 since the early 90's—it's what I'm used to. So for this D'Addario mouthpiece to enter that territory at my standards was a surprise. I haven't played a hard rubber mouthpiece capable of a big sound before playing the Select Jazz. It's great to have a hard rubber option for all genres."

D'Addario Woodwinds' Select Jazz Alto or Tenor Mouthpieces come in all sizes and sell for \$149 (MAP).

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



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

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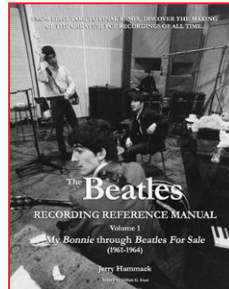
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## BOOK STORE

### The Beatles Recording Reference Manual: Vol. 1 – My Bonnie through Beatles for Sale

By Jerry Hammack  
(paperback) \$35.00

Hammack's book offers insight into the Beatles' most memorable pop recordings of all time. Through years-long research, these manuals reveal the recording process of hits like "Twist and Shout," "Please Mr. Postman,"



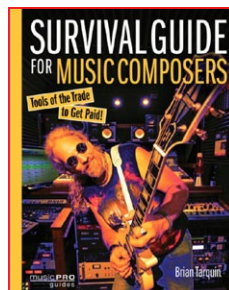
"Can't Buy Me Love" and many more.

Extensive information is provided for each song, including backing tracks, edits and studio equipment used. These detailed reference manuals can succeed in furthering appreciation for the band's iconic music.

### Survival Guide for Music Composers

By Brian Tarquin  
(paperback) \$19.99

With fierce competition, getting paid to compose music can be a real challenge. The joy in composing doesn't cut it and talent alone still isn't enough. To stand out, you have to know what works and how to function within the industry. *Survival Guide for Music Composers* is a survival guide for those who want to write

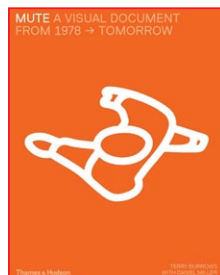


music and make a living while doing it. Giving an in-depth insight from angles such as how to approach companies, music supervisors, networks and so on, Emmy winner Brian Tarquin examines what it truly takes to succeed in a niche industry.

### Mute: A Visual Document – From 1978 to Tomorrow

By Terry Burrows with Daniel Miller  
(hardcover) \$45.00

Throughout the last four decades, Mute Records has set a standard for quality music and quality artists. In Terry Burrows' and Mute founder Daniel Miller's book, readers get to see a dense compilation of the label's artwork and photography, along with previously unseen images. Included



are comprehensive discographies, a family tree of Mute artists and an extensive introduction and commentary given by Miller. Check out curated materials with anecdotes and photographic contributions from key Mute artists such as Moby and Alison Goldfrapp.

### Hit So Hard: A Memoir

By Patty Schemel  
(hardcover) \$27.00

One of the first female drummers to make it big in the music world, Patty Schemel was an influential part of the Seattle grunge scene in the early '90s. She joined the alternative rock band, Hole, when close friend Kurt Cobain had introduced her to his wife and Hole frontwoman, Courtney Love. Schemel's memoir chronicles the coming of age story of a musician and an addict: Schemel and other prolific musicians of the time were plagued with an addiction

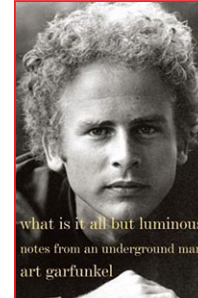


to heroin. Her story begins with childhood memories and transitions into her evolution in drumming, sexuality, musicianship and overcoming addiction.

### What Is It All But Luminous—Notes From an Underground Man

By Art Garfunkel  
(hardcover) \$27.95

From its playful font style to the author's sporadic flights of poetic fancy, this is not your typical pop star memoir. Art Garfunkel takes the reader through decades of life, love, music, acting and walking, as the author has made



long-distance walks one of his life's passions. Fond of lists, Garfunkel presents many of them, including his favorite books or setlists from memorable concerts. Fans of Simon & Garfunkel will especially dig the author's memories of the duo's early years and later triumphs.

### Lighters in the Sky: The All-Time Greatest Concerts, 1960-2016

By Corbin Reiff  
(paperback) \$18.95

Ever wondered what the best concerts were over the last few decades? Corbin Reiff gives an in-depth look to concerts over the years, along with setlists and descriptions of the shows. See why these shows left a mark in



music history, as each concert narrative makes readers feel as if they're at the show, experiencing the excitement as it happened. From The Who, to Queen to Kanye West, there's a show for each decade.

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## SETH AND MARGARETA RIGGS

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**Singing for Legends:** After launching his performing career on Broadway and in the NYC Opera in the early '50s, Seth Riggs developed his gift for vocal instruction—and in the decades since he has become Hollywood's leading vocal coach, working with everyone from Michael Jackson, Anita Baker, Natalie Cole and Barbra Streisand to Prince, Stevie Wonder, Ray Charles and Madonna. Author of the bestselling book *Singing for the Stars*, Riggs' clients have collectively received over 135 Grammys. Some 10 years after renowned Swedish vocalist and entertainer Margareta Svensson—whose successful career includes more than 6000 engagements throughout Europe and the U.S.—began working with Riggs as a student, the two reconnected, fell in love, got married and created a dynamic instructional partnership called the Seth and Margareta Svensson Riggs Vocal Studio.



**Creator:** In wanting to get from chest- to head-voice without a break, Riggs figured that resting the larynx where we speak made it possible to sing evenly from bottom to top and he developed exercises to assist. The foundation of Seth's success with legendary artists, professional singers and upstarts is his trademarked singing technique he subsequently calls Speech Level Singing (sometimes labeled SLS). His teaching has been revolutionary in that it maximizes one's vocal abilities in any style of singing, and is effective at rehabilitating vocal damage caused by poor teaching or abuse. "Nowadays however, 'Speech Level Singing' has become a term widely used, but not always well applied," Riggs says. "I found that teaching teachers was in too many instances heartbreaking, and my technique distorted. You must be able to sing songs, not just do exercises—there is an enormous difference. Both Margareta and I, being performers at our core, feel nothing is worse than destroying someone's hopes, dreams or career because of bad teaching. With her, I have returned to teach almost only singers. Ultimately, they are the ones who need it, now more than ever."

**The Male/Female Dynamic:** As a team, Seth and Margareta conduct master classes and workshops worldwide. The singers are immediately thrown into technique in exercises and songs as well as creative and emotional expression, culminating in a public performance. "Working with Margareta has been transformative for me and my teaching practice," Seth says. "It adds such dimension to have someone this talented complement me, and Margareta is deadly at vocalizing nearly four octaves of connection." Margareta adds, "It's very exciting to work together. And to help someone with the gift and passion for singing, regardless of age, struggles or career, have a new life as a singer and be able to be the best artist they can be, is a gift in itself."

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**▲ Ganzer and Goldenberg Collab**

*The Voice* artist Grant Ganzer (left) just wrapped up mixing at The Space in Los Angeles with producer/mixer Lior Goldenberg (right). The yet-untitled LP is due for release mid-2018.



**▲ Sister Act!**

Swedish act First Aid Kit, composed of (l-r) sisters Klara and Johanna Söderberg will release *Ruins* on Jan. 19 through Columbia Records. The album was recorded at Flora Recording and Playback at Portland, OR and was produced by Tucker Marine. For more, visit [firstaidkitband.com](http://firstaidkitband.com)



**▲ Celine Dion at the Palms**

Celine Dion in a light moment working on her upcoming album at the Studio at the Palms in Las Vegas, NV.



**▲ Shopping's New Release**

Shopping will release *The Official Body* on Jan. 19 through FatCat Records. The album was recorded at Clashnarrow in Helmsdale, Scotland and was produced by Edwin Collins. Visit [facebook.com/weareshopping](http://facebook.com/weareshopping). Pictured (l-r): Rachel Aggs, Jake Hutton, Billy Easter, Edwin Collins and Andrew Milk.

**Producer Playback**

*"If people are flocking to book a studio, there's something they're doing right."*

— Howard Massey (Engineer, Music Journalist, Novelist)





▲ **Studio Mania with Stump and Fall Out Boy**

Fall Out Boy will be releasing their seventh studio album *MANIA* on Jan. 19 through Island Records/DCD2 Records. The album was produced by Illangelo and recorded in Patrick Stump's Burbank, CA studio. Pictured (l-r): Patrick Stump, Joe Trohman and Pete Wentz. For more, visit [falloutboy.com](http://falloutboy.com).



▲ **Power Station New England Celebrates Rebirth**

Power Station New England, founded in 1995 and located in Waterford, CT, celebrated the 2017 rebirth of the recording studio with a party for over 100 guests. The event included a performance by folk-rock band Ballroom Thieves, which was filmed for release by the end of the year. Pictured: Ballroom Thieves guitarist Martin Earley.



▲ **In Studio With Kimbra**

Kimbra's sophomore album *Primal Heart* will be released Jan. 19 through Warner Bros. Records. The album was co-produced by Kimbra and John Congleton and recorded mostly in her N.Y. apartment. For more, visit [kimbramusic.com](http://kimbramusic.com).

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## PRODUCER CROSSTALK

- ROB PUTNAM



Todd Rundgren, Selena, Barbra Streisand, Ray Charles

**G**rammy nominee Bill Smith has been in the production and engineering trade for a staggering 32 years. His career took root in New York City when he was singled out by an engineering instructor at The Center for the Media Arts and invited along to Todd Rundgren's Secret Sound Studios. There he landed an assistant gig. A number of similar jobs soon followed. But Smith soon became aware of a growing need to stretch himself and also to record in bigger rooms. Accordingly, he moved to Los Angeles in 1989 where he engineered at Cherokee and then Capitol Studios. In addition to film and TV audio work, he has variously produced and engineered for artists including Natalie Cole, Barbra Streisand and Ray Charles. He's also labored alongside legendary engineer and producer Al Schmitt.

Every successful audio professional has his or her own approach to drawing the best from an artist. Smith finds that putting each at ease is crucial. "You have to provide [the artist] with a feeling of comfort, support and security so that they know you're there to help them in any way you can," he asserts. "Music is a very emotional thing. It's difficult for some people to bare their heart, soul and feelings. The more you can provide them with that comfort zone and the more they can trust you, the more they will give you back in terms of performance."

Smith has worked on music for various TV shows and films such as *Forrest Gump*, *Aliens* and *Selena*. What does he see as the primary differences between engineering for music of that ilk versus music for a record? Surprisingly, they're relatively small.

"Records may take a little longer because of their nature and there will generally be a bit more experimentation in the studio because of that," he explains. "Film and TV dates are more regimented because you're working on pre-defined written music which needs to be recorded a bit faster and [there's also] the overall expense involved. In the end, your goal is the same, however: to record the music with the highest amount of care and quality possible."

All engineers face challenges. Smith finds that his biggest is keeping an upbeat outlook in difficult situations. "Always focus on being positive and grateful even when you're having a tough day, be it for whatever reason—technical problems, family, whatever life things that we all go through," he observes. "You don't let it get to you, you keep smiling, be happy you're alive doing what you love and working with great people."

When you work adjacent to a producer and engineer of Al Schmitt's stature, a thing or three is bound to rub off. Smith recalls a few key lessons he's learned from the audio veteran. "Stay out of the way as much as you can," he says. "You're there to provide a service to your client and to make sure they leave happy. It's not about your own sense of personal satisfaction, although it's nice if you can get that, it isn't the reason you're there each day. Al's a strong proponent of being grateful. Supporting your client is everything in this business."

Smith recent and upcoming projects include mix work with Canadian artist Mark Baker and jazz guitarist Larry Koonse. He'll also teach an engineering seminar soon at American River College 10 miles outside of Sacramento.

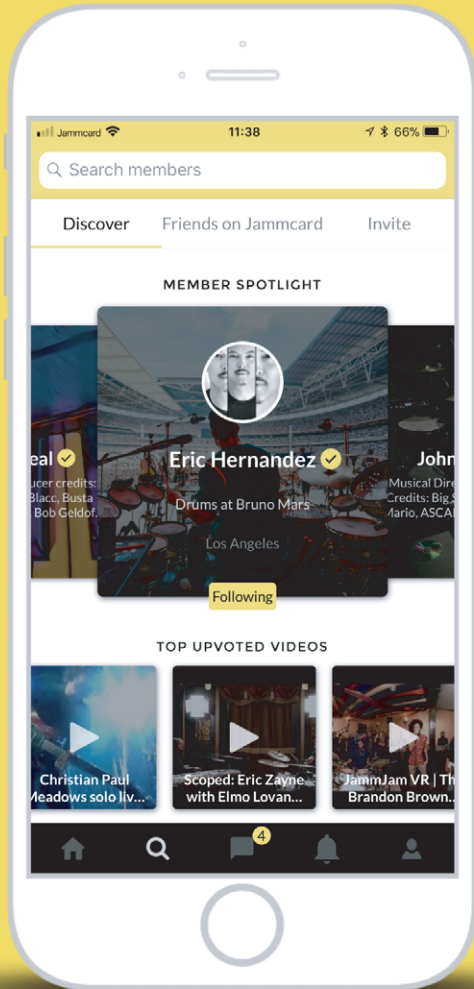
Contact [billsmith.biz](http://billsmith.biz), [billsmithaudio@gmail.com](mailto:billsmithaudio@gmail.com)

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

- You never stop learning. Even inspired amateurs can teach you something. The minute you think you know it all is the minute you can be sure you don't.
- Be grateful and happy each day because you're doing something you love and are getting paid for it.
- This is a people business. How many plug-ins you have won't bring you a decades-long career. How you interact with others and your overall attitude will.

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## Kevin Nixon

Co-Founder  
Original 1265 Recordings

**Years with Company:** 3  
**Address:** 1265 Griswood St., Detroit, MI 48226  
**Phone:** 313-223-1600  
**Web:** original1265recordings.com  
**Email:** info@original1265.com  
**Clients:** Jena Irene Ascitutto, Charity, Wildflowers, Aplus, C3, MPV.

### BACKGROUND

A former musician himself, Kevin Nixon moved to Detroit with partner Sarah Clayman in January of 2014 to create Detroit Institute of Music Education, the latest in their series of educational organizations that began in England. In time, they founded Original 1265 Recordings, a boutique label that operates independently from yet resides within the same building as DIME.

### Why Detroit

We've been in music education for 16 years. This is our seventh city. Each city we go to, it's our job to find out what's going on and integrate ourselves with the local music scene. And what we've found in Detroit is there's loads of talent here, talent at a completely different level to pretty much anywhere else we've been.

### Getting Schooled

We did a bunch of schools in England called BIMM [Brighton Institute of Modern Music.] We decided to sell it before we came to America. We took a bit of a chance on Detroit, but we've not been surprised by its success. With the new semester, we've got double the students we had last year. We had our first graduates this year. People are finding out the quality of what we're doing and the students who've come out of the college.

### Students Breaking Through

We love the fact that bands form at our college. In England, there's a band called The Kooks who arrived at our college one September and by the middle of the following year had a major deal with Virgin and sold two million of their debut album. That's an incredible success story. It happened to them and maybe a dozen students we've had through our doors.

### DIME Online

One of our artists, Paul Steel, got signed by Polydor in England when he was only halfway through his degree. He was heartbroken that he wasn't able to finish.

So, we decided to start DIME Online, primarily for those kids who, if success comes quicker than they thought, don't have to quit. They can just switch over to doing it online. That has already happened to a student here in Detroit, Dalton Sitzler, who's one of the most outstanding young drummers I've ever seen.

### Different Criteria

The label is for Detroit. The college is for Detroit, too, but the two are not synonymous. It takes a different kind of criteria to be good enough to get signed to a label to that which gets you into a music degree. If you're going to



*"What we've found in Detroit is there's loads of talent here, talent at a completely different level to pretty much anywhere else we've been."*

make records, you'd better be further on than just at the beginning of your career. You have to have done a lot of personal development and work to show you've got that ability.

### Determination

There are lots of artists who are musically good enough to get signed to a label like ours, but it doesn't necessarily mean they understand the business or have the determination. One of the hardest things you can do is try to have a hit record. You have to be a bit like a boxer - if you get knocked out, you've got to get up and let them hit you again. That kind of determination and attitude toward your work is not there in many people. So that's a fundamental thing we look for - that never say die attitude.

### Fair Deals

Our deal is pretty standard for an independent label. It's a profit share, so after we've recouped the costs we split the profit with the artist. We agree what those costs are first; they're all written down, so everybody's clear. We're very careful about making sure everybody feels good about it and there's respect on both sides.

### Getting Wild

We're releasing the debut album by a band called Wildflowers. They're very unusual, because they went to BIMM Bristol. We kind of lost touch, but we ran into them in London where they were playing a show. We were completely blown away. We were thinking about starting a label back then, so we kept in touch and signed them in 2014.

### Letting Others Benefit From Your Experience

I've lived through several decades of being a professional in the industry. I was a full-time producer for many years and then became a manager. And then we went into music education. It all went really well for me, but it took a while. I got my first record deal at seventeen, but I was probably thirty before I made any money. So one of the reasons we wanted to get into music education was to

shorten that gestation period and give students and guys on the label the benefit of not having to spend thirteen years like I did figuring out how to make a living.

### Standards of Excellence

I have been lucky enough to work with some big name artists. Sarah, my partner, she's worked with some of the biggest names in the business. We're used to working at the top and understand what it takes to get to that level. Therefore, when we make a decision about an artist or a record those are the standards we're aiming for. And I don't think anything will ever make us drop those standards.

### Life / Work Partners

There aren't many husband and wife partnerships in the music industry. Sarah's skill set is completely different to mine, so if you put us together we've got a much broader set of abilities. Sarah's dad was a legendary promoter and worked in the live music industry before she worked at Sony, which is where I met her. I've spent my life in the studio making records and touring 'round the world with those artists. You put all that together and it makes for a good team.

### Say Something Unique

We don't want to do things like everybody else. We're looking for artists who've got something to say. If you just do what everybody else does, then the music business isn't a very creative industry.

### New Perspectives

Nobody can anticipate changes, because they're driven by the market. Since the millennium, they've also been driven by technology. A lot of my peers are now presidents of major labels, chairmen and CEO's, things like that. And in some cases there's a bit of resentment about technology, particularly with Steve Jobs, who revolutionized the music industry. There's no reason the music business could not have figured out a lot of things he was doing.

But oftentimes it's easier to see things more clearly from a distance. And he, growing up in the technology world, was able to look at the music business in a clear way. So clarity often comes from other people.

### Putting Detroit Back on the Map

We want to break an artist out of Detroit. We don't care who the artist is or how long it takes. Detroit's waited too long for its next global artist. I come from a place in England where ambition is a bit of a dirty word. But we are extremely ambitious on Detroit. We want to see everybody celebrating the fact that Detroit has produced another great artist.

### Making It Happen

If you go looking [for a label], it's very easy to get disappointed. The best way to get deals is for people to find you. You can get a long way in the business on your own, provided you've got people to help and give you advice. You don't need to sign deals. You don't need to give things away. You just need to listen, learn and be inquisitive. And then use that information to get yourself into a position where people are interested.

**OPPS**

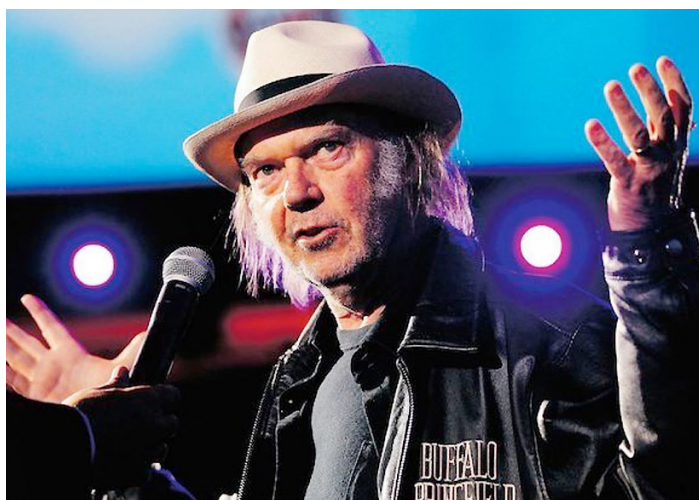
**Independent music blog Obscure Sound is currently seeking artists in all styles to feature on their popular site.** A New York City-based music blog, Obscure Sound has been exposing quality independent music since 2006. Their aim is to provide music fans with the latest and greatest music, preferably from artists they've never heard of before. They provide streaming and/or downloadable audio in addition to accompanying write-ups. They also offer independent PR services, which have led to placements in **NME, Rolling Stone, Pitchfork, Indie Shuffle** and many more, including a nationally televised commercial with **ESPN** and several record label opportunities (with labels such as **Burger Records** and **Rough Trade**). You can check it out at [obscuresound.com](http://obscuresound.com). If you submit via [MusicClout.com](http://MusicClout.com) you may be eligible for feature.

**Esteemed indie label Nub Music is seeking artists of all genres for future releases.** Nub Music's ethos has always been to allow the artist to have complete artistic control and to encourage them to take risks but also to be true to themselves. They love music in all its colors and varieties and that's why you will see the electro-pop of **Fiaunt** and the mystical musings of **Ronan Furlong** alongside the country of **Larry Weiss** (who famously wrote "Rhinestone Cowboy") and the hard rock of **Rusty G's**. Nub Music has worldwide major label distribution in both digital and physical formats. Some of their latest releases have been featured in **Billboard, Forbes** and even the **Guinness Book of Records**. Go to [nubmusic.com](http://nubmusic.com) to find out more.

**LABELS•RELEASES SIGNINGS**

**Warner Music Group (WMG) has relaunched its iconic Asylum Records label in the U.S.** The label's new incarnation is headed by longtime WMG executive **Kenny Weagly**, who has been named President. In addition, Grammy-winning producer **Dante Ross** has been named Senior Vice President, A&R. Asylum Records U.S. has already scored an **RIAA** certified platinum hit with "Water," the massive viral track from the label's first signing, rapper **Ugly God**. After being selected for **XXL's Freshman Class** cover—a spot that has previously been awarded to hip-hop heavyweights like **Kendrick Lamar** and **Macklemore**—Ugly God was featured on **Spotify** billboards and ads throughout New York City, Los Angeles and Atlanta. For more news, go to [asylumrecords.com](http://asylumrecords.com).

**The Tampa Bay Blues Festival returns to Vinoy Waterfront Park in downtown St. Petersburg, FL, on Friday, Saturday and Sunday, April 6, 7 and 8.** This internationally renowned, three-day music festival has been staged for the past 24 years on the shores of Tampa Bay and features spectacular waterfront views, a tropical atmosphere and the finest in blues music. The event draws visitors from throughout the United States and Europe and is regarded as one of the best blues festivals in the world. In 2011, the Festival won the prestigious **Blues Foundation's "Keeping the Blues Alive"** award for best U.S. blues festival. For additional information and registration, go to [tampabaybluesfest.com](http://tampabaybluesfest.com).



**▲ YOUNG'S SPECIAL BENEFIT**

**Neil Young and Promise of The Real have released their new studio album *The Visitor* via Reprise Records.** The vinyl edition will follow on Jan. 5. For those who preordered, Young has already shared the first track, "Already Great." To celebrate, Young went home to perform in a venue he has never played for a one-time-only live solo performance in a classic small theater in a town in Ontario, Canada. On Dec. 1, Young spun a little magic streaming live to a global community on Facebook Live. Funds raised via the donate button on Facebook benefited the Bridge School. To get the latest on Young's journey, visit [neilyoung.com](http://neilyoung.com).

**PROPS**

**Artist manager Scooter Braun (Justin Bieber, et al) will receive the Music Business Association's (Music Biz) prestigious Harry Chapin Memorial Humanitarian Award at the Music Biz 2018 conference on May 17, 2018 at the Omni Nashville Hotel.** Braun has instilled philanthropy as a cornerstone of the SB Projects philosophy, designing a charitable element for each company initiative executed at the intersection of music, film, television, technology, brands and culture. He will be

honored at the conference's Awards Luncheon, sponsored by **Buz-zAngle Music**, for his outstanding charitable efforts, and will participate in a keynote interview focusing on his philanthropic mission. For further details, visit [scooterbraun.com](http://scooterbraun.com).

**As part of the annual WhyHunger Hungerthon fundraising campaign, the Acoustic Cafe Music Series returned to host a benefit concert that also served as a tribute to the late Tom Petty.** Artists included **Jeffrey Gaines, Richard Barone, Joe D'Urso** with **Seth Saltzman, Don Dilego, Isa-**

**DIY Spotlight**

**Parker Matthews**

**Indie-Pop artist Parker Matthews** first discovered his dream of becoming a singer-songwriter while watching Whitney Houston's legendary 1994 Grammy Awards performance. Since then, he developed his own unique sound, taking inspiration from Houston's iconic style and presence.

Matthews found solace in music, using it as an escape from the harsh realities of his life. He had been a victim of bullying while simultaneously struggling with depression, which over time shaped him into the thoughtful songwriter he is today.

As such, Matthews emerged as a powerful advocate for suicide prevention and anti-bullying by supporting organizations such as The American Foundation for Suicide Prevention and the LGBTQ+ community.

He constantly aims to spread fortitude and acceptance through his music and lyrics, striving to be a positive force.

His debut single "Lost With You" showcases his musical maturity in a poignant pop anthem that highlights his dynamic vocals and songwriting skills. The song describes the feeling of falling in love for the first time and allowing yourself to be completely vulnerable.

Recently, Matthews has been featured in publications such as **AXS, Indie Minded, Audio Fuzz, Listen Here Reviews**, and others. Parker Matthews is trying to drive pop music to the next level, one single at a time. In fact, his second single, "Hit & Run" comes out later this month.

For more info, go to [Facebook.com/OfficialParkerMatthews](http://Facebook.com/OfficialParkerMatthews)



KELLY ELAINE

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

**bella Rose, Christopher Brown with Peter Calo, Bobby Mahoney and the Annalyse & Ryan duo.**

WhyHunger, the organization founded in 1975 by the late singer-songwriter **Harry Chapin** and **Bill Ayers**, enlists performing artists to raise funds and awareness for the most innovative and effective community-based organizations fighting hunger and poverty across the world. Their motto: "Through music we can all make a difference in the world," should be taken to heart. To learn more, or to contribute to the cause, log on to [cafeacoustic.org](http://cafeacoustic.org).

**THE BIZ**

**Hit Songs Deconstructed released its Q3-2017 Trend Brief.** This 100 plus page report details the compositional and industry trends for the **Billboard Hot 100 Top 10**.

Highlights include: (1) There were 23 songs in the Billboard Hot 100 Top 10 and two No.1 hits:

"Despacito" and "Look What You Made Me Do." (2) After significantly surpassing pop in Q2 with 40% of the Top 10, hip-hop and pop tied in Q3, accounting for 30% of songs. (3) hip-hop as an influence rose to a new high, influencing 78% of all songs, both within and outside of the hip-hop/rap genre. (4) Men continued to dominate the Top 10 with 70% of all songs featuring exclusively male lead vocals. (5) Minor keys surged in prominence. (6) Larger songwriting teams were by far the most prominent, with 83% of songs featuring four or more credited writers. For additional highlights from the Hit Songs Deconstructed Q3 Trend Brief, visit [hitsongsdeconstructed.com/hsd\\_wire](http://hitsongsdeconstructed.com/hsd_wire).

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



**▲ THE ROMANA FLOWERS TAKE THE USA**

Promoting their new EP, *Magnify*, distributed via Distiller Records, U.K. band **The Ramona Flowers** came to Los Angeles, CA as part of their U.S. fall tour. They wrapped it all up with a headlining show and a packed house at the **Peppermint Club** in West Hollywood. Named after the ballsy heroine in graphic-novel-turned-Hollywood smash *Scott Pilgrim vs. the World*, the **Ramona Flowers** sound tends toward the epic. However, music reviewers have found it difficult to categorize them, as they combine stadium rock dynamics with electronics, but are not an electro-rock band. To find out for yourself, check them out at [TheRamonaFlowersMusic.com](http://TheRamonaFlowersMusic.com).

**The LEGAL Beat**

BY GLENN LITWAK



If you are involved in the music business there may come a time where you think you need an attorney. But can you afford one? Usually you will need a music attorney to prepare and/or negotiate contracts. For example, management, recording, publishing, producer and band agreements are routinely handled by attorneys. Experienced music lawyers in big cities such as L.A. and New York typically charge \$400 - \$800 an hour and sometimes more for very top lawyers. If you don't have that kind of money there are some alternative fee arrangements which I will describe below.

**TYPES OF FEE AGREEMENTS**

**A. By the hour:** Music attorneys often charge by the hour with an

up front retainer deposit to cover anticipated fees. If you can afford this method of payment you will not have a problem retaining a lawyer.

**B. Percentage:** Sometimes a music lawyer may agree to get paid based on a percentage of the money you will receive from the contract. For instance, when you are entering into a recording agreement where you will be receiving an initial advance when the deal closes. Typi-

cally, a music lawyer will charge 5%. It could be 5% of a specific contract or 5% of your earnings from the music and entertainment business and your fee agreement should be clear on this.

**C. When deal closes:** Let's say you want to enter into a publishing deal where you will be receiving an initial advance of \$50,000. If your music attorney thinks the deal has a good chance of closing, he or she may agree to wait to get paid an hourly or a flat fee when the deal closes. Sometimes a lawyer may ask you to sign a

"Letter of Direction" whereby the attorney will be paid directly from the source of the money.

**D. Deferred fee:** Assume you want to enter into a management agreement. But you don't have the ability to pay the hourly fee and you will not be receiving any money when the deal closes. In some cases, a lawyer may defer getting paid for a number of reasons. If you are a very promising client and the lawyer thinks you will be successful, he may take a

chance on you, especially if the proposed contract is of the type that is not that heavily negotiated. Or perhaps after a management agreement is signed it is likely you will be entering into a recording contract and you will be paid when that deal closes. Your lawyer may agree to wait to get paid when you are paid for the record deal.

**E. Free or reduced fee:** There are non-profit corporations (such as California lawyers for the Arts) who have legal panels of experienced attorneys who will give

you a free initial consultation or a reduced hourly fee depending on your ability to pay. See [calawyersforthearts.org](http://calawyersforthearts.org) and [Volunteer Lawyers for the Arts in New York: vlny.org](http://VolunteerLawyersfortheArtsinNewYork.org).

**RETAINER AGREEMENTS**

Make sure you enter into a written fee agreement with your music attorney that clearly specifies such things as how and when you will pay the fees, what you will be charged for (e.g., telephone calls, email, texts) and that you will receive detailed monthly statements. Also, make sure you get a copy of the signed retainer agreement for your records

There are many ways to pay a music attorney other than paying by the hour up front. Determine the fee agreement that you are comfortable with and carefully choose your music attorney.

**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 [gllaw59@gmail.com](mailto:gllaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

**"Can I Afford a Music Attorney?"**

*"There are many ways to pay a music attorney other than paying by the hour up front."*

*This column is a brief discussion of the topic and does not constitute legal advice.*





# “I Got a Six-Figure Indie Label Deal Because I Joined TAXI”

Jenna Drey – TAXI Member – [www.jennadrey.com](http://www.jennadrey.com)

**M**y name is Jenna Drey. That’s me sitting next to TAXI president, Michael Laskow.

For as long as I can remember, I’ve wanted to be a recording artist. I’ve studied music my whole life. I’ve read all the books. I’ve been to the seminars. In short, I’ve done all the same things you’re probably doing.

## Who Hears Your Music?

I’ll bet you’ve also noticed that no matter how much preparation you’ve done, it doesn’t mean anything if you can’t get your music heard by people who can sign on the dotted line.

I found out about TAXI a few years ago, and have kept an eye on it ever since. The longer I watched, the more I became convinced it was the vehicle I needed for my music. When my demos were done, I joined. And guess what – it worked!

## A Record Deal With Lots of Zeros!

Seven months after joining, TAXI connected me with a great Indie label that’s distributed by Universal. The president of the label heard my song, “Just Like That,” and just like that, I was offered a record deal, and that song became my first single.

## Madonna, Bowie, Jagger, and me!

The icing on the cake? The label hired legendary producer, Nile Rodgers (Madonna, David Bowie, Mick Jagger, and the B-52s) to produce it! All these amazing things happened to me because I saw an ad like this and joined TAXI.



# TAXI®

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

## 1-800-458-2111

[www.taxi.com](http://www.taxi.com)

## 1,200 Chances to Pitch Your Music

It seems like all the serious artists and writers are hooking up with TAXI. Where else could you find more than 1,200 high-level opportunities for your music every year?

You’d hire an accountant to do your taxes. Doesn’t it make sense to hire the world’s leading independent A&R company to make all the connections you need? Do you have the time to do all the leg work yourself?

## It Worked for Me

TAXI doesn’t take a percentage of anything, and it will probably cost you a lot less than the last guitar or keyboard you bought. Think of TAXI as the most important piece of gear you’ll ever need. It’s the one that can get you signed.

If you’re a songwriter, artist, or composer who wants to succeed in the music business, then do what I did and make the toll-free call to TAXI right now.



**Date Signed:** Aug. 3, 2017

**Label:** Rounder Records

**Band Members:** Sarah Jarosz, Aoife O'Donovan, Sara Watkins

**Type of Music:** Progressive Americana

**Management:** Ben Levin - Netzwerk Mgmt; Aaron Sawyer - Red Light Mgmt; Emily Lichter - Public Emily Artist Mgmt

**Booking:** Bobby Cudd - Billions; Lynn Cingari - Paradigm

**Legal:** Robert Meitus - Meitus Gelbert Rose LLP

**Publicity:** Heidi Ann-Noel, heidi@pressherepublicity.com

**Web:** imwithherband.com

**A&R:** John Virant - Rounder Records

**R**ounder Records recording artists I'm With Her are truly an example of the sum being greater than the individual parts. The trio essentially came together in 2014 when former Crooked Still members Sarah Jarosz and Aoife O'Donovan aligned with Nickel Creek's Sara Watkins for a somewhat impromptu jam at the Telluride Bluegrass Festival. "We were invited to sing at one of their singer-songwriter workshops," explains Watkins. "We'd known each other over the years to varying degrees. We put together some quick arrangements and it felt very natural and fun. It's been a pleasure ever since then to work with these girls and admire their musicianship up close."

When schedules allowed, the trio began to pool their considerable assets and focus on creating a group sound and recording a debut. "We made this album without label affiliation," says Watkins. "We were lucky

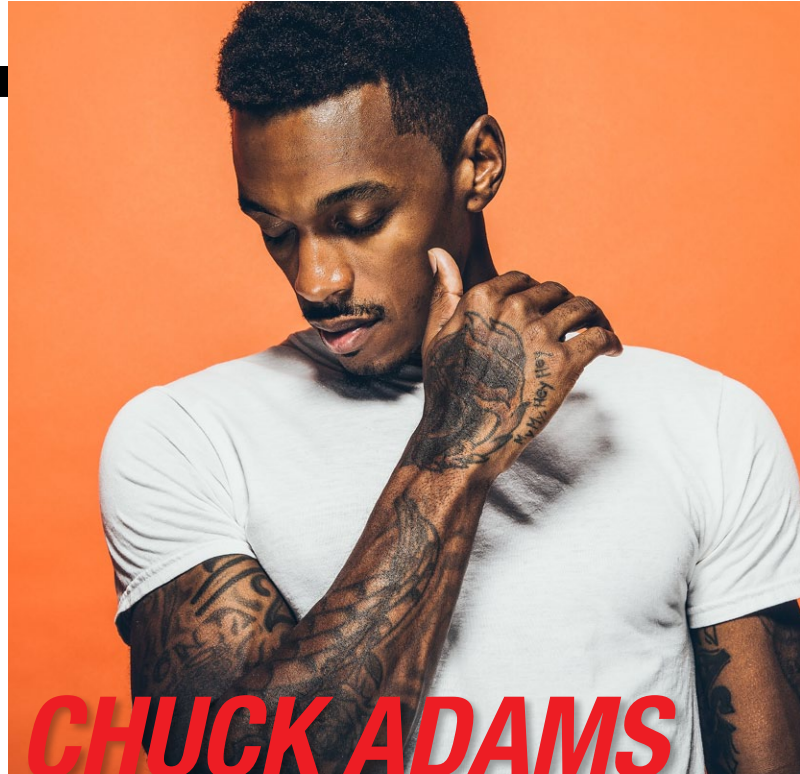
***"We were able to discover the album we wanted to make."***

enough to be able to walk our way through the record making process without worrying about what it would sound like in terms of trying to sell it to somebody. We were able to discover the album we wanted to make before we found a label."

Along with their management, the group considered several options. Ultimately, Rounder became the obvious choice for their progressive artistic stance. "Rounder is a label we are very familiar with," says Watkins. "Over the years they've moved along from a hugely traditional indie label into this world that's a little bit more comprehensive of what's going on in the musical environment today. I think they're a good fit for us."

The group's sound is certainly vocal harmony-based, but within that framework there are interesting ambient and multi-layered influences at play. "We're definitely gonna be reaching beyond that traditional place that the three of us have grown up into over the years," shares Watkins. "We wanna be a part of the future of Rounder, where songwriting doesn't have to just be acoustic guitar and singing. It can involve electronic music and more exploratory rhythms too."

Their debut album is called *See You Around* and will arrive on Rounder Records globally in February. — **Eric A. Harabadian**



**Date Signed:** January 2015

**Label:** 300 Entertainment

**Type of Music:** R&B

**Management:** Dirk Hemsath - The Working Group Artist Management, dirk@workinggroupmgmt.com

**Booking:** Bruce Solar - APA, bsolar@apa-agency.com

**Legal:** N/A

**Publicity:** Michael.Moses@bwr-pr.com, 310-248-6171

**Web:** imchuckadams.com

**A&R:** Pete Giberga - 300 Entertainment

**C**huck Adams thought he'd made it. After penning a hit Ludacris song in 2008, the attention that followed got him signed to Jay-Z's Roc Nation. By 2011, he was rubbing shoulders with Ne-Yo, Beyoncé and Rihanna.

Then he got dropped. "I was just hurt," admits the rapper, formerly known as Range. "I took it personally, because these are people I was hugging every day." So hurt was Adams that he didn't even allow the label to explain their reasoning for letting him go.

Instead, he moved from New York to Nashville and reinvented himself. The dark R&B that came out was nothing like his previous sound. Counter-intuitively, it's getting dropped, he says, that turned him into a true artist.

A friend introduced his music to another friend, who in turn took it to 300 Entertainment. The independent label's head of A&R, Pete Giberga, witnessed his performance at local venue The Basement and expressed

***"I took it personally, because these are people I was hugging every day."***

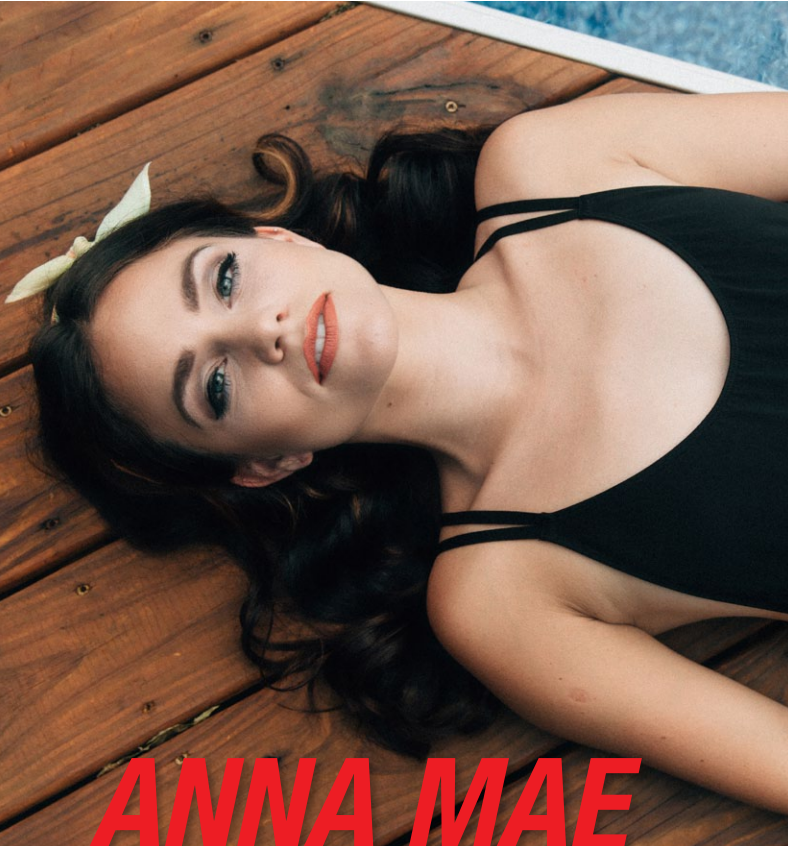
interest. Adams, in turn, suggested Giberga contact his attorney.

The deal became official in 2015. The business-oriented performer's familiarity with the label's history and executives reassured him. Though he'd have happily remained independent, Adams recognizes the advantage to having a strong support system.

As someone who'd stopped seeking a label, Adams acknowledges there's no single path to finding a partner. Getting signed remains a personal journey. "Just roll the dice," he instructs, "because you never know."

Although not by design, Adams knows his story makes great copy, which likely attracted the label. It also helps that his tattoos and hip-hop appearance play counter to audience expectations. "They're noticing me in a way that they wouldn't have if I wasn't me," he remarks.

The official video for Adams' introductory single, "Take Me As I Am," arrives soon. — **Andy Kaufmann**



**Date Signed:** May 23, 2017  
**Publisher:** Prescription Songs  
**Type of Music:** Alt-Pop  
**Management:** N/A  
**Booking:** N/A  
**Legal:** Matt Cottingham - Ritholz Levy, mcottingham@rflfp.com  
**Publicity:** Chloe Lauter, clauter@pressherepublicity.com  
**Web:** annamaemusic.com  
**A&R:** N/A

**H**ailing from Minnesota, songwriter Anna Mae moved to Nashville six years ago. More recently, she began feeling like a professional when her first co-write got picked up for film and TV, amassing 12 network placements in under a year.

With that exposure came attention, namely from Dr. Luke's hit factory, Prescription Songs. An email from Katie Fagan, then in Los Angeles, asked to speak by phone. A voyage to the city of angels soon occurred and, by the time she arrived home, they'd offered her a co-publishing deal, making her the first artist signed out of their Nashville office.

Although she'd sought publishing deals in the past, at the time she wasn't looking. The country-oriented nature of Nashville discouraged her, so she focused on being an artist. But when Prescription reached out, she knew she'd end up there. Besides joining the ranks of some of her favorite writers, she was confident the arrangement would open the right doors. "Prescription is perfect," she attests, "because most publishers in

***"Most publishers in town wouldn't be able to help me in the pop and alt-rock world."***

town wouldn't be able to help me in the pop and alt-rock world.

"Prescription signs people who are the best at what they specifically do," asserts the singer. "They look for artists and writers who are different from what they already have. And I think that, for my specific sound, they didn't have someone like that yet." Her openness with Prescription made her comfortable with the move.

Anna Mae loves that Prescription allows her to be both a writer and an artist, almost like they're playing the role of a label. "It's cool to kind of be in both worlds," acknowledges the songstress. "Doing my artistry but also doing my writing."

Besides her latest single, "Call Girl," keep your eyes peeled for her debut EP, making its appearance early next year. — **Andy Kaufmann**



**Date Signed:** Summer 2017  
**Label:** Saddle Creek  
**Band Members:** Stef Chura, Ryan Clancy  
**Type of Music:** Rock  
**Management:** Self-managed  
**Booking:** Andrew Morgan - Billions Corporation  
**Legal:** Paul Sommerstein  
**Publicity:** Jacob Daneman - Pitch Perfect PR, jacobpitchperfectpr@gmail.com  
**Web:** stefchura.net  
**A&R:** Amber Carew

**M**usicians moving into the city of Detroit have to be ready to be closely scrutinized by existing game-players in a wildly eclectic and ever blossoming local music scene. The Motor City is also Motown and, when it comes to music, it ain't playing. If you're going to get up on stage and play at one of the countless dive bars that host live music in and around town, you have to bring your A-game.

Fortunately, Stef Chura was ready. The singer-songwriter moved from rural Michigan to Ypsilanti, when she was 19, and later still moved into the city of Detroit itself. Each step carried her closer to where she wanted to be—not only geographically, but also in terms of her career.

"I jumped into it without really knowing about the industry," Chura says. "Detroit is really small and there aren't a lot of touring bands. I thought I

***"I jumped into it without really knowing about the industry."***

was upgrading, moving to Detroit from Ypsilanti, but it's even smaller. It was really good for me. There's a scene that I'm comfortable with."

Chura says that she's developed as a human, and grown exponentially more confident with her stage show and her playing, over the past couple of years. With a style that sits comfortably between PJ Harvey and Patti Smith, with a hearty dollop of '90s grunge minus any cheesy nostalgia, Chura's self-released debut album, *Messes*, earned rave reviews at Pitchfork, NPR and more. It also came to the attention of the good people at Saddle Creek Records. In a roundabout sort of way.

"When I was 15, I went to a boarding school and I had a boyfriend," Chura says, cryptically. "We both got kicked out, and we stayed pen-pals. We were gonna run away and lose our virginity to each other. He had a best friend called Pedro who introduced me to Amber from Anti Records. Amber and I got to talking, and I was sharing my new music with her, then she moved from Anti to Saddle Creek. So it really wouldn't have happened without this extraordinarily random connection to this guy Pedro, who I've only met once in real life. Saddle Creek started going to my shows in L.A. and it's history from there."

Saddle Creek will be re-releasing *Messes* and giving it proper distribution, something that Chura wasn't able to do by herself. There will be an LP version, on colored vinyl—the whole shebang. And after that, there's more to come. — **Brett Callwood**



**▲ Khalid Inks With BMI**

Breakout global sensation and Right Hand Music Group/RCA recording artist Khalid has signed with BMI to represent his songs worldwide. Khalid's certified platinum debut album *American Teen* reached the number four spot on Billboard's album chart.

**▶ David Israelite Renews with NMPA**

The National Music Publishers' Assn. board of directors has signed president and CEO David Israelite to a five-year contract extension to continue to lead the organization. Since joining the NMPA in 2005, Israelite has emerged as one of the most effective executives in representing the music industry to Washington lawmakers. In overseeing all aspects of the NMPA's operations, Israelite is responsible for the trade group's legal strategy towards government affairs and advocacy.



**▲ L.A. Songwriter Wins Songwriting Competition**

Priscilla Renea Hairston of Los Angeles won top honors in the 22nd Annual USA Songwriting Competition with her song "Family Tree," along with songwriters Boots Ottstad and Ben Burgess. Other winners included folk songwriters Hope Schneur and Justin Schneur of Camarillo, CA and Aubrey Logan of Bellevue, WA. For a complete list of winners, visit [songwriting.net/winners](http://songwriting.net/winners).

**Speak Up Sing Out: Student Songwriter Contest**

Robert F. Kennedy Human Rights stands with those who have fearlessly shared their experiences with sexual harassment and sexual assault—and they believe in empowering this generation of students to end a culture of sexual harassment through their musical stories. In collaboration with the GRAMMY Museum, students are invited to produce original songs and music videos that take a stand against human rights abuses.

Submissions should focus on an aspect of the current national conversation about sexual harassment and sexual assault or about other human rights abuses. The format is open to any genre of music. Original work may be created by an individual or group, but must be student-written and produced.

Judges for the 2018 music contest include Grammy-nominated producer and songwriter, Axident; Vice President of BMI and one of Billboard's Top Women in Music, Barbara Cane; recording artist and songwriter for artists including Miley Cyrus ("Wrecking Ball"), Ellie Goulding and One Direction, MoZella; recording artist and songwriter for artists including Katy Perry, Britney Spears and Kelly Clarkson, Bonnie McKee; President of Unrestricted consulting, publishing and management company, Ben Maddahi; GRAMMY-nominated reggae artist and activist, Rocky Dawuni; among others.

Entry deadline is Feb. 17. Visit [Speakupsingout.com](http://Speakupsingout.com) for more info.

**NSAI Malibu Session**

On Sunday, Jan. 21 at 1:00 p.m. the Nashville Songwriters Association (NSAI) Malibu chapter will present a Master Songwriting Workshop with Chen Neeman at the Malibu Public Library, 23519 West Civic Center Way in Malibu, CA.

Neeman is an award-winning multiplatinum songwriter, producer, musician and coach who has writ-

ten and produced songs for Miley Cyrus, Demi Lovato, Selena Gomez, Joe Jonas, David Archuleta, the Muppets and many others. He has written and produced on four Number One albums on the Billboard 200 (most recently the song "Good Is The New Bad" on *The Descendants* soundtrack) and 11 top ten Billboard 200 albums. His songs have charted on the U.S. Hot 100, as well as on charts all over the world.

Meetings are free for NSAI members and \$15 for non-members after two free trials. Attendees can pay at the door in cash or check or via Paypal.

Info is at [Nashvillesongwriters.com/nsai-malibu-ca-chapter](http://Nashvillesongwriters.com/nsai-malibu-ca-chapter).

**Gretchen Peters Performing Songwriter Workshop**

A three-day Performing Songwriter Creative Workshop with Gretchen Peters will be presented Feb. 25-27 in Nashville. Limited to 20 students, in addition to the intensive days of songwriting, the event will feature a surprise once-in-a-lifetime private concert, a closing night group dinner, surprise guest songwriting friends of Peters, song circles in the evenings, and an opening night dinner on Saturday evening Feb. 24 at a private Nashville home with the songwriter.

Cost is \$995 per student. This includes three days of workshops (Sunday, Monday and Tuesday), a Saturday evening gathering and dinner to meet each other, one-on-one time with Gretchen Peters, and a special evening of music. (Breakfast, lunch and dinners that aren't covered can be found at restaurants in walking distance.) Visit [performingsongwriter.com](http://performingsongwriter.com) for more information or to register.

**Jay Landers to Consult for Sony/ATV**

Sony/ATV Music Publishing has announced an exclusive consultancy with music industry veteran

**▶ Jasmine Howard: Latin Scholarship Winner**

Jasmine Howard has been named the winner of the BMI Foundation's 14th Annual peermusic Latin Scholarship. The scholarship was established in 2003 through the generosity and vision of peermusic CEO Ralph Peer II, for the purpose of encouraging the next generation of Latin composers. The BMI Foundation is a nonprofit organization founded in 1985 to encourage the creation, performance, and study of American music.



Jay Landers and his Lighthouse Company that will see him mining Sony/ATV's catalog of songs and develop motion picture and theatrical projects.

Landers, based in Los Angeles, will report to Sony/ATV Chairman and CEO Martin Bandier and co-president, U.S. Danny Strick. A feature-length documentary focusing on songwriters and the stories behind their hits is already underway.

Landers' career includes senior A&R positions with Columbia, Walt Disney and UMG. He is also a successful independent music publisher and songwriter. In addition to his work with Sony/ATV, Landers will continue his independent activities, which include co-writing and music supervising Barbra Streisand's new Netflix special *The Music...The Memories...The Magic!* and executive-producing the Grammy-nominated end title to the motion picture *The Promise* by Chris Cornell. See Sonyatv.com.

### Spotify Faces the Music

In May, Spotify announced a \$43.4 million dollar settlement of a putative class action lawsuit to compensate publishers and songwriters for infringing on their work, plus enabling them to be paid moving forward. That settlement now faces approval or a court rejection of the deal, or possibly, a high enough number of rights holders to opt out. This could leave the company facing litigation or stratospheric damages pursuant to copyright infringement. Spotify didn't license mechanical rights for the compositions it streamed. It also failed to issue the appropriate Notices Of Intent (NOI) with the U.S. Copyright Office.

In a recent hearing in New York, lawyers for Spotify and the putative class argued for final approval of

the settlement, while two other rights holders filed objections that the damages for each composition streamed were insufficient. Under the terms of the settlement, the writers of compositions that have been streamed between zero and 100 times would receive a minimum payment, while the rest of the money would be divided on a pro rata basis.

Spotify isn't the only streaming service with this situation. All of the on-demand services that pay mechanical royalties to rightsholders have streamed compositions without licenses, although the amount of infringement varies. The result of this case could set a pattern for others.

### ASCAP and BMI: Fighting the Good Fight

The U.S. Dept. of Justice held a hearing in a Manhattan court room with oral arguments to determine whether the performing rights organizations (PRO's) consent decree requires full-works licensing, as the government notes, or fractional licensing, which has been the industry practice since 1976. Fractional licensing applies to songs written by more than one writer, who have different PRO affiliations. In keeping with the publishing industry standard, a music user would have to be licensed by each PRO in order to play the song. Licensees have long maintained that while they are licensed by the three U.S. PRO's (ASCAP, BMI and SESAC) they only need the rights from one of the writer's PROs in order to play a particular song. That is referred to as full-works licensing.

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



### ▲ Shelly Peiken: Grammy Contender

In good company with a roster of competitors including Bruce Springsteen, Bernie Sanders and Carrie Fisher, congratulations to author, songwriter and Song Biz Profile subject Shelly Peiken on her Grammy nomination in the Spoken Word category for her book *Confessions of a Serial Songwriter*. Visit [shellypeiken.com](http://shellypeiken.com) for info on this multi-platinum songwriter.



### ▲ Tank God Rolls to Sony/ATV

Tank God, the 20-year-old co-producer of Post Malone and 21 Number One hit "rockstar," has signed a publishing deal with Sony/ATV. The song is Tank God's first published work.

### ► Steve Bogard Named NSAI President

SESAC songwriter Steve Bogard was named president of the Nashville Songwriters Association International (NSAI) during its special election. He replaces Lee Thomas Miller, who just announced that he was seeking the 7th District Congressional seat. Bogard has written ten No. 1 country songs in recent years and his latest No. 1 song "Seein' Red," performed by Dustin Lynch, topped the charts in April of 2017.



### ▲ AIMP: Off the Rails in Beverly Hills

"Bumps in the Road: When Deals Almost Derail" was hosted by the Los Angeles Chapter of the Association of Independent Music Publishers (AIMP) in Beverly Hills, CA. Pictured (l-r): Kyle Staggs, Esq., Warner Bros. Entertainment, Inc.; Michael Eames, PEN Music Group, Inc., AIMP President; Jaime Reznick, Pulse Music Group; Jonathan Palmer, Independent Music Consultant, and Eric J. German, Esq., Mitchell Silberberg & Knupp LLP.

# Robert Ellis

*Joining Courtney Hartman for John Hartford Tribute*

**T**wo intertwined voices, ringing harmonics from a pair of steel string guitars and 10 brilliant songs: *Dear John*, a new release by Robert Ellis and Courtney Hartman is a loving homage to an iconoclastic master—the late songwriter and artist John Hartford.

Both Ellis and Hartman have individual careers. Ellis is a much-lauded singer-songwriter whose eponymous 2016 release and its predecessor, *The Lights from the Chemical Plant*, both on New West Records, appeared on multiple year-end top ten lists. Courtney Hartman, an accomplished guitarist, songwriter and vocalist, is both a solo artist and a member of the string band Della Mae. The pair first jammed after hours at festivals says Ellis. “We both grew up in bluegrass so we have a similar vocabulary and we would always sit and pick tunes. And then late one night we played John Hartford’s ‘Delta Queen.’ Our bonding over that song started this whole project. We made a little demo and then said, ‘We should do a whole record.’”

While “Gentle on My Mind,” a massive Grammy-winning hit for Glen Campbell and Hartford’s best-known song is included in this collection, the pair chose to cover what Ellis calls, “...the oddball songs. I would rather have the more obscure ones represented if we are going to expose people to this music.”

Despite his long hair and ‘60s ideals, Ellis notes that Hartford was welcomed in bluegrass circles. “There is a real traditionalist mentality to a lot of it. John Hartford was like this weird, hippie free spirit type of dude who somehow snuck into this conservative world. Because everybody loved his songs and loved him, he could sit up there and tell stories about being on the river and his politics didn’t matter.”

*Dear John* was recorded at Niles City Sound in Fort Worth, TX, a studio with curated vintage gear. *Dear John* was cut analog, straight to tape. “We did it all live, and a lot of it we did a figure eight around one microphone, so much of the mixing choices were by necessity,” Ellis explains. “The way we mixed it live was how it ended up, responding to what we heard in the headphones and moving closer or farther away. There are moments on the record where I wished Courtney’s voice or a guitar line was louder, but that’s the beauty and the disadvantage of doing it this way. We were real careful not to be too precious, and there is definitely some out-of-tune shit on the record.”

The album will be released on limited vinyl, CD and digital download on Refuge Foundation for the Arts. Ellis and Hartman have a short tour planned, and hope to add more dates as schedules permit. Ellis, who tours relentlessly, is also a member of the trio Traveller with Jonny Fritz and Cory Chisel. Hartman has just returned from Jordan and Palestine on a tour sponsored by the State Dept. of the U.S. Government’s Music Exchange Program. “I love playing with Courtney,” enthuses Ellis. “Guitar, voice and musical mind—she really challenges me. Every song is played differently every time with a lot of improvisation. I’m practicing now because I know she’s going to bring her ‘A game’.”

Ellis says that in the music business, there is a standard timeline. “You’re supposed to make a record and then tour it for 18 months, maybe write new songs and cut some co-writes in Nashville, then six months later decide on a producer. Sometimes three years will go by before you make another record. I feel like the whole business is meant to make creative people not creative.”

“So this project is us doing it. We spent our own money. We went to Fort Worth, spent four days recording, and now it’s coming out. For both of us it’s ‘Let’s make as much music as it can.’ And even if it doesn’t get the proper marketing plan, at the end of our lives we can go, ‘Look how many records we made.’ That’s what matters. I hope we can sustain this project, do some shows and then record another one.”



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DROPS

Discovery Channel released the *Manhunt: Unabomber* original series soundtrack on Dec. 15 featuring original music by composer **Gregory Tripi** (*Rememory, The Knick, Drive*). The television series tells the true story of the FBI's hunt for Ted Kaczynski (played by **Paul Bettany**), the deadliest serial bomber in history, focusing on FBI Agent and Criminal Profiler Jim "Fitz" Fitzgerald (**Sam Worthington**), who pioneered the use of forensic linguistics to identify and ultimately capture Kaczynski. Tripi, an award-winning composer and owner of **eSonic Productions**, also characterized through music the Unabomber's manifesto with a theme described as "a disturbing swell of sound and pulses" to end each episode. For more information, contact Beth Krakower at Beth@KrakowerGroup.com.



Two powerful documentary/concert films capturing Canadian rock band **The Tragically Hip's** 2016 *Man Machine Poem* tour were released in December, including *Long Time Running*, a feature film documentary on the band's preparation for and completion of the tour following the announcement of their late lead singer **Gord Downie's** terminal brain cancer diagnosis. Directed by **Jennifer Baichwal** and **Nicholas de Pencier**, the film premiered at the 2017 Toronto International Film Festival and includes interviews with **Downie, Rob Baker, Johnny Fay, Paul Langlois** and **Gord Sinclair**. The film is now available on Netflix. Also released was *A National Celebration*, which captures the band's Aug. 20 hometown concert in Kingston. Contact Carol Kaye at Carol@KayosProductions.com.



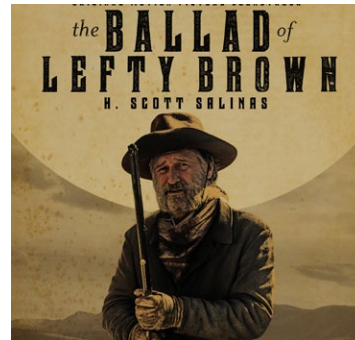
LONG TIME RUNNING



JAYNE COUNTY

Two-time Grammy winner, acclaimed musician and **Smashing Pumpkins** frontman **Billy Corgan** recently released *Pillbox*, a silent film set to music from his recent solo album, *Ogilala*. The film was written by Corgan and directed by Corgan alongside longtime collaborator **Linda Strawberry**, starring **Harry Holmes, Rai Quartley, Anna Steers, Kalpana Pot, Hardeep Manak, Los Angela, Paul Seroka, Amelya Hensley, and Ike Catcher**. The film premiered in October with several intimate screenings around the world. *Ogilala* was produced by **Rick Rubin** and features Corgan's distinctive voice over sparse instrumentation consisting of acoustic guitar, piano and strings. Watch the film for free at [youtube.com/watch?v=4p40D1olsvU](https://youtube.com/watch?v=4p40D1olsvU) and contact Brian Bumbery at [Brian@BBGunpress.com](mailto:Brian@BBGunpress.com) for further details.

**Lakeshore Records** has released the original motion picture soundtrack to *The Ballad of Lefty Brown*, featuring music by award-winning composer **H. Scott Salinas**. Salinas has contributed to projects such as the Academy Award-nominated documentary films *The Square* and *Cartel Land*, as well as **HBO** and **Aaron Sorkin's** smash hit *The Newsroom*.



In 2002, Salinas also became the youngest Grand Prize recipient of the **Turner Classic Movies Young Film Composers Competition**. His latest film scoring project tells the story of cowboy **Lefty Brown (Bill Pullman)**, who witnesses the murder of his longtime partner (**Peter Fonda**) and sets out to find the killers. Contact Beth Krakower at Beth@KrakowerGroup.com.

The upcoming documentary *America's Musical Journey*, will be released in select theaters and museums on Feb. 16. The film follows Grammy-nominated artist, **Aloe Blacc**, as he traces the origins of American music and explores its role in our daily lives.

**Gloria and Emilio Estefan, John Batiste, Willow Osborne, Ramsey Lewis, Irma Thomas, and Dr. John**, among others, are also featured in the film. Contact Risa Chapnick at [Risa@BoutiquePublicity.com](mailto:Risa@BoutiquePublicity.com) for more information.

LGBTQ musical drama *Saturday Church* is set to premiere Jan. 12. Written and directed by **Damon Cardasis**, the film tells the story of 14-year-old **Ulysses** who's struggling with questions about his gender identity while taking on new responsibilities at home after his father's death. The young protagonist, who lives with his mother, younger brother and conservative aunt, finds comfort and escape in a transgender community who take him to "Saturday Church," a program for LGBTQ youth. The film stars **Luka Kain, Margot Bingham, Regina Taylor, Marquis Rodriguez, MJ Rodriguez, Indya Moore, Alexia Garcia, Kate Bornstein** and **Jaylin Fletcher**. Contact Rob Scheer at [Rob@BrigadeMarketing.com](mailto:Rob@BrigadeMarketing.com).

OPPS

**Seeking jobs in fall, winter and spring productions?** You can apply now to more than 350 production companies seeking candidates for various positions in production, editing and more. Production companies are producing content for networks including broadcast (ABC,



NBC, CBS) and cable, and streaming services including Hulu, Netflix and Amazon. Digital content positions are also available. For more information and to register, visit [Entertainment-JobFairs.com](http://Entertainment-JobFairs.com).

**This is not a paying gig**, but an opportunity to get your music placed in a small indie horror film. The micro-budget motion picture crew is looking for original hard-driving rock songs in the vein of **Led Zeppelin's "Immigrant Song"** or **Dropkick Murphys' "Shipping Up to Boston,"** according to the post. The artist must be willing to sign a licensing agreement. Reply to [bdjrb-6402519643@job.craigslist.org](mailto:bdjrb-6402519643@job.craigslist.org).

**A Los Angeles-based film composer** is looking for an assistant while they work on a score for a major motion picture. Depending on experience, the position could be paid or nonpaid, and responsibilities include general assisting such as errands and cleaning as well as more musically intensive tasks. Ideal candidates have experience with midi-editing, pro tools, sibelius notation, creating orchestral mockups and drum programming, as well as knowledge of music theory, organizational skills, and a passion for film music. Reply to [kvmxd-6398852560@job.craigslist.org](mailto:kvmxd-6398852560@job.craigslist.org) with some information about yourself, your experience and training, and be prepared to provide references.

## PROPS

Here's one for animal rights activists: punk rock pioneer and self-proclaimed cat lady **Jayne County**, who blew onto the scene in 1970s New York at **CBGB's** and **Max's Kansas City**, recently released a new single and video devoted to animal rights. "**Leave My Pussy Alone**" was co-written with County's longtime collaborator **Jimi Lalumia** and producer **Mark DiCarlo**. In the song, County, who looks after 19 permanent and foster cats and kittens, calls out animal abusers, and specifically cosmetics companies that test products on cats, with the admonishment: "pick on someone your own species." The song is accompanied by an MTV-throwback performance video directed by **Jeff Shipman** and shot in County's home state of Georgia and New York's lower East side. See the video at [youtube.com/watch?v=jlwGAXeFRqs](http://youtube.com/watch?v=jlwGAXeFRqs) and find the song on Amazon, iTunes and Spotify. Contact [Ida S. Langsam at islr@aol.com](mailto:Ida.S.Langsam@islr@aol.com) for more information.

Having lent her voiceover prowess to the **Kennedy Center Honors** telecast, **Music Connec-**

**tion's very own Randy Thomas**—the co-host (with husband **Arnie Wohl**) of our consistently amazing **Music Connection Magazine Podcast**—has been tapped once again to provide voiceovers for the upcoming **Academy Awards** telecast. Thomas was the first woman ever to announce the event. She has also announced **The Rock and Roll Hall of Fame, The Emmy Awards, The AFI Awards** and **The SAG Awards** among others. For complete information about her, check out [randythomasvo.com](http://randythomasvo.com). And be sure to listen to the **Music Connection Magazine Podcast** (interviews so far include **Daryl Hall, Vance Joy, Ty Dolla \$ign, X Ambassadors** and more) at [podcastone.com/music-connection](http://podcastone.com/music-connection) and at [apple.com/itunes/podcasts](http://apple.com/itunes/podcasts).



**NBC and Dick Clark Productions** have joined forces to air the **Billboard Music Awards** starting in 2018. The Billboard Music Awards are one of the music industry's biggest annual events, and starting next year, it will be broadcast through the NBC network through a new multi-year deal. The Awards event, whose date is to be determined, showcases the hottest musical acts, performances and collaborations. For more information, contact [Kelly Striewski at KStriewski@DickClark.com](mailto:Kelly.Striewski@DickClark.com).



**RANDY THOMAS**

In the fast-paced digital age, it's easy to publish a video online, forget about it and unwittingly let the world use it without paying for your creative content. **Vydia** is designed to protect artists' content and ensure they keep control over their videos. Whether artists upload a video through Vydia or through another site like Facebook or YouTube, the video automatically downloads to the artist's Vydia's account, and Vydia sends a notification asking if the artist wants to apply ownership policies to the video, such as request money for, permit sharing of or block usage of the content. The site also

allows video creators to track revenue and view analytics on the content, and all of this can be done via mobile phone. In essence, the company ensures that artists don't leave their assets unprotected. Vydia serves more than 170,000 musicians and companies worldwide. To learn more, visit [Vydia.com](http://Vydia.com) or contact [Tyler Volkmar at Tyler@RockPaperScissors.biz](mailto:Tyler.Volkmar@RockPaperScissors.biz).

**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



## Tamar-kali

Composer

**Web:** [Tamar-kali.com](http://Tamar-kali.com)  
**Contact:** [Chandler Poling, Chandler@WhiteBearPR.com](mailto:Chandler.Poling@WhiteBearPR.com)  
**Latest:** *Mudbound*

"Always be working," Tamar-kali says. "Work is the way. I think that when you make that transition to do this as a profession, certainly you need some kind of break, but when you get some luck, a great job, a great opportunity, it was all the honing of the skills that will allow you to be ready. Focus on developing as an artist."

Music composition and performance has been a part of Tamar-kali's life since childhood, but this year the alternative musician—who combines soul, classical, metal and post-punk influences—has made her debut in the world of film scoring with director **Dee Rees' Mudbound**.

Tamar-kali sang choir in school in Brooklyn from a young age, but also got a taste of the professional music world very early on during summers spent in South Carolina at her family's music club. Tamar-kali's New York upbringing combined with her southern roots evolved her sound.

"I'm a second-generation musician. My father was a jazz bass player" Tamar-kali says. "I was exposed to different types of ethno-cultural music, like blues and spirituals, and at the same time, I was raised Catholic and was a choral classical singer. It's just about integrating the experiences of your life in your work."

Her introduction to the film scoring world started with Rees, who asked Tamar-kali to contribute songs to the soundtrack of Rees' first feature film, *Pariah*. From there, Tamar-kali was asked to score Rees' *Besiege* for HBO, but didn't get the gig because she hadn't scored a film before. But a new opportunity came along in *Mudbound*.

"Dee has a very wide periphery on what she's working on and creating. She had an aesthetic in mind, which made her reach out to me." The resulting score was sparse, ominous yet emotional, capturing the intimacy and sadness of the plot as well as the muddy and rainy backdrop. The film composing experience, Tamar-kali says, is one she wants to revisit again after this project. •

## ► Pandora Teams Up With Ty Dolla \$ign

Ty Dolla \$ign performed at Pandora's fifth annual Sounds Like You: 2017 at Pier 35 in New York. The event celebrated the sounds of 2017 and included performances by Post Malone, SZA and Cheat Codes.



## ◀ Shear's NOHO Performance

Jules Shear stopped by NOHO's Federal Bar and played a special set of songs at Gary Calamar's famed Mimosa Series. The standing room only set included both songs from his new studio album, *One More Crooked Dance*, as well as a few of his classics. With just piano, vocals and the occasional acoustic guitar, the songs were beautifully emotional and Shear was genuinely charming.



## ▲ KROQ Celebration

L.A. radio station KROQ hosted its annual Almost Acoustic Christmas benefit concert at the Forum in Inglewood, CA on Dec. 9 and 10, and included performances from Muse (pictured), the Killers and more. Proceeds from the show benefit local charities Para Los Niños and the Al Wooten Jr. Heritage Center.



## ▲ Beck's Intimate Show

Grammy winner Beck performed for fans and Hilton Honors members as part of Hilton's music program, Music Happens Here. The program provides members access to private meet-and-greets and exclusive concerts at Hilton hotels/resorts and in legendary music landmarks.



## ▲ Zac Brown Raises Money

Multi-platinum Grammy winning artist Zac Brown, of Zac Brown Band, hosted a benefit for his non-profit passion project, Camp Southern Ground. The second annual Evening to Remember fundraiser raised 1.7 million dollars for the camp located in Fayetteville, GA. Pictured (l-r): Zac Brown and Austin Stowell.



## Tidbits From Our Tattered Past



GRIZZLEE MARTIN

### ▲ Emo Nite LA Anniversary

Emo Nite LA celebrated their 3-Year Anniversary with a full-day event, Emo Nite Day. Artists like Demi Lovato, the Chainsmokers (pictured), Machine Gun Kelly and more performed live sets and spun their favorite emo-rock hits during DJ sets at the Shrine Expo Hall and Grounds in Los Angeles, CA.



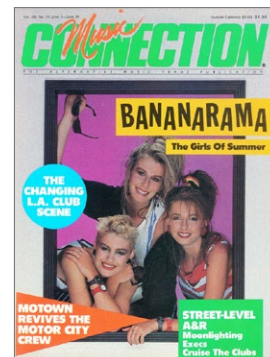
KEVIN WINTER/GETTY IMAGES FOR CMT

### ◀ Citi Sound Vault Presents Luke Bryan

Fans of country star Luke Bryan were treated to an intimate show in Los Angeles as part of Citi Sound Vault, to celebrate his new album *What Makes You Country*. Fans unable to experience the show in person were able to stream the entire show as part of the Live Nation Concert Series on Twitter.

### ▶ SCL Honors Edelman and Broughton

Elite composers and songwriters turned up for The Society Of Composers Lyricists annual holiday dinner where they honored composers Randy Edelman and Bruce Broughton for their extraordinary contributions to the film and TV industry. Pictured (l-r): songwriter, producer Brian Stewart; composer George S. Clinton; SCL President Ashley Irwin, and songwriter, producer and social activist J. Ralph.



### 1984—Bananarama—#12

In addition to articles on "Street Level A&R" and Motown Records' reboot, and concert reviews of Gang of Four and Ozzy Osbourne, we featured girl group Bananarama ("Cruel Summer") on our cover. "When we started off," recalled the band's Keren, "there was a lot of gloomy music around, and we thought we'd put some life into it, make it more fun."



### 2008—George Clinton—#15

In our exclusive interview with the P-Funk maestro, Clinton discussed the fact that he's not only been sampled many times, but that he has sampled himself, too. "There's a lot of lyrics, hooks and ideas that come in and out of relevancy," he said, "and you never know when something old can be something new again." Also interviewed are Carole Kaye, Don Randi, Hal Blaine and Plas Johnson.

# ZAYTOVEN

## From the Steeples to the Streets with a Master Producer

BY DAN KIMPEL

**a**s one of hip-hop's foremost producers, Xavier Lamar Dotson—better known as Zaytoven—is recognized for his innovative collaborations with Southern artists like Gucci Mane, Migos and Future. Additionally, his sound has powered tracks from artists including Drake, Nicki Minaj, Usher, Rick Ross and Lil Yatchy.

For 2018, this ultra-productive, Grammy-winning, Atlanta-based producer has a dizzying set of projects in the offing. In this exclusive interview, the affable Zaytoven—who often speaks of himself in the third person—lays out the methods and philosophies that he has employed to consistently stay at the top of his game within the ever-shifting panoramas of modern music.

**Music Connection:** You have so many projects happening at once: a label deal, your own forthcoming release, mixtapes, work with 21 Savage on the *Jssa* album and Future ft. Lil Uzi Vert with “Too Much Sauce,” plus a new movie that you’re producing and acting in. Clearly, you have mastered the art of time management.

**Zaytoven:** I like being busy. When I don’t have a lot going on I feel like I’m not moving, like I’m stagnant. I like chaos—I’ve got to do this over here, I’ve got a movie over there, I have producer camp I’ve got to run, I’ve got an album on the way. All of these things going on at the same time make me feel like I’m working hard. That’s how it’s been in my career.

**MC:** We’ve been reading your book *From A-Zay: The Indie Guide to Music Production*. You reference this verse from Proverbs 17:24: “An intelligent person aims at wise action, but a fool starts off in many directions.” How does this philosophy guide you?

**Zaytoven:** The focus is the thing. With the book I wanted to help people when it comes to working hard and being consistent, no matter what your dream is, whether you want to be an actor, or a rapper or a producer. I still wanted to make a book focused on becoming a well-rounded good person. I feel that’s one of the reasons I’ve been successful. That’s why there is a lot of scripture in there.

I wanted to give it from that standpoint; not that I’m a workaholic and that’s why I made it. I wanted to use the other values. You can work as hard as anyone else, and have as much talent as anyone else, and it still doesn’t mean you’re going to make it and be successful and blow up. It’s got to be God’s plan. That’s why I formatted the book the way that I did.

**MC:** You come from a stable family background and you are married with two children. How does being a family man fit into the Zaytoven dynamic?

**Zaytoven:** Oh man, I feel like that’s the number one thing you’ve got to do.

**MC:** You’ve dropped a new track with Young Dolph called “Left Da Bank.” What was the purpose of this release at this time? Is it a sonic prelude to your forthcoming full-length?

**Zaytoven:** “Left Da Bank” is one of the records I wanted to put out for the streets and for the core audience that’s into the Zaytoven sound and the type of artist that I’m known for working with. That’s a present to let people know I’m working. It’s a warm-up so people know what to expect. I’m going to hit them with all kinds of combinations they’ve never heard me do. I had to give them this so they know I’m still going to put the Zaytoven on it, but we’ve got a lot of surprises.

**MC:** We note that many producers have a short shelf-life; that is, they are known for creating signature sounds within a short span of time. You’ve been crafting tracks since 2004, yet you never sound dated. Is this because of the depth of your musical background?

**Zaytoven:** Being a musician has kept me rounded in different areas. When I need to find another source of inspiration, music does that. I still play organ at church every Sunday. I listen to a lot of gospel music and I have to learn chords and different songs with breakdowns. So that inspires me in different ways. A lot of other producers don’t even know how to play instruments. They don’t use hardware; they use computer programs, so it’s robotic. They can’t add different feels. Being a musician has helped me stay relevant and to stay current. That gives me an extra edge a lot of producers don’t have.

**MC:** You work with a number of emerging artists. While we would imagine that you mentor them, do they also keep you in touch with what’s coming up?

**Zaytoven:** These newer guys I work with, like Little Yatchy and Lil Pump—these guys keep me young. They’re talking with a new flavor in a different way. They show me a lot of love and respect.

**MC:** We watched the Tiny Desk Concert that you did with Gucci Mane on NPR.org. It was a revelation, him rapping and you providing very complex, sophisticated piano backing.

**Zaytoven:** Every time I watch that I want to turn that into a tour. We did a full concert, me and Gucci, for Red Bull, me playing piano and him rapping. We did maybe 12 songs. This is a show that somebody would want to come and see. I want to play all of my hits on the piano, and narrate the different records, from Migos, to Usher to Nicki Minaj, and give them an acoustic, brokedown feel where you can hear the reason that I came up with the songs and the inspiration for the tracks. Look out for the Zaytoven Piano Tour!

**MC:** As you mentioned, you play a couple of church services a week. What instruments are you using?

**Zaytoven:** I play the Hammond B-3 for the most part of the service, and then at the end I might hop on the keyboard or piano to give it a different feel.

**MC:** How did you master the Hammond B-3?

**Zaytoven:** Being in church. My dad’s a preacher and my mom is a choir director, so I was in church three or four times a week. When you’re a kid, you’re in church all of the time, so you’ve got to find something to do. So I went from playing the drums to playing the piano, and once you start learning to play the organ that’s all you want to do. I remember staying up night after night practicing, and when somebody would teach me something just playing it over and over again, and when it was time to go to church I could play what I’d learned.

**MC:** You first developed your career in the San Francisco Bay Area. Then, when your parents moved to Atlanta, you joined them. How were the music scenes different? Did you have to adjust your sound?

**Zaytoven:** That definitely was the case. In the Bay Area, it was the “Hyphy Movement,” and something called “Mob Music.” The west coast is a little more musical and I would actually play bass lines and chords. When I got to the south it was all about hard hitting 808’s (Roland TR-808 drum machine). It doesn’t matter what you do to the beats as long as the 808’s were hitting real hard. So I had to switch it up. I was used to playing bass lines, but in the south the 808’s do the bass. So I had to restructure my way of doing it.

**MC:** What about the overall vibe? “Hyphy” (short for “hyperactive”) is a faster rhythm right?

**Zaytoven:** Yes. So in Atlanta they wanted the tempos to be slower. The west coast is uptempo, like 93-100 BPM’s (beats per minute.) In the south it’s 70-80 BPM’s. [The move from west to south] was for the best. It helped me create and cultivate the sound that I have now.

**MC:** Cutting hair was how you made money when you were coming up. How did this trade help your master plan as a producer?

**Zaytoven:** My greatest examples are my mom and dad. My dad was in the army, so he worked all of his life; my mom is a nurse. That’s how they made their money and were able to support the family. I looked at the same thing. I knew how to cut hair, and I knew how to play music. That’s how I would make my money. So I would be cutting hair and playing church services and weddings and funerals, and if this is how I earn money for the rest of my life, I will hustle and do this and be satisfied. I can buy a house and support my family. That’s how I looked at it: being stable. I looked at it as, “I’ve got to get up and go to work. If I’ve got to cut hair and be in the shop all day I’ve got to get up and do that.” I never thought about being a major producer and making the money that I make now.



*“My story is working hard on a consistent basis and moving up a notch gradually as the years go by. .... I don’t want all of the money at once so I can spend it and be broke and forgotten.”*

**MC:** In your book you stress the necessity of taking action and not making excuses. Can you elaborate on that?

**Zaytoven:** I hear more of that than anything. "All I need is one Zaytoven beat." That's not how it goes. I'm about action and taking the hard or the long way. I never got into this trying to advance myself faster than I needed to go, or take certain situations to try to get on top. If you watch Zaytoven's career, I've been slow rolling for the past 10 to 12 years, just gradually getting bigger and better. Zaytoven never came out of nowhere and just blew up. That's not my story. My story is working hard on a consistent basis and moving up a notch gradually as the years go by. I was looking at longevity. I want to be here for a long time. I don't want all of the money at once so I can spend it and be broke and forgotten. I want you to keep hearing about Zaytoven. "Man, is that the same Zaytoven we heard about back in 2004? The same guy who is still one of the hottest producers out there?"

**MC:** You are well known for working incredibly fast and putting out a huge amount of recorded work. Is this still the way you record and produce?

**Zaytoven:** Yes. It comes from back in the day when Gucci and me were trying to figure out how to make our mark in the game. So he'd come over at 10 o'clock in the morning and rather than try to work on one song to listen in the car later that day, we'd try to make five songs to figure out which was the best and come out with different flavors and styles.

At the time, Gucci wasn't as popular. Even when we made "So Icy" we'd try to drown out the other artists. That's why Gucci started dropping so many mixtapes. Zaytoven was the producer of every beat on every mixtape, on every song. Same with OJ Da Juice man, it was the

fact that we were trying to make the mark. If we feel we weren't as good as them, we'd put out more music. That came from working fast. If we made 100 songs we'd have a hit somewhere in there. I'm still like that now—every record that's been a big record, I never spent more than 10 minutes making the beat.

*"A lot of other producers don't even know how to play instruments. .... Being a musician has helped me stay relevant and to stay current. That gives me an extra edge a lot of producers don't have."*

**MC:** Tell us about some of your gear.

**Zaytoven:** I learned on the Akai MPC and I don't think I'm ever moving from it. I think it's because I learned on the MPC 3000 and I got accustomed and I got used to making beats on it. And it worked. I never thought about changing it. Fruity Loops and all of these different programs came out and people used them to

make beats, but I have a sound and a formula already. I stuck with it.

**MC:** You created a virtual instrument plug-in called "Funky Fingers." What is its purpose?

**Zaytoven:** I consider it more of a gift to the producers who look up to me. There are a lot of producers who mimic my sound and the way I play piano or the way that I play the organ, or the drums. Every producer in the game was already finding a way to use my stuff, so I said, "Let me put out a plug-in where they can officially have the sound." That was the whole thing.

**MC:** You are still an advocate of analog sounds?

**Zaytoven:** I love analog. That's what the MPC is for me, the Korg Kronos 6 10 Key Music Workstation. I love the Roland Phantom Module, the Yamaha Motif, the Virus T12 Desktop synthesizer. If you come to my house where I make beats it's all analog. I do use the digital stuff. MPC has made a version that works both ways—analog and digital, which is perfect for me. But analog sounds are what separates me from everyone else.

**MC:** Do you enjoy tracking vocals?

**Zaytoven:** I do when it's somebody I enjoy recording. A lot of times the artists take forever and they record and want to be extra perfect. I'd rather have another engineer do that. When I'm recording Gucci Mane or Future at the house I enjoy that. We're moving through songs. I will make a beat and record the vocals and they will almost freestyle the song, so there's not a lot of hard work to do.

**MC:** Do you have a studio at home, or do you use other facilities in Atlanta?



HARRIS



### Congrats Zack, Joao and Martin

Alumni Zack Leighton's 'Bandbox' has worked with Grammy nominated Daniel Caesar since 2014. Caesar is nominated for the 'Best R&B Performance' and 'R&B Album of the Year'. Guest lecturer Joao Carvalho is nominated for 'Best Engineered Album, Non-Classical' for mastering 'Natural Conclusion' by Rose Cousins. He is a co-owner of Revolution Recording where Grammy nominated 'Best Musical Theatre Album' Come From Away was recorded. Founding Faculty member Martin Pilchner designed both Joao Carvalho Mastering and Revolution Recording.

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**Zaytoven:** I have another studio downtown. When I make beats for the most part I make them at my home studio. The home studio is meant for special people that I work closely with. I've got the other studio for people I don't really know. The house is where Gucci and I came up with all of our hits.

**MC:** You won a Grammy in 2011 for your work as a co-writer and producer on the song "Papers" by Usher from his *Raymond vs. Raymond* project. The Grammy nominations have just been announced, and hip-hop is the predominant genre in the top awards. What are your thoughts on this evolution?

**Zaytoven:** I think it will be the biggest genre. The guys who created this music are super heroes. Rappers now are like basketball and football players used to be. Kids want to be rappers now. They look cool; they carry themselves with a certain type of swagger. Now the basketball and football players want to be rappers. It's such a strong force of music. It intrigues people.

**MC:** You now have your own label through Motown/Capitol, called Familiar Territory.

**Zaytoven:** Yes, sir. It's a new chapter. I'm excited. I get to deal with Capitol and Motown. This is where Zaytoven becomes a new artist and a new producer all over again.

**MC:** Throughout your career you have excelled in A&R. Will your label provide an opportunity to go deeper into that world?

**Zaytoven:** That's exactly what I will be doing. All of the guys I found before: Gucci Mane, OJ da Juiceman, Migos, Bankroll Freddie, these are my real artists. I never had to wait and sign these guys. The new batch of guys I'm running into, I have my new situation and I can't wait to apply my A&R ears.

**MC:** You've made films: *Finesse The Movie* and *Birds of a Feather*, and now you're completing *Birds of a Feather 2*. You write songs, produce and also act in the films. How does this enhance your position as a producer?

**Zaytoven:** I'm a producer that's been around for a long time. Sometimes you're not as hot as you were. You might have been super hot in 2013, but a new producer came in. I use the movies to draw attention to myself and to brand myself in a different way. Let me do something else, use my relationships. I've never been an actor or the guy who wants to be on the big screen, but these are the things I have to do to continue to make Zaytoven relevant and popping. When I started doing it and had such a great response, I knew this was something that I had to do.

**MC:** Most producers are invisible. The films, which are fictionalized but autobiographical, cast you center stage.

**Zaytoven:** It made me famous! People have been hearing "Zaytoven on the track" for 10 years, but they didn't know what I looked like. This is a chance to show my style. I feel like I'm a pretty handsome young guy. This is a chance to make the world know who Zaytoven is.

**MC:** Do you make these plans in advance?

**Zaytoven:** No, sir. I really just go with the flow. That's what keeps me excited, not knowing what tomorrow holds. I can plan I want to have a great 2018, to put my album out, and put my artist's album out, but something might come up. That's the way God works. I have to be ready.

Contact Joanne Hunter, Capitol Music Group, [Joanne.Hunter@umusic.com](mailto:Joanne.Hunter@umusic.com).



## QUICK FACTS:

- Xavier Lamar Dotson was born in Frankfurt, Germany when his father was working with the U.S. Army.
- The moniker "Zaytoven" was given to Dotson as a result of his prodigious keyboard chops.
- Gucci Mane was initially not an artist, but was promoting his cousin, when he met Zaytoven, who convinced him to focus on his own raps instead.
- Zaytoven learned to produce while attending high school
- Zaytoven is currently the resident organist at Life Abundantly Christian Church in Conyers, GA.
- *What Would The Game Be Without Me 2*, Zaytoven's latest mixtape, features contributions from Lil Uzi Vert, Lil Yachty, Ty Dolla \$ign, plus previously released singles "Stars in the Ceiling" by Quavo and Shy Glizzy's "One."

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# POWER TOOLS:

## How to Harness the Special Power of Amplifiers

BY IRA WHITE



**H**ave you or your band been plagued by audio issues? You're not alone. Having worked for years in pro audio engineering, sales and integration, Ira White found that people had a lot of the same problems and questions about sound equipment and operation. So he decided to explore those issues in his recent book *Audio Made Easy* (Hal Leonard Books), providing answers in a very casual and easy-to-understand manner. The following article, based on a chapter from the book, delves into the world of amplifiers—how you can harness and deploy their special power.

## NO PAIN, NO GAIN

This is the macho stuff, dealing with devices of sheer brute force . . . heavy current draw . . . massive gain . . . shattered speakers . . . Tim Allen, eat your heart out! Amplifiers take our measly signals from the mixer and boost them enough to move speakers and, hopefully, our sense of good taste. Pro amps can provide power of 200 to 2,000 watts or more. These are the most powerful electronic devices you will use, and they possess the potential for doing the most damage. You want the right amp for your application and enough power for your needs without overloading anything along the way.

### So Watt!

How much wattage is enough? Loose answers are based on several factors: "How many vocals/instruments do I have? Am I amplifying bass or drums? What are the capabilities of my speakers? How large an area do I need to cover?" (See, now I'm talking to myself.)

Let me just throw you some rough ideas in this area. The bare minimum I need is about 100 watts per channel stereo for near-field monitors in a small studio. In live sound, one watt per person of room capacity is a reasonable starting point for main speakers, especially in small

churches and performance venues. This should cover minimal needs at moderate volume—six to eight channels of vocals and light rhythm instruments (guitar, keyboard, CD playback, kazoo, spoons, etc.). Increase total wattage proportionately to room and audience size. Stage monitors should be fine with as little as 200 watts per channel.

For more powerful club and concert levels, I suggest 2 watts per person minimum (3 watts if subwoofers are employed) should be available, with speakers and subs suited to the task. You can rarely have too much power, so your budget will keep you within a practical range. The good news is that it can cost as little as \$100 more to increase your power by 50 percent with current amp technology, so don't skimp unnecessarily on such a crucial need.

Keep in mind, though, that this decision process needs to be implemented in reverse. We want to design a speaker system that meets the needs of the venue(s) we will perform in, whether installation or touring. Then the speaker system and its specifications will designate the amplification we will need to power it. I would want to have at least 10 percent more power than specified to assure headroom and clean amplification that won't peak out at nominal levels.

### Sound Pressure

Now we need to understand how we hear these wattage differences. *SPL*, or sound pressure level, represents these differences in decibels (dBs) relative to the way we hear sound. Where only about 10 percent of people can hear a 1dB change in level, around 50 percent of people can hear a 2dB change, and just about anybody can hear a 3dB change. (Most audio knob adjustments are notched in 3dB increments because it assures a noticeable change.)

Now the real kicker—it takes double the amp power to change the level only 3dB, but you need a 10dB increase to double the perceived level! Consequently, if we have a 100-watt system, we need to get close to 800 watts to sound twice as loud! (Crazy, ain't it?) But that's if



it depended on the amp alone, which it doesn't. As with wattage, doubling the number of speakers can also yield a 3dB increase. In that case, getting up to 400 watts with twice as many speakers should add a total of about 9dB. Keep this in mind as you assess your level needs.

## CHECKS & BALANCES

Amps take signals coming in and boost them tremendously, including any noise or *ground loops*. So, it's the same situation as the mixer input stage—*balanced* inputs can become crucial. Again, they eliminate noise picked up along the length of the cable and allow you to lift grounds that cause hum. Unless all your equipment is situated close together, you shouldn't use an amp with unbalanced inputs. Otherwise, Murphy's Law dictates that you will have problems. Wiring connections are the same as we discussed earlier.

### Setting Level

As with mixers, the level controls on the amp should be set properly for the system. When our mixer reaches around 0dB *unity gain* on its meters (or around -6dB on a digital mixer with full 0dB meters), an amplifier cut all the way up to "0" should be running at full power. Then, when the mixer hits a little above that, we should start to see overload indication on the amp. With this setup, we will always know how hard our system is working by our meter readings. But if we have plenty of power for our system and room, we shouldn't have to run our amps at max level. It is best to retain optimal mixer levels and simply cut the amps back to a maximum comfortable listening level.

An easy way to check maximum amp levels

$$\text{Impedance} = \frac{R1 \times R2}{R1 + R2}$$

R1 equals the impedance of one speaker, and R2 equals that of a second.

For example, if we have an 8Ω and a 4Ω speaker:  $\frac{8 \times 4}{8 + 4} = \frac{32}{12} = 2.67\Omega$ .

without breaking glassware is to unhook the speakers from the amp. (Don't do this with a tube amp!) With strong music or pink noise from an analyzer running through the mixer, bring up the master level until the meter hits +3dB (-3dB on digital mixers). Of course, all processors—like equalizers and crossovers—should be set for unity gain so you don't lose level along the way.

Then bring up the amp level until you see its overload, or clipping, indicator just start to illuminate. That's your setting. Now you can cut off the test source, hook up your speakers, and repeat after me: "I will not push my meters over the limit. I know that is all the power I have. I do not want to blow my speakers and spend lots of money on repairs. Thank you Mr. White for saving my equipment. I'm sending \$100 cash to show my appreciation."

Again, if the system is too loud for your needs with optimal meter levels, drop back the amp levels instead of the mixer to a volume that is comfortable. This will give you a better signal-to-noise ratio through the lines. You can make note of the higher amp settings for future reference in case you need to crank it up for a stronger program. If you can't quite get the amp to overload with the above procedure, you have my permission to raise graphic EQ or active crossover levels slightly to the point where it does. If it still won't, it's an indication you have a level problem or mismatched equipment. Ask a pro for help in finding the best solution.

### Ohm, Sweet Ohm

Amplifier power is rated in relation to the amount of power draw by the speakers. It's listed in the specifications of the amp and determined by the impedance of the speaker load. You will see *dual* or *stereo* amp wattages based on 8Ω (ohms), 4Ω, and sometimes 2Ω loads, and they should correspond to what your speakers can handle if you expect to drive them to full power. (More speakers are damaged by too little power than they are by too much due to the extra stress caused by trying to reproduce a distorted amp signal.) There's also a rating called bridged mono, which we'll discuss shortly.

STEREO MODE (Both channels driven)	
8Ω/ FTC 20 Hz – 20 kHz / 0.1% THD	185 W
4Ω/ FTC 20 Hz – 20 kHz / 0.1% THD	280 W
2Ω/ FTC 20 Hz – 20 kHz / 1% THD	–
BRIDGE-MONO MODE	
8Ω/ FTC 20 Hz – 20 kHz / 0.1% THD	530 W
4Ω/ EIA 1 kHz / 1% THD	830 W
Signal to Noise (20 Hz – 20 kHz) 8Ω	> -100 dB
Distortion (SMPTE-IM)	< 0.01%
Output Circuitry	Class AB
SHIPPING	
Weight	35 lb (15.9 k)
Net	41 lb (18.6 k)

Most speakers are 8 Ω and will indicate it near their connector plate. If you connect two 8Ω speakers to the same amp, the load halves and becomes 4Ω. You'll notice in amp specs that the wattage on a 4Ω load is often around two-thirds higher than 8Ω. So, for the extra speaker we add, the amp provides more power. By the same token, two 4Ω loads make a 2Ω. However, the limit is usually 4Ω for most amps; below that, they may eventually overheat and shut down. If the total speaker impedance load is too low, you will need more amps to accommodate them. I will even go so far as to give you the only formula I included in my book. (See formula at top of this page.) Obviously, this is too low for a minimum rating of 4Ω. So, use this formula to make sure you're not overtaxing your amplifiers.

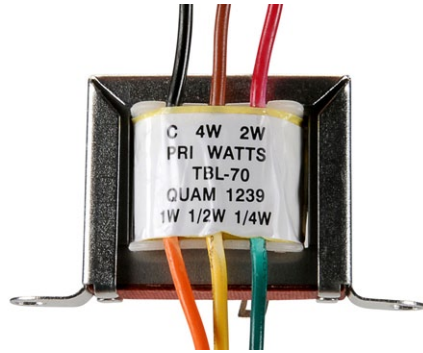
### Amp Modes

Most professional amps are designed as stereo, or dual, amplifiers—they will operate in stereo or as two individual amps in one package. Consequently, each amp can handle its own load for discrete purposes, like one side for mains and the other side for subwoofers or stage monitors. Most have a special switch for different modes of operation. These include:

**Stereo or Dual**—each channel of the amp receives its own source and can function independently of the other side.

**Parallel**—the inputs of both amps are connected so they receive a common source typically from the first channel (CH 1, CH A, or Left), though each amp's level setting and





impedance load is still independent.

Bridged Mono—both amps are electronically combined to form one BIG amp. *This is not meant as a designation for “non-stereo” applications!*

This mode is for rare occasions when you have a speaker or subwoofer requiring more power than one channel of an amp can provide. If I wish to drive one 500-watt, 8Ω speaker with an amp of 250 watts per channel at 4Ω, I can switch it to Bridged Mono and turn it into a single 500-watt amp at 8Ω. (And now for my next trick . . .) Only the first channel of the amp provides input and level in this mode. Be advised, however, that most amps are rated only to 8Ω in bridged mode, and there is a special method of hooking up the speakers. I'll explain that in the Connectors section below, but to make sure you get it right, please refer to your owner's manual for bridging specifics.

## 70V Lines

In some installations, you can end up with a mess of little speakers all over the place in ceilings, on walls, under balconies, wherever! This obviously causes a problem with total impedance, so the audio geeks of yesteryear came up with another idea. A 70V connection is designated on amplifiers that accommodate it, and the connection must be used with speakers equipped with 70V transformers. They are designed exclusively for this application.

These speakers have separate wire taps off their transformer for different wattages that we choose for the speaker to draw depending on how much level we need. Since they are usually 8-inch speakers for covering small areas,

the taps can range from 1/4 to 10 watts. In this situation, we are concerned with total wattage consumption instead of impedance. With a 50-watt amp, we can run up to 10 speakers wired at 5 watts each:  $10 \times 5 = 50$ . Or 25 speakers at 2 watts each. Simple math. For the latter, we can run a speaker line paralleled from the amp to the COM (or C, for *common*) and 2-watt taps on all 25 speakers.

If you want particular speakers to be louder (maybe because they're in a noisier area), simply tap those at a higher wattage. Just make sure you tap *down* at least some of the other speakers to maintain a total load of no more than 50 watts. You can also purchase wall-mount 70V attenuators to install in areas where you need variable control of the level. They will include wiring diagrams on how to hook them into the speaker line.

the side of their metal posts, or the insertion of dual banana plugs at the head of the caps. Be aware that banana plugs also have positive and negative indication for their posts, usually a tab sticking out on the negative side of the plug. As with all plugs, make sure you get the +/- polarity right for these connections.

For each channel of a dual amp, there will be a red post for the *positive* (+) side and a black post for the *negative* (–) side of the connection. In Bridged Mono mode, the red post of the first channel will be the positive, and the red post of the second channel will be the negative. Always double-check your manual for proper connections.

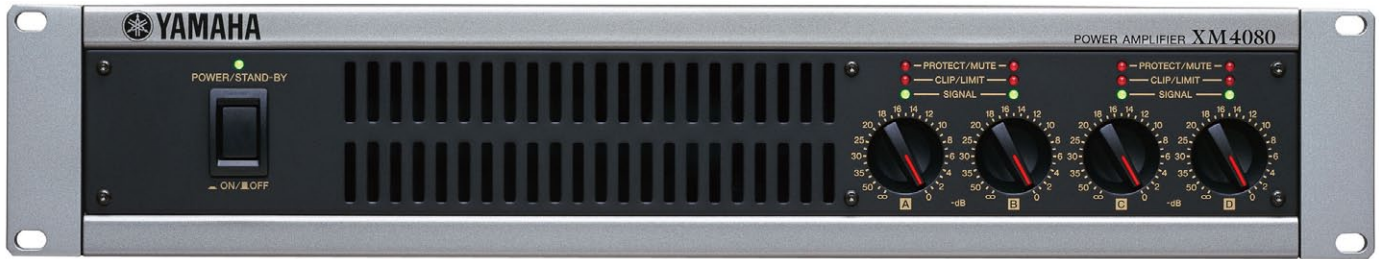
Large-gauge cable is used to carry the higher voltage output of amplifiers. Wires are run side by side like electrical cables and are not shielded like mic and line cables. For different types of speaker cable, there will be some conspicuous difference between the two wires, so you can keep positive and negative straight on each end: copper/silver wires, two-color insulation, ribbed/smooth coating on lamp-cord style, etc. Figuring for a single speaker from a 100- to 400-watt amp, I suggest a minimum of 16-gauge for cables up to 25 feet, 14 gauge up to 50 feet, and 12-gauge up to 100 feet. If in doubt or for larger amps, always go to the next larger gauge.

**Going Through a Phase:** I can't tell you how many times I have been to a performance or in a studio and heard speakers wired out of phase. Avoiding this just involves making sure all the positive and negative connections of your speakers are hooked to the same on the amps. Double check yourself. Otherwise, your sound will be screwy.

## CONNECTORS & CABLES

Amp inputs are generally the same RCA phono, 1/4-inch phono, or XLR connections found on mixers. On amp outputs and speaker inputs, connections include 1/4-inch phono plugs, Neutrik Speakon connectors, or 5-way binding posts. All have specific wiring for positive and negative connections. Speakons are durable, four- to eight-conductor plugs designed to accommodate professional amps and enclosures, including bi-amped, multiwire connections. Binding posts have screw-down caps allowing the connection of bare wire through a hole in





Your ears can also alert you with a quick test. With music playing, start in front of and facing one speaker, then gradually move toward the other speaker. When you get equidistant between the two, sound should appear centered. But if it suddenly sounds as if everything is split to both sides, they're out of phase. It's most likely the cable connections unless you had Goober rewire your speaker cabinets.

If necessary, you can check to see whether passive (not active) speaker cabinets are internally wired properly. With a cable plugged into the cabinet, quickly touch the positive and negative contacts of a 9V battery to the corresponding points on the other end of the cable. (With a 1/4-inch phone plug, you can touch positive to the tip and negative to the sleeve.) If the woofer jumps forward, everything's okay. If it jumps backward, connections are reversed. If it jumps sideways, seek counseling.

Proper polarity is important not only for the center imaging, but to avoid loss of overall response. Speakers out of phase are trying to cancel each other out. Once corrected, you'll notice better response from the whole system, and others will be amazed at your incredible ability to detect the problem. It's a good way to make new friends and an interesting topic at parties. Pass the chips.

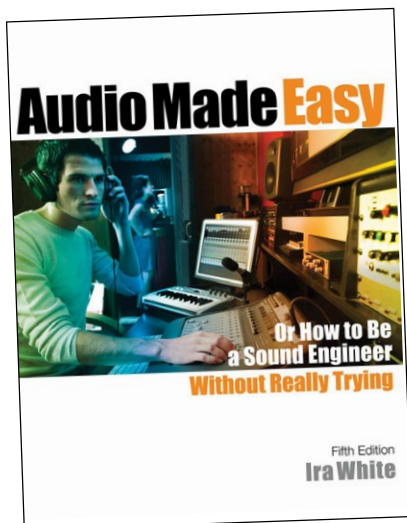
us to roll sub-bass frequencies out of speakers that don't need it, like stage monitors and ceiling speakers. Variable low-cut and crossover filters in some models will switch amps to full-range or subwoofer modes for speaker systems so you can get by without an external crossover unit. This can be useful with digital mixers, which typically don't incorporate crossovers but can provide all the other signal processing needed from graphic EQs to limiting and even delayed outputs for underbalcony. Then you can simply run straight from mixer to amps. In the case of powered speakers with their own internal amps and crossovers, you can run straight from mixer to speakers.

Amp limiters will protect equipment from overload, and some amps may include special speaker processing to optimize speaker response or efficiency. Finally, newer commercial designs are providing computer connection for comprehensive display and network control of an entire system of amplifiers from one central point.

There are also a few multi-amp designs with four to six amplifiers in one package. Though they are typically lower-power versions, they save cost and space for moderate needs, such as monitors or 70V systems. Just be aware of some of these available options when you are shopping for an amplifier. They might save you a few hundred dollars.

## AMP EXTRAS

Amplifiers often incorporate other features that aid our efforts and eliminate the need and cost of extra components. Low-cut switches allow



**IRA WHITE** worked as a professional musician before getting into live sound and studio recording. His experience also includes sales, consulting and integration of audio equipment, engineering for a major worship artist tour, and he has served on staff for church and theatrical ministries as a sound and technical director for 30 years. He currently resides in Virginia Beach, VA with his wife Susan. Contact him at [irawhiteaudio@gmail.com](mailto:irawhiteaudio@gmail.com).

# Happiest Tee at the GRAMMY Talent Gift Lounge

**A**rmed with a business degree from the University of Virginia's McIntire School of Commerce, entrepreneur Lash Fary created Distinctive Assets 20 years ago to create gift bags and gift suites that have augmented the GRAMMYS, the Latin GRAMMYS, MTV Movie Awards, the Tony Awards and other prestigious entertainment events. Signing up clients to provide their goods and services provides unique, valuable exposure to the elite celebrity world, and the company's selections are often profiled on TV shows and magazines. In 2017, Fary also launched a line of casual wear, Happiest Tee.

**Music Connection:** Regarding the GRAMMY Talent Gift Lounge, how many of the items included are submitted for your consideration and how much do you source out?

**Lash Fary:** We have a full-time sales staff that works year round, and I'd say about 60 percent is sourced by us. .... Once the nominees are announced and the billboards are up all over L.A. and New York, we start getting a lot of calls because the GRAMMYS are on people's minds.

**MC:** What are some of the unique items you have included in the Gift Lounge over the years?

**Fary:** Going back over 10 years ago, we started offering certificates for Lasik eye surgery, and that was really unique at the time. It took two or three gifting cycles for people to get used to it, but it became really popular, with a lot of people redeeming the certificates. The doctor was thrilled. Since then we've had all kinds of doctors participate, for services such as cosmetic dentistry, and dermatologists with special products they've developed. Trips have always been very popular and this year we're very excited to continue our relationship with The Golden Door destination spa, and they donate 100% of their profits to child abuse charities.

**MC:** How do you promote the philanthropic causes that Distinctive Assets is involved with in the GRAMMY Talent Gift Lounge?

**Fary:** MusicCares of course is an official GRAMMY charity, so we do anything we can for them. We always provide one of the celebrity gift bags for them to auction off at their Person of the Year event. We always try to have at least one charity that we're promoting backstage. This year we actually have two, Truth Initiative (which promotes information about the dangers of tobacco products) and the American Heart Association. They are

promoting awareness for CPR, and the Gift Lounge includes a home CPR training kit, as well as information on their current campaign to celebrate EMTs and nurses. We always try to help the artists give back, because that is something that resonates with artists.

**MC:** How has the Gift Lounge changed over the years?

**Fary:** It's been an interesting evolution. I'd say over the years as things change, things stay the same. Over the first few years, we were really creating an industry, so to coerce people to do this from a marketing perspective, we initially had to educate clients. We didn't have this template of success we have now. We had to explain to them how it worked, and why it was going to work. The dollar value of the

*"I think it will be a hit with musicians. They'll be able to celebrate the places they've been on their tour."*

— Lash Fary



items certainly wasn't as high. Over the years, as we've started adding trips, the dollar value has sort of taken on a life of its own.

The dollar value amount I don't think is very important. The artists are at a point in their lives, careers, if they're looking for a great gift, they're looking for something they can share with their family, so the price tag is pretty irrelevant. So we don't really go by the price tag.

**MC:** How many items are included at the 2018 GRAMMY Talent Gift Lounge?

**Fary:** About 50. While there's only so much you can fit in a bag, sometimes we have to add bags. For an Oscar nominee event last year, we had to use three bags. And sometimes there's an odd-shaped item, like last year for the Oscar nominees—one of the items was a Casper dog bed, which came in this big box, and we had to create a special bag.

**MC:** Now you have launched your own line of tee shirts, Happiest Tee, which will be featured at the GRAMMY Talent Gift Lounge.

**Fary:** Happiest Tee shirts are literally the

softest, most comfortable shirts I've ever worn. I have never come across a better tee shirt. The company I use for the shirts, State & Manor, is a company I've been a fan of for years. They have a huge celebrity following.

**MC:** Are Happiest Tee shirts available at retail?

**Fary:** Not now. My business partner, Suzanne Corbo, has been an executive in the luxury hotel business for many years, and the concept was actually her idea. So our primary market is to her hotel clients, The Golden Door is carrying them, and we are in the process of designing custom ones for high-end souvenirs. The original concept was to redesign the souvenir for this market. So instead of going away with an ordinary shirt with a hotel logo on it, you will have a

truly amazing tee shirt that you actually want to wear. And also celebrate your favorite place, your Happiest place. .... I think it will be a hit with musicians. They'll be able to celebrate the places they've been on their tour.

**MC:** The graphics are very simple, but will show up well on stage, on TV or social media.

**Fary:** We have the feminine styles with the script letters, and the masculine ones with bold block lettering. Straight guys that I've given the shirts to comment, "Dude, this is the nicest shirt I've ever had. The fabrication is high quality and the fit is great, it's one of the best constructed shirts I've ever come across."

I think "Happiness" is something all of us are looking for these days especially. And I think it's something that the world needs more of. I was in Las Vegas for the Latin GRAMMYS, and we had the Las Vegas shirts, and so many people said, "This is really what we need right now," [after the Las Vegas shootings].

I think that resonates with musicians. I find that musicians are really sensitive people in general, and I hope that they'll want to spread that energy with the world. We do plan to expand distribution. And before we add to our geographic Happiest Places, we'll add non-geographic Happiest Places, like Happiest at the Beach, Happiest at Home, Happiest in Bed.

**MC:** Where are the shirts manufactured?

**Fary:** They are one hundred percent designed, created and distributed in Los Angeles; not assembled in Los Angeles or imported from somewhere else and the tags sewn in Los Angeles. We are very proud of that.

Contact Dina Rezvanipour, [dina@3dprmarketing.com](mailto:dina@3dprmarketing.com)  
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# 4TH ANNUAL PENSADO AWARDS



Multiple GRAMMY®-nominated producer, musician and mixing engineer Greg Wells (left) received the Pensado Giant Award from music industry legend Miles Copeland.



The evening's co-hosts (l-r): Kosine, of acclaimed production duo Da Internz (Ludacris, Nicki Minaj, John Legend); legendary producer, engineer and mixer Chris Lord-Alge (Pink, Foo Fighters, Green Day); and drummer Samantha Maloney (Hole, Mötley Crüe, Peaches).



"Break Thru Songwriter" honoree James Fauntleroy (pictured at podium) with presenters Busbee (multiplatinum producer-composer) and Eboni Smith (*Hamilton* soundtrack engineer).



Pictured (l-r): "Break Thru Songwriter" honoree James Fauntleroy, with *Pensado's Place* co-hosts Dave Pensado and Herb Trawick.

**ACKNOWLEDGING TODAY'S EMERGING BRAND** of music professional and "recognizing the faces behind the sound," the fourth annual Pensado Awards was held on Sunday, Dec. 3, at Los Angeles' historic Fonda Theatre. A sold-out crowd of nearly 700 recording and music industry figures looked on as 12 awards were dished out. The night's most honored guest was multiple GRAMMY-nominated producer, musician and mixing engineer Greg Wells (Adele, OneRepublic, Keith Urban, Katy Perry, Twenty One Pilots) who was presented with the Pensado Giant Award by industry legend Miles Copeland.



JBL Marketing Specialist Becki Barabas; producer, film composer, keyboardist C.J. Vanston; and EastWest Studio Manager Candace Stewart. Along with Harry Shearer, Vanston and Stewart presented the "Live/Front of House Engineer" award to Rachel Rozzi and the "Tracking Engineer" award to Joe Chiccarelli.



Producer-engineer legends Al Schmitt and Tom Lord-Alge.



SRD Fund Manager Terry O'Neal; Pensado Award Nominee and GRAMMY-winning mixer-producer Spike Stent; GRAMMY-winning engineer-producer Dave Way; and AFM & SAG AFTRA Fund Associate Director of Participant Services Colin Gilbert.



Engineer Eva Reinstad; engineer Barry Rudolph; drummer Kenny Aronoff; Westlake Pro Audio CEO George Adjeff.

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**Umphey's McGee**

*It's Not Us*

Nothing Too Fancy Music

Producer: Umphey's McGee and Greg Magers

Draw upon myriad influences and you'll never go stale. Umphey's McGee does this expertly, melding jazz, progressive rock, funk and even metal into a novel yet comfortable sound. Compound this amalgam with relatable, adroit lyrics and you've got a winning formula. "Whistle Kids" presents a humorous, albeit sincere, take on hangovers. "You & You Alone" details how children complicate attempts to rekindle romance. And album closer "Dark Brush" conveys a sense of dread without em-dross or excessive force. Recommended.

– Andy Kaufmann



**Asking Alexandria**

*Asking Alexandria*

Sumerian Records

Producer: Matt Good

"Anthemic" is an optimum word one could use to describe the music of Asking Alexandria. Each track on their latest effort seems tailor-made for stadiums and large theaters. The production is massive and the return of lead vocalist Danny Worsnop into the fold suits this band's flair for the dramatic to a tee. Songs like "Alone in a Room" and "Under Denver" illuminate their harmonies and strength in big choruses. "Into the Fire" and "Rise Up" put emphasis on more aggressive vocals and razor sharp guitars. And then there are melodic curveballs such as the acoustic-oriented "Vultures" and the rap-inspired "Empire." There is a little something for everyone here. – Eric A. Harabadian



**Tommy Emmanuel**

*Accomplice One*

CGP Records

Producer: Tommy Emmanuel

"You're a badass, man," quotes Jorma Kaukonen in reference to Tommy Emmanuel before they dive into the spirited, bluesy romp "Saturday Night Shuffle." The Grammy-winning Aussie finger-style genius pits his guitar acumen in a series of duets with some of the best in the biz. Some of Emmanuel's favorite musicians join him in 16 tracks of classic rock, blues and country. Standouts include Amanda Shires' acoustic take on Madonna's "Borderline," Jerry Douglas' bluegrass cover of Hendrix's "Purple Haze" and the loose jam between Emmanuel and Nashville axeman J.D. Simo on "(Sittin' On) The Dock of the Bay." – Eric A. Harabadian



**Roy Woods**

*Say Less*

OVO Sound/Warner Bros. Records

Producer: Various

Toronto's rising R&B star Roy Woods returns with his debut studio album *Say Less*. In contrast to his previous projects, *Say Less* places Woods out of his tropical yet seductive comfort zone. While we do hear his signature mellow soul-noir sound in title-song "Say Less" and "Take Time," it's interesting to hear him showcase his range in songs like the bubbly and glam "Little Bit of Lovin'" and the glitchy and high energy "Something New." Overall, Woods' strong vocal performance, mixed with the catchy downtempo productions, makes this project very enjoyable and a great soundtrack for a night drive. – Don Q. Dao



**Johnny Farfisa**

*The Sky is Falling*

Munster Records

Producer: Andy Cahan

Andy Cahan is a keyboardist/producer who has been music director for classic '60s act The Turtles as well as sideman and arranger for legends like Graham Bond, Dr. John, Chuck Berry and Harry Nilsson. This interesting compilation highlights his beginnings from the mid to late '60s when, as Johnny Farfisa, he was a member of three successful New York combos: The Individuals, The Tokays and Euphorian Railway. It is garage rock at its primitive finest, with some strong originals, like the Vanilla Fudge-flavored "Nothing and No One," the ultra-soulful "The Sky is Falling" and the Yardbirds-like "She Showed Me" leading the pack. – Eric A. Harabadian



**Miguel**

*War & Leisure*

ByStorm Entertainment/RCA Records

Producer: Various

R&B star Miguel's fourth project, *War & Leisure*, is filled with a free, rich voice, reverbed-out guitars, and ambitious songwriting. In *War & Leisure* the artist exhibits his innermost Gemini as he smoothly interchanges between somber political themes and romantic and sunny dreams. For example, the socially conscious "Now" focuses on the current situation of immigration in the United States while the summer vibes "Told You So" is a reminder of the late Prince. It's without question that Miguel has matured as an artist and songwriter; every song here is thoughtfully constructed. *War & Leisure* is Miguel at his freest as he soars to greater heights. – Don Q. Dao



**Fabulous & Jadakiss**

*Friday On Elm Street (F.O.E.S.)*

Def Jam

Producer: Various

*Friday On Elm Street* is a lyrical play on the horror flicks, starring Fabulous as Freddy Krueger and Jadakiss as Jason Voorhees. Winner kills all as these F.O.E.S. join forces and poetically pulverize all participants. Songs like "Ground Up," "Soul Food" and "Principles," penetrate their victims provoking a thriller within each track. However, the over-emphasized frightening hiss of Jason's "Kill Kill Kill" throughout most of the tracks, though fitting, can be a bit much. This minor wound pales in comparison to their mass-sacred masterpiece organized as F.O.E.S. – Adam Seyum



**Kimbra**

*Primal Hearts*

Warner Bros. Records

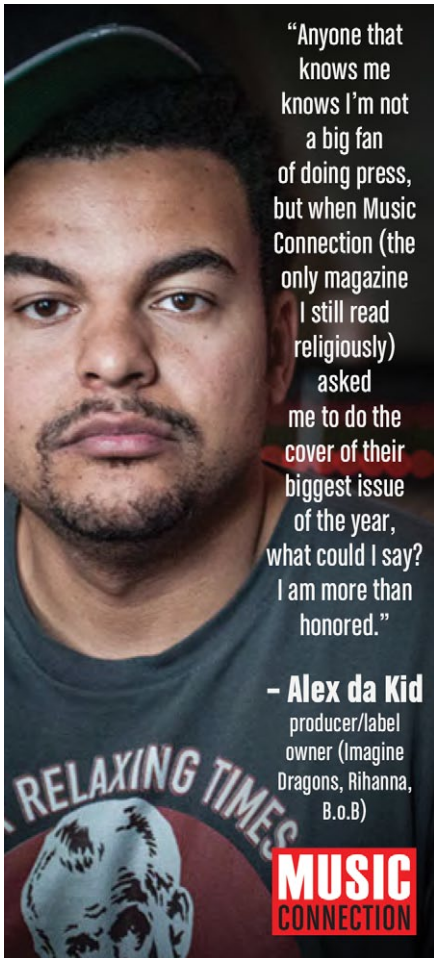
Producer: Various

Best known for her collaboration with Gotye on 2011's "Somebody That I Used To Know," New Zealand singer Kimbra is ready make her own mark with *Primal Hearts*. The eclectic sound and lyrics of empowerment and vulnerability are a joy to listen to. The most infectious is "Top of the World," which details female empowerment with heavy beats and snarling, powerful vocals. Meanwhile, on "Human" she tones it down and demonstrates the hardships in life with brooding R&B style. Overall, Kimbra takes ambitious risks with this album and it succeeds. – Jacqueline Naranjo



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.





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

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

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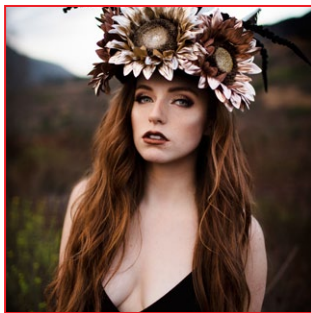
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## Léoa

**Contact:** thisisleoa@gmail.com  
**Web:** thisisleoa.com  
**Seeking:** Management  
**Style:** Singer-Songwriter

With just her voice and piano, artist Léoa delivers songs that are so timely right now, exploring life's ugly realities, particularly those which pertain to the injustices of a male-dominated world. Presented lullaby-style, "Little Girl" depicts the schoolyard "boys against girls" origins of an adult-world syndrome. "Shattered" is perhaps her darkest, most haunting song, conveying a woman's psychological torment after her date-rapist is exonerated. "The Light" casts its net wider, in a more universal—but no less haunting—direction. It takes a special confidence to pull off this kind of material, and Léoa has it. Uncluttered production and mixing enables every pain-soaked word to ring through.

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

**SCORE: 8.2**



## George Adrian

**Contact:** socialmediastategies@gmail.com  
**Web:** GeorgeAdrian.com  
**Seeking:** Airplay, Booking, Label, Mgmt  
**Style:** Americana

Some artists are in no hurry to impress; they're too busy doing their own thing. And in the case of George Adrian, the listener's patience is well rewarded. Miked in a super-close, intimate style, Adrian's sleepy outsider persona—and its abiding sadness—comes through loud and clear on "How Do You Know," a soul-searcher that finally grabbed us when its finale chorus reached full altitude. "The Grass Is Dying" features Adrian's elusive, metaphoric style and some nice high-pitched vocals. The twangy "Oh Won't You," with its southern rock guitar tones, shows that this artist knows how to patiently build a winning arrangement. Adrian's not for everyone, but he's definitely for us.

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

**SCORE: 8.0**



## The Khourys

**Contact:** gak716@yahoo.com  
**Web:** facebook.com/Khourys  
**Seeking:** Label, Booking, Mgmt, Film/TV  
**Style:** Pop/Soul/Rock/Blues

Giulia & Jahna Khoury have put together an impressively slick project, one that begs to be experienced live. The songs are fun, sexy vehicles (reminiscent of Pointer Sisters) that allow the ladies to strut their stuff. "I Do" and "Good Stuff" showcase the duo's vibrant style, which not only features forceful vocals, but musicianship that is just loaded with professional skill—especially the guitar fills. "Good Stuff" gets our vote as the group's best number, with lead vocals that are soulful, sexy and (when paired with a backup chorale) sublime. It even makes room for a rap interlude that gives the song a contemporary edge. Overall, the performances captured here are more memorable than the material.

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

**SCORE: 8.0**



## The Earth & I

**Contact:** management@teai.us  
**Web:** theearthandi.us  
**Seeking:** Booking  
**Style:** Progressive, Rock, Metal

We dig the male/female vocal tandem of East Coast prog-metal fivesome The Earth & I. Not only is the screamo singing more than convincing, but when paired with the confident, husky-toned female power of Kendyle Wolven—and the band's tight, turn-on-a-dime instrumentation—something special emerges. On "CGMTC" she displays her soaring, emotive abilities, which echo Paramore's Haley Williams. "Slight Departure" and "Skies Like Fences" give Wolven and her mates plenty to busy themselves with—perhaps too much at times—but their daring dips into blues-rock and even smooth-jazz are unexpected treats for listeners (Coheed & Cambria fans, perhaps) who appreciate a challenge.

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

**SCORE: 7.8**



## Leather Tramp

**Contact:** dan.portman@thefamouscompany.com  
**Web:** Leathertramptheband.com  
**Seeking:** Booking, Film/TV  
**Style:** Folk/Indie

With their acoustic whirlwind of violin, mandolin, guitars, brass and assorted percussion, this hi-touch, 10-member outfit's vibrancy is palpable and infectious, especially when they sing as a group to generate a melodic gust of "we're-all-in-this-together" energy. Solo vocalists are solid, the male with his deadpan delivery countered by the female's bright, inspiring tone. Our favorite tune is "Antler Knife," which has all the band's strengths—but one key weakness: an unfortunate detour in the last third that spoils the good vibes. We detect a need for a general trimming of all the material to enable the tunes to really hit home. What's clear is that this populous band is built to impress a live audience.

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

**SCORE: 7.6**



## Ace J

**Contact:** acejbooking@gmail.com  
**Web:** Acejmusic.com  
**Seeking:** Booking  
**Style:** Hip-Hop

Film/TV folks who are looking for a mysteriously seductive hip-hop track whose lyrics idolize a sexy female, might want to take a listen to "Fuego" by Denver-based artist Ace J who skillfully creates a moody swirl of voices and tones. "Make Me" has moments, especially its positive "Gotta get up!" (when life gets you down) message, but its boisterous energy is undermined by a beat that is just too plodding. On Ace's best track, "FCC" (FloridaCalication), this land-locked artist shows his love of both right and left coasts with a fun, energetic song whose beachy vibe comes replete with steel drums. This song, with its EDM touches and solid rap flow, has real potential, if only it were a bit more cohesive.

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

**SCORE: 7.4**

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



## Hosny Bronx

**Contact:** hosnybronxteam@hotmail.com  
**Web:** hosnybronx.com  
**Seeking:** Label, Booking  
**Style:** Reggae

Hosny Bronx wears all the hats on classic-sounding reggae songs that will draw an immediate comparison to Bob Marley, as Bronx's delivery is a dead-ringer for the master's voice. Material is solid, straight-up reggae, immediately familiar to one and all. The chugging beats, the organ fills and the Rastafarian vision of life are all faithfully delivered in "Strong Life" and "New Moment," making Bronx something of a roots-reggae preservationist. "Dance As A Lion" is our favorite, due to its playful keyboard riffs and buoyant bass guitar spine. It will be interesting to see if this artist will try to build something new upon the genre's formidable foundation, which he has already mastered.

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

SCORE: 7.4



## Natalie Duque

**Contact:** NatalieDMusic@gmail.com  
**Web:** natalieduque.com  
**Seeking:** Film/TV, Session Singing  
**Style:** Singer-Songwriter

Our reactions are mixed when it comes to recordings by artist Natalie Duque. She's got a genuine, appealing voice and fairly catchy songs with compelling messages. "Brave Is Beautiful" is a case in point as Duque asks the listener to take a stand. It's the kind of meaningful song that could work well in a teen drama soundtrack. Same goes for "What Could Be," where the singer likens her life to an incomplete jigsaw puzzle. "Black and White" has a lead vocal blend that is alluring. On the downside, we were often frustrated in trying to understand her lyrics, due to a sound mix (and her articulation) that muddles the words. Duque is a singer-songwriter of substance and we urge her to fix this issue.

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

SCORE: 7.4



## Forest Bayer

**Contact:** forestbayermusic@gmail.com  
**Web:** forest.bandcamp.com  
**Seeking:** Label  
**Style:** Instrumental, Electronic

Forest Bayer's compositions seem not to be intended for amusement or to accompany a film or TV scene. Rather, they lean toward serious music, a la "musique concrete," to challenge (not cater to) the listener. We only wish the results, while intriguing at times, were more satisfying. On "Good Times" the composer acts as a sound engineer, playfully raising and lowering the levels of his instruments. "Awkward Daze" is a complex, disjointed piece that deploys thudding, stabbing sounds. We can imagine "Good Vibes," with its skittering electronic flourishes, working well in an adventure video game. However, in a world that expects innovation from electronic music, Bayer's sounds and textures are all too familiar.

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

SCORE: 7.0



## Hussies

**Contact:** ben.eisenberger@gmail.com  
**Web:** hussiesband.bandcamp.com  
**Seeking:** Label, Tour  
**Style:** Garage, Riff Rock

Hussies are a guitar-driven Omaha quartet who go all-out on every single song. And though their frenetic "meet-you-at-the-finish-line" style often threatens to disintegrate into chaos, it never does, thanks to the band's tight, agile musicianship. That's the good news. On the downside, though, Hussies' material is too similar-sounding from song to song ("Red Lights" is pretty catchy), and the trebly, lo-fi manner in which it has all been recorded causes singer Tom Bartolomei to be continually overwhelmed. It's as if the band was placed in a garage with a couple of mics and told to "just go for it." What these recordings do suggest is that Hussies might be a terrific balls-to-the-wall live act.

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

SCORE: 7.0



## Das Black Milk

**Contact:** dasblackmilk@gmail.com  
**Web:** dasblackmilk.bandcamp.com  
**Seeking:** Label, Mgmt, Booking, Film/TV  
**Style:** Rock, Electronic

Das Black Milk have two things going for them—a strong attack-mode attitude and the vocal power to put it across. In other aspects, however, these guys will need help to bring their vision—heavily fueled by '70s and '80s alt-rock—into focus. We appreciate DBM's love of humongous walls of sound, as on "Where You Go," but the song is ultimately undone by a riffy hook that is just too basic. We hear interesting echoes of Gang of Four and Buzzcocks in "New British Wife," but the song ultimately flatlines. "Wanna Be King" is propelled by reverbed '60s guitar jangle that proves to be more promising than fulfilling. There's something cool here, but it will need a producer to make sonic sense of it.

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

SCORE: 7.0



## Cnote

**Contact:** cnote@audio-video-web.com  
**Web:** audio-video-web.com/cnote  
**Seeking:** Label  
**Style:** R&B

Though he shows a gift for arrangements that build smoothly, these recordings by R&B artist Cnote are very much in the "songwriter demo" realm. His solo voice simply doesn't generate the spark (especially on the high notes) that can take his material to the bank. We like the message in the piano-based "Independent," where he croons about a confident woman who's "got her own life, got her own style." He gets playful in the song "Hit Me Back," and showcases some tricky vocal interplay, but the lyrics veer into the corny zone. "Wishin'" is maybe his strongest song. We urge Cnote—a skillful arranger—to enlist an equally gifted singer who can take this material to the next level.

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

SCORE: 6.8

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

**The Mint** Los Angeles, CA

**Contact:** fardigitalpr@gmail.com

**Web:** mattwesterman.com

**The Players:** Matt Westerman, guitar, vocals; Rosalind Darbeau, violin; Alex Romero, bass; Gabe Rosenn, guitar; Brad Swanson, drums; Matthew Lurie, keyboard; Marissa Lauren, backing vocals; Katherine Eva, backing vocals.

**Material:** The resounding audience appraisal that could be heard throughout the venue during the show was, “This guy reminds me of Dave Matthews!” That is probably due, in part, to the largeness of the band—but primarily the inclusion of violin. While as a lyricist at times Westerman is reminiscent of Ben Folds, with quirky titles like “Hipsters, iPods, and Cigarettes,” the messages in these upbeat songs seem to be about living up to one’s full potential, as in: “...I’m not quite sure what I do best/So I’m just gonna leave here with no regrets... Time it marches on, no it just don’t wait/So I just better get on it today/One day we’re gonna be gone so why should we worry?”

**Musicianship:** While the vocals are low at points, the compositions provide ample space for instrumental solos. Swanson gets the crowd pumped up most especially on “High As I Can” with plenty of solid bass drum action, along with tight bass lines from Romero. Darbeau is the highlight here with several thrilling solos and outros that fade out so hauntingly that the room is left breathless. The group also pulls off an impressively faithful rendition of Coldplay’s “Yellow,” another crowd favorite.



**Performance:** One striking aspect of this show was that Westerman consistently and profusely thanked his audience and they adored him for it. He also encouraged them to sing along and participate in songs like “As We Go,” where he was joined by Lauren on lovely backing vocals. The presentation here was very singer-songwriter, with a lot of introductory banter. Though there was a lot of this, it was never overdrawn and didn’t slow down the show.

**Summary:** Matt Westerman’s set-list is a perfect balance of slower ballads and uptempo numbers. The only suggestion for improvement is to end the show on the upbeat “High As I Can” instead of on a ballad, which lost the attention of the audience. One aspect of Westerman’s appeal is his motivational songs, and if he stays true to his own voice it will continue to attract a positive response.

– Brooke Trout

**Lyric Hyperion Theater & Café**

Silverlake, CA

**Contact:** danielle@danielletaylormusic.com

**Web:** danielletaylormusic.com

**Players:** Danielle Taylor, vocals, piano; Shane Considine, drums; JD Carrera, guitar; Brian Kimble, bass; Teresa de Gennaro, backing vocals.

**Material:** Energetic indie elements, combined with mid-tempo, piano-heavy anthems and a passion to uplift her listeners, gives Danielle Taylor a refreshing authenticity that’s been lacking in the pop scene. In her most recent release, *1440*, familiar pop elements similar to that of Sara Bareilles, Natasha Bedingfield, Train and even Billy Joel flow throughout each song to appeal to an array of generations. Taylor confidently surprises listeners with personal reflections and odes to classic musical styles weaved between “lovey-dovey” and feel-good singalong tracks throughout her recorded works.

**Musicianship:** Taylor’s spunky yet warm vocal tone doesn’t overpower the light, eclectic instrumentation that oozes from her tracks, which is something that tends to happen with vocalists who sing with all their heart and soul. Her easygoing personality and genuine honesty flow throughout the lyrics of her songs to give off a sweet early-Taylor-Swift-mixed-with-a sassy-Pink vibe.

**Performance:** Taylor’s live performance exceeds what is heard on her recorded material



as her confidence radiates throughout her live set. While her quirky crooning of inspirational anthems and heartfelt moments are pleasing to the ear, it’s her honest power ballads, like “Is It Ok?” and “A Borrowed Dime” as well as her stripped down rendition of Sia’s “Chandelier,” that go deep beneath the surface of Taylor’s happy-go-lucky girl next door persona.

This is an artist who strives to make her live performances as intimate and personal as possible. Her complete openness reveals her wacky personality and real-life experiences. From admitting her obsession with Disney in her cover of the *Ducktales* theme song, to sharing tender loving moments, to opening up

about how she needed her ego to be bruised in order to become a better artist, Taylor’s show was the musical equivalent of going on a coffee date with a close friend.

**Summary:** Danielle Taylor has interesting musical and personality qualities that can be assets in her career. Her songs have an infectious yet meaningful quality that has fared well for songstresses such as Colbie Caillat, Rachel Platten and Ingrid Michaelson. Overall, her instrumentation and vocal techniques, combined with a bold yet relatable personality, give her a slight edge over your average pop starlet. – Heather Allen



MARK SHIWOLICH

# MARY GATCHELL

**Rockwood Music Hall** *New York, NY*

**Contact:** [beatrice@hypr.media](mailto:beatrice@hypr.media)

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

**The Players:** A.T.N Stadwijk, keyboards, producer; Leo Traversa, bass; Adam Jackson, drums; Daniel Sadownick, percussion.

**Material:** Marking the release of her new album *Camino Real*, Mary Gatchell debuted her latest collection of pop/soul songs. Though adhering closely to the pop/soul model, an occasional island feel wafts through some of her material, adding sonic variety and a laid-

back vibe. Innocuous sentiments about love in its various stages, of either blissfulness or pending disarray, make up most of the songs' lyrics. By far, the most infectious and memorable is "Casualty Of You," with its punchy island rhythm, and mantra-like repetition of the title. "Lovers In Love," a lilting, moderate-tempo number wins you over when it hits a very satisfying unexpected jazz chord at the end of the first verse.

**Musicianship:** Gatchell has strong vocal chops imbued with a sweetness that results in a more palatable sound. She is proficient

on piano, using an electric keyboard instead of an acoustic, which better suits her style of music. Having the album's producer leading the band at this show was a major plus, since the songs could then be performed as they were intended. At times sounding like a throwback to the '80s, some arrangements could be enhanced to sound a bit more edgy and modern without losing their effectiveness or Gatchell's individuality.

**Performance:** A confident and poised performer who seemed comfortable in her own skin, Gatchell (to her credit) doesn't chase any trends. Her musical choices seem to be a natural fit. While not overly solicitous of audience attention, she knows when to engage with the crowd and when to get on with the music. She enlisted the audience to sing along in "Casualty Of You," a perfect opportunity to bring them into the fold. Her ballads, though, could have used more nuance and tenderness, which would bring out the vulnerability that the words suggest. Bringing one big cover song into the set would have further aligned the artist with a known quantity, raising her perceived place on the music spectrum and bolstering her own material at the same time.

**Summary:** Mary Gatchell delivers a solid show, well-rehearsed, animated and engaging. Adding more edge to some of the arrangements, along with adding some known quantity would expand the show's reach. With their feel-good energy and general appeal, this is an act that would work well in other settings in addition to a showcase venue.

— **Ellen Woloshin**

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

**Contact:** N/A

**Web:** [facebook.com/eulogyhc](https://facebook.com/eulogyhc)

**The Players:** Sergio Chavez, vocals; Matt Henderson, guitar; Pete Reilly, guitar; Marc Jackson, drums; Kevin Norton, bass.

**Material:** Hardcore punk, by its very nature, isn't for everyone. These are the people who looked at what the original punks were doing and said, "No, it needs to be angrier, louder and more aggressive." The melodies are often hard to come by, and add the fact that the crowds can get incredibly rowdy, and you have the very definition of an acquired taste. That said, in most cases and certainly in the case of SoCal band The Eulogy, the tunes are there—you just have to dig for them. It's worth the effort—the half-hour set that the band performs is packed with groove-heavy hardcore, and while it's nearly impossible to make out what Chavez is singing, we know that he's pissed about something.

**Musicianship:** All of the guys in the band are excellent on their instrument, though this is more a case of the "sum of the parts." As a unit, the band is extremely tight and clearly well-rehearsed. It's easy to listen to hardcore and assume that it's easy to play, that it's all just chugging power-chords and meat-and-potatoes drumming, but it's actually incredibly demanding. These guys nail it.

**Performance:** It's all about Chavez, really. The musicians in the band take their places at



BRETT CALLWOOD

# THE EULOGY

the start of the set, assume classic hardcore battle-pose, and play. But Chavez paces the stage like a caged tiger. Eyes wide, the lyrics are spat with venomous glee and, when he's not actually singing, the pacing continues. It really does feel like he has something on his mind that he just has to get out. Which, in fact, is the whole point of this genre of music. In-between songs, stage banter is kept to a minimum. Chavez utters the occasional "thanks," while Norton encourages the crowd

to buy merchandise because "we're all old and have babies to feed." Fair enough.

**Summary:** The Eulogy is a fine hardcore band that has been around for a good few years and know their trade. Those who don't enjoy the genre in general will find nothing to enjoy here. But those who like unwinding with a circle pit, arms flailing like a human windmill, then the noise that The Eulogy makes is just about perfect. — **Brett Callwood**

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

**Contact:** takeoffensecv@gmail.com

**Web:** facebook.com/takeoffensecvhc

**The Players:** Anthony Herrera, vocals; Ruben Benavides, guitar; Greg Cerwonka, guitar; Randy Noyes, guitar; Ray Mosher, bass; Joe Rodriguez, drums.

**Material:** The men of hardcore punk/thrash metal crossover band Take Offense seem to be very proud of the fact that they're from Chula Vista, but then that's no surprise. Being territorial, for a hardcore band, comes with the territory. The headliners at this show were New York hardcore veterans Agnostic Front, and half of their set appeared to be about New York and, more specifically, their "Lower East Side crew." Take Offense don't quite go that far, but they plant their flag. Musically, they have a sound reminiscent of Suicidal Tendencies and the Stormtroopers of Death, with a bit of thrash pioneers Anthrax thrown in.

**Musicianship:** Thanks to those thrash influences, the musicians in Take Offense are fantastically intricate. There's more of a hint of Scott Ian (Anthrax) and Kerry King (Slayer) about the guitarists, playing throwaway riffs and sharp widdles at the drop of a hat. Drummer Rodriguez is a machine—so precise that one could be forgiven for thinking he's miming to electronically created beats, were that not so against what hardcore stands for. There's not a guy in this band who doesn't do his job tremendously well.



TAKE OFFENSE

**Performance:** Herrera is a wonderful frontman, bouncing around the stage like a kangaroo on a pogo stick. His movements reflect the groove that is abundant in so many of these songs, and he's also happy to charm the crowd between songs. Special mention must go to the guitarist wearing white high-top sneakers. If the music wasn't already transporting us back to a very niche corner of the 1980s, those shoes certainly did.

**Summary:** Take Offense are, relatively speaking, younger than a lot of the hardcore bands on the circuit, but nobody should assume that they're lightweight, diluted, or even less authentic because of that. Rather, this band gives off the vibe that they're hungry, ambitious, and mad as all hell. They have everything to play for, and a ton of talent in their ranks to help them achieve it.

— Brett Callwood



DAVID GARFIELD & THE CATS

**Bogie's** Westlake Village, CA

**Contact:** sales@creatchy.com

**Web:** davidgarfield.com

**The Players:** Leslie Smith, vocalist; Brandon Fields, saxophone; Neil Stubenhaus, bass; James Harrah, guitar; Steve Ferrone, drums; David Garfield; keyboard.

**Material:** David Garfield is a seasoned performer known for his work with the group Karizma. Together with The Cats, he puts on an entertaining show with an extensive

repertoire, including originals like "Fragile" and fun covers with a jazz spin, like Bob Marley's "Jammin'." Also in the set are scads of spot-on album-accurate takes on Steely Dan in honor of Walter Becker as well as a somber and stark snippet of Tom Petty's "Won't Back Down." Leslie Smith delivers luscious lead vocals, not afraid to hit the high notes with a passionate delivery, especially when nailing Al Green's "Let's Stay Together."

**Musicianship:** Garfield clearly communicates with his band to pull off tight finales and

instrumental rounds. Each song reflects a perfect balance of dynamic tension building up from a variety of instrument combinations to a full band. The mix in this room is fantastic, and everyone in the band throttles down on their levels to spotlight Smith on verses. Each member of The Cats brings that perfect combination of spontaneity, soulfulness and selectiveness, best exemplified by a uniquely fantastic jam instrumental finale on their cover of Toto's "Georgy Porgy."

**Performance:** Throughout the night Garfield gave members of the audience shout-outs, including a fun moment when the group broke into a spontaneous rendition of the "Happy Birthday" song that evolved into something you might hear by Earth, Wind & Fire. Garfield encouraged audience participation, so it was not surprising when the crowd demanded an encore. The shining moment of the performance was with his original, "Fragile," featuring a seriously epic piano instrumental loaded with plenty of glissandos that drove the audience wild.

**Summary:** With a troupe of seasoned musicians like this, you get a top-notch performance from start to finish. While the Tom Petty tribute was very moving it honestly left the audience wanting to hear the full song. The only point where the energy seemed to wane was on "Country Preacher" due to a rather slow intro that was exacerbated by some sparseness in the composition, which could easily be tightened up. While jazz is arguably not for everyone, Garfield and company have figured out a way to please any listener. — Brooke Trout



MIGUEL COSTA

**The Viper Room** West Hollywood, CA

**Contact:** alexcolerocks@gmail.com

**Web:** alexcole.rocks

**The Players:** Alex Cole, lead vocals, lead guitar, harmonica; Michael Dwyer, bass; Alejandro Mercado, drums.

**Material:** Figuratively speaking, *A Bad Boy Rocker* is an album where Alex Cole's original

songwriting meets a mirage of classic rock & roll at the crossroads. That artistic conjunction is exactly why the Viper Room served as the perfect backdrop for Cole to perform songs from his exhilarating debut album. Fittingly enough, his set-list featured six original songs and four classic rock covers.

**Musicianship:** Cole truly thrives when it comes to showmanship and theatrics. But what is

even more spectacular is his intelligence and skillfulness in rock & roll vocal technique. When Cole sings, it is as if he has encrypted subtle nods of respect to legendary rock & roll legends, like Jim Morrison, Brian Johnson and Sebastian Bach, who have clearly influenced Cole's tonality.

**Performance:** Alex Cole entered the stage through two curtains, as if he were a vintage gift from the "Rock Gods," a thirst quenching tease of authenticity, dangling from the genetic tree that still connects a vast amount of Los Angeles rock fans to the glam metal era of the '80s. With a cocky smirk on his face, the Italian born artist proceeded to captivate the audience with his soprano vocal range, cutting-edge sex appeal and smooth dance moves.

Cole was simply great at this show. And he knew it, pointedly winking for the press members' cameras on numerous occasions, and he even stopped in the middle of his set to promote his T-shirts and CD's in a way that was comedic (and very likable). His boldness was soaked in hard-earned sweat and justified even more so with every guitar lick and harmonica solo that he played, flawlessly. Cole, in fact, came within one sentimental "power ballad" of completely bringing the house down.

**Summary:** The margin for error with an excessively confident lead singer, during a live show, is quite small. Especially in rock & roll. Especially in Hollywood. And especially at the Viper Room. Alex Cole moseyed that line nicely, while showing everyone in his audience that attitude is a dish that is best served with substance. — **Miguel Costa**



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### Ken Allardyce

(engineer, mixer, producer)  
818-427-1675  
**Email:** claris@studioexpresso.com  
**Web:** studioexpresso.com/profiles/KenAllardyce.htm  
**Notable Projects:** Green Day, Avril Lavigne, Goo Goo Dolls

### Rafa Sardina

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

### Chaz Jankel

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

### Lulo Perez

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

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### Robert Eibach

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

### David Longoria

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

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\*No phone calls please

### Pro-J

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

### Dj Khalil

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

### Brion James/Naked Soul Productions

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

### Big City

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

### Mike K

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

### Kookie

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

### Jon Ingoldsbys aka Anonymous

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

### Trackbastardz

**Notable Projects:** Rohff, Keny Arkana, Le Remede, Tsutone, Rap Life Soundtrack

### Damon Sharpe

**Notable Projects:** Alesso, Charlie Wilson, JLS, 98 Degrees, Boyz II Men, Abraham Mateo, Big Time Rush, Kylie Minogue, Leona Lewis, Amerie, Jennifer Lopez, Justin Guarini, Kelly Rowland, Chicago, Play, Play, Katy Tiz, Anastacia, Girlicious

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**Bryce Avary** (The Rocket Summer)  
(producer, Artist, Songwriter)

### Mikal Blue

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

### Billy Bush

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

### Greg Fidelman

(producer, engineer, mixer)  
**Notable Projects:** Metallica, Johnny Cash, Kid Rock, Reamonn, Gossip, Slayer, Marilyn Manson

### Noah Georgeson

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

### The Helio Sequence

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

### Ryan Hewitt

(engineer, mixer, producer)

**Notable Projects:** the Red Hot Chili Peppers, the Avett Brothers, Blink-182, the Dixie Chicks, needtobreathe, Flooding Molly, Jamie Cullum

### Mark Howard

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

### Ethan Johns

(producer, mixer, songwriter)  
**Notable Projects:** Whip Poor Wil, the Boxer Rebellion, the Vaccines, Kaiser Chiefs, Tom Jones, Laura Marling, Paolo Nutini, Crowded House, Turin Brakes, Joe Cocker, Ray LaMontagne

### James Maddock

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

### Thom Monahan

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

### Dana Nielson

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

### Dave O'Donnell

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

### Lincoln Parish

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

### Matt Pierson

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

### Vance Powell

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

### Joey Raia

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

### Bill Reynolds

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

### Carmen Rizzo

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

### Thom Russo

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

### Charlie Sexton

(producer, mixer, songwriter)  
**Notable Projects:** Charlie Sexton, Poul



Krebs, Edie Brickell, Marc Cohn, Los Super Seven, Shannon McNally, Matt Morris, Lucinda Williams

**Dave Sitak**

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

**Geoff Stansfield**

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

**Geoff Stanfield**

(producer, mixer, songwriter, engineer)  
**Notable Projects:** Sunday Lane, Andres Wittgens, Sun Kil Moon, Firehorse, Black Lab, Moby, Jason Isbell

**Damian Taylor**

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

**David Tort**

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

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**Mixing/Engineering:** Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gossett, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emm, Whispers and many more.

**Lester Mendoza**

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

**Ian Blanch**

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

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

**Enrico De Paoli**

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

**Keston Wright**

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

**ADAM KATZ**

**Next Wave Management**  
3191 Casitas, Ste. 145C  
Los Angeles, CA, 90039  
323-522-4567  
**Web:** nextwavemanagement.com

**Drew Brown**

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

**Ali Chant**

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

**Joe Chiccarelli**

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

**John Congleton**

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

**Brian Deck**

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

**Gareth Jones**

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

**Alex Newport**

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

**Howard Redekopp**

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

**Eric Rutan**

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

**Gus Seyffert**

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

**Richard Swift**

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

**John Vanderslice**

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

**Chris Walla**

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

**Joey Waronker**

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

**Brian West (Track&Field)**

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

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**Notable Projects:** Sara Bareilles, Linkin Park, Fitz & the Tantrums, HAIM, Shinedown, 3 Days Grace, Switchfoot, KORN, Gary Clark Jr.

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**James "Jimbo" Barton**

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

**Nellee Hooper**

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

**Ron Nevison**

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

**Steve Rinkoff**

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

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**Email:** lisa@mariemusicgroup.com  
**Web:** mariemusicgroup.com  
**Contact:** Lisa Marie  
\*No unsolicited material  
\*\*Please call for complete roster & credits

**McDONOUGH MANAGEMENT LLC**

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

**Joe Barresi**

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

**David Bianco**

(producer, engineer, mixer)

**Notable Projects:** Bob Dylan, Del Amitri, Tom Petty, Frank Black, Ozzy Osbourne, TSOL, Blues Traveler

**Mike Clink**

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

**Nick Didia**

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

**John Fields**

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

**Paul David Hager**

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

**Matt Hyde**

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

**Alain Johannes**

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

**Pierre Marchand**

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

**Nick Raskulinecz**

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

**Garth Richardson**

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

**Andrew Scheps**

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

**Rob Schnapf**

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

**Philip Steir**

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

**Matt Wallace**

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

**MIKE'S ARTIST MANAGEMENT**

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

**MIMI NORTHCOTT**

Manager for Mixer Mike Fraser & Producer Jeff Dawson  
866-888-6464, 604-985-0679, (cell) 604-803-7400

Vancouver, Canada  
Owner, Canadian Recording Services,  
Ltd.  
**Email:** mimi@mikefrasermix.com  
**Web:** canadianrecordingservices.com

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

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

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

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

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

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

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

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

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

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

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

**Julian Prindle**  
(engineer)  
**Notable Projects:** A\$AP Rocky  
and Swizz Beats, DJ Afrojack, Earl  
Sweatshirt, RZA, Nichole Scherziner,  
Big Sean

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

**SELF TITLED MANAGEMENT**  
Chicago, IL  
813-468-1718  
**Email:** johnny@selftitledmgmt.com  
**Web:** selftitledmgmt.com  
**Contact:** Johnny Minardi  
**Producers:** Marc McClusky (NYC),

Sean O'Keefe (Chicago, IL), Ace  
Enders (NJ/NYC), Rob Freeman  
(NJ/NYC), Seth Henderson (Crown  
Point, IN), Nick Sampson (Detroit,  
MI), Brandon Paddock (LA), Adam  
"Nolly" Getgood (Bath, UK), Misha  
"Bulb" Mansoor (Washington DC),  
Chris Athens (Austin, TX), Will Putney  
(Belleville, NJ), Kris Crummett (Portland,  
Or), James Paul Wisner, (Saint Cloud,  
FL), Mike Watts (Port Jefferson,  
NY), Rian Dawson (Los Angeles/  
Nashville), Arun Ball (Nashville), Matt  
McClellan (Atlanta, GA), Nik Bruzzese  
(Williamson, NJ), Randy LeBoeuf  
(Belleville, NJ), Steve Seid (Belleville,  
NJ)

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

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

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

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

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

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

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

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

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

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

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

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

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

**Steve Seid**  
(producer, mixer, engineer)  
**Notable Projects:** Every Time I Die,

Night Verses, Trade Wind, Invent  
Animate, Northlane

**Kris Crummett**  
(producer, mixer, engineer)  
**Notable Projects:** Roam, Avion Roe,  
Night Verses, Chapel, Palisades,  
Issues

**Machine**  
(producer, mixer, engineer)  
**Notable Projects:** KYNG, Cluth, Four  
Year Strong, Crossfaith, King Hiss

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

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

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

**TUNEDLY**  
244 Madison Avenue  
New York, NY 10016  
888-884-5418  
**Email:** info@tunedly.com  
**Web:** tunedly.com  
**Contact:** Chris (C.E.O.)  
**Format:** Analog & Digital, Pro Tools,  
Logic.  
**Styles:** Pop, Rock, Country, R&B, Soul,  
Gospel, and more.  
**Services:** Music Production,  
Session Musicians, Session Singers,  
Session Engineers, Song Plugging.  
**Notable Projects:** Our session  
musicians' roster includes multiple  
Grammy award winners, some of whom  
have worked with the likes of Pharrell  
Williams, Beyoncé, and Barry Manilow.  
Tunedly clients have so far recorded  
chart-topping singles, placed songs  
with music publishing companies, and  
won songwriting contests.

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

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

**Producers, Mixers, Engineers:**

**Tom Biller**  
**Max Dingel**  
**Rob Ellis**  
**Jack Endino**  
**Isabel Gracfield**  
**Stephen Hague**  
**Ted Hutt**  
**Peter Katis**  
**Larry Klein**  
**Nick Launay**  
**Stephen Lipson**  
**Paul Northfield**  
**Tim O'Hair**  
**Tim Palmer**  
**Rick Parker**  
**Vince Pizzinga**  
**John Porter**  
**Olle Romo**  
**Chris "Frenchie" Smith**  
**Ed Tuton**  
**Matthew Twaites**

**Drew Vandenberg**  
**Victor Van Vogt**  
**Biggi Veira**  
**David Watts**  
**Brad Wood**

**INDEPENDENT PRODUCERS**

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

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

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

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

**ISAIAH ABOLIN**  
(engineer, mixer)  
**Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdammanagement.com  
**Notable projects:** Renee Fleming,  
Joshua Bell, the Manhattan Jazz  
Orchestra, the Mars Volta

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

**ROBERT SCOTT ADAMS**  
Director of Job Placement & Student  
Services  
Omega Studios' School of Applied  
Recording Arts & Sciences

12712 Rock Creek Mill Road, Suite 14A  
Rockville, MD 20852  
301-230-9100

**Email:** info@OmegaStudios.com

**Web:** Omegastudios.com

**Notable Engineers:** Jim Curtis, Scotty O'Toole, Peter Novak, Adam Stamper, Bill Mueller, Neal Keller, Alex Cloud, Tony Dillon

**STEVE ALBINI**

**Electrical Audio**

2621 W. Belmont Ave.

Chicago, IL 60618

773-539-2555

**Email:** info@electricalaudio.com

**Web:** electricalaudio.com

**ALEX ALESSANDRONI**

**Email:** info@alexalessandroni.com

**Web:** alexalessandroni.com

**MATTY AMENDOLA**

Head Producer

825 Records, Inc.

347-240-5417

**Web:** mattyamendola.com

**Styles:** indie pop, rock, alternative,

singer-songwriter

**Notable projects:** Film/TV composer, Jody Porter, Juliana Wilson, Kerchief, Justin Guarini

**TIM ANDERSEN**

(engineer, producer, rock guitarist)

**Email:** tandersen2005@yahoo.com

**Web:** timandersenrecordingengineer.com

**Styles:** Rock bands, Solo artists

**Notable Projects:** House of

Pain, Gerardo, Shaq, Judgement

Night SDTRK, Set It Off SDTRK,

Temptations, Hiroshima, Crazy Bone,

Snoop

**Producers I have engineered for:**

John Shanks, Richard Perry, Warryn

Campbell, Carey Gordy, Louil Silas,

MC Hammer, Rodney Jerkins, Quincy

Jones

**Latest Project:** Silverseed (album 3&4) from Minneapolis, The Tim Andersen Experiment: 2017 release. Producing singles for solo artists and rock bands at Taylor Sound, Minneapolis MN.

**JEFF ANDERSON**

Lafayette, IN

800-732-6476

**Email:** born2record@mac.com

**Web:** facebook.com/soundlogicllc

**Styles:** emo, rock, pop

**Notable Projects:** Amanda Overmyer,

Anna-Marie Sanderson, Anthony Glise,

Jared Yates, Waltz for Venus, Kayla

Newton, Joe Peters

**KIM ARMSTRONG**

**K.C.'s Independent Sound**

2401 E. Wardlow Rd.

Long Beach, CA 90807

562-438-9699

**Email:** slydash80@gmail.com

**Styles:** rock, jazz, country

**Notable Projects:** Big Jay McNeely

\*Unsolicited material accepted

**ARTIST ONE PRODUCTIONS**

310-948-4335

**Email:** susan@artistoneproductions.com

**Web:** artistoneproductions.com

**Contact:** Susan

**Styles:** singer, singer-songwriter,

commercials and soundtracks

**Notable Projects:** (past & current

clients) Marion Cotillard, David

Wenham, Stephen Graham, Eddie Van

Halen, MTV

**Producers, Engineers:**

Eric Valentine

Roy Thomas Baker

Jim Steinman

Roger Sommers

Matty Spindel

Robert Scovill

**BEN ARRINDELL**

**Sound Clash Recordings NYC**

347-827-0763

**Web:** http://soundclash.wixsite.com/soundclashnyc-140905/ben-arrindell

**Notable Projects:** Gerald Levert,

K-Ci & JoJo, Aretha Franklin, Busta

Rhymes, the Temptations and Janet

Jackson.

\*Call for mixing rates

**JOEY AYOUB/THE SOUND SALON**

Hollywood, CA 90028

323-962-2411

**Email:** joe@thesoundsalon.com

**Web:** thesoundsalon.com

**Contact:** Joe Ayoub

**Styles:** all, rock, metal, pop, R&B, film

**Notable Projects:** Cab 2, Nina Shaw,

Seven Foot Wave, Down From Hollow,

Dream Vampires, Czarina, Annie

Calder, the Mac, George Lacava

**PETER A. BARKER**

**Threshold Sound + Vision**

2114 Pico Blvd.

Santa Monica, CA 90405

310-566-6677

**Email:** Peter@thresholdsound.com

**Web:** thresholdsound.com

**Styles:** rock, acoustic, AAA, Indie, live

concert 5.1 mixing specialist

**Notable Projects:** Yanni Simone,

Ember FX, Sick Love, George Lacava,

Jamila Ford, Jason Perlman, Dream

Vampires, Jeffrey Silverman

\*No unsolicited material

**WILLIE BASSE**

(producer, engineer)

818-731-9116

**Email:** williebasse@gmail.com,

james@kerosenemedia.com

**Web:** williebasse.com

**Contact:** James Wright

**Styles:** rock, blues, heavy metal

**Notable Projects:** Canned Heat, Finis

Tasby, Frank Goldwasser, Terry Ilous,

Jeff Nothrup, Black Sheep (the Metal Band)

**BEATOLOGY MUSIC**

909-843-5673

**Email:** beatology@mac.com

**Web:** multiplatinumproducers.com

**Contact:** Gordon "DJ Stealth" McGinnis

**Styles:** urban music

**Notable Projects:** Dr. Dre, Notorious

B.I.G., Xzibit, N.W.A., Above the Law,

2Pac, George Clinton, Ice Cube,

Redman, Digital Underground, Stanley

Clarke, George Duke, Kid Frost, Jayo

Felony, Kam, W. C., Kurupt, K Dee,

Mack 10, Luniz, Mac Mall, Kausion,

H. W. A., Kokane, Mad Lion, Domino,

Gospel Ganstaz, Heather Hunter,

Martin Johnson, E-40, Will Downing,

Sir Nose, Najee, Ken Navarro, Greg

Adams, Jeffrey Osbourne, Wayman

Tisdale, Bob Baldwin, Everette Harp,

Patti Austin, Paul Jackson Jr., Michael

Lington, Michael Henderson, Jean

Carne, Norman Conner, Phil Perry,

Pieces of a Dream, Club 1600, Dave

Mann, Eazy-E, Tray Deee, Outlawz,

Volume 10, Caffeine, Badd Azz,

Hostyle, Brian Bromberg and many

more

\*Unsolicited material accepted

**SEAN BEAVAN**

**SOS Management**

Address by request

323-654-2828

**Email:** sosmanagement@gmail.com

**Web:** sosmanagement.com/

producersmixers/sean-beavan

**Notable Projects:** NIN, Marilyn

Manson, No Doubt, Unwritten Law,

Thrice, 8MM, POD, Guns N' Roses,

Hypernova, Envy on the Coast

**EVAN BEIGEL**

**Jojo Ocean Music**

818-321-5472

**Email:** mail@evanbeigel.com

**Web:** evanbeigel.com



As a DIY artist, I rely on *Music Connection* for expert advice and resources. My live review granted me exposure that I would not have otherwise been able to achieve on my own."

— Billy Lawler



**WORK WITH A MULTI GRAMMY WINNER**  
Production, Programming, Arrangments, Instrumentalists  
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**KNOCK OUT PRODUCTIONS**  
Total Music and Management Services

Knockout International Studio: 15326 Dxnard St., Van Nuys, CA 91411  
Office: 21617 Nordhoff St. # 200, Chatsworth, CA 91311 • 800-316-8810

**Styles:** all  
\*No Unsolicited Material

**LANCE BENDIKSEN**  
**Bendiksen Productions**  
720-234-1234  
**Email:** lance@bendiksenproductions.com

**Web:** bendiksenproductions.com  
**Notable Projects:** Grayson Erhard, Caleb Grose, Back Porch, Niccole Fentress

**RAY BENSON**  
**Bismeaux Productions**  
P.O. Box 463  
Austin, TX 78767  
512-444-9885

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

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

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

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

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

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

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

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

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

**ANDY CAHAN / THE DEMO DOCTOR**  
Cathedral City, CA  
818-489-4490  
**Email:** andycahan@verizon.net  
**Web:** allenentertainment.net  
**Contact:** Andy Cahan  
**Styles:** all  
**Notable Projects:** Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry  
\*Unsolicited materials accepted

**ERIC MICHAEL CAP**  
(aka General Groove)  
Burbank, CA  
818-567-1911  
**Email:** avpost@goldstreetent.com  
**Web:** GoldStreetMusic.com  
**Styles:** pop, R&B, gospel  
**Notable Projects:** Accent Media,

IntraTherapies, Kern Direct, Texas Department of Health, the Invisible Man, the Style Group

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

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

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

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

Charles, Luther Vandross, Keiko Matsui, New Boyz, Dave Hollister, Luther Vandross, Johnny Gill

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

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

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

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

**LES D. COOPER**  
Freelance Audio Engineer/ Mixer/ Editor  
Burbank, CA. 91505  
(310) 729-0990  
**E-Mail:** lesdcooper@mac.com  
**Web:** lesdcooper.com  
**Contact:** Les Coop (Engineer/ Mixer/ Editor)  
**Format:** Analog, Digital, Pro-tools (latest Version)  
**Styles:** All Genres of Music (Jazz, R&B, Rock, Pop & Classical), Orchestras, Rhythm Sections to Voice Overs, ADR & Audio Books

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**ERIC CORNE**  
 (engineer, producer, mixer, composer)  
 Los Angeles, CA  
 310-500-8831

**Email:** ericcorne@gmail.com  
**Web:** ericcornemusic.com  
**Styles:** rock/indie rock, Americana/ country, blues/jazz, folk/singer-songwriter  
**Notable Projects:** Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

**ERIC CROSBY**  
**Chao Pack Entertainment**  
 Atlanta, GA  
 404-465-4413  
**Email:** chaopack@gmail.com  
**Web:** chaopack.com  
**Styles:** Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing  
**Notable Projects:** 1017 Brick Squad, Dungeon Family, RCA

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

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

**JEFFERY DAVID**  
**Reach Music Publishing**  
 Los Angeles, CA  
**Email:** jdproducer@mac.com  
**Web:** linkedin.com/in/jefferydavid  
**Notable Projects:** Seal, Echosmith, Christina Grimmie, Victoria Beckham, Guess, Lamborghini

**JEFF DAWSON**  
**The Den**  
 147 W. 3rd Ave.  
 Vancouver BC V5Y 1E6  
**Email:** dawson.jeff@gmail.com  
**Web:** jeffdawsonproductions.com  
**Notable Projects:** Daniel Powter, State of Shock, Kelly Rowland, Marcy Playground, Holly McNarland, the Dudes, Tal Bachman and Crystal Pistol

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

**JOSQUIN DES PRES**  
**Ready4Radio**  
 7242 University Ave.  
 La Mesa, CA 91941  
 619-697-7827  
**Email:** Ready4Radio@gmail.com  
**Web:** Ready4Radio.com  
**Clients:** Jack Johnson, Gipsy Kings, Bernie Taupin etc. & TV cues for over 30 networks.  
 (MTV, VH1, NBC, WB, CW etc.)  
 \*Accepts Unsolicited Material - No Calls

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

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

Filmworks, Transition Music, and many album projects.  
 Diamond Dreams Music also has top-quality, radio ready mixing & mastering services.

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

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

**DJ BOOM, SCOTTY BEAM**  
**Listen Vision**  
 2622 Georgia Ave., N.W.  
 Washington, DC 20001  
 202-332-8494 Fax 202-332-8495  
**Email:** info@listenvision.com  
**Web:** listenvision.com  
**Styles:** hip-hop, R&B, house, reggae  
**Notable Projects:** KRS-One, BET, Doug E. Fresh, XM Satellite Radio, Belleville Outfit, Hillary Duff, Spyro Gyra, United Airlines, Kenny Chesney, Ray Hubbard, KRS-ONE, Mobb Deep, Dave Koz

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

**SAMUEL DRESS**  
 Sherman Oaks, CA  
 818-995-4642  
**Email:** info@fridayentertainment.com

**Web:** Fridayentertainment.com  
**Styles:** jazz, folk, film scores  
**Notable Projects:** Ron Anthony, Jim Hughart, Howlett Smith, Dolores Petersen, Richard Simon, Nancy Osborne, Dave McKay, Josh Nelson, Kurt Festinger  
 \*Call before submitting material

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

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

**CASEY DUNMORE**  
**plus4dBu**  
 323-207-5411  
**Email:** cd@plus4dbu.com  
**Web:** plus4dbu.com, schpilkas.com  
**Styles:** plus4dBu is a full-service music production entity created by Schpilkas, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed. Music production, vocal production, mixing and songwriting services are also available for recording artists. Specializing in unpredictable, edgy orchestration, urban beats and electronic elements, compositions are not limited to a specific genre. Musical influences stem from classical, hip-hop, electronica, rock/alternative, trip/hop and jazz.  
**Notable Projects:** Production credits include the theme songs for reality TV show Tia & Tamera (Style Network) and the NBA Toronto Raptors. Some of Schpilkas' featured placements include NIKE's Vapen Sessions, the movie Our Family Wedding (Fox Searchlight Pictures), One Tree Hill (CW), The City (MTV), Jimmy Kimmel Live! (ABC) and video games Tap Tap Revenge 3 and Top Spin 4 (2K Sports)

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**JEFF ELLIS**

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

**ES AUDIO**

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

**JIM ERVIN**

**L.A. Entertainment, Inc.**  
 7095 Hollywood Blvd., Ste. 826  
 Hollywood, CA 90028  
 800-579-9157 Ext. 707  
 Fax 323-924-1095  
**Email:** jervin@laeg.net  
**Web:** warriorrecords.com/LA  
**Styles:** All  
 \*No unsolicited material

**THE FAB FACTORY**

818-270-7467  
**Email:** shaun@thefab-factory.com  
**Web:** fabfactorystudio.com/#/page\_splash  
**Contact:** Shaun Fabos  
 \*Give us a call or email today

**BARRY "THE FOZ" FASMAN**

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

**FRANK FILIPETTI**

(6x Grammy Winner)  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677

West Nyack, NY

**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/frankfilipetti  
**Styles:** rock, pop, adult contemporary, classical  
**Notable Projects:** Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Aida, Spamalot, Motown

**RICHARD FINK IV**

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

**MIKE FRASER PRODUCTIONS**

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

**ASAF FULKES**

**The OC Recording Company**  
 3100 W. Warner Ave., Ste. 7  
 Santa Ana, CA 92704  
 323-244-9794  
**Email:** info@ocrecording.com  
**Web:** ocrecording.com  
**Contact:** Asaf Fulkles (engineer, producer)  
**Format:** Analog & Digital, Pro Tools HD 11, Sony C-800G, Neve 1073, Neumann, Avalon  
**Styles:** All music genres, ADR and Voice Overs  
**Basic Rate:** Please call for info.  
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**MAURICE GAINEN PRODUCTIONS**

4470 Sunset Blvd., Ste. 177  
 Hollywood, CA 90027  
 323-662-3642  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Styles:** Any and all musical styles, film, TV, etc.  
**Notable Projects:** Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim

Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, James Webber, Little Willie G, Joe Batoan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW

**BRIAN GARCIA**

626-487-0410  
**Email:** brian@briangarcia.net  
**Web:** briangarcia.net  
**Contact:** Brian Garcia  
**Styles:** rock, indie, singer-songwriter, pop, metal, hardcore, Christian  
**Notable Projects:** Our Lady Peace, Earshot, Avril Lavigne, Kelly Clarkson, Until June, King's X, Dizmas, Michelle Branch, Chantal Kreviazuk, Galactic Cowboys, the Daylights

**ARNIE GEHER**

(producer, mixer, engineer)  
 Studio City, CA  
 818-763-7225  
**Email:** arno@Westworld.com  
**Web:** reverbnation.com/arniegeher

**DAVID GIELAN**

Recording Academy Member  
 453 S. Spring St.  
 Los Angeles, CA 90013  
 213-283-7485  
**Web:** humanelement.tv  
**Styles:** all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
**Notable Projects:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films  
 \*Email for more information

**JON GILLESPIE**

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

**JUSTIN GLASCO**

Nashville, TN  
**Web:** facebook.com/justinglascomusic  
**Styles:** rock, pop, country, singer-songwriter  
**Notable Projects:** Andrew Bird, Cary Brothers, Christina Perri, Garrison Star

**BRYCE GOGGIN**

**Trout Studios**  
 Park Slope, Brooklyn, NY  
 718-222-0946, 917-324-3856  
**Email:** troutrecording@gmail.com

**Web:** troutrecording.com

**Styles:** rock, alt., jazz  
**Notable Projects:** Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bango, Pete Galub

**LARRY GOLD**

**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 Philadelphia, PA  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/larrygold  
**Styles:** Rock, Pop, Classical, Urban, R&B  
**Notable Projects:** Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey

**BILLY GRAZIADEI**

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

**CARMEN GRILLO**

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

**GROOVEWORKS**

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

**JEFF GROSS**

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

**RYAN HADLOCK**

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**info@vonvargas.com**  
 410.701.0VON (0866)

**Email:** bearcreek@seanet.com  
**Web:** bearcreekstudio.com  
**Styles:** folk, indie rock, art rock  
**Notable Projects:** Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

**RUDY HAEUSERMANN**  
**126bpm Music**  
 818-288-6626  
**Email:** rudy@126bpm.com  
**Web:** 126bpm.com

**Styles:** pop, rock, singer-songwriter, urban  
**Notable Projects:** Ke\$ha, Mitchel Musso, Kristina Antuna, Orange, Rob Zombie, Deborah Gibson, Kimberley Locke, Snoop Dogg and many others

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

**COL. DARRYL HARRELSON**  
**M.L.E. STUDIOS**  
 P.O. Box 93008  
 Hollywood, CA 90093-0008  
 866-246-8846  
**Email:** mail@majorlabelmusic.com  
**Web:** majorlabelmusic.com  
**Styles:** All but specializing in country, alt country, blues, R&B, voice over, A.D.R., SFX.  
**Notable Projects:** Bobie Covell (MI), Mike Davis (TN), The Tola Crusades

"the light of day" (Video Game Character Voices), BLUE (CA), The Company Rep "Rosenstrasse" (8-part lead vocals), Studio and Producer credits in film: Asian Stories, Book III for "Shake That Thing."  
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**TOMMY HAZERIAN**  
 9018 Balboa Blvd., #564  
 Northridge, CA 91325  
**Email:** info@ghostnoteproductions.com  
**Web:** ghostnoteproductions.com/composerth  
**Styles:** metal, hard rock, indie rock, ambient rock/trip hop

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

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

**DANIELL HOLCOMB/ADVENTURES IN MODERN RECORDING**  
 West Los Angeles, CA 90064  
 323-375-4AMR

**Email:** amrdaniell@gmail.com  
**Web:** adventuresinmodernrecording.com  
**Contact:** Daniell Holcomb  
**Styles:** hard rock-pop  
**Notable Projects:** Howard Stern Show, Sony Music Group, Bleeding Deacons

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

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

**THOMAS HORNIG**  
 (freelance mixer, producer)  
**Tomcat On The Prowl Productions**  
 Studio City, CA  
 818-533-8669  
**Email:** studio@tomcatontheprowl.com  
**Web:** tomcatontheprowl.com  
**Styles:** singer-songwriter, pop, americana, country/folk, rock  
**Notable Projects:** Thomas Hornig-Every Single Day CD, Peter Elbling-Freddy Audio Book, Jennifer Quiroz EP

**CHRIS HORVATH**  
**Jamnation Music**  
 3818-646-0005

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

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

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

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

**INVISIBLE HAND PRODUCTIONS**  
 24307 Magic Mountain Pkwy., Ste. 116  
 Valencia, CA 91355  
 818-789-7895, (cell) 818-281-0141  
**Email:** acebaker1234@yahoo.com  
**Web:** invisiblehandmusic.com  
**Contact:** Ace Baker  
**Styles:** pop, rock, ambient, contemporary jazz, ethnic-world music,

"Nate has the ability to bring the Energy needed to take your record to the Next Level"

- Tom Coyne

above ground studios

above ground

ABOVEGROUNDSTUDIOS.COM  
 (443)-255-5016

Nate Middleman  
 Mastering Engineer

chill-out, film and TV score  
**Notable Projects:** American Pie "Book of Love" - 6 songs, American Dragster - Composer  
 \*Available for composing and songwriting.  
 \*Please call first to submit material

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

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

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

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

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

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

**JIM KAUFMAN**  
**Jim Kaufman Productions**  
**Email:** ejg@msk.com  
**Web:** jimkaufmanproductions.com  
**Contact:** (Legal) Eric German, 310-312-3786  
**Clients:** E.G. Daily, the Black Moods, Elliot Collett, Govind Das and Radha, Telegraph, Opiate for the Masses,

Model Turned Superstar, Jim Kaufman - A Party of One, Dead Money Massive

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

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

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

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

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

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

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

**KEVIN LACY**  
 Valley Cottage, NY  
 845-623-0252  
**Email:** studio@freudiansliprecording.com  
**Web:** freudiansliprecording.com  
**Styles:** indie/rock, folk, pop, country, jazz

**Notable Projects:** Johnny Bravo, Jackie Tohn, Meghan Cary, Jewtopia, Say Goodnight, Gracie

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

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

**SCOTT LEADER**  
**Brick Road Studios**  
 7944 E. Beck Ln., Ste. 160  
 Scottsdale, AZ 85260  
 480-788-3573  
**Email:** scott@brickroadstudio.com  
**Web:** brickroadstudio.com  
**Styles:** All  
**Notable Projects:** Taylor Jane, Ross M. Levy, Peter and Ellen Allard, Abby Gostein, Todd Herzog, Bryan Zive, Emily Aronoff

**BRIAN LESHON**  
**UNIT-O Productions**  
 Anaheim, CA  
 714-213-8018  
**Email:** BLeson@unit-o.com  
**Web:** unit-o.com  
**Styles:** Rock, indie, jazz, blues, hard rock, pop, country, adult contemporary, folk, World, Americana, Celtic, new age, R & B, hip hop, urban, country, reggae, gospel, classical, electronica, Christian, Latin, progressive,  
**Services:** Music production, recording engineer, mix, artist development, music marketing, social media, voice over, post production.  
**Notable Artists:** Alcatraz, Peter Allen, Herb Alpert, Victor Bailey, the Bangles, Jeff "Skunk" Baxter, Jeff Beck, Bobby And The Midnighters, David Bowie, Dee Dee Bridgewater, Devo, George Duke, Jackson Brown, Castle Bravo, Ndugu Leon Chanler, Eric Clapton, Stanley Clarke, Commodores, Chick Corea, Devo, Dixie Dregs, George Duke, Guy Eckstein, Eyes, Robben Ford, Ronnie Foster, Stephen Gadd, Gamma, Raymond Gomez, Great Buildings, Group 87, Happy The Man, Don Harrison, Alan Holdsworth, Dr. John, Alphonso Johnson, Louis Johnson, Kansas, Jim Keltner, Bobby Kimbal, David Koz, Abraham Laboriel, Lion, Little Feet, Steve Lukather, Bobby Lyle, Harvey Mason, Manakin, Missing

Persons, Motley Crue, M & O, Ronnie Montrose, Tim Morelo, Airtio Moreira, Steve Morris, Mozaic, Patrick O'Hearn, Ozzy Osborne, David Paich, Jean Luc Ponty, Pops Popwell, Jeff Porcaro, Steve Porcaro, Revelations, Romeos, Brian Setzer, Earl Slick, Soma, Ringo Starr, Steely Dan, Rod Stewart, Barbra Streisand, Supertramp, The Bangles, The Solution, The Sorry Boys, Toto, Tommy Tutone, Twisted Sister, Steve Vai, Klaus Voorman, W.A.S.P., Weather Report, Bob Weir, Lenny White, Ron Wood, Joe Zawinul

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

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

**LAWRENCE MANCHESTER**  
 Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677  
 New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/lawrencemanchester  
**Styles:** Rock, Pop, Hip-Hop, Soundtracks, Broadway Cast Albums.  
**Notable Projects:** The Tonight Show with Jimmy Fallon, the Roots, John Fogerty, Jennifer Hudson. Across The Universe, Red Violin, The Departed, S.W.A.T.

**MIKLOS MALEK**  
 (producer, songwriter, mixing engineer, European X-Factor judge)  
 Los Angeles, CA  
 818-450-3729  
**Email:** katarina@miklosmalek.com  
**Web:** miklosmalek.com  
**Styles:** pop, R&B, electronica, world, new age, classical-crossover.  
**Notable Projects:** Miklos' work has been featured on over 15 million records. Anastacia, Astraea, Ayaka Hirahara (Japan), David Phelps, Dream, Faith Evans, Jennifer Lopez, Jessica Andrews, Kat Graham, LMNT, M2M, Pixie Lott (UK), Plus One, Savannah Phillips, Sylvia Tosun, Sylwia Grzeszczak (Poland), TRF (Japan), Yanni

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

**SCOTTY MANZO**  
 661-510-6408  
**Email:** scottmanzo@gmail.com



**Contact:** Scotty Manzo  
**Styles:** all

**MARIO J. McNULTY**  
Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/  
mariojmcnulty

**Styles:** rock, pop, alternative, indie, singer-songwriter, R&B  
**Notable Projects:** David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

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

**MELROSE MUSIC STUDIOS**  
5254 Melrose Blvd., Ste. 108  
Hollywood, CA 90038  
On the Raleigh Pictures Lot  
818-216-5409  
**Email:** melrosemusic@mac.com  
**Web:** facebook.com/  
melrosemusicstudios

**Styles:** All styles  
**Notable Projects:** George Clinton, Taylor Dane, MTV and American Idol Artists, Pointer Sisters, Vivian Campbell (Def Leppard), Barry Goldberg, Brian Holland, Carmine Appice, Carla Olson, Howard Leese (Heart)

**BILL METOYER**  
(producer, engineer)  
16209 Victory Blvd., Ste. 132  
Lake Balboa, CA 91406

818-780-5394  
**Email:** bill@skullseven.com  
**Web:** skullseven.com, billmetoyer.com  
**Notable Projects:** Slayer, Fates Warning, Armored Saint, D.R.I., C.O.C. Company: Skull Seven Productions.

**MIKE MILCHNER**  
818-269-7087  
**Email:** info@sonicvisionmastering.com, mike@sonicvisionmastering.com  
**Web:** sonicvisionmastering.com  
**Styles:** all

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

**BRIAN MONCARZ**  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
Toronto, Canada  
**Email:** joe@jdmanagement.com  
**Web:** brianmoncarz.com  
**Styles:** rock, alternative, country, pop  
**Notable Projects:** Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

**BRUCE MONICAL**  
**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical

**Styles:** rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.  
**Notable Projects:** Please call for credits

**GILLI MOON**  
**Warrior Girl Music**  
818-308-4442  
**Email:** info@wariorgirlmusic.com  
**Web:** wariorgirlmusic.com  
**Notable Projects:** International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, Songsalive! and Females On Fire CD compilations

**BILL LEFLER**  
(producer, songwriter, mixer)  
**Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/bill-lefler  
**Notable Projects:** Cary Brothers', Sweet Talk Radio, Sidney Bowen

**MASTER GROOVE STUDIOS**  
Northridge, CA  
Nashville, TN  
818-830-3822, 615-799-9366  
**Email:** davejavumorse@msn.com  
**Web:** mastergroovestudios.com  
**Styles:** rock, pop, country and R&B  
**Notable Projects:** R.E.M., Commodores, Warrant, Incubus, LA Guns, Bowie, Rose Royce, Earth, Wind & Fire, Quiet Riot, Motley Crue, YES, Badfinger, Alice In Chains, Gene Loves Jezebel  
\*32-year veteran of mixing and mastering

**ADAM MOSELEY**  
(producer, engineer, mixer)  
Music and Film  
Los Angeles, CA  
(cell) 323-316-4932  
**Email:** adammoseley@mac.com  
**Web:** adammoseley.net  
**Styles:** rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing: "The Americans", "The Son."  
**Notable Projects:** Braves, Eriel Indigo, John Cale, Inc., Lisbeth Scott, Wolfmother, Nikka Costa, Abandoned Pools, AJ Croce, Lucybell, the Cure, KISS, Rush, Roxette, Maxi Priest

**JASON MOSS**  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/jasonmoss  
**Styles:** pop, hip-hop, EDM, indie-pop, rock, folk, singer-songwriter  
**Notable Projects:** Riff Raff, Kellee Maize, Lenny White, Justin Husley, Dylan Owen, Del Water Gap

**MATT MOSS**  
(producer, songwriter)  
**Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/mattmoss  
**Notable Projects:** The Voice, America's Got Talent, NASCAR 2015, Catfish, Duck Dynasty, NHL Hockey Seasons 2014-2015, Critics Choice Awards

**ROB MOUNSEY**  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677

# AMERICANAFEST

THE AMERICANA MUSIC FESTIVAL AND CONFERENCE

SEPTEMBER 11-16, 2018

WWW.AMERICANAMUSIC.ORG

Brooklyn, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/robmounsey  
**Styles:** pop, rock, folk, R&B, classical  
**Notable Projects:** Idina Menzel, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, James Taylor

**RONAN CHRIS MURPHY**  
 Veneto West  
 PO Box 6363  
 Pine Mountain Club, CA 93222  
 310-200-9010  
**E-mail:** rcm@venetowest.com, liz@lizredwing.com

**Web:** venetowest.com  
**Contact:** Redwing Management  
**Styles:** all  
**Notable Projects:** Gwar, King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassin's Creed Brotherhood, Mafia III  
 \*Call before submitting material

**MUZI MUSIC**  
 Nashville TN  
 844-689-4227 Ext. 3  
**Email:** mike@muzimusic.com  
**Web:** muzimusic.com  
**Contact:** Mike Farena  
**Notable Projects:** Colt Ford, Phil Vassar, Vanessa Mandrell, Juicy J, 50 Cent, Bone Thugs-n-Harmony, Lavert, Manowar, Jani Lane, Michael Vescera

**NASH-ANGELES**  
 P.O. Box 363  
 Hendersonville, TN 37077-0363  
 615-347-8258, 310-882-0392  
**Email:** NaFilm1@aol.com

**Web:** nashangelesmusic.com  
**Notable Projects:** Eddie Reasoner, Gerry Dewey

**ZAVE NATE**  
 Tehachapi, CA 93561  
 615-887-1954  
**Email:** info@zavemusic.net  
**Web:** zavemusic.net  
**Styles:** rock, blues, new country, (guitar-based music)  
**Notable Projects:** Headsandwich, Sahaloop, the Joy House, Dan Bern, Edouardo Torres, Indya, mpulse, Kamleon Fil, Lori Chako, Meredith Marshall, Zave

**TRE NAGELLA**  
 (engineer, producer)  
 17120 Dallas Pkwy., Ste. 100  
 Dallas, TX 75248  
 972-331-7040  
**Email:** tre@luminoussound.com  
**Web:** trenagella.com, luminoussound.com, facebook.com/trenagella  
**Notable Projects:** Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

**AERON K. NERSOYA**  
 Arcadia, CA 91006  
**Email:** info@AbetPublishing.com  
**Web:** abetmusic.com  
**Contact:** Aeron K. Nersoya  
**Styles:** producing, recording, mastering, arranging, concept and packaging  
**Notable Projects:** effusion, 5th Element, Chanson du Soir, Pirates of New Providence, Cherly D. Barnes

**JAY NEWLAND**  
 (9x Grammy winner)  
**Joe D'Ambrosio Management, Inc.**

914-777-7677  
 Norwalk, CT  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com/jaynewland  
**Styles:** rock, pop, soul, standards, singer-songwriter, jazz  
**Notable Projects:** Norah Jones, Ayo, Gregory Porter, Missy Higgins, Esperanza Spaulding, Melody Gardot, Etta James, Lizz Wright, Richie Havens, Charlie Haden, Linda Thompson

**RICHARD NILES**  
 (producer, songwriter, arranger)  
**Email:** richard@richardniles.com  
**Web:** richardniles.com  
**Notable Projects:** Paul McCartney, Ray Charles, Pet Shop Boys, Pat Metheny, Bob James, Silje Nergaard, Dusty Springfield, Tears For Fears, Kylie Minogue, Grace Jones, the Troggs  
 \*No speculative projects

**STACY O'DELL**  
 (producer, mixer)  
 New York City, NY  
 Tampa Bay, FL  
**Email:** stacyodellnyc@gmail.com  
**Web:** stacyodell.com  
**Styles:** rock, pop, metal  
**Notable Projects:** Killcode, Darkh, Panzie, Major Crush, SuperVicious, Dare Devil Squadron, the Party Faithful, M-Lab, Resolution 15, the Vansaders, Gaggle of Cocks, Lies Beneath

**CARLA OLSON**  
**Email:** carlawebsite@aol.com  
**Web:** carlaolson.com  
**Notable Projects:** Jake Andrews, Barry Goldberg, Phil Upchurch, Joe Louis Walker, Mare Winningham. Individual tracks by: Walter Trout,

Charlie Musselwhite, Denny Freeman, Sugar Blue, Tommy Castro, Roy Gaines, Alvin Youngblood Hart, Taj Mahal, Otis Rush, Son Seals, Ernie Watts, Kim Wilson; Album Section: Paul Jones, Ana Gazole, Chubb Tavares

**JOHN ANDREW PARKS**  
 512-591-8130  
**Email:** bryanlloyd@planetexasentertainment.com  
**Web:** johnandrewparks.com  
**Styles:** pop, rock, country  
**Contact:** Bryan Lloyd  
**Notable Projects:** call for current roster

**DAVE "HARD DRIVE" PENSADO**  
**Email:** info@pensadosplace.tv  
**Web:** pensadosplace.tv, facebook.com/pensadosplace  
**Notable Projects:** Mary J. Blige ("Be Without You"), P!nk ("Get The Party Started"), Brian McKnight, Destiny's Child ("Emotion"), K-Ci & Jo Jo ("All My Life"), Christina Aguilera ("Beautiful," "Car Wash" and "Lady Marmalade"), Keyshia Cole (The Way It Is), Ice Cube, Kelly Rowland ("Simply Deep"), Beyonce Knowles, Michelle Williams, Will Smith, the Pussycat Dolls, Mya ("My Love Is Like...Wo"), Coolio, Esthero, Black Eyed Peas, Sisqo, Mystic, Sticky Fingaz, Kelly Clarkson ("Ms. Independent"), Dru Hill & Warren G


**PLATINUM STUDIOS**  
 818-994-5368  
**Email:** paulhilton123@sbcglobal.net  
**Web:** paulhiltonmusic.com  
**Contact:** Paul Hilton  
**Styles:** Country, Pedal Steel, rock, blues, All Spanish Language Style, jazz  
**Notable Projects:** Society 1, Los Neighbors, Canary, Bob Moss, the



*"Music Connection continues to be a relevant publication. They were one of the first music magazines to write about Live From Daryl's House, when it was a fledgling web show. They have adapted with the changing music scene, as well as the ever changing technology associated with it." – Daryl Hall*

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Dogs, Janet Klein, 'Lectric Chairs, Marshall O Boy, Brian Hogan  
\*Call for approval before sending material

**KC PRICE**

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

**PAUL RISER**

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

**DAVID Z RIVKIN**

**David Z Company**  
**Heart & Soul Artist Management, LLC**  
651-755-7944  
**Email:** david.z.rivkin@gmail.com  
**Web:** davidzproducer.com  
Clients: Prince, Buddy Guy, Etta James, Jonny Lang, Collective Soul

**RICHARD P. ROBINSON**

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

**SYLVESTER RIVERS**

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

**ROBO RECORDS & FONOGENIC STUDIOS**

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

**ROCKZION RECORDS**

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

**GLEN ROBINSON**

(producer, mixer, engineer)  
New York

917-698-6298

**Web:** glenrobinson.tumblr.com  
**Notable projects:** Voivod, the Ramones, the Steve Miller Band, David Bowie, ACDC, Keith Richards

**TODD ROSENBERG**

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

**DAVID ROSENBLAD**

**DRM Sir Reel Sound/Thirteenth Moon Studio**  
Austin, TX  
214-752-5000, 468-360-1443  
**Email:** drmuzik@mac.com  
**Web:** drm-sirreelsound.com  
**Notable Projects:** Equally at home as a sound designer/composer for film, music producer, guitarist, sound editor and recording/mix engineer.  
**Clients:** PBS, HBO, MTV, HDnet/AXS-TV, History Channel and wide variety of music artists such as Herbie Mann, Freddy Fender, Sara Hickman, Everclear, Stevie Ray Vaughan, Allan Holdsworth, Cheap Trick, the Flaming Lips, Maynard Ferguson, and Brave Combo.

**BARRY RUDOLPH**

**TONES 4 \$ STUDIOS**  
c/o Music Connection  
3441 Ocean View Blvd.  
Glendale, CA 91208  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart  
\*No unsolicited material. Email only.

**MARK SAUNDERS**

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

**SKIP SAYLOR**

P.O. Box 280010  
Northridge, CA 91328  
818-300-0400  
**Email:** skipsaylor@gmail.com  
**Web:** skipsaylor.com  
\*See HITMIXERS MANAGEMENT  
**Notable Projects:** Production: Bobby Brown, Ronnie Hudson w/ Snoop, Too Short and E40, Candyman 187 w/ Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, T.J. Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May  
**Mixing/Engineering:** Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gosselin, Novel, Brainpower

feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emm, Whispers and many more

**ELLIOT SCHEINER**

(7x Grammy Winner)  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
Weston, CT  
**Email:** info@jdammanagement.com  
**Web:** jdammanagement.com  
**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

**ANDY R. SEAGLE**

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

**SIMONE SELLO**

**RedRum Productions**  
Los Angeles, CA  
310-428-6209  
**Email:** simone@redrumproductions.com  
**Web:** redrumproductions.net  
**Styles:** rock, pop, electronica  
**Notable Projects:** Mishavonna, Hannah Montana-Hits Remixed, Bad Apples, Christina Aguilera  
**IAN SHAW**  
**Warmfuzz Key West**  
001-305-923-8944  
**Email:** ian.shaw@warmfuzz.com  
**Web:** warmfuzz.com/music\_recording\_key\_west.htm  
**Notable Projects:** ABC, Agnes, Animals That Swim, the Answer, Matt Backer, Bahareque, Edward Ball, Belouis Some, the Bicycle Thieves... see web for complete list

**F. REID SHIPPEN**

310-876-2689  
P.O. Box 23108  
Nashville, TN 37202  
**Email:** reid@robotlemon.com  
**Web:** robotlemon.com/#about  
**Contact:** Robot Lemon  
**Notable Projects:** Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Faut, Christa Black, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Made Avail, Marc Broussard, Mat Kearney, Matt Wertz, Mercyme, Plumb, Robert Randolph, Son of a Bird Man, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs

**JON SINCLAIR**

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

**SKYLAB SOUND / ELECTRODYNE MUSIC**

Please see website for phone number  
**Email:** skyko@skylabsound.net  
818-268-2572  
**Web:** skylabsound.net  
**Contact:** SKYKO  
**Styles:** electronic, rock, industrial, dance, classical, pop  
**Notable Projects:** Sting, Madonna, Boyz II Men, Paul Oakenfold, Ton T.B., Jan Johnston, etc.  
\*Unsolicited material encouraged

**SKYWALKER SOUND**

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

**KEVIN R. SMITH**

(producer, engineer, writer)  
Cary, NC  
919-274-2486  
**Email:** bosmith@gmail.com  
**Styles:** Singer/Songwriter, Indie, Pop, Jazz

**DAVID SNOW**

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

**SOFA SONGS**

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

**JOE SOLO PRODUCTIONS, INC.**

**Email:** joe@joesolo.com  
**Web:** joesolo.com  
**Styles:** pop, rock, alt., hip-hop  
**Notable Projects:** Famous Music, Macy Gray, Quincy Jones Publishing, Myka Nyne, Luminaries, FOX Sports  
\*No unsolicited material.

**SOUND MATRIX STUDIOS**

18060 Newhope St.  
Fountain Valley, CA 92708  
714-437-9585 Fax 714-437-9877  
**Email:** chrismatrix@mac.com  
**Web:** soundmatrix.com  
**Contact:** Chris Whiting  
**Styles:** all, Digidesign Certified Pro Tools Operators Music  
**Notable Projects:** Sugar Ray, "Day n' Night," the track "Stand by Me," with Dave Lombardo of Slayer

**STUDIOPROS**

Studio City, CA  
310-928-7776  
**Web:** studiopros.com  
**Contact:** Katy O'Toole  
**Services:** Music Production

**CHRIS STAMEY**

**Modern Recording**  
Chapel Hill, NC

919-929-5008

**Email:** mrstamey@gmail.com  
**Web:** chrismstamey.com  
**Styles:** rock, singer-songwriter  
**Notable Projects:** Alejandro Escovedo, Patrick Park, Jeremy Larson, Chatham County Line, Holsapple & Stamey, Sarah Dessen

**STARK RAVING RECORDS**

P.O. Box 1451  
 Beverly Hills, CA 90213  
 805-701-4890  
**Email:** jeffw@starkravinggroup.com  
**Contact:** Michael Clark, 323-485-4722  
**Styles:** R&B, jazz, pop, latin, rock  
 \*Unsolicited material accepted

**SHELDON STEIGER**

**Major Who Media**  
 440 W. 41st St., B-2  
 New York, NY 10036  
 917-312-9574  
**Email:** sheldon@majorwho.com  
**Web:** majorwho.com  
**Styles:** indie, rock, pop, contemp.classical  
**Notable Projects:** Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

**DEVON STEELMAN**

818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
**Clients:** steelmanstudios.net/clie

**STUDIO 5109**

1110 N. Western Ave., Rm. 206  
 Hollywood, CA 90029  
 213-369-7094  
**Email:** info@studio5109.com  
**Web:** studio5109.com  
**Contact:** Mike Wolf  
**Styles:** hip-hop, R&B, rock, pop, all

**STUDIO DMI**

7320 Smoke Ranch Rd, Ste. C  
 Las Vegas, NV 89128  
 1-702-508-0085  
**Email:** music@studiodmi.com  
**Web:** studiodmi.com  
**Contact:** Ronnie Lee (CEO), Jacob Mork (Service Coordinator)  
**Luca Pretolesi**  
 (mixing/mastering engineer)  
**Notable Projects:** Major Lazer/Diplo, Borgeous, Steve Aoki, Gareth Emery, Dimitri Vegas & Like Mike, Snoop Lion, BigBang, DVBBS, Dada Life, Dillon Francis, Bruno Martini, Fedez/Zedef

**Scott Banks**

(mixing/mastering engineer)  
**Notable Projects:** Borgeous, DVBBS, TJR, Robert Delong, Cedric Gervais, Baby K, Lush & Simon, Bobby Puma, Mighty Mi, Speaker of the House, TwoLoud

**BRIAN TARQUIN**

(producer, engineer)  
 Two-Time Emmy Winner  
**TVfilm Trax**  
 P.O. Box 540732  
 Merritt Island, FL 32954  
 917-449-8841  
**Email:** info@tvfilmtrax.com, publishingtrax@gmail.com  
**Web:** bohemianproductions.net  
**Styles:** guitar virtuoso instrumental  
**Notable Projects:** Asphalt Jungle, Steve Morse, Billy Sheehan, Hal Lindes. Creator of Guitar Master Series featuring Jeff Beck, Joe Satriani, Stanley Clarke, Zakk Wylde

**TOM THOMAS**

**MetroStudios**  
 Granada Hills, CA  
 818-366-5588

**Email:** info@metrostudios.com  
**Web:** metrostudios.com  
**Styles:** all  
**Notable Projects:** call for current roster

**RANDALL MICHAEL TOBIN**

**Theta Sound Studio**  
 2219 W. Olive Ave., Ste. 226  
 Burbank, CA 91506  
 818-955-5888  
**Email:** rmt@rmtobin.com  
**Web:** thetasound.com  
**Styles:** solo and group vocals, pop, rock, R&B, jazz, alternative and country  
**Notable Projects:** "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical" - Original Cast Album; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalescence" by Amy; "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen - ballet redefined" - RM Tobin

**DAVE TOUGH**

615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** country, pop  
**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

**ALEXANDER TRACK**

(producer, engineer)  
**Track Entertainment Studios**  
 Sherman Oaks, CA  
 818-259-7244  
**Email:** trackentertainment@yahoo.com  
**Web:** facebook.com/trackentertainmentstudios  
**Contact:** Alexander Track  
**Styles:** all, Pro Tools recording,

mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy-winning producer-engineer  
 \*Please see web for more info and pics

**TRAIN TRAX STUDIO**

213 Agostino Rd.  
 San Gabriel, CA 91776  
 626-291-5100  
**Email:** Info@TrainTraxStudios.Com  
**Web:** traintraxstudios.com  
**Contact:** Alex Truberg  
**Styles:** rock, electronic, indie, experimental, singer-songwriter

**TRIPOPS MUSIC PRODUCTION**

1700 S. Main St., PMB 188  
 Las Vegas, NV 89104  
 702-340-6748  
**Email:** tripops@poppermost.com  
**Web:** tripops.com  
**Contact:** Alex Oliver - 702-985-2278, Roy Rendahl - 702-340-6748  
**Styles:** indie, singer-songwriter, folk, pop rock, rock, vocal and instrumental music

**TTAM TROLL**

55 Pebble Beach Ln.  
 Pottstown, PA 19464-7200  
 610-326-2664, 610-970-1415  
**Email:** troll@floatingfish.com  
**Web:** floatingfish.com  
**Styles:** electronic  
**Notable Projects:** Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

**CHRISTOPHER TROY**

**TRAHAN MUSIC**  
 P.O. Box 451762  
 Los Angeles, CA 90045  
 818-694-9057 Fax 818-782-1499  
**Email:** troy\_trio@yahoo.com

**MUSIC CONNECTION**

"Since I've been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind."

**-Chris Lord-Alge**

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[www.musicfirstcoalition.org](http://www.musicfirstcoalition.org)

MUSIC CONNECTION soundexchange AFM SAG-AFTRA THE RECORDING ACADEMY SAG-AFTRA RIAA

**Web:** fb.com/ChristopherTroy-producer  
**Styles:** R&B, blues, jazz, pop & zydeco  
**Notable Projects:** Gold and Platinum credits: Grady Champion (blues), Zac Harmon (blues), Jazz In Pink (smooth jazz), BLU (R&B/hip-hop), Gail Jhonson (jazz) Wendy Brune (jazz/R&B), Techeeta Lopez (Latin), K-Ci & Jo Jo, Kevenne Edmonds, Karyn White, Troop, Black Uhuru, Whispers, Ojays; Film & TV: Songs featured in The First Family, Mr Box Office, Comedian Kevin Hart/Blockwood "Save The Last Dance," "Deep Cover," "White Men Can't Jump," "Sister Sister, Family Ties, 90210, Jag, BET Comic View, Byron Allen, Debra Laws, Gap Band, Parliament Funkadelic Alumni. "Looking to record and develop self contained bands with styles from Mint Condition, Earth, Wind & Fire to Maroon 5. Also interested in confident solo acts and creative songwriter collaborations.

**TONY VISCONTI**

Grammy Winner  
**Joe D'Ambrosio Management, Inc.**  
 875 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677  
**Web:** jdmanagement.com  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**BIL VORNDICK**

6090 Fire Tower Rd.  
 Nashville, TN 37221  
 615-352-1227  
**Email:** bilinstudio@comcast.net  
**Web:** facebook.com/bilinstudio  
**Styles:** acoustic music  
**Notable Projects:** Alison Krauss, Rhonda Vincent, Jerry Douglas, Bela Fleck, Jim Lauderdale, Ralph Stanley, Lynn Anderson, Charlie Hayden with Pat Metheny, Bob Dylan, John Oates, Mark O'Connor

**DUSTY WAKEMAN**

**Mojave Audio**  
 2711 Empire Ave.  
 Burbank, CA 91504  
 818-847-0222  
**Email:** dusty@mojaveaudio.com  
**Web:** mojaveaudio.com  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**JAMES WALSH**

**Threshold Recording Studios NYC**  
 440 W. 41st St., B-2www  
 New York, NY 10036  
 212-244-1871  
**Email:** majorwho@gmail.com,  
 james@majorwho.com  
**Web:** majorwho.com  
**Styles:** rock, singer-songwriter, blues  
**Notable Projects:** Paul Simon, Ricky Martin, Todd Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

**CHRIS WASH**

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

**DAVE WATERBURY**

Magnolia & Laurel Canyon  
 Valley Village, CA  
 818-505-8080  
**Email:** davewaterbury91607@yahoo.com  
**Web:** davewaterbury.net  
**Styles:** rock, dance, electronica, electro  
**Notable Projects:** the XOTX, Robbie Krieger of the Doors, Pink, Mark Kendall of Great White, Spirit, David Eagle of Tina Turner and Rick Springfield, Terri Nunn of Berlin, Irv Kramer of Ray Charles Band

**CHARLIE WATTS**  
**Wattsmixers**  
 Santa Monica, CA  
 818-613-7363  
**Email:** charliewatts57@gmail.com  
**Styles:** rock, pop, R&B, country and hip-hop  
**Notable Projects:** Sting, the Who, Kiss, Usher, Jose Feliciano

**CURRY WEBER**  
 (freelance engineer, producer)  
 Day 6 Entertainment Group, Inc.  
 716 Oak Circle Drive East # 20  
 Mobile, AL 36609  
**Email:** curry@day6entertainment.com  
**Web:** day6entertainment.com  
**Notable Projects:** James and the Ultrasounds, Skillet, Star & Macey, Huey Lewis and The News, John Hiatt, The Wandering, Scrapomatic, Well Bad, Matt Stansberry and the Romance, Beau Soleil, Yo Gotti, Guy Sebastian, Lisa Marie Presley

**TOM WEIR**  
 4412 Whitsett Ave.  
 Studio City, CA 91604  
 818-505-9368  
**Email:** eharrison@studiocitysound.com  
**Web:** studiocitysound.com  
**Contact:** Estelle Harrison  
**Styles:** all  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live in Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

**TERRY WENDT PRODUCTIONS**  
 613 Larchwood Dr.  
 Nashville, TN 37214  
 615-573-0162  
**Email:** wmi1@wminashville.com  
**Web:** facebook.com/terry.wendt  
**Contact:** Terry Wendt (producer-musician)  
**Notable Projects:** WMI Nashville, Shania Twain, the Lynns, Chace Roberts, Jeannie C Riley, the Wendt Brothers, Bliss Bujard, River County, Corrina Ann

**VOX FOX STUDIOS**  
 Becky Willard  
 1852 N 400 E  
 Orem, UT 84097  
 801-874-5112  
**E-mail:** voxfox2@gmail.com  
**Web:** voxfoxstudios.com, facebook.com/voxfoxstudios/  
**Contact:** Becky Willard  
**Styles:** covers, pop, rock, indie, singer/songwriter, folk, rap, vocal  
**Notable Projects:** Madilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

**MOCEAN WORKER**  
 (composer, producer, remixer)  
**Joe D'Ambrosio Management, Inc.**  
 875 Mamaroneck Ave., Ste. 403  
 Mamaroneck, NY 10543  
 914-777-7677, (cell) 914-522-1174  
**Email:** info@jdmanagement.com  
**Web:** JDmanagement.com

**MICHAEL WOODRUM**  
 818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com  
**Styles:** all  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

**WOODY**  
**Allied Post Audio**  
 310-392-8280  
**Email:** info@alliedpost.com  
**Web:** alliedpost.com  
**Styles:** rock, jazz, remixes, hip through trip-hop, sample friendly  
 \*No unsolicited material

**WYMAN RECORDS**  
 1908 W. Burbank Blvd.  
 Burbank, CA  
 818-845-8787  
**Email:** studio@wymanrecords.com  
**Web:** wymanrecords.com/site  
**Styles:** All styles  
**Contact:** Tip Wyman  
**Notable Projects:** Mansions on the Moon, Ledisi, Three 6 Mafia, Kem, Billy Wes, Wonder Girls, Surf Club  
**Contact:** Tip Wyman

**INDEPENDENT ENGINEERS**  
**ROBERT SCOTT ADAMS**  
 Director of Job Placement & Student Services  
 Omega Studios' School of Applied Recording Arts & Sciences  
 12712 Rock Creek Mill Road, Suite 14A  
 Rockville, MD 20852  
 301-230-9100  
**Email:** info@OmegaStudios.com  
**Web:** Omegastudios.com

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

**ANDREW ADKINS**  
**Electrahead Art & Media**  
 1022-B Joyce Ln.  
 Nashville, TN 37216  
 615-525-1504  
**Email:** zeke@electraheadmedia.com  
**Web:** electraheadmedia.com  
**Styles:** rock, hip-hop, folk, indie rock, bluegrass, country, pop, spoken word, blues  
**Notable Projects:** Daryl Wayne Dasher, Wilson Quick, Natu Visinia, Chris Gantry, The Colorado Parade, Lions for Real, Baked Lenses

**TIM ANDERSEN**  
 (engineer, producer)  
 (cell) 651-271-0515  
**Email:** tandersen2005@yahoo.com  
**Web:** timandersenrecordingengineer.com  
**Styles:** rock, R&B, hip-hop, rap, acoustic  
**Notable Projects:** House of Pain, Shaq, Judgement Night SDTRK, Set It Off SDTRK, Def Jef, Patti LaBelle, Temptations, Hiroshima, Crazy Bone, Snoop. Producers I have engineered for: John Shanks, Richard Perry, Warrryn Campbell, Carey Gordy, Louil

Silas, MC Hammer, Rodney Jerkins, Quincy Jones, D.J. Rectangle, Wron G.  
**Latest Project:** Silverseed from Minneapolis, produced a single with each of the Band from Broadway plays Rock of Ages featuring Mig Ayessa and American Idiot featuring Dan Grennes.  
 Mix Instructor: Minneapolis Media Institute

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

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

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

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

**KIM ARMSTRONG**  
**KC's Independent Sound**  
 4333 E. Second St., Ste. 307  
 Long Beach, CA 90803  
**Email:** slydash80@gmail.com  
 562-438-9699  
**Styles:** all

**MAOR APPELBAUM**  
 (mastering engineer)  
 Woodland Hills, CA  
 818-564-9276  
**Email:** mappelbaum@gmail.com  
**Web:** maorappelbaum.com  
**Contact:** Maor Appelbaum  
**Notable Projects:** Faith No More, Yes, William Shatner, Sepultura, Eric Gales, Walter Trout, Lupe Fiasco, Fates Warning, Rob Halford, Yngwie Malmsteen, Fates Warning, Lita Ford, Anvil, Cynic, Adrenaline Mob, Therion, Biohazard, Smile Empty Soul, The Prog Collective, Nekromatix, Dokken, Butcher Babies, Starsek, III Nino, Fight, Marco Mendoza, Armored Saint, Rhapsody Of Fire

**DONNY BAKER**  
**ES Audio Services**  
 Glendale, CA  
 Burbank, CA  
 818-505-1007  
**Web:** esaudio.com  
**Styles:** all including rock, pop, R&B, rap, hip-hop, etc.  
 \*Now accepting submissions via Social Media link

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

**LENISE BENT**  
 (producer, engineer)  
 Los Angeles, CA  
**Email:** soundffo@aol.com  
**Web:** studioexpresso.com/profiles/lenisebent.htm  
**Styles:** Americana, Blues, World, Rock, Pop, Jazz  
**Notable Projects:** Blondie, the Knack, Suzi Quatro, Robert Fleischman, the Barrelhouse Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

**RICHARD "RiC" BOWLS**  
**It's Only Plastic Music**  
 Nashville, TN

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818-848-5059  
**Web:** thefunkmonk.com/listings/richard-ric-bowls  
**Email:** ricbowls@gmail.com  
**Styles:** all, co-producing with Carmine Appice  
 \*Call for complete listing

**CLIFF BRODSKY**  
 (producer, writer)  
**Brodsky Entertainment LLC**  
**Email:** cliff@brodskyentertainment.com  
**Web:** brodskyentertainment.com  
**Styles:** all forms of modern and classic rock/pop  
**Notable Projects:** Rose Rossi, Jason Kirk, Warner Brothers, Universal, Sony, MCA, Virgin, Interscope  
 \*Unsolicited material accepted-but please, no rap, hip-hop or Urban, R&B

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

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

**STEVE BARRI COHEN**  
 c/o Lake Transfer Artist & Tour Management  
 11300 Hartland St.  
 North Hollywood, CA 91605  
 818-508-7158  
**Email:** info@laketransfer.com  
**Web:** laketransfer.com  
**Recent Projects:** Candyboy featuring Mari Y. (Stari Records), Steve Salas (Tierra), Patrice Rushen, Sheree Brown (Children's Album), Jacky Cheung (Hong Kong / Universal Music Group), Sylvia St. James (House of Blues Gospel Program), Neal Sowers (Hubcap Stealers), Evelyn Champagne King (RCA/BMG), Freddie Fox, Taylor Dayne (Arista/BMG), Friends of Distinction (RCA/BMG), El Chicano (SOLA Label), "Fair Game" (Film score IMDB) Shanice Wilson (Motown/UMG)

Sam Salter (LaFace/Sony), Sebastian King (Nu Money Records)

**ERIC CROSBY**  
**Chao Pack Entertainment**  
 Atlanta, GA  
 404-465-4413  
**Email:** chaopack@gmail.com  
**Web:** chaopack.com  
**Styles:** Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing  
**Notable Projects:** 1017 Brick Squad, Dungeon Family, RCA

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

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

**JULIAN DAVID**  
 (engineer, mixer, producer)  
 Los Angeles, CA  
 Germany/Europe  
 310-924-7840  
**Email:** jd@julianandavid.org  
**Web:** julianandavid.org  
**Notable Projects:** aVid\*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

**CHRISTIAN DAVIS**  
**Sly Doggie Productions**  
 Reseda, CA  
 310-770-8108  
**Email:** slydoggieproductions@gmail.com  
**Web:** slydoggie.com  
**Contact:** Christian Davis Stalneckner  
**Styles:** All

**HANS DEKLINE**  
 Culver City, CA  
 310-621-1896

**Email:** hdecline@gmail.com  
**Web:** soundbitesdog.com  
**Styles:** Mastering for all genres  
**Notable Projects:** Tim Finn, Morcheeba, the Von Bondies, Diplo, the Shore, DJ AM, etc.

**MARC DESISTO**  
 Los Angeles, CA  
 818-784-2665  
**Email:** marcdesistoaudio@gmail.com  
**Web:** marcdesistoaudio.com  
 \*Solid years of professional recording mixing/producing and mastering music. Website has info.

**PETER DOELL**  
**Universal Mastering Studio**  
 3400 Cahuenga Blvd., Bldg. C  
 Los Angeles, CA 90068  
 818-286-6233  
**Email:** nick.d@umusic.com  
**Styles:** any and all styles - particularly strong in R n' R and jazz  
**Notable Projects:** R.E.M., Otmaro Ruiz, Celine Dion, Miles Davis, the Replacements, Tommy Conwell & the Young Rumlbers, Brian Setzer, Toby Keith, Roger Cairns, Wynton Marsalis

**JAMES DUNKLEY**  
 169-B Belle Forest Circle  
 Nashville, TN 37221  
 615-662-1616  
**Web:** clynemedia.com  
**Email:** pr@clynemedia.com, Robert@clynemedia.com  
**Notable Projects:** Anthrax, Fun Lovin' Criminals, Amon Amarth

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

**LUCAS FACKLER**  
**Email:** lucasfacklermusic@gmail.com  
**Web:** lucasfackler.com  
**Styles:** rock, indie, folk, jazz, hip-hop

**JOHN FALZARANO**  
 Los Angeles, Nashville, Atlanta  
 818-419-0323  
**Email:** recordingtruck@aol.com  
**Web:** recordingtruck.com  
**Styles:** All  
**Notable Projects:** call for details

**MAURICE GAINEN PRODUCTIONS**  
 4470 Sunset Blvd., Ste. 177  
 Hollywood, CA 90027  
 323-662-3642  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Styles:** Any and all musical styles, film, TV, etc.  
**Notable Projects:** Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael

Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, James Webber, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW

**ARNIE GEHER**  
 (producer, mixer, engineer)  
 Studio City, CA  
 818-763-7225  
**Email:** arno@Westworld.com  
**Web:** reverbnation.com/arniegeher

**DAVID GIELAN**  
 c/o Melody Maker Productions  
 Recording Academy Member  
 453 S. Spring St.  
 Los Angeles, CA 90013  
 213-283-7485  
**Email:** info@melodymakerproductions.com  
**Web:** melodymakerproductions.com  
**Styles:** all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.  
**Notable Projects/Clients:** Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films  
 \*Email for more information

**JASON GOLDSTEIN**  
 (mixer, engineer)  
 310-399-7895  
**Email:** jeremy@roxwell.net  
**Web:** jasongoldsteinmixer.com  
**Contact:** Jeremy Rosen (Roxwell Mgmt)  
**Notable Projects:** Beyonce - "B-Day" (mixer); The Lonely Island - "Turtleneck & Chain," "The Wack Album" (mixer); The Roots "Undun," "Game Theory," "How I Got Over," "Rising Down" (mixer); Jay Z - "The Blueprint" (mixing)  
 \*10 Grammy nominations including "Record Of The Year" for mixing Beyonce's "Irreplaceable." Grammy Win For mixing Beyonce's B-Day

**BILLY GRAZIADEI**  
 (producer, engineer)  
**Fire Water Studios**  
 Co-Founder of Biohazard.com  
 310-354-5901  
**Email:** info@firewaterstudios.com  
**Web:** firewaterstudios.com  
**Notable Projects:** 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, SlipKnot Sid # 9, Type O Negative, Agnostic Front

**ROSS HOGARTH**  
**Hoax Productions**  
**Email:** contact@hoaxproductions.com

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**Web:** [hoaxproductions.com](http://hoaxproductions.com)  
**Contact:** Ross Hogarth  
**Styles:** all

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 Hollywood, CA  
 323-655-0615

**Email:** [cazador.jimmy@gmail.com](mailto:cazador.jimmy@gmail.com)  
**Web:** [jimmyhunter.com](http://jimmyhunter.com), [jimbojamz.com](http://jimbojamz.com)  
**Styles:** rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986

**Notable Projects:** Buffalo Jimbo (my solo project), Todd Stanford, Ivy Lite Rocway, Savannah Phillips, Tim Fleming's Selective Amnesia, Mark R. Kent, Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold, Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese UPFBL Ministry

**MICHAEL HUTCHINSON**  
 Los Angeles, CA  
 818-489-1911

**Email:** [studiopig@aol.com](mailto:studiopig@aol.com)  
**Web:** [thingsihear.com](http://thingsihear.com)  
**Contact:** Michael "Hutch" Hutchinson  
**Styles:** rock, pop, R&B, jazz, funk, all post for movies/TV

**J.E. SOUND**  
 Hollywood, CA  
 323-850-0765  
**Email:** [jesound@jps.net](mailto:jesound@jps.net)  
**Web:** [jesound.com](http://jesound.com)  
**Contact:** John  
**Styles:** all

**Notable Projects:** see website for client roster and samples of my work

**CHRIS JULIAN**  
 4872 Topanga Canyon Blvd., Ste. 406  
 Woodland Hills, CA 91364  
 310-924-7849

**Email:** [chris@chrisjulian.com](mailto:chris@chrisjulian.com)  
**Web:** [ChrisJulian.com](http://ChrisJulian.com), [ImaginePost.com](http://ImaginePost.com)  
**Styles:** rock, pop, AAA, alt., R&B, artist development, all budgets, 2006 Emmy Winner, Multiple Gold & Platinum winner, Grammy noms  
 \*Unsolicited material accepted

**KEVIN KILLEN**  
**Joe D'Ambrosio Management, Inc.**  
 914-777-7677, (cell) 914-522-1174

**Email:** [info@jdmanagement.com](mailto:info@jdmanagement.com)  
**Web:** [jdmanagement.com/kevinkillen](http://jdmanagement.com/kevinkillen)  
**Styles:** rock, pop, alternative  
**Notable Projects:** U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

**STEVE KRAVAC**  
 Hollywood, CA  
**Email:** [info@stevekravac.com](mailto:info@stevekravac.com)  
**Web:** [stevekravac.com](http://stevekravac.com), [facebook.com/steve.kravac](http://facebook.com/steve.kravac), [twitter.com/stevekravac](http://twitter.com/stevekravac)  
**Styles:** rock, pop punk, indie rock, power pop, Americana, roots rock  
**Notable Projects:** RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink-182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include:

Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail  
 \*Contact through website

**BRIAN LESHON**  
**UNIT-O Productions**  
 Anaheim, CA  
 805-746-7870

**Email:** [BLeshon@unit-o.com](mailto:BLeshon@unit-o.com)  
**Web:** [unit-o.com](http://unit-o.com)  
**Styles:** Rock, indie, jazz, blues, hard rock, pop, country, adult contemporary, folk, World, Americana, Celtic, new age, R & B, hip hop, urban, country, reggae, gospel, classical, electronica, Christian, Latin, progressive  
**Services:** Music production, recording engineer, mix, artist development, music marketing, social media, voice over, Post-Production.

**Notable Artists:** Alcatraz, Peter Allen, Herb Alpert, Victor Bailey, the Bangles, Jeff "Skunk" Baxter, Jeff Beck, Bobby and the Midnights, David Bowie, Dee Dee Bridgewater, Devo, George Duke, Jackson Brown, Castle Bravo, Ndugu Leon Chancellor, Eric Clapton, Stanley Clarke, Commodores, Chick Corea, Devo, Dixie Dregs, George Duke, Guy Eckstein, Eyes, Robben Ford, Ronnie Foster, Stephen Gadd, Gamma, Raymond Gomez, Great Buildings, Group 87, Happy The Man, Don Harrison, Alan Holdsworth, Dr. John, Alphonso Johnson, Louis Johnson, Kansas, Jim Keltner, Bobby Kimbal, David Koz, Abraham Laboriel, Lion, Little Feet, Steve Lukather, Bobby Lyle, Harvey Mason, Manakin, Missing Persons, Motley Crue, M & O, Ronnie Montrose, Tim Moore, Airtio Moreira, Steve Morris, Mozaik, Patrick O'Hearn, Ozzy Osborne, David Paich, Jean Luc Ponty, Pops Popwell, Jeff Porcaro,

Steve Porcaro, Revelations, Romeos, Brian Setzer, Earl Slick, Soma, Ringo Starr, Steely Dan, Rod Stewart, Barbra Streisand, Supertramp, the Bangles, the Solution, the Sorry Boys, Toto, Tommy Tutone, Twisted Sister, Steve Vai, Klaus Voorman, W.A.S.P., Weather Report, Bob Weir, Lenny White, Ron Wood, Joe Zawinul

**HOWARD (HOWIE) LINDEMAN**  
 164 Trinidad St.  
 Naples, FL 34113  
 239-269-3277

**Email:** [howardlindeman@gmail.com](mailto:howardlindeman@gmail.com)  
**Styles:** All Styles  
**Notable Projects:** NEWMACHINE - Producer, mixing engineer  
 Mama SpanX - Co-producer, mixing engineer, The Royal Symphony Orchestra with Elvis Presley hosted by Priscilla Presley, UK tour 2016 and Europe 2017, Frankie Valli and the Four Seasons tour 2016/2017, Natalie Cole, The Elvis Concert Tour, Colors of Christmas, Midas XL8 System Support, Aerosmith U.S Tour, Roberta Flack, Midas XL8 System Support, REM U.S Tour, Melissa Manchester, Seg Productions, Oleta Adams, Peabo Bryson, James Ingram, Producer Engineer Naples Jazz Orchestra, CD/ On a Misty Night! Jeremy Goodman Project/Produced and Engineered.  
 \*Up and Coming: Take care of front of house engineer for Abbey Road Sessions.  
 \*FOH touring & Full Pro Tools HD mixing at "Howie's Mixing Suite" with All Avid Plug-ins and WAVES Plug-ins (WAVE endorsed) feel free to contact me at the number above.  
 \*\*Accepts demo tapes.



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**DUNCAN MACFARLANE**

3780 Selby Ave.  
Los Angeles, CA 90034  
310-280-0175 Fax 310-280-0176  
**Email:** duncan@racehorsestudios.com  
**Web:** racehorsestudios.com  
**Styles:** electronic/industrial, alt.-rock, punk, pure pop, feature films.  
**Notable Projects:** Goldfinger, Ten Foot Pole, V12, D'Lovely, Los Angeles Kings  
\*Unsolicited material accepted

**MIKLOS MALEK**

(producer, songwriter, mixing engineer, European X-Factor judge)  
Los Angeles, CA  
818-450-3729  
**Email:** katarina@miklosmalek.com  
**Web:** miklosmalek.com  
**Styles:** pop, R&B, electronica, world, new age, classical-crossover.  
**Notable Projects:** Miklos' work has been featured on over 15 million records. Anastacia, Astraea, Ayaka Hirahara (Japan), David Phelps, Dream, Faith Evans, Jennifer Lopez, Jessica Andrews, Kat Graham, LMNT, M2M, Pixie Lott (UK), Plus One, Savannah Phillips, Sylvia Tosun, Sylwia Grzeszczak (Poland), TRF (Japan), Yanni

**MARIO J. McNULTY**

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

**DANIEL MENDEZ**

(mixer, engineer, producer)  
**Email:** info@headabovewatersongs.com  
**Web:** headabovewatersongs.com  
**Notable Projects:** Noah Gundersen, Dashboard Confessional, Lit, Almost Famous, Amy Lee (Evanescence), Heart, Bob Schneider, Meg & Dia, Duran Duran... see website for more

**BILL METOYER**

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

**MIKE MILCHNER**

818-269-7087 Fax 818-352-9307  
**Email:** info@sonicvisionmastering.com, mike@sonicvisionmastering.com  
**Web:** sonicvisionmastering.com  
**Styles:** all

**BRUCE MONICAL**

**Email:** brucemoni@yahoo.com  
**Web:** facebook.com/bruce.monical  
**Styles:** rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.  
**Notable Projects:** Please call for credits

**ROB MOUNSEY**

(producer, engineer, mix, arranger, composer, musician and film composer)  
Grammy Nominated  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
**Email:** joe@jdmanagement.com  
**Web:** jdmanagement.com/robmounsey  
**Styles:** All genres  
**Notable Projects:** Produced Jackie

Evanchos's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD/Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

**JAY NEWLAND**

(producer, engineer, mixer)  
9-time Grammy winner  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
**Email:** joe@jdmanagement.com/  
jaynewland  
**Web:** jdmanagement.com  
**Styles:** Rock, Pop, Soul, Standards  
**Notable Projects:** produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

**TRE NAGELLA**

(engineer, producer)  
17120 Dallas Pkwy., Ste. 100  
Dallas, TX 75248  
972-333-0755  
**Email:** tre@luminoussound.com  
**Web:** trenagella.com, luminoussound.com, facebook.com/tre.nagella  
**Notable Projects:** Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

**CHRISTOPHER J. ROBERTS**

**Db a Signal Flow Productions**  
818-915-4557  
**Email:** cjreg@earthlink.net  
**Styles:** Everything but polka  
\*Studio and live sound production and engineering

**RICHARD P. ROBINSON**

1628 Morton Ave.  
Echo Park, CA 90026  
323-839-7293  
**Email:** Rich@richmixmusic.com  
**Web:** soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix  
**Styles:** rock, blues, reggae, jazz  
**Notable Projects:** 4 Grammy-Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Liam Leahy, Iraj Lashkary, Sammy Rimmington, Big Bill Bissonette

**BARRY RUDOLPH  
TONES 4 \$ STUDIOS**

c/o Music Connection  
3441 Ocean View Blvd.  
Glendale, CA 91208  
**Email:** barry@barryrudolph.com  
**Notable Projects:** Pat Benatar, Hall and Oates, Lynryd Skynyrd, Rod Stewart  
\*No unsolicited material. Email only.

**SKIP SAYLOR**

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

**ELLIOT SCHEINER**

(7x Grammy Winner)  
**Joe D'Ambrosio Management, Inc.**  
875 Mamaroneck Ave., Ste. 403  
Mamaroneck, NY 10543  
914-777-7677, (cell) 914-522-1174  
**Web:** jdmanagement.com  
**Styles:** rock, pop, adult contemporary, singer-songwriter  
**Notable Projects:** O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

**SKIE MUSIC GROUP**

Dana Point, CA  
714-313-0589  
**Email:** scott@skiemusic.com  
**Web:** skiemusic.com  
**Contact:** Scott Ragotskie (producer-engineer)  
**Styles:** alt rock, singer-songwriter, hip hop, pop, hard rock

**DEVON STEELMAN**

818-465-3357  
**Email:** devon@steelmanstudios.net  
**Web:** steelmanstudios.net  
Clients: steelmanstudios.net/clients  
**Styles:** Pop, Pop Rock, Metal, Jazz

**DAVE TOUGH**

5801 Tee Pee Tr.  
Nashville, TN 37013  
615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Styles:** country, pop  
**Notable Projects:** Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

**JOHN TYREE PRODUCTIONS**

And ABAO RECORD  
Hollywood – New Orleans – New York  
504-914-2736  
**Email:** john@johntyree.com  
**Web:** johntyree.com  
**Styles:** All  
**Notable Projects:** Jay Z, Project X, Evolve Thru Scars, Rancid, Dr Dre, Eve, Garrison Starr, No Doubt, Eminem, No Mercy, KISS, Dave Koz, Snoop Dogg, Mariah Carey, Stone Temple Pilots, Fiona Apple, Johnny Rivers, Mista Love Jones, Slash, Filter, Slayer, "The Water Boy," "Ants" and other major label and motion pictures. Mixing, mastering, production, songwriting, music videos and photography. Development deals available for artists and bands.  
\*Unsolicited material accepted, call ahead before sending materials.

**DUSTY WAKEMAN**

**Mojave Audio**  
2711 Empire Ave.  
Burbank, CA 91504  
818-847-0222  
**Email:** dusty@mojaveaudio.com  
**Web:** mojaveaudio.com  
**Styles:** americana, rock, country, world, jazz  
**Notable Projects:** Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

**HOWIE WEINBERG**

**Howie Weinberg Mastering, Inc.**  
8331 Lookout Mountain Ave.  
Los Angeles, CA 90046  
323-524-8776, 917-455-1570  
**Email:** howie@howieweinbergmastering.com  
**Web:** howieweinbergmastering.com  
**Notable Projects:** Fiona Apple - The Idler Wheel Is Wiser Than the Driver of the Screw and Whipping Cords Will Serve You More Than Ropes Will Ever Do (Grammy Nominated)

**JEFF VAUGHN**

**Sonic Fuel Studios**  
El Segundo, CA

310-499-9274

**Email:** team@sonicfuelstudios.com  
**Styles:** scoring mixer, recording engineer, Film/Television/Games.  
\*Call for current roster

**TONY VISCONTI**

Grammy winner  
**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
New York, NY  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com  
**Styles:** rock, pop  
**Notable Projects:** David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

**TOM WEIR**

4412 Whitsett Ave.  
Studio City, CA 91604  
818-505-9368  
**Email:** eharrison@studiocitysound.com  
**Web:** studiocitysound.com  
**Contact:** Estelle Harrison  
**Styles:** all  
**Notable Projects:** Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Pearl, Chuck Negron

**MICHAEL WOODRUM**

818-848-3393  
**Email:** michael@woodrumproductions.com  
**Web:** woodrumproductions.com  
**Styles:** all  
**Notable Projects:** Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

**TOBY WRIGHT**

Straight 8 Entertainment  
Kevin Lee  
201 22nd Ave North  
Suite C  
Nashville TN 37203  
Phone: 615-942-8097  
**Email:** kevin@straight8entertainment.com  
**Website:** tobywrightmusic.com, straight8entertainment.com/clients/toby-wright/  
**Styles:** Rock, Metal, Pop, Reggae, Jazz  
**Notable Projects:** Alice In Chains, 3 Doors Down, The Wallflowers, Metallica, Korn, Chris Whitley, Primus

**JOE ZOOK**

**Joe D'Ambrosio Management, Inc.**  
914-777-7677  
Studio City, CA  
**Email:** info@jdmanagement.com  
**Web:** jdmanagement.com  
**Styles:** rock, pop, R&B, indie, alternative  
**Notable Projects:** One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

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

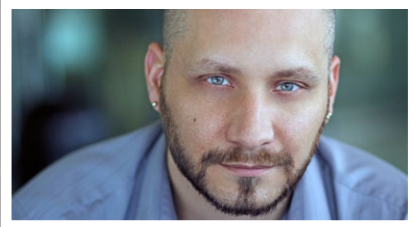
# Who reads Music Connection?



## The 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 Producer-Engineer

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

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



## The 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.”

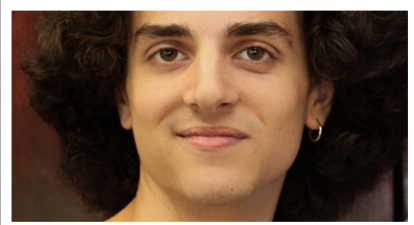
– **Darrion "Skitso" Scoggins**



## 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

**MUSIC**  
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# Making the Tough Calls in Your Career

It's easy to get stuck. It's hard to get lucky. Most of us find ourselves somewhere in-between. We all want to believe that if we make the right moves, check the right boxes, meet the right people and follow the correct protocol we will achieve success. This is what we're told over and over. Unfortunately, it simply isn't true. The reality is that plenty of talented people go unnoticed and a handful of lucky bastards rise to the top. There are no rules in this game, no matter what people tell you. It is a shape-shifting beast, driven by the fickle passions of an unseen force. It is a sweet and terrible mystery.

But before you give up and start crying in the corner of the coffee shop as you delete all your Bandcamp demos, let me try and give you a little hope. Because it does exist. While there may not be any guarantees, there is one thing: hard fucking work. And if you can manage your expectations while refusing to be passive, there is at least a LIKELIHOOD of SOMETHING. Not saying you're going to be Madonna. But nothing beats the taste of hard-earned success, at any level.

I grew up in a small town. A loner kid without many friends. So I wrote songs every day in my bedroom, just trying to get the feelings out. The songs were all terrible, but I kept writing. Songwriting is like anything else: it takes practice. There are no shortcuts. Eventually, they slowly but surely got better. And as soon as I noticed that girls liked my songs, I was hooked. There was no going back. I was going to be a MUSICIAN.

I started playing shows in 2005, mostly small cafés and bars around Washington and Oregon. My friend Evan got me my first gig at a coffee shop in Centralia. I remember it was the best day of my life—sitting up there in front of 30 people who wanted to listen to what I had to say! I felt like I could have died happy.

Things were different back then. While MySpace is sometimes scoffed at now, it did provide very useful resources for young bands: direct access to fans, venues and musical peers. You could book an entire tour via MySpace. You could meet other bands and collaborate. You could get your songs out there without a label. I don't know what I would have done without MySpace and good old Tom.

Between 2005 and 2011 I wrote loads of songs, played a lot of crummy shows and learned a few things. I formed a band and began discovering the complexities of collaboration. I had some wonderful people come alongside, supporting and believing in me. Some of those same people ended up burning me pretty hard, but again, I was learning. "Behold, I send you out as sheep in the midst of wolves..."

In 2011, I had a song placed on a TV show and was contacted by a manager, booking agent and a few labels. The money from the

TV show allowed me to quit my day job and pursue music full-time. I signed with the first manager who contacted me, but not long after, we parted ways. It just wasn't the right fit. I was introduced to my second manager by my booking agent. We went on to release two albums together and shared a lot of great times. He was a good friend and believed strongly in my work.

In the early days of 2016, I found myself at a crossroads, both musically and in my career. I was writing a new kind of record, for me. One

that took time and patience (and a lot of editing and re-writing). I was at the beginning of a new chapter, a new season. I loved my manager dearly but felt like we had reached the end of our time together. The same with my label. The body needed new blood.

This is where things become blurry. There's very little criteria for what defines someone's success in music. There are so many factors involved in succeeding in the music industry and many tiers of defining what actual success is. You can have the best manager, but if people don't connect with your music, you're screwed. You can be the most talented artist in the world, but without the right people working with you, it can be difficult and sometimes damn near impossible to make your mark. Often you have to just roll with your gut. You have to sit with the feelings and let them sort themselves out. So in 2016, I did just that. I also talked to people I trusted. I got a lot of different opinions and perspectives. But at the end of the day, all I had was my own intuition.

It's hard to split with people you work with. It's not unlike a breakup. You come to trust someone and care about them as a close friend, but it just doesn't work out for whatever reason. It's sad and it's heavy. But staying in a relationship that's not working is unhealthy for both parties.

Change requires risk. Progress requires risk. And you're not always going to get it right. I feel very fortunate that it worked out this time. My current manager, Mark, is grounded, super hardworking and forthright.

There is no bullshit. He is completely sober (not even coffee, so he might actually be a psychopath) and a dad. We sometimes go cycling together.

Over the years I've found that so much of doing this thing is putting yourself out there. I often tell people that the music industry is about being in the right place, at the right time. So, be in many places at many times. Treat your fans with love and respect. Treat your team with the same.

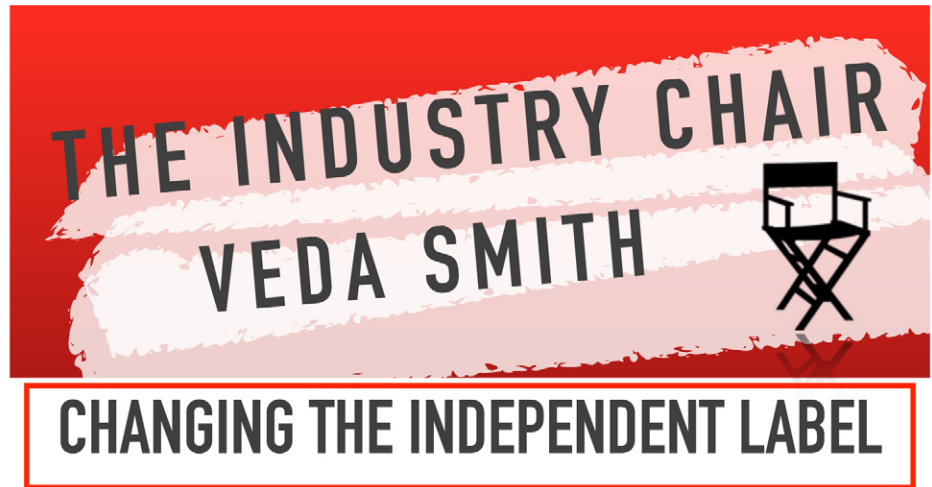
And don't be afraid to take risks. You're going to fall on your face occasionally. That's okay. The floor is a great place to get some perspective.

*"I loved my manager dearly, but felt like we had reached the end of our time together."*



**NOAH GUNDERSEN** is a musician based in Seattle, WA. The Emmy-nominated rocker will be heading out on a North American tour in 2018 in support of his third studio LP, *White Noise*, out now on Cooking Vinyl America. Follow him on social media: @NoahGundersen

# DOGSLED MUSIC GROUP



Over the past 5 years artists have been slowly branching off and establishing their own independent labels. Using their growing digital resources for distribution; they no longer have to wait or depend on a label deal to get their music out to the consumer. "That's great but if you don't have a relationship with your distributor first hand, your music could still sit their unserved and unheard," stated Veda Smith CEO of DogSled Music Group. Ms. Smith, a 20 year executive in the entertainment industry believes that having easy access to digital distributors is only a small part of having control of your music sales. Once you pay your fee, upload your music and see it listed in the digital stores; then you ask yourself, "What happens next?" That's when going with DogSled Music Group comes into the picture.

## **Q: Who Is DogSled Music Group?**

**A:** DogSled is a unique label that offers "**Full Service**" music, television and film distribution. Under the DogSled brand there is DogSled Productions. Our production division exclusively represents thousands of visual and audio products for DVD, Blu-ray, CD, vinyl, and digital rights, worldwide. DogSled executes the physical fulfillment of its products servicing major chains, distributors, one-stops, online retail, and independent retail.

## **Q: How do you want to change the industry?**

**A:** The way you sell you music in todays market is changing but the way you produce a Super Star hasn't changed. The cycle of life always repeats its self. The fundamentals to me will never change when finding new artist and creating new music. I was taught that if you want a great harvest you must first invest in good soil, plant your seed, water and protect it and watch it grow. Artist Development is just that. Social Media is great but those numbers don't guarantee record sales. Sometimes you can give your music away so much that you start to devalue your brand. Why buy the cow when you can get the milk for free?

## **Q: What is your Distribution Platform?**

**A:** DogSled Music Group has distribution through its distributors with partnerships with leading companies such as MVD with alliances with Universal Music Distribution Canada, Best Buy, FYE, Anderson Merchandisers, Super D, Amazon US, Amazon Canada, Target, Sears, Kmart, HMV, Alliance Entertainment Corporation. Customer relationship management services consist of single point of contact, negotiating contractual terms and conditions and more. We have built strong relationships with specialized manufacturers, publishers and other media providers. In the end DogSled provides its clients support.

Dogsled's advantage is it's massive network of (international) contacts and ongoing relationships in all the key markets like UK, Europe, Canada, Australia/NZ, Japan, South America, South Africa, etc.

## **Q: How is DogSled expanding?**

**A:** Because we are building ourselves as a **One-Stop-Shop** we are investing in several television and film productions for 2018. One of our television shows coming this summer is titled "**NEW GENERATION LIVE.**" This will be a **New Music Docu-Reality** Series featuring 5 artist in1 house trying to make charts.

## **Q: Where do you see DogSled in five years?**

**A:** I see DogSled becoming a major player in the music, television and film industry. Our goals are to bring a fresh perspective to the entertainment industry and produce a product that will expand and reach the national, regional and international markets. DogSled has its own capability to produce music, content for television and film along with managing, marketing, adverting and distributing all under one roof.



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