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*Approaching Promoters to
Book the Shows that Matter*

Courtney Barnett

Producer/Engineer JOSH GUDWIN

(Celine Dion • Carly Rae Jepsen)

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Courtney Barnett

In our exclusive interview, this alt-rock wonder from *Down Under* talks about how her writing style developed, the origins of her homegrown record label and what it takes to reach higher ground as a purely independent artist.

By Andy Kaufmann

Photos by: Danny Clinch, Pooneh Ghana, & Mala McDonald

Getting the Gigs...

A veteran tour manager, Reynolds gives you plenty of inside tips and advice about how to—and how NOT to—target the right venues, connect with bookers and build a network of trusted allies.

By Andy Reynolds



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Annual Directory of Everything Indie

Compiled by Denise Coso



44 Gone But Not

Learn how determination, persistence and a strong concept propelled composer Ira Antellis to complete his dream project.

By Ellen Woloshin

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PORTRAITS IN TONE

Richie Kotzen RK5

Not just another version of the Fly Rig® simply bearing his name, the Richie Kotzen RK5 Signature Fly Rig was a close, year-long collaborative effort. Meticulous about every facet of his playing, singing, songwriting and tone, Richie's attention to the details of this pedal was nothing less.

What distinguishes the RK5 from the Fly Rig 5 is Richie's Signature OMG overdrive. Tuned specifically to Richie's ear, the OMG section brings in the organic Class A-style distortion, but with a tighter, snappier response. It is designed to articulate every nuance of Richie's dizzying playing style for all modes and moods, from clean to aggressive and from rhythmic chords to infinite sustain when it's solo time.

The RK5 offers the same other essential features as the Fly Rig 5: the all-analog SansAmp™, reverb, delay with tap tempo, and a powerful boost. For fly gigs across the globe, jamming at the local hang, and running off to last minute sessions, just pop your RK5 into your guitar case and head for the door.

photo by greg vorobiov



Actual size: 11.5"l x 2.5"w x 1.25"h • Weight: 18.6 oz.



The Richie Kotzen OMG Signature Overdrive is also available as a stand-alone pedal.

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When Ian Dennis and Graham Boswell, who met while working at Neve, launched Prism Media Products in the U.K. in 1987, their goal was to make the best possible audio products regardless of price. Originally set up as an R&D consultancy developing designs for pro and consumer audio companies, Prism Sound has been supplying high quality analog and digital studio products for nearly 30 years. They now manufacture their own high-end recording products, in addition to audio test and measurement equipment. One of the keys to their success is their lack of mass produced electronics and their zero compromise attitude to getting the best audio quality. They provide specialized performance items built for discerning audio professionals seeking sophisticated and innovative technologies.



Expansion to the U.S.: Rapid growth in U.S. sales of Prism Sound Products resulted in the founding, in 1995, of Prism Media Products Inc., the U.S. and North American distribution arm of Prism Media Products, Ltd. In 2008, Prism Sound added the SADiE range of digital audio workstations to its product portfolio and continued to improve and develop the range. SADiE 6 recording and editing software is a world-renowned suite of tools for high-quality audio recording, editing, post-production and mastering. Prism Media Products Inc. also distributes products from MASELEC, which manufactures some of the world's finest precision analog processing tools, which are found in many mastering houses and recording studios.



Atlas, Lyra and CALLIA: Among products available from Prism Sound are the Atlas and Titan USB Recording Interfaces. These feature MDIO expansion options, which currently is direct connection to Pro Tools HDX; the Lyra USB Audio Interface Family; and, for serious audiophiles, CALLIA, a new PCM and DSD capable digital-to-analog converter and pre-amp, all designed and manufactured in the U.K. The multi-track audio interfaces, Atlas and Titan, provide Prism Sound's renowned performance, sound quality and state of the art clock technology compatible with later Windows and MAC platforms. The Lyra family (Lyra 1 and Lyra 2) offer this level of performance at its most affordable but in a smaller package for those needing less than eight channels of analog I/O.

Contact Prism Media Products, 973-983-9577

Jennifer Essiembre

Senior Manager, Creative
ole

ole has promoted **Jennifer Essiembre** to Senior Manager of Creative. She will be responsible for overseeing creative operations for ole's pop/urban division. A graduate of Metalworks Institute of Sound & Music Productions, Essiembre entered the business with artist management company Jamm Entertainment Group, where she became the Personal Assistant to Bad Boy Records recording artists B5 during the promotional tour for their sophomore release, *Don't Talk, Just Listen*. She joined ole as an Office Coordinator before being promoted to Creative Coordinator and then Creative Manager, where she oversaw all catalog management. For more information, contact bill@jaybirdcom.com.



Dinshah Sanjana

VP, Sales
EastWest

EastWest has appointed **Dinshah Sanjana** to Vice President of Sales. Sanjana will head the strategic development of EastWest and its international distributor and dealer network. Prior to EastWest, Sanjana elevated his career over an 11-year period at Guitar Center to the position of Category Manager, Software and Controllers for the Guitar Center Enterprise, including Guitar Center retail (270 stores), as well as the Guitar Center online properties. He began his career as a producer with Music Design, where he composed music for award-winning commercials for companies like Coca-Cola, Procter & Gamble, Wrigley's, Ford and many more. For more information, contact martina@musicmarcom.com.



Denis Leconte

Director of Technology
Iron Mountain, Inc.

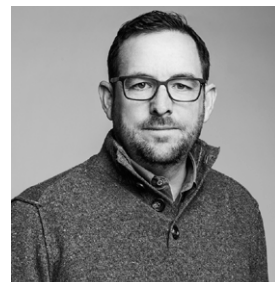
The Entertainment Services division of **Iron Mountain Incorporated** has appointed **Denis Leconte** to Director of Technology. Leconte will be responsible for making sure that Iron Mountain remains on the cutting edge of technology in its studios and operations, and for directing a forward-thinking technology strategy to support the company's philosophy of providing unmatched security and safety for its clients' archives. Prior to Iron Mountain, Leconte held senior technical positions with Deluxe Entertainment, Sony Pictures, Post Logic Studios, Pacific Title and Art Studio and The Walt Disney Company. For additional information, contact robert@clynemedia.com.



Mike Easterlin

President
Fueled By Ramen/Roadrunner Records

Mike Easterlin has been promoted to President of **Fueled By Ramen (FBR)** and **Roadrunner Records**. He has served as General Manager of both labels since 2012. In this role, Easterlin will oversee all areas of FBR and Roadrunner activities, expanding on the success of their existing artist rosters while continuing to sign and nurture new talent. An 11-year veteran of Warner Music, Easterlin originally joined Lava/Atlantic as Senior Vice President of Promotion in 2005 before moving to FBR and Roadrunner over three years ago. He previously worked as National Director of Pop Promotion at Virgin Records and Vice President of Pop Promotion at Island Def Jam. For more, contact Ted.Sullivan@atlanticrecords.com.



James Duvall

Commercial Solutions Specialist
American Music & Sound

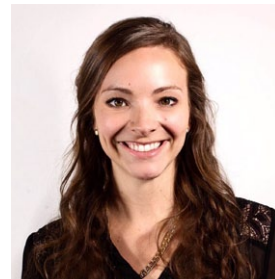
American Music & Sound has appointed **James Duvall** as Commercial Solutions Specialist. For his role, Duvall will assist consultants and integrators in system design and product application for Allen & Heath products including the D-Live, GLD Chrome & Qu Series. Prior to his new position, Duvall was the owner and lead consultant of Creative Engineering and Solutions for 12 years. He has worked as a production manager and a front-of-house and monitor engineer, and he has designed both installed and portable sound systems. Duvall's expertise includes digital audio and Audio Over IP from a year studying in the Cisco Networking Academy. For more, contact chelsea.abels@AmericanMusicAndSound.com.



Emily Stephenson

Senior Manager, International
Downtown Music Publishing

Downtown Music Publishing has hired **Emily Stephenson** as Senior Manager, International, where she will manage global administration of Downtown's copyrights, focusing on increasing efficiency in data management with its foreign offices, affiliates and over 40 international collections societies. She will report to Sean McGraw, Downtown's Vice President, Administration. Prior to joining Downtown, Stephenson served as Manager, Publishing Operations, at the company's Songtrust division, a provider of rights management software. Originally from Nashville, Stephenson began her career as a Copyright Administrator at Bluewater Music. For additional information on this appointment, contact jrainis@shorefire.com.



Jenna Rosen

Director of Publicity
Razor & Tie/Washington Square

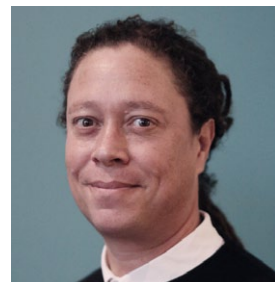
Jenna Rosen has been named Director of Publicity of **Razor & Tie/Washington Square**. In her new position, she will direct all aspects of publicity for the label's alternative-leaning imprint, Washington Square, as well as provide additional support to the Razor & Tie roster. Rosen returns to Razor & Tie after three years at Cornerstone Agency where she handled publicity for a variety of artists including Steve Aoki, Tony Bennett, Swedish hip-hop producer iSHi and Axwell & Sebastian Ingrosso formerly of Swedish House Mafia, among others. She also ran publicity for FADER Label, securing high profile coverage for the label's primary artists. For more information, contact Jenna directly at jrosen@razorandtie.com.



Carter Armstrong

SVP, Film and Television
peermusic

peermusic has appointed **Carter Armstrong** to the newly created position of Senior Vice President, Film and Television. Armstrong will oversee the entire department in the United States as well as liaise with all 32 of peer's worldwide offices. Previously, Armstrong was the Head of Music at Lionsgate Entertainment where he oversaw over 20 films including *The Hunger Games: Mockingjay Part I*, *Divergent* and *Insurgent*. Prior to Lionsgate he was Senior Vice President, Music at Warner Bros. Pictures where he presided over the music creative and negotiation for more than 70 Warner Bros. films including *Argo*, *The Hangover* series, *Syriana* and *Contagion*. For more information, contact hanna@boltemedia.com.





◀ AKG K553 PRO HEADPHONES

The **K553 Pro** are closed-back, over-ear studio headphones that I found super comfortable in the studio. The large round cushions sealed well on my head without crushing my ears. Being closed-back, they provided great isolation from noise and extraneous sounds in the room.

They sounded great due to their large 50-mm (2-inch) diameter drivers. I liked that the ear cups have large “L” and “R” stenciled inside for instant channel identification. I found the K553 Pros had good subsonic reproduction with a clear sound, especially when cranked up loud for overdubbing or tracking.

The K553 Pro has a swivel mechanism that allows the replaceable leatherette-covered ear cups to be exactly adjusted to my head and then packed flat for non-use, storage or when traveling. While wearing them, the swivel mechanism lets you pull the ear cups away from your head and then swivel them to hear talking in the room without removing them.

Clearly, I could mix music well on the AKG K553 Pro headphones without compromise or hearing fatigue. The AKG K553 Pros sell for about \$169.99 MAP.
akg.com/pro/p/k553pro

▶ DPA MICROPHONES D:SCREET SLIM MICROPHONE

DPA's new **d:screet Slim** microphone is a nearly invisible body worn omnidirectional microphone with a tiny attached cable. It is designed with a buttonhole accessory that allows the cable to lie flat while maintaining a 90-degree sound input angle.

There is a choice of either the d:screet 4060 capsule with high sensitivity or the 4061 capsule with standard sensitivity; both offer exceptional audio quality with low self-noise. The d:screet Slims are compatible with all major wireless adapters and are available in four colors: beige, white, black and brown.

DPA's d:screet Slim Miniature are for live theatrical use, presentation speaking or on-camera talent. DPA Microphones' d:screet Slim is \$429.95 MSRP.

dpamicrophones.com/bodyworn



◀ C.F. MARTIN D-222 AND D-28 LENNON 75th ANNIVERSARY DREADNOUGHTS

Martin Guitar celebrates the 100th anniversary of their Dreadnought models with two distinctive limited edition models: the D-222 and D-28 John Lennon 75th Anniversary Editions.

Limited to only 100 instruments, the D-222 is a 12-fret Dreadnought crafted from a Sitka spruce top with Vintage Tone System, mahogany back and sides, grained Ivoroid binding, slotted headstock and an ebony fingerboard and bridge. It sells for \$4,999 MSRP.

To commemorate Lennon's 75th Birthday, only 75 of this model (pictured) will be produced. It has a solid Adirondack spruce top with Vintage Tone System combined with Madagascar rosewood back and sides. Custom details include: the back is inlaid with HD-28 style zig-zag peace sign marquetry and the rosewood head plate has Lennon's famous self-portrait illustration. It sells for \$11,999 MSRP.

martinguitar.com

▶ DMG AUDIO EXPURGATE PLUG-IN

DMG's **Expurgate** is an audio gate plug-in that includes models of expander/gates from two classic British consoles, a ducker, an old digital gate and DMG's "Textbook" gate.

I like that the GUI opens in simple mode with a real-time Time Series Graphical display running to show the input signal and the gate's gain reduction action. Between this graph, the L/R or Mid/Side gain reduction I/O meters and your ears, setting gate threshold and ratio is fast and accurate. In Advanced mode the plug-in GUI nearly doubles in size revealing the Mixer's Input/Output, Make Up Gain, Dry Level controls, spectrum analyzer, a three-band side chain equalizer and Split EQ.

The clever Knee parameter makes the exact threshold level setting less strict while the Hysteresis control nearly eliminates annoying gate "chattering." The Look Ahead function means you'll never clip the front part of the audio.

Monitoring signal chain points include: the Output, side chain EQ, the Split-band, pass band and the difference signal—the sound the gate is removing. Expurgate will accept external side chain signals and MIDI Note On messages for opening or the shutting the gate. All 89 of Expurgate's parameters are automatable.

I'm just getting started with DMG Expurgate, using it every day in my Pro Tools mix sessions. It is awesome, it sells for £99 and is downloadable.

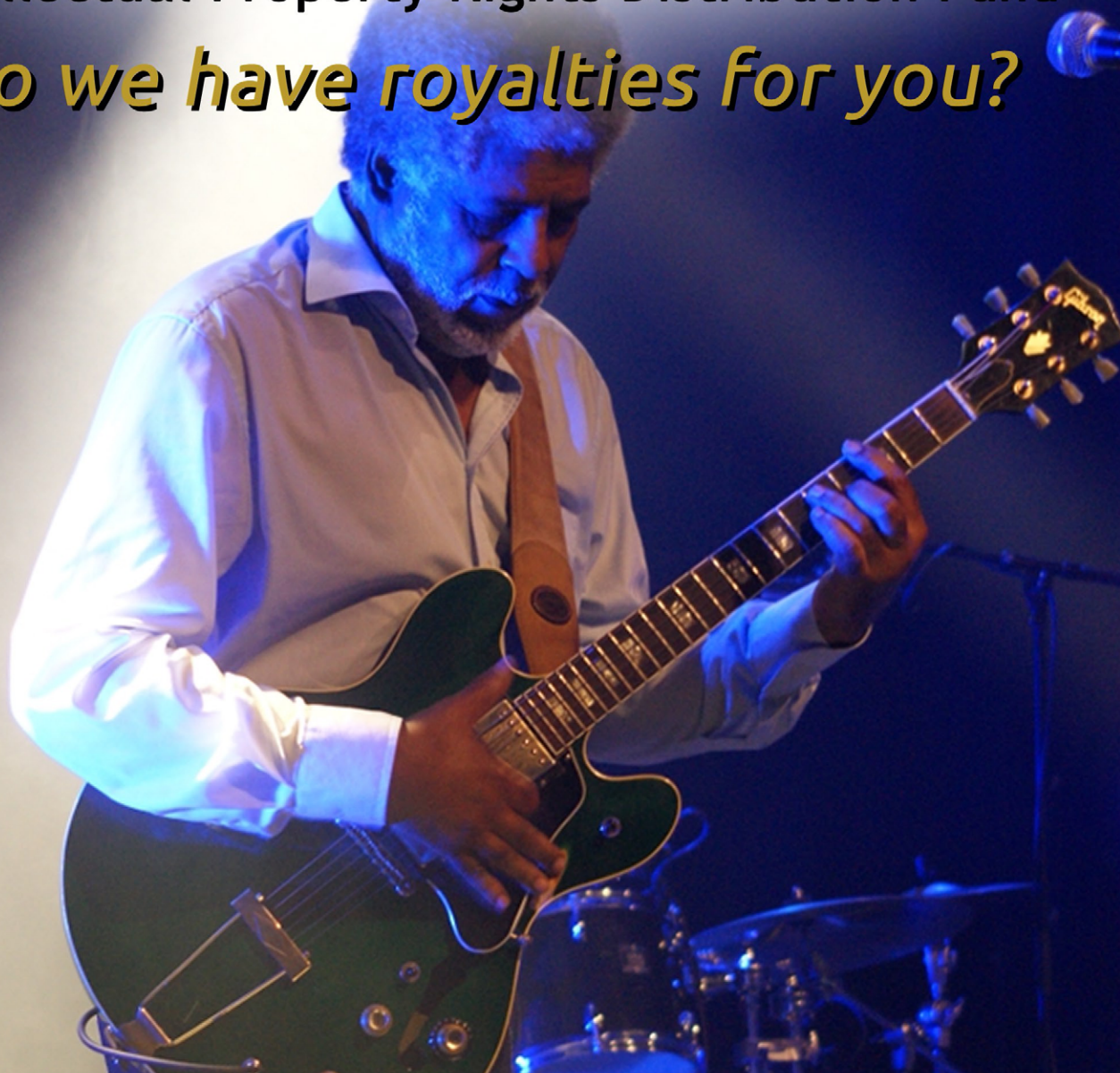
dmgaudio.com/expurgate





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► NUGEN AUDIO LOUDNESS TOOLKIT 2

Loudness Toolkit 2 is NUGEN Audio's latest version of their loudness metering/measurement and correction toolkit. By combining program and short-term or momentary loudness corrections, the Loudness Toolkit 2 is essential for reliably meeting loudness compliance standards as mandated for post-production and broadcast audio streams.

The three tools in Toolkit 2 are: ISL 2 True-Peak Limiter, LM-Correct 2 Quick-Fix and the VisLM-C and VisLM-H 2. They run as plug-ins and work in Macs and PCs in AAX, RTAS, VST2, VST3 and AU formats and also as AudioSuite processors for Pro Tools plus the LM-Correct 2 and VisLM run as standalone processors.

The ISL 2 inter-sample True Peak limiter controls true peak audio levels for audio files from mono up to 7.1 surround sound files. It offers a choice between using either the ITU-R B.S. 1770 standard or the afclip for Mastered for iTunes+™.

LM-Correct 2 will perform, in faster than real-time, both loudness analysis and correction. Both the standalone and AudioSuite versions work the same to correct both program, short-term and momentary loudness issues. The VisLM-H Loudness Meter has a resizable GUI that will expand for an "across the room" visual presentation great for any control room.

The Toolkit 2 sells for \$949 MSRP with an upgrade path for current users of earlier versions of VisLM, ISL and LM-Correct. nugenaudio.com



◀ API 535-LA LINE AMPLIFIER

The API 535-LA Line Amplifier is their console's 325 booster card packaged in a 500-module. The 535-LA supplies either a gain boost from 6dB to 45dB or a gain loss and that is the key to its utility. It can both amplify or attenuate incoming and outgoing signals and provide API's trademark sound in the process.

The 535-LA has a balanced input, a polarity switch, a -20dB pad for incoming signal attenuation and an Output Ratio toggle switch for three different output transformer windings and levels of gain.

I liked that there are separate "Cal" or calibration pushbuttons for both the input and the output stages that switches the front panel controls over to recessed trim pots. The API 535-LA is useful anywhere signal levels need adjusting such as from keyboards, audio playback and processing devices without level controls.

I tried two 535-LA Line Amplifiers as buffer amplifiers for recording a Waldorf synthesizer's line level output directly into Pro Tools. I connected the synth's output to the patch bay TT inputs of the studio's 500 rack with pair of 535s installed.

The Output Ratio control is handy for quickly establishing gain staging from the Waldorf's hot output and the Clip LED monitors for potential overloading of both the 2520 output the 2510 input amps.

I found the 535-LA to be super quiet, transparent and solid sounding. The 535-LA sells for \$595 MSRP.

apiaudio.com/product.php?id=139

► YAMAHA REVSTAR GUITAR LINE

Yamaha's new Revstar electric guitars come in seven different models each taking on the style and feel of a different café racer motorcycle. In the '60s, café racer bikes were very popular on the streets of both Tokyo and London.

There are wild color combinations and finishes that fit the sleek Revstar body design, and the hand-wound pickups and specialized materials also perfectly match each instrument's character. I liked the Dry Switch for coil splitting and how these guitars draw upon the whole 50-year history of Yamaha Guitars.

Yamaha Revstar Guitars will sell in a price range starting at \$629 MSRP for the Model RS320 to \$1,549 for the RS820CR. (Model RS820 shown)

4wrd.it/RevStar



▲ SBS DESIGNS ISO-Q2 STUDIO VERSION

The studio version of SBS Designs' Iso-Q2 Advanced Isolator & Focusing Equalizer has now been updated with resettable gain controls making it easier to recall previous settings.

Key to its design is the way the Iso-Q2 handles its three bands of equalization. The front panel has separate Bass Frequency and Mid-High Frequency sweep controls that set the exact lower and upper crossover frequencies between the bass frequency and high frequency equalizer sections on either side of the central mid-range equalizer.

The low frequency sweeps from 50Hz to 400Hz, and the mid-high frequency sweeps from 3.1kHz to 12.6kHz. It gets fun when I figured out that the bass, mid-range and mid-high gain controls are unity at the straight up position but range from off to +15 dB of boost.

The Iso-Q2 has balanced XLRs input and output connectors as well as unbalanced inputs and outputs on RCA jacks. There are also RCA jack connections for a selectable unbalanced loop insert path along with a rear panel master gain control.

The Iso-Q2 Studio Version is made in the U.S., distributed by MV Pro Audio and has a 10-year warranty. It sells for \$2,195 MSRP.

sbsdesigns.com



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

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Mojave



MA-1000
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Mike Clink

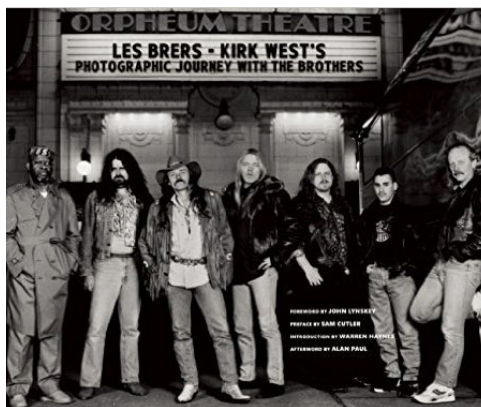
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Les Brers: Kirk West's Photographic Journey with The Brothers

By Kirk West
(hardcover) \$65.00

As tour manager for The Allman Brothers for more than 25 years, as well as a photographer for over 40 years, Kirk West used his skills to document the Brothers from 1973 to their last performance in 2014, covering all the travels, the split-ups, the solo and side projects, writing sessions, jams, hunting trips and every Beacon Theatre show. The book includes more than 350 images, all published here for the first time. Fans of The Allman

Brothers Band will dig not only the great individual portraits of each band member, but also West's shoot-from-the-hip comments and the amusing backstage shots (the bros with Don Rickles and Johnny Carson) and performance shots featuring Dan Aykroyd, Willie Dixon, Stephen Stills, Paul Butterfield, Mick Taylor, Carlos Santana, Zakk Wylde and many more.



Good Trouble: Building a Successful Life and Business on the Spectrum & Against the Odds

By Joe Biel
(paperback) \$14.95

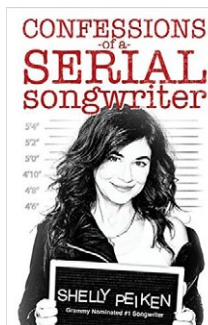
Everything about punk rock maven Joe Biel's life seemed like a mistake. It wasn't until he was diagnosed with Asperger's Syndrome that it all began to fall into place. *Good Trouble* is the story of how, over the span of 20 years, inspired by punk rock, he turned a litany of continuing mistakes and seeming wrong turns into a happy, fulfilled life and a thriving publishing business (Microcosm) that defies all odds.



Nashville: Behind the Curtain

By Sonya Jasinski & Kate York
(hardcover) \$29.99

Photographer Sonya Jasinski and Emmy-nominated singer/songwriter and photographer Kate York give us a glimpse into the intimate moments of some of Nashville's brightest stars by capturing exclusive and rare behind-the-scenes moments of the city's most renowned musicians, songwriters, producers and performing artists, including Kacey Musgraves, Emmylou Harris, Lucinda Williams and Holly Williams and many more. *Nashville* offers a glimpse into the lives of those who call this music city home.



Confessions of a Serial Songwriter

By Shelly Peiken
(paperback) \$19.99

Songwriter Shelly Peiken pulls the curtain back on the music business from the perspective of a behind-the-scenes hit creator. Having worked

with Christina Aguilera, Natalie Cole, Selena Gomez, Celine Dion, The Pretenders and many other artists, Peiken shares invaluable insights into the craft of songwriting as well as the highs and lows of balancing motherhood with career success.



Trouble Boys—The True Adventures of The Replacements

By Bob Mehr
(hardcover) \$27.50

One of the first indie bands to make the transition from that world to a major label, Mehr's book is a richly detailed saga of dysfunction, addiction and, above all, great rock & roll. Tracing the members' Minneapolis roots, formation, triumphs and tribulations—and ultimate commercial failure—*Trouble Boys* proves to be a music bio that's a cut above the rest.

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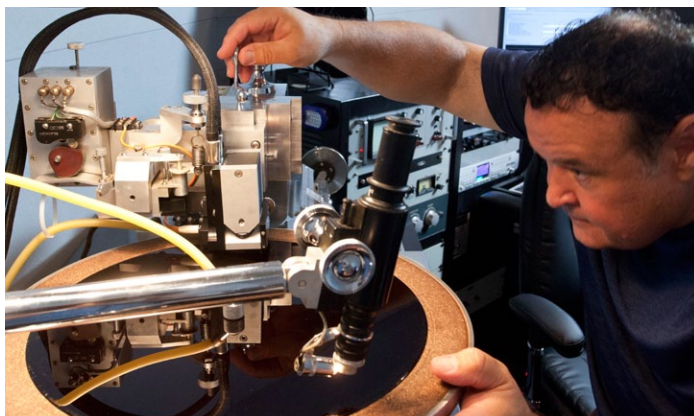
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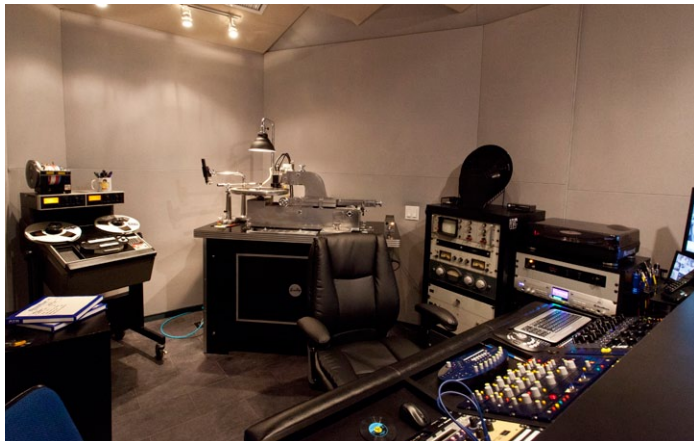
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Part of the SoCal Sonic Landscape For Nearly 40 Years: Prior to launching his own studio, Sound Affair, in Santa Ana, CA in 1978, Ron Leeper cut his proverbial teeth as a mastering and recording engineer at Quad Tech Studios, DCT Recorders and the Record Plant in Los Angeles. Originally, Sound Affair was a recording and mixing studio. But with the rise of independent home studios, Leeper decided to focus exclusively on mastering, and in 1990 converted Sound Affair into a first-class mastering facility.

Legendary and Contemporary Clientele: Having engineered and mastered over 2,000 recordings, Leeper's clients have included artists (Gregg Allman, Adam Ant, Slash, Jane Siberry, Jose Feliciano) and companies like the NFL, MTV, HBO Films, Warner Bros., Universal Music Group and many indie labels. Other projects include Delta Spirit, Big Ott whose *This Is The Beginning of a Beautiful Friendship*, was NPR's album of the month; and remastering the 25th anniversary of the *Kickboxer* sound track. Currently Leeper is working on new albums with reggae veterans Soul Syndicate; a restoration project that features guitarists Les Paul and Basil Hutchinson and the 20th Anniversary re-issue of renowned jazz pianist Tom Ranier's *In the Still of the Night*.



Resurgence of Vinyl Mastering: It's not just the classic or the major artist's albums that are selling well on vinyl. Indie artists are also benefiting from the growth in record sales, with a 37% increase just in the last months of 2015. With the massive growth of vinyl, Leeper has once again made disk cutting for vinyl a core element of his business. Sound Affair is only one of 20 or so disk cutting studios in the U.S. The mastering studio is a dedicated room, for the highest quality masters, reference discs and copies for archiving. Adjacent to Sound Affair is Groove Productions, a recording studio available for direct-to-disc sessions. A live band's performance can be directly recorded onto a lacquer master disk. Working closely with nearby JNE Media Services for pressing and printing, Sound Affair Mastering is a one-stop solution for all your vinyl record needs.

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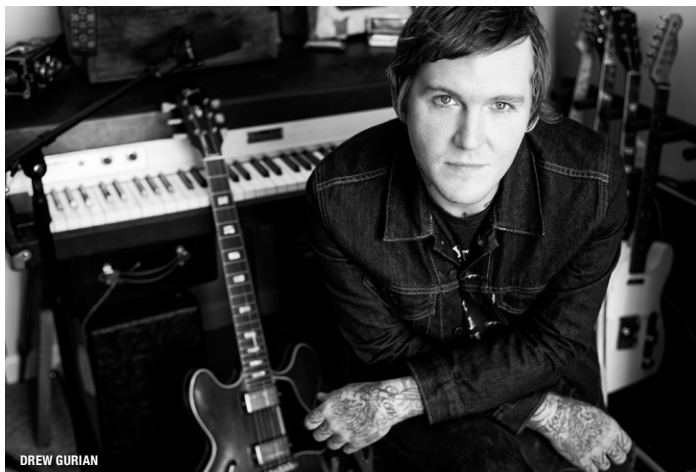
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DREW GURIAN

▲ Fallon Debuts in Nashville

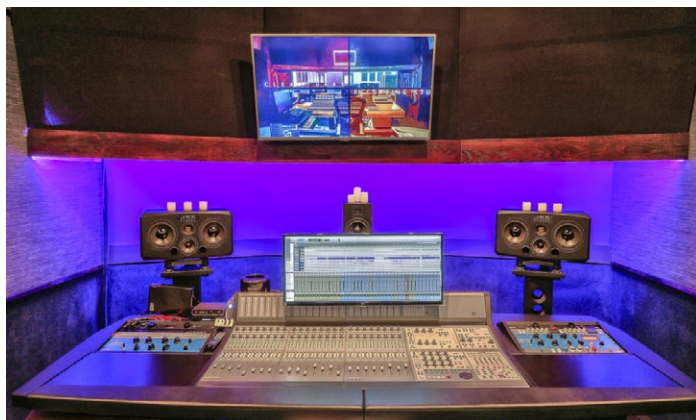
Due out on March 11 via Island Records, *PAINKILLERS* marks the first solo album from Brian Fallon, known as singer/guitarist of The Gaslight Anthem, as well as such acclaimed outfits as The Horrible Crowes and Molly & The Zombies. Produced by Butch Walker (Taylor Swift, Frank Turner, Keith Urban), the album was recorded at Nashville's Taxidermy Studios with Fallon fronting a crack band that includes Walker, Molly & The Zombies bassist Catherine Popper (Jack White, Ryan Adams & The Cardinals, Willie Nelson) and drummer Mark Stepro (Hayes Carll, Ben Kweller, Jackson Browne). For more, visit thebrianfallon.tumblr.com.



SAM WEIBLER

▲ Not The End Of The World for Cilver

New York rock act Cilver will release *Not The End Of The World* on March 18 via Entertainment One Music, the first since signing with the indie label in 2015. The band spent Spring of 2015 locked away in Groovemaster Studios in Chicago with production by guitarist, Leon Lyazidi, who collaborated with executive producer Johnny K. Pictured is singer Uliana Cilver. For more information, visit cilverband.com.



▲ Clear Lake Enhances with ADAM

Acoustician George Augspurger designed Clear Lake Recording Studios' Studio A to include a well-tuned control room, a vast live room and two isolation booths. Complementing this acoustically accurate space is top-of-the-line equipment including S3X-H monitors from ADAM Audio. Chief engineer and owner of Clear Lake Eric Milos claims, "We have a really well-designed control room and live room, and our clients [from metal bands to groundbreaking hip-hop artists to alternative rock bands] know what they hear in our control room will translate into the real world. This accurate sound is enhanced by the ADAM S3X-H monitors." For more, visit clearlakerecording.com.



▲ Dreith Band Gets Soulful at EastWest

EastWest Studio B hosted R&B artists Tata Vega (pictured left) and Ellis Hall (pictured right), who added soul singing on a couple of tracks for Dennis Dreith's 13-piece jazz band. The new LP features top studio session players including Chuck Findley on trumpet and Lenny Castro on percussion. For more information, visit perseverancerecords.com.

Producer Playback

"When a song is too processed and the humanity has been taken out, you lose something. It might be a hit for a short time. But the classics that get played over and over? There's an energy and simplicity — something that people connect and relate to."

— Jake Gosling, producer (Ed Sheeran, Christina Perri, Keith Urban, One Direction) March 2015





▲ Too Much Fun at Theta Sound

Recording, mixing, mastering and videotaping "the making of" Mel Carter's third album project has wrapped up at Theta Sound in Burbank, CA. This was Carter's most extensive album yet, featuring six songs done with a Big Band comprising some of Los Angeles' top players in addition to the quartet of John Rodby (keys/arranger), James Leary (ac. bass), Grant Geissman (guitar) and Steve Pemberton (drums). Pictured (l-r): Lenny Welch and Carter. To watch the "Take-Outs" video and hear some of the music, visit ThetaSound.com.



▲ Judah & the Lion Invent New Genre

Titled *Folk Hop N Roll*, Judah & the Lion combine the twang of folk, the beat of hip-hop and the drive of rock & roll for their upcoming record releasing on March 5 through Caroline Records. The band worked on the album at Low Country Sound in Nashville, TN with producer Dave Cobb (Jason Isbell, Sturgill Simpson, Chris Stapleton) and engineer Eddie Spear. Pictured is drummer Spencer Cross. For more information, visit judahandthelion.com.



▲ Scott Sighted in Magic Garden

Producer/engineer Jim Scott (pictured left) was seen hanging with Brian Lucey at the first annual pre-Grammy party at Lucey's Magic Garden Mastering. Lucey, whose clients range from The Black Keys to Lucinda Williams, opened a new room in Atwater Village just north of downtown Los Angeles. For more information, visit magicgardenmastering.com.



▲ Rat City Sounds Better with API

Founded in 2013, Rat City Studio is housed within the much larger Fort Knox Studios on the northwest side of Chicago, and owner, producer and engineer Joseph Peven is considering adding rooms due to increased bookings after the recent addition of a 32 channel API 1608. Having a workhorse console fits Rat City well, where the majority of projects are rock and metal. He claims the 1608 makes it a breeze to switch from tracking to mixing and he can have a project completed the next day. For more information, visit APAudio.com.



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PRODUCER CROSSTALK

— ROB PUTNAM



JOSH GUDWIN

Justin Bieber, Celine Dion, Carly Rae Jepsen

Producer and engineer Josh Gudwin began his exploration into the audio field during his service with the Marine Corps. His journey continued at Full Sail University in Orlando, and upon graduation in 2006 he cut out for Los Angeles and landed an internship with Track Record Studios. Later he moved to Record Plant where he worked under famed producer Kuk Harrell. In 2015 he helmed Justin Bieber's Platinum album *Purpose*, the same year he won a Pensado Award for "Best Tracking Engineer."

"I first realized I could become a producer while I was at Track Record," Gudwin recalls. "But I didn't understand everything it entailed until I got to Record Plant and started to work with Kuk. I did a lot of cool sessions but never saw a project go from start to finish. Seeing that opened up possibilities and showed me what it took to make records."

For *Purpose*, Gudwin oversaw much of the organization and assembly of the record. There were, after all, more than 20 producers and/or songwriters involved in its making. "Individual producers made the songs," he recalls, "and once they got to me, we finalized everything. There weren't a lot of people coming into our sessions. There were only a few producers that worked directly with Justin. Everyone else sent songs. It was easy to coordinate because it was centered around us."

"The production followed the traditional model of a producer's job—finalizing missing pieces and making judgment calls on songs with Justin and Scooter [Braun, Bieber's manager]," Gudwin continues. "Most of the time when Justin comes into the studio he already has a vision. It's like a therapy session. He needs to get his idea out."

The approach Gudwin takes on new projects is to put artists at ease so that they're in their optimal creative space. "I try to make the situation as comfortable as possible," he says. "When the artist comes in, there's no pressure, no outside heat. They can work without distractions. If I meet with an artist to talk about what they want for their career, I hear them out and think of the writers and producers I know who can create a great song for them. That's happened a lot since *Purpose*."

One of the biggest obstacles he faces isn't anything that emerges in the studio, per se. The challenge is to strike a healthy work-life balance. "Once you learn how to make records and you've found artists that you work well with, the hardest part isn't making records," he explains. "It's juggling the job with your personal life. I sacrifice my time while my wife is at home or working. Making the records is fun. They get hard when you get down to the wire. But for the most part, it should be enjoyable."

The future of the business is always uncertain. Unforeseen changes always lurk beyond the horizon. Gudwin expects that we'll see artists become increasingly more independent in coming years. "A lot of them are beginning to realize that they can create their own projects without involving 15 people they've never met," he observes. "That comes from them being prevented from releasing their music. They don't need to be told how to do their job. They see that they can do it on their own."

Gudwin's current and upcoming work includes mixing for Interscope artist K. Roosevelt as well as for singer/songwriter Bibi Bourelly. He's also building momentum to resume work with Bieber. He does a fair amount of pre-production and mixing at his home studio in Los Angeles.

Contact Gudwin on Twitter/Instagram at @Yeshuathegudwin, joshgudwin.com or buffyhubelbank@gmail.com

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Claude Kelly

Co-Founder
Weirdo Workshop

Years with Company: Over 1 year

Address: New York, NY

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Clients: The Shindellas, Kes the Band, Masha, Louis York

BACKGROUND

As a songwriter, Claude Kelly has penned hits for Christina Aguilera, Kelly Clarkson and Whitney Houston. Despite this, he yearned for new creative horizons. Along with writing partner Chuck Harmony, he formed Weirdo Workshop to work exclusively with artists of their choosing.

Everyone's Songwriter

Been songwriting for 10 years and got a degree from Berklee College of Music in business. I worked my way through tough sessions to figure out my passion. I put singing and the rest on the back burner to make songwriting my business.

In 2007, my hard work paid off with big singles—"My Life Would Suck Without You" by Kelly Clarkson, which I wrote with Max Martin and Dr. Luke, and "Circus" by Britney Spears, which I did with Dr. Luke and Benny Blanco. I ended up in the studio with Akon, and that led to Michael Jackson. It became a perfect storm. Music's like a runaway train—to head for success, you've got to keep moving. So for the next seven to eight years I pretty much had blinders on and sought after every person I wanted to work with.

Needing a Challenge

What starts as a blessing can become a drag if you're not being challenged. I'd accomplished many goals and felt I wasn't being stretched creatively. I'm good at vocal producing and getting the best out of artists, especially females, so producers would call me to bring it home. It's an awesome privilege but also not very creative, because at that point the album is sort of created and they just need that last big hit.

Finding Harmony

A good friend of mine, Chuck Harmony, was going through the same thing. We had a conversation about how we were frustrated and considered walking away from it all. We had to do something to challenge our brains, maybe go back to school or try a different avenue.

That frustration turned into us throwing away the rulebook and doing a song to see what came out. That's the birth of Weirdo Workshop. The process by which we created that song was unconventional to how we had been working for the past couple years. We didn't care about radio format or genre or whom the record was even for. It opened up our creativity.

Tearing Down Walls

Every time we had a day off, we'd get together and do a song, not realizing we were formulating our own band: Louis York. I'm from New York and Chuck's from St. Louis, so it's a combination of where we're from. The process itself was creatively satisfying, but also emotionally cathartic. We were able to find ourselves in the music business, and also as people. It became much more than just writing songs to sell.

I've always been a singer, but I'd never put myself forward. I arrange vocals. Everyone



"We're looking for artists who are interested not in following trends but in being courageous and bold about what they believe."

from Whitney Houston said, "Why aren't you doing an album?" That's always been there and I shied away from it. But this process was so bold and out of my control that it forced me to do what I had been avoiding.

Slave No More

I've moved away from what I was known for—a songwriter for hire. I said, "I'm not going to whore out my talent anymore. I only write for artists who I want to write for. I'm not a slave to the record industry in a way that I put myself in a position to be before."

Getting Real

The industry is in flux. Everyone has an idea about it, but everyone's neglecting that it starts with the creator. I'd been so worried about the business aspect of how we can keep up with the trends. We're like, "Let's start with making the most excellent music possible." So we created Weirdo Workshop to house Louis York first and artists we felt were the real deal—not just the look or politically shocking, but really had the punch, live presentation and were about something more than being trendy. And we provided them this experience in the studio where they could get all that out.

It's become a family, a heartfelt situation. There's no paint-by-numbers to our music. There's no formula everyone goes through. It's what's the best for each act. There's no determined number of songs on an album or what has to be the first single. It's putting the artist first and making decisions based on the artist.

Not a Label

Weirdo Workshop is a collective. I hate to call it a label, because that has such a connotation. We've met amazing artists. Masha's from Latvian and Russian descent, grew up in New York and New Jersey and now lives in Nashville. We have a band called Kes from Trinidad, which is international and different. They're not just put-together acts. They're passionate, their albums are a lot to digest, but still commercial. We've also built a clever marketing team, an

ad agency from New York, so we have built-in creative and promo ideas to help jumpstart and be ahead of the curve. So it's a collective of passionate people who want to push pop culture and art forward without having to be bound by red tape.

Letting Fate Do Its Thing

[Finding artists has] been a little bit left up to fate. Masha, for example, is an artist I'd been working with for several years. I met her through other producers when she was a teenager. I never let her go. I felt like there's something here and it may not be ready yet. When Chuck and I stumbled upon this burst of creativity, she was the first person I thought, "Well, let's try this on her." She was down for it and in a place creatively where it blossomed for her. I wish we all, as music people, trusted that more often, because all the stories we hear about people we respect, it was never so much of a calculated cattle call. There's always some story about stumbling upon someone in the hallway or a club or church or street.

Authenticity

We're looking for artists who are interested not in following trends but in being courageous and bold about what they believe. The reason we called it Weirdo Workshop is we're taking the negative word "weirdo" and turning it into a positive. Being unafraid to speak your mind and capitalize on things that make you different. We're looking for artists who don't sound like the radio and are unafraid to be emotional or vulnerable.

What works is if you have conviction and you're believable. I'm not interested in working with carbon copies. I'm looking for people who are going to fill in the gaps and talk about things that are happening now—social unrest, racial tension, feminism, that kind of stuff.

It Comes Down To Talent

The one commonality with all artists who are successful is they're excellent at their craft. There's no faking it. There's no skipping steps. No matter how much technology advances, there's nothing that replaces the fact you've got to be great. Everyone's trying to figure out how to save the industry. The industry will be saved when you find people who take their craft seriously. It's that simple.

Universal Truths Make Timeless Hits

I always try to find a universal truth, no matter whom I'm working with. And I lean toward the underdog. When I got to Britney Spears, it was right after her public breakdown and everyone wanted to write her off and say she was done. It was a perfect time for someone like me to be interested. Every song I've written has been about overcoming in some way.

Also, I'm honest about an artist and where they are. "Circus" is about her. That's where she was. Her life was mayhem and she was taking back control. It's a clever pop theme, but it's also a testimonial. If you're telling the truth, it always resonates. Songwriters are often too clever—they come up with a cool word or hip phrase they think will get some attention. People don't latch onto trends. They latch onto truth. We look to songs to comfort us, no matter whether it's to celebrate or cry. And a clever word usually doesn't do that. It's got to be something about an actual storyline and the truth that makes people stick around.

OPPS

Century Media Records is seeking artists and bands for their roster. Over the past 20 years Century Media (CM) has not only revolutionized the scene by working with great musicians, they've also influenced the way labels operate. CM has stood by the ups and downs of continually changing market places and the shifting consumer tastes. Now the label is looking for fresh, new talent in a variety of genres, including rock, metal, hard rock, alternative, indie, progressive and hardcore. If interested, you can refer to the **Demo Submission Policy** found at centurymedia.com. CM recommends that you include a bio with info about your act and touring history. The label promises they listen to every submission, so it may take a while for them to respond.

The 2016 Unsigned Only Music Competition is open for entries. Any solo artist, band, duo, trio, or more not signed to a major label is eligible. Unsigned Only (UO) is looking for outstanding artists, newcomer or veteran, and accepts both original and cover songs.

The UO judging panel consists of high-profile artists and journalists who will select winners in 13 categories. The prize packages are worth over \$100,000 in cash and prizes including \$20,000 to the Grand Prize winner alone, who will also receive one-on-one mentoring from a group of music industry executives, ranging from label presidents to heads of A&R.

This is a once-in-a-lifetime opportunity to network with top record company professionals and

get advice, guidance, feedback and networking opportunities. A first, second and third place winner will also be selected in each category. For details and guidelines, visit unsignedonly.com.

Atlantic Records is seeking new urban acts. This label is known for developing, promoting and breaking urban stars. If you think you have what it takes to make it on a major label, **Dallas Martin**, Sr. VP of A&R, wants to hear from you. You can submit a link to your bio, songs, videos, bookings and any worthy information to Martin at dallas.martin@atlanticrecords.com.

Music City is offering a new platform for up-and-coming musicians looking for a platform to get heard. Music City (MC), a company dedicated to online music marketing, branding and distribution, aims to be music listeners' go-to place when they're looking for new sounds and fresh takes. The site presents artists of various musical genres, from rap, pop, jazz, alternative and more. It also has an online store that gives artists a platform to showcase and sell their music within a community where fans can connect, explore and make direct purchases. Visit MusicCity.guru to check it out.

Tono Miakoda and W Music Group are seeking amazing artists, songwriters and producers to manage and develop. Miakoda is an artist manager and entertainment consultant who has worked with top music stars, such as Michael Jackson, Whitney Houston, Destiny's Child, Jessica Simpson and Bonnie Raitt.



▲ BORN FOR WAR SET TO DROP DEBUT

Born for War, a rock band out of Hollywood, won the "Battle for Knotfest" last year and brought the festival crowd to its knees with hypnotic rhythms and diabolical tones. Comprising four Marines and a badass bassist, their music is a sinister blend of classical and progressive death metal that brings the intensity of war to the stage with deep emotion and power. Consisting of Sam McCartney (lead vocals), Tommie Scyther (lead guitar), Mark "Corvus" Rodriguez (rhythm guitar), Connor Coram (bass) and TK "Top-Hat" Thomas (drums), they are currently recording their debut EP, which is expected to drop by the middle of 2016. To check them out, go to born-for-war.com.

Miakoda and W Music Group are looking for the next star, and are using Music Xray exclusively for new talent. Visit musicxray.com.

LABELS • RELEASES SIGNINGS

Fort William Artist Management has welcomed three new managers, New York City-based Aja Pecknold, Los Angeles-based Nicky Berger and NYC-based Dave Godowsky. Founded in 2011 by partners **Ami Kay Spishock, Darius Van Arman, Ben Swanson and Chris Swanson**, the company has offices in Greenpoint, Brooklyn, Los Angeles and Bloomington, IN. The company's artist roster now includes The War On Drugs, Grizzly Bear, Fleet Foxes, Beirut, Grouplove, Holychild, Okkervil River, Sondre Lerche and Jens Lekman among others, as well as producers Joe Chiccarelli, John Congleton, Chris Walla, Brian Deck, Joey Waronker, and Ali Chant, via Adam Katz and Next Wave Management. Visit fortwilliammanagement.com.

Grammy-winning singer/songwriter and American Idol season three winner, Fantasia, has signed with Primary Wave Entertainment. The triple-Platinum, Multiplatform singer, who is known for powerful vocals and incomparable live performances, is back in the studio writing and recording music for a new album slated for 2016. Fantasia also geared up for the final season of *Idol* and

will make guest appearances throughout. As Primary Wave's latest signing, Fantasia joins a roster that includes CeeLo Green, Melissa Etheridge, Eric Benet, Cypress Hill, Natalie Imbruglia, The Go-Go's, Audien, Isaac Elliot as well as top film and TV talent. For more, visit fantasiaofficial.com.

The BBR Music Group has signed Grammy-winning recording artist Kristian Bush to a multifaceted production, publishing and label deal. One of country music's celebrated creators, Bush is in the studio working on the follow-up to his critically acclaimed debut solo album, **Southern Gravity**, to be released via BBR imprint **Wheelhouse Records**. He also continues his work as a BMI Award-winning songwriter, joining the roster of **Magic Mustang Music**. "As both a recording artist and a songwriter, I am honored to be a part of the BBR Music Group and Magic Mustang family. I'm in love with making music, and I'm humbled every day that I get to do this job," shares Bush. Visit kristianbush.com.

Guitar icon Zakk Wylde will release *Book of Shadows II* on April 8 via Entertainment One Music (eOne Music). It is his first solo release in 20 years. This release is the follow-up to 1996's **Book of Shadows**, a classic album Wylde released between his work with **Ozzy Osbourne**, that has become a fan favorite. Wylde has been feverishly working on



▲ JEANNIE DEVA: GONE BUT NOT FORGOTTEN

The staff of *Music Connection* magazine is deeply saddened by the recent loss of prominent voice coach Jeannie Deva. Readers of *MC* are familiar with Deva's Tips features, which advised singers on the intricacies of using (not abusing) their voice. We remember her as a terrific person to collaborate with, always enthusiastic about the projects and committed to helping artists perfect their craft. Her final article for *MC* appeared in the February 2016 issue. *MC* extends its heartfelt condolences to Jeannie's husband, Joe Scoglio, who also acted as her manager. You can offer your thoughts at facebook.com/DevaVocals or visit jeannedeva.com.

new material since he wrapped up **Black Label Society's "Unblackened"** spring tour last year. All songs on *Book of Shadows II* were recorded and produced at Wylde's home studio, **The Black Vatican**. Visit zakkwylde.com.

Santa Barbara DJ and producer Seven Lions has released his *Falling Away Feat. Lights Remixes EP* via Casablanca Records. The EP highlights a range of sounds and producers, including **MitiS, Halogen, ZAXX** and **Secret Panda Society**. It also includes the extended version of his coveted **Festival Mix** (No. 1 **SiriusXM BPM** and No. 15 **Billboard Dance/Mix Show Airplay Charts**). Visit sevenlions.com.

PROPS

Meghan Trainor, who started out as an unknown indie artist and won the IAMA (International Acoustic Music Awards) at 16 years old, won a Grammy for Best New Artist. Her hit **"All About That Bass"** is a top-selling single by a debut artist, hitting No. 1 in 58 different countries and selling over 15 million copies worldwide. For more, visit inacoustic.com.

To celebrate the reunion of Guns N' Roses, the Rock and Roll Hall of Fame will feature the 2012 Inductees in its Legends of Rock exhibit beginning Friday, Feb. 26. To launch the exhibit, the Hall of Fame hosted a special Guns N' Roses themed evening on Wednesday, Feb. 17. Other artists currently represented in the Legends exhibit include The Allman Brothers Band, Metallica, ZZ Top, Bruce Springsteen, David

Bowie, The Beach Boys, The Who, George Clinton & Parliament Funkadelic, Michael Jackson, The Supremes, Beyoncé and Aerosmith. See rockhall.com

AirPlay Direct (APD) has transformed music delivery and surpassed 10,000 radio station members globally. This company has become a leader in independent worldwide radio distribution and promotion with 10,000 registered radio stations. APD offers music from over 40,000 artists and record labels to listeners in over 90 countries. It is a digital delivery system developed for artists, radio programmers and industry professionals allowing artists, labels and publishers to securely deliver broadcast quality music and digital press kits to radio stations, booking agents, promoters and supervisors worldwide. Visit airplaydirect.com.

After parting ways with singer/guitarist Shim Moore in October 2014, Sick Puppies have announced that Houston-based singer/guitarist **Bryan Scott** has joined bassist **Emma Anzai** and drummer **Mark Goodwin** in the band. Scott previously played with **Glass Intrepid** and **Dev Electric** and briefly toured as vocalist for **Atlantic Records** rock act **Emphatic** in 2011. Visit kenphillipsgroup.com/clients2.htm.

THE BIZ

The Slants have won an historic Trademark case. The **United States Court of Appeals** ruled that the Portland, OR-based Asian-American dance rock band have the right to register

DIY Spotlight KATE BROWN

Mesmerizing narratives and charismatic performances are essential facets in the vivid artistry of singer/songwriter Kate Brown. Whether her audience is rapt and attentive or well-oiled and rowdy, Brown charms them with self-deprecating monologues, a personal intensity and audacious authenticity, the cornerstones of a true DIY artist.

A small town girl from Mt. Pleasant, IA, Brown tried to balance music and acting. "But, I felt like I had to choose because I didn't have time to do both," she remembers. Well, music won out. "In the end, I want to look back and say, 'I did this,' rather than going to auditions." As a result, Brown has extensive credits in acting and voiceovers; but found her real home on stage as a folk artist.

Actually, she started on that path early. At 16 years of age she put a guitar on layaway at her local music store. A few years later, she dropped out of college to play cafés, theaters and any venue that would have her.

Continuing to follow her dream, she travelled across the country peddling CDs out of her car, playing coffeehouses and sleeping at truck stops.

Recently, Brown released the single, "Bring Me Down Dixie," an acoustic narrative about wearing your heart on your sleeve, while also paying homage to Cash, Cline and Joplin.

Kate Brown utilizes the traditional storytelling style of folk music but elevates it to a new level with modern and current issues, and her inimitable personality.

To follow this one of a kind artist, visit KateBrownMusic.com



NANCY WALTERS

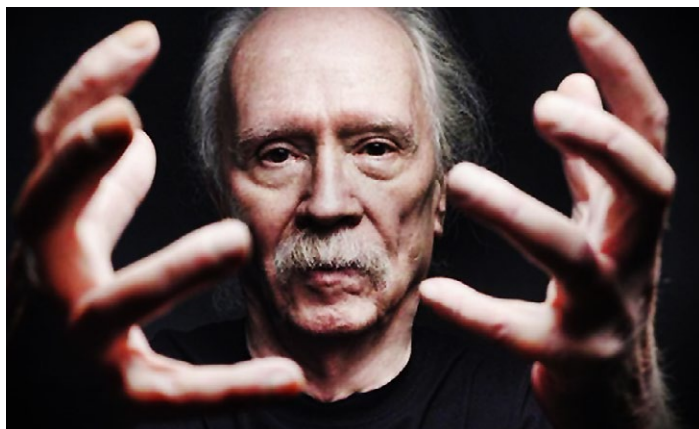
Have a successful DIY strategy to share? Email bbatmc@aol.com

their name as a trademark. The appeals court ruled that the **U.S. Patent and Trademark Office** and **Department of Justice** violated the band's First Amendment rights. In a 9-3 vote, the court struck down the "disparagement" portion of the **Lanham Act** that allowed the **Trademark Office** to deny marks that could be considered "scandalous, immoral, or disparaging." **Judge Kimberly Moore** stated, "Courts have been slow to appreciate the expressive power of trademarks...Mr. Simon Tam named his band to make a statement about racial and cultural issues, which conveys more about society than volumes of undisputedly protected speech." The victory comes after six years of fighting against Trademark Office.

Nashville-based independent record label, Big Machine Label Group, has expanded its international presence with a new office and staff in the U.K. The new digs are located within the **Universal Music Group** offices on London's Kensington High Street. "Few would bet against **Scott Borchetta** succeeding in his mission to take his artists and their music to a wider audience in the U.K.,"

said **David Joseph**, Chairman and CEO, Universal Music U.K. "He's an exceptional discoverer of talent, whose team is ready to build on what our labels have already achieved here." Indeed, Borchetta has twice been awarded the Jo Walker Meador Award by the Country Music Association for advocating and supporting country music's marketing in territories outside the United States.

Entertainment One (eOne) has announced its acquisition of Americana, singer/songwriter and indie rock brand Dualtone Music Group. The transaction unites two independent leaders. Dualtone brings a roster of artists to eOne, including Denver-based **The Lumineers** whose 2012 debut album became a worldwide multi-format hit, selling more than 2.5 million albums and 10 million singles. In its 15-year history, Dualtone has released 16 Grammy-nominated albums and garnered four wins. Additionally, the company's recorded music catalog contains more than 292 albums totaling more than 3,500 tracks, including albums by **June Carter Cash** and three acclaimed releases by **Brett Dennen**.



▲ JOHN CARPENTER RELEASES LOST THEMES II

Film director and music composer John Carpenter will tour live to support the sequel to *Lost Themes*: i.e. *Lost Themes II*, to be released on April 15 via **Sacred Bones Records**. This follow-up has some notable changes that make it more fluid and thematic. **Cody Carpenter** (John's son) and **Daniel Davies** (John's godson) have returned. But, unlike their first album, when they often worked over the Internet, they worked in the same city this time, a luxury they weren't afforded before. The result is a more focused effort that was completed on a compressed schedule, just like Carpenter's classic, low-budget early films. For more info, visit sacredbonesrecords.com.



“I've had 1,064 TV Placements for My Music Because I Joined TAXI”

Stuart Ridgway - TAXI Member

www.pyramidmusic.com

I'd seen the TAXI ads (just like this!) hundreds of times over the years and I was very skeptical. But when I got their free information kit and saw that the money back guarantee was for a full-year, I decided to make the leap.

Within weeks of joining, my music was in the hands of some A-list people in the film and TV industry. In less than a year I got the call from the music supervisor at one of LA's hottest TV production companies.

Reality TV and Royalty Checks

We struck up a good working relationship, and when the supervisor needed music for a new daytime reality show, she asked me if I would like to join her team. For the next two years, I wrote music for an Emmy Award winning show, which aired every weekday on NBC. My first royalty check *alone* covered 10 years of TAXI memberships! All in all, those two seasons netted me more than \$50,000, and the company TAXI

hooked me up with has hired me to write for two other shows as well.

Being “Great” Wasn't Enough

After making more than 1,000 cold calls, it dawned on me that music supervisors didn't care *how* great I was as a composer. How could they? They don't know me and that's that! I could only get so far on my own.

I realized I needed someone or something to be my champion - somebody to connect the dots. TAXI worked for me, and if you're really good at what you do, it just might do the same for you. If your music is up to snuff and you pitch it at the right targets, belonging to TAXI *can* change your life.



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111

Get Paid for Making Music

Actually, I may have the greatest job on the planet because I can work in my studio all day, playing piano, writing string lines, recording guitar parts, and the hours easily slip by. I get paid to do what I love, and much of the credit for that goes to TAXI.

They don't blow smoke, and they don't promise miracles. But they *do* keep you focused, on track, and energized about your music. TAXI's expert feedback is priceless, and their free convention, the Road Rally, is worth more than the membership fee.

I Volunteered to Write This Ad!

There are tons of companies that *imitate* TAXI, but how many have you seen that can run ads like this? TAXI is the world's *leading* independent A&R company because it's the one that really works.

Take my word for it. Call for their information kit now.



Date Signed: Jan. 16, 2015

Label: Washington Square Music/Razor & Tie

Type of Music: Indie

Management: Beth Narducci

Booking: Joe Brauner - United Talent Agency

Publicity: Caitlin Brauner & Gina Schulman - Press Here, Caitlin@presshererepublicity.com / Gina@presshererepublicity.com

Web: sorenbryce.com

A&R: Beth Narducci

A musical wunderkind from the get-go, Soren Bryce began writing songs at age eight and playing the violin at 10. Yet ironically, it was the 18-year-old Amarillo, TX native's desire to be a professional actress that put her on a path to signing with Washington Square/Razor & Tie and working on her self-titled official debut EP with superstar producer David Kahne. Kahne helmed Tony Bennett's Grammy-winning *MTV Unplugged* album and has also worked with Lana Del Rey, Kelly Clarkson and Paul McCartney, among others.

Bryce didn't tell many people in Los Angeles' acting community about her music, but when her drama coach found out about Bryce's first EP he took a listen and encouraged her to shop it to labels—and gave it to his friend, CAA agent Erin Culley, who in turn forwarded the brightly confessional tracks to independent music manager Beth Narducci. "Beth called me saying she really liked what she heard," says Bryce. "I was only 14, and she was clearly interested in helping me progress. She

"She encouraged me to explore a more hook-driven approach."

encouraged me to explore a more hook-driven approach. That really changed how I write. It doesn't take the therapy aspect out of it, but it made my songs more relatable."

Because of Bryce's age, Narducci originally thought she could develop into a "Disney pop person" (Bryce's words), but the more somber, soulful material that the young artist wrote changed that vision completely. Bryce's compositions proved so compelling that she raised \$10,000 on PledgeMusic to record her debut EP. Narducci reached out to Kahne, who asked her to home-record demos of a handful of her favorites; he then signed on to produce the EP. Bryce used some of her crowdfunding money to pay for her trip to NYC. By that time, Narducci was also working in A&R for Washington Square Music. Bryce met with her and others at the label and its parent company Razor & Tie while recording the album, and soon inked a deal.

"Everything came together really quickly," says Bryce, who recently toured with Norwegian indie-pop singer Mr. Little Jeans. "Beth has always championed me, and I immediately loved the vibe at the label. Everyone there works really hard for me and genuinely cares about helping my career develop." —Jonathan Widran



Date Signed: Jan. 6, 2016

Label: Glassnote Records

Band Members: Simon Ward, vocals, acoustic guitar; David Ritter, piano, percussion, vocals; Jeremy Drury, drums, percussion; Isabel Ritchie, violin, vocals; Jon Hembrey, electric guitar; Darryl James, bass.

Type of Music: Alternative Rock

Management: Joanne Settingington - Indoor Recess, Inc.

Booking: The Windish Agency; Paradigm Talent Agency

Legal: Taylor Klein Oballa

Publicity: Lauren Resnick - Glassnote Records, resnick@glassnotemusic.com

Web: thestrumbellas.ca

A&R: Daniel Glass

After a slew of bold emails—including the wacky pledge to eat a whole bottle of horseradish—Simon Ward finally enticed (current manager) Joanne Settingington to attend a local Strumbellas show in Canada. Now, the band is preparing to launch its worldwide debut album on Glassnote Records.

"At some point I was like, 'Can we all just quit our jobs and go full force?' That was always our number one goal—the music we wrote, the producers we picked, the tours we took—we were hoping [to] catch peoples' ears. We were never the kind of band that said, 'Oh, we're just kind of writing things to play and have fun.'"

Naturally, then, Ward didn't hesitate when offered the chance to push Strumbellas' unique sound beyond Toronto's loyal (yet limited) fandom. A personal meeting with label founder Daniel Glass eventually sealed the deal for all six members:

"As soon as we sat down, I immediately felt really good about it," Ward explains. "They're really supportive and cool with the art we make, but they're also going to help us grow and become that 'big' band. That's the key—we were sold."

Ward's positive and outgoing disposition encourages the band to progress forward while making all the right moves:

"Relationships mean everything. I'm trying to make friends with everybody."

"Relationships mean everything," he muses. "I'm trying to make friends with everybody, it doesn't matter who. I'm not scared to hire more people in the industry because I just want to make positive connections. You don't want to make a bad impression on anybody."

The horseradish-chugging frontman's final words of advice?

"Put it all out there [and] don't be shy—get peoples' attention."

The Strumbellas's debut album, entitled *Hope*, drops in April.

—Danica Bellini



Date Signed: September 2015
Label: N/A
Publisher: Kompass/Kobalt
Type of Music: Cine-Pop/Electronic
Management: Wendy Duffy - Resin8 Management
Booking: N/A
Legal: Landon Dirickson
Publicity: Monica Hopman, monica@thinkpress.net
Web: svrcina.com
A&R: N/A

Date Signed: April 22, 2015
Label: Fat Possum Records
Band Members: Julia Cumming, Jacob Faber, Nick Kivlen.
Type of Music: Psych Rock
Management: Crista Simiriglia
Booking: Zachary Cepin - High Road Touring
Legal: Matthew Kaplan
Publicity: Jaclyn Ulman & Jen Appel - Press Here PR
Web: sunflowerbeanband.tumblr.com
A&R: Stephen Pietrzykowski - Fat Possum

Sunflower Bean's latest release, *Human Ceremony*, exemplifies the band's ability to straddle styles and genres while molding an identity that is wholly unique. That being said, this young trio out of New York can best be described as psychedelic rock, with influences ranging from Black Sabbath to The Cure to Yeah, Yeah, Yeahs. What began as a pair of high school buddies, Nick Kivlen and Jacob Faber, jamming in a Long Island basement, expanded creatively in a significant way with the addition of Julia Cumming in 2013. After playing a ton of shows and festivals and self-releasing an EP in 2015, the band started getting quite a bit of attention. In an industry that seeks out easily

"They're just a badass label with a very creative mindset."

marketable, highly consumable, often derivative acts, they needed to find a partner and champion that fit their artistic sensibilities. Enter Fat Possum Records.

Sunflower Bean was on the Fat Possum Records radar for quite some time, but it wasn't until a label rep saw their sets at SXSW in 2015 that initial contact was made with manager Crista Simiriglia. During this time, Sunflower Bean had some interest from smaller labels, but the group kept being drawn back to Fat Possum. Drummer Jacob Faber explains, "They're just a badass label with a very creative mindset and an incredible legacy. It was a no-brainer."

After a month of conversations and discussions, the band signed a one-album deal that also included a 7-inch release, with an option to continue. "They've been amazing to work with so far," says Faber, "providing encouragement and guidance based on years of experience, while giving us our space creatively. We've been working with the U.K. team; they like to be involved every step of the way, which has helped foster an amazing relationship." With a February album release, an upcoming tour and a return to SXSW, 2016 looks to be a busy year for Sunflower Bean.

Fat Possum launched in 1992 in Oxford, MS, focused on blues artists. They've recently shifted to younger indie rock acts, The Black Keys, Andrew Bird and Youth Lagoon.

—Grant Stoner

Pronounced Sur-cee-nah, the former Molly Hunt (adopting family name Svrcina) is the 19-year-old singer/songwriter dynamo from Detroit who has been making inroads in the music world since the age of 10. She actually became passionate about music at age eight, absorbing the tutelage and energy passed down from her vocalist mother and literary grandmother.

As a child she started traveling to fairs and festivals throughout the Midwest, appearing in singing competitions. "I was in one of these *American Idol*-type karaoke competitions at the Strawberry Festival in Belleville, Michigan," explains Svrcina. "Ann Wilson of AWMG Music Group was one of the judges of this competition and she liked what she heard."

Svrcina says that through the course of a year the two ran into each other a couple of times, rekindling their acquaintanceship. "She said she wanted to bring me to Nashville to see how I would do, working with professional songwriters there."

"So, literally at age 11, she set me up with people to write with." Svrcina went on to sign her first publishing deal at 13 years old, making her one of the youngest to do so in Nashville. "I had a lot to learn but I am totally grateful to everyone that was willing to take me seriously at such a young age. But, because they did, it kindled the fire and we made the move from Detroit to Nashville when I was 14."

"Literally at age 11, she set me up with people to write with."

Through the industry buzz in Nashville she partnered with Wendy Duffy of Resin8 Management. Duffy introduced Svrcina to publisher and brand manager Becki Devries of Kompass/Kobalt Music. Via Kompass/Kobalt she arranged co-writes with other artists, eventually meeting her primary songwriting partner Michael Whitaker.

"Through the process of writing, learning and discovering what my message was and what I wanted to sound like, I started to be heavily influenced by electronic pop," she says. "Michael was an L.A. producer living in Nashville who had this background in film scoring. He had this epic, dramatic element to composing which blended perfectly with what I was writing."

The result of their efforts is an EP and single entitled "Lover.Fighter," which was released in January.

"I'm very thankful to be working with the people at Kompass/Kobalt Music," concludes Svrcina. "Everyone there is very connected with each other and with what is coming next in the music publishing industry."

—Eric A. Harabadian



▲ FGL Lands Triple Play

Florida Georgia Line's Tyler Hubbard and Brian Kelley were among the songwriters honored with CMA Triple Play Awards at the 7th Annual CMA Songwriters luncheon. The award is given to songwriters who write three chart-topping hits within the span of 12 months. The two penned Cole Swindell's "Hope You Get Lonely Tonight," Jason Aldean's "Burnin' It Down" and their own "Sun Daze." Pictured (l-r): Hubbard and Kelley.



▲ Bert Berns: Honored by Rock Hall

The late, legendary songwriter/producer Bert Berns is being posthumously recognized with the Ahmet Ertegun Award for Lifetime Achievement by the Rock & Roll Hall of Fame. Berns was the songwriter behind perennial classics such as "Twist and Shout," "Piece of My Heart" and "Hang On, Sloopy" among many others. As a producer, Berns was responsible for hits from Van Morrison's *Them*, as well as that singer's "Brown Eyed Girl." The April 8 event will air on HBO this spring.



▲ Smith Gives Voice to Universal

Season nine winner of *The Voice* and new UMPG signing, Jordan Smith stopped by Universal Music Publishing Group's Santa Monica headquarters. He's been working with UMPG writers Stephan Moccio and John Ondrasik who are co-writing and producing tracks for Smith's debut on Republic Records. Pictured (l-r): Donna Caseine, UMPG SVP U.S./International Creative Affairs; Delmar Powell, Director of A&R at Republic Records; Smith; and Evan Lamberg, UMPG President – North America.

New Income Stream for Songwriters

When hit songwriter Jud Friedman was reviewing songs from his extensive catalog in preparation for signing a new publishing deal with Warner Chappell, he rediscovered a number of songs he still loved that had never found homes.

Friedman is now a principal partner in qWaaq, an innovative new music streaming service where songwriters can post their "hidden gems," songs not recorded or released by artists. Seventy percent of every dollar earned will be paid directly to songwriters and publishers, allowing creators to monetize their back catalogs while connecting listeners to information about "the unsung heroes behind the hits." As the company's website notes, "We want to give songwriters some very needed recognition and respect—and branding."

On March 10 at 8:00 p.m., the Grammy Museum will honor Friedman and his writing partner Allan Rich, celebrating their 25 years of songwriting for Whitney Houston ("Run to You"); James Ingram ("I Don't Have The Heart"), Kenny Loggins ("For the First Time") and many more. The night will feature an interview conducted by *MC*'s Dan Kimpel, a video presentation and performances of some of the pair's best-loved songs—and maybe even a few special guests.

MC readers wishing to attend should contact the Grammy Museum Membership Department at 213-763-2112 or membership@grammymuseum.org and mention the magazine. Space is limited and there may be a waitlist as this is a first-come, first-served event.

Songwriters and publishers are invited to check out the new app at qwaaq.com.

Smoky Mountains Songwriters Festival

The 5th Annual Smoky Mountains Songwriters Festival not only offers over 100 free concerts to music lovers who want to come

and hear their favorite songs performed by the musicians who originally wrote them, but also provides aspiring artists and songwriters the chance to participate in co-writing events, songwriting workshops and critiquing sessions with Hall of Fame songwriters for a small fee.

The 2016 Smoky Mountains Songwriters Festival will feature a Song Competition with first, second and third place prizes in seven different music genres. The Grand Prize Winner will receive a premier demo session with Beard Music Group in Nashville plus a \$500 prize. Details at smswf.com.

The Johnny Mercer Foundation Project

The Johnny Mercer Foundation (JMF) and the American Music Theatre Project (AMTP) at Northwestern University will present the 11th Annual Johnny Mercer Foundation Songwriters Project. The weeklong songwriting workshop for emerging songwriters and writing teams will take place from June 19 - 25, on Northwestern's Evanston, IL campus.

The project will culminate June 25 with Songwriters In Concert, a program showcasing the talents of the program participants, the master teachers and a celebration of Johnny Mercer's life and legacy.

Through the generosity of the Johnny Mercer Foundation, the program is free-of-charge to selected songwriters who are housed on Northwestern's Evanston campus and receive a stipend for travel expenses and meals.

Last year, more than 130 applicants applied for one of the 12 spots in the prestigious program, which has been a catalyst to the careers of many artists. Through Friday, March 4, the program is accepting applications from aspiring young songwriters and songwriting teams between the ages of 18 and 30 working in any popular music style. Apply at johnnymercerfoundation.org.



▲ Sam Taylor Made for Kobalt

Kobalt has announced that Sam Taylor has joined the company as Senior Vice President, Creative. Taylor is charged with signing new and established talent and identifying publishing partners and will also contribute to the management of the creative roster.

Kobalt Grows Neighbouring Rights

Kobalt Neighbouring Rights (KNR) has signed a succession of notable artists to its rapidly growing division, including Aloe Blacc, Carly Rae Jepsen, Echobrother, Noel Zancanella, Route 94, James Bay, Kygo, Luke McDermott and Gavin Koolman of the Disciples and La Roux (Elly Jackson). These artists join Kobalt's star-studded roster, including Lil Wayne, Ariana Grande, OMI and MAGIC!, who signed in 2015.

Kobalt offers its clients a variety of services, including creative services, sync & brand partnerships, global licensing management, neighboring rights, works and rights distribution, royalty collection and processing, online data and royalty statements, record release management, and digital marketing and monetization. Details at kobaltmusic.com.

ASCAP EXPO Update

The ASCAP "I Create Music" EXPO has expanded an already packed lineup with three Grammy-winning talents: James Fauntleroy, co-writer on Rihanna's *ANTI* album; Ariel Rechtshaid, producer on "When We Were Young" from Adele's *25*; and Rob Thomas, the Multiplatinum songwriter, solo artist and frontman for Matchbox Twenty. The 11th annual ASCAP "I Create Music" EXPO takes place April 28 - 30 at the Loews Hollywood Hotel in Los Angeles.

Fauntleroy will lead a Master Session that will use live performance to demonstrate the songwriting process in real-time. Rechtshaid's Master Session will share his process and insights working with top artists like HAIM, Vampire Weekend, Madonna and Adele, among others. Thomas will join Thursday's keynote "We Create Music" panel along with "King of Reality TV" composer David Vanacore, known for his music for *Survivor*, *The Apprentice*, *Big Brother* and more. Thomas, along

with songwriter/producer Kevin Kadish ("All About That Bass"), will also join Thursday night's "I Create Music" writers-in-the-round performance with superstar songwriter/producer Desmond Child (Bon Jovi, Aerosmith, Ricky Martin) and country songwriter Brett James (Carrie Underwood's "Something in the Water").

Complete info is at ascap.com.

Two Upped at Song/ATV

Sony/ATV Music Publishing has promoted Jennifer Knoepfle to Senior VP and Head of West Coast A&R. Additionally, Amanda Berman-Hill has been elevated to the new role of Senior VP and Head of West Coast Writer Relations. Both will be based out of the company's Los Angeles office, reporting to Sony/ATV Co-President, U.S. Rick Krim.

Knoepfle joined Sony/ATV in May 2009 and has gone on to sign acts such as Grammy-winning songwriters Jack Antonoff and Andrew Dost of the bands Bleachers and fun. Knoepfle has also worked closely with many of the writers on Sony/ATV's roster, including Joel Little who co-wrote Lorde's debut album *Pure Heroine*, which featured Grammy-winning Song of the Year "Royals."

Amanda Berman-Hill's Sony/ATV signings include Jesse Shatkin (Sia and One Direction), 3OH!3, Martin Johnson and Rachel Platten. She also signed recent Song Biz Profile subject Dave Bassett who co-wrote Platten's hit "Fight Song" as well as Elle King's Top 10 hit "Ex's & Oh's." She has also worked closely with writers such as Greg Kurstin who co-penned Adele's 2015 single "Hello," as well as contributing two other songs to Adele's album *25*. sonyatv.com has further details.

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



▲ Katz Appointed President BMG Publishing

Song Biz congratulates Zach Katz on his appointment to President of Music Publishing at BMG. Based in Los Angeles, Katz joined the company in 2012 and most recently served as Chief Creative Officer. His responsibilities are expanded to now lead BMG's creative teams in L.A., New York and Nashville. Prior to BMG, Katz co-founded record label Beluga Heights with his client/partner JR Rotem, worked closely with Dr. Dre's Aftermath Entertainment and served as GM of Groove Attack USA. He began his career in 1996 as a music attorney.



▲ ole is Hot to Trott

ole, the independent rights management company, has signed a co-publishing agreement and catalog purchase with acclaimed songwriter Jeff Trott. Trott's credits include chart-topping singles "If It Makes You Happy," "Every Day Is a Winding Road," "Soak Up the Sun," "My Favorite Mistake" and "There Goes the Neighborhood" for Sheryl Crow and numerous other successful co-writes. Pictured (l-r): David Weitzman, ole, VP Business Development; songwriter Trott and Bennett Kaufman, Maverick Entertainment.



▲ DioGuardi Signs with Warner/Chappell

Hit songwriter Kara DioGuardi has signed with Warner/Chappell Music. The industry veteran has worked with Pink, Katy Perry, Kelly Clarkson, Britney Spears, Christina Aguilera, Miley Cyrus and Demi Lovato among others, charting more than 50 singles during a 20-plus-year career.

◀ Green is Upped at Downtown

Downtown Music Publishing has promoted Chinua Green to Manager, Digital and Video Operations. Based in New York, he is now responsible for the day-to-day management of Downtown's relationships with its digital partners in the United States. See shorefire.com/client/downtown-music-publishing.



Brody Brown

Bruno Mars, Adele, Mark Ronson

Brody Brown is exceptionally multi-dimensional—writing and producing hits, playing bass, piano, drums and guitar, as well as running bands as a musical director. A member of the songwriting and production team 1500 or Nothin' along with Lamar "Mars" Edwards, James Fauntleroy and Larrance "Rance" Dopson, he works with a wide roster of contemporary artists.

On the day of our interview, Brown was headed off to the endeavor that has kept him ensconced in the studio for 14-hour days, four to five days a week, for the past year—the next Bruno Mars album.

Brown has been a professional musician since age 14, entering the business as a touring bassist. He developed his style by studying masters of the instrument like Motown's James Jamerson, fusion great Jaco Pastorius and Welsh R&B rocker Pino Palladino. "I fused together everything in my own way," he says.



Growing up in a household with ever-present music, Brown says that he listened mostly to jazz. "That's what my mom would play all day, every day. And on Sunday it was gospel." He also says that growing up in Compton, CA—"The real part of Compton," he clarifies—gave him the impetus to do music. He says that this pursuit was a last resort that kept him from becoming another statistic in a hard neighborhood.

The eminent publishing executive Steve Lindsey, who signed Brown when he was 17, hooked him up with Bruno Mars. "I met Steve through a friend," says Brown. "He taught me a lot—it was like going to school. He signed JR Rotem, Mike Elizondo and Kara DioGuardi, so everything he touches strikes a little bit of gold. 'Do you want a record or do you want a hit record?' That is his question."

Collaborating with Mars and others, Brown co-wrote Snoop Dogg & Wiz Khalifa's "Young, Wild, & Free" [feat. Bruno Mars], "Fuck You" recorded by CeeLo Green, Mark Ronson's "Feel Right" [feat. Mystikal] from the Grammy-nominated *Uptown Special*, Young Thug's "Pacifier" and the six-time Grammy-nominated Bruno Mars hit "Grenade."

For Adele, Brown co-wrote the stunning "All I Ask" from her stratospherically successful 25, with Mars, Philip Lawrence and the artist. Although they collaborated on two songs, the ballad was the one selected for the release. Brown is certainly fine with that. "Adele—she's wonderful," he enthuses. "Her voice is amazing, of course. She can reach the four corners of this earth with no mic. 'All I Ask' is a standard. There is nothing overthought or overproduced, just piano and vocal. We wanted to grab the essence of a Whitney Houston ballad—just a great song. And for Adele, she is expressing the truth."

He appreciates what he notes is a rising trend of emotional authenticity in modern music. "It's coming back to the real thing. EDM (electronic dance music) had its thing going on, but with a record you need more factors. If you can sing a song at a wedding, a graduation, a funeral or a birthday, that's important. If you have three out of four, you're good."

In addition to Mars' forthcoming release, other projects orbiting around Brody include Alicia Keys, Young Jeezy and Casey Veggies. He is also the executive producer of a project for the Danish soul band, Lukas Graham.

Another star in the Brody Brown constellation is his own artist endeavor, a band that he calls Groovy Maniacs. He explains, "It's a blast from the past. We are doing '80s pop dance. Think Don Johnson, *Miami Vice*. Parliament, George Clinton—Prince meets Duran Duran and Queen. This is music that a lot of people are scared of. To bring back the authentic sounds like the Linn Drum, the ADSR (Attack-Decay-Sustain-Release) Juno and outboard gear. We're not programming or DJing. We're doing it in our way. It's going to make you feel like 1985—even though I wasn't born until 1989."

Contact Angela Moreno, MSO PR, amoreno@msopr.com

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RICHIE KOTZEN

DROPS

Eagle Rock Entertainment recently issued the simultaneous release of *The Ritchie Blackmore Story* on DVD, Blu-ray and digital formats. A guitar virtuoso, Blackmore gives fans access to an in-depth look at his life and career, from the beginnings with pop group **The Outlaws** through recording with **Deep Purple** and **Rainbow** in the '70s and '80s. The documentary includes new interviews with Blackmore as well as **Brian May**, **Glenn Hughes**, **Lars Ulrich**, **Steve Lukather**, **Joe Satriani**, the late **Jon Lord**, **David Coverdale**, **Gene Simmons**, **Joe Lynn Turner**, **Steve Vai**, **Graham Bonnet** and **Ian Anderson**. Bonus features include over 40 minutes of additional interviews. Contact Carol Kaye at Carol@KayosProductions.com for details.

Also upcoming from **Eagle Rock Entertainment** is the **Banger Films** production of the first-ever, yet-to-be-titled feature-length documentary on **ZZ Top**. Filmmakers **Scot McFadyen** and **Sam Dunn** are asking fans for help tracking down rare photos, videos and audio to tell the story. The band's music

may be renowned, but their story is not, so the filmmakers are asking fans to send descriptions of their **ZZ Top** footage, photos and audio to ZZFans@BangerFilms.com with the subject "ZZ Top Fan Submission." For more information, contact Bob Merlis BobMerlis@BobMerlis.com.

Richie Kotzen has released his first-ever professionally filmed DVD, *Richie Kotzen Live*, late last year via his **Headroom-Inc.** label, and now it's available for fans worldwide to stream on his official YouTube page. Kotzen and his band ended their 2014-2015 tour in Tokyo, Japan at **Akasaka Blitz**, where they shot the entire concert in high-definition. It features some of his classics, "You Can't Save Me" and "Remember," as well as new songs "Cannibals," "War Paint" and "Walk With Me." The collection also includes improvisational solo sections between the artist and his rhythm section. Kotzen currently plays guitar and fronts **The Winery Dogs**, whose latest album debuted at No. 2 on the Billboard Top Current Alternative Albums chart and No. 5 on Billboard's Top Current Hard Music chart. Contact Amanda Cagan at Amanda@ABC-PR.com for details.

Two-time BAFTA winning composer **Jason Graves** was recently announced as the composer of the original game soundtrack for the next chapter in the award-winning **Far Cry** franchise, *Far Cry® Primal*. Graves, a classically trained composer and world percussionist, is known for his textural concept scores



and cinematic orchestration on AAA titles such as *Until Dawn*, *The Order: 1886*, *Evolve*, *Tomb Raider* and *Dead Space*. The new soundtrack features a unique set of textures representing each of the tribes that players will encounter, including a ram's horn and solo flute (Wenja); Aztec death whistles, female vocals, ritualistic percussion (Izilia); raw sounds from *Far Cry's Stone Age* natural environment including bushes, bones, antlers, clay pots, wooden artifacts and male vocals (Udam). The soundtrack became available when the game launched Feb. 23. Contact Greg@TopDol.com for details.

A new film, *The End of Malice*, which shares the untold story of hip-hop star and former **Clipse** member **Gene Thornton** (aka **No Malice**), has launched a 16-city film tour from Feb. 15 through March 10 to allow audiences to preview the film and participate in a Q&A and meet-and-greet with No Malice. The film is a first-person narrative on the artist's personal and career life that includes commentary from his brother and fellow **Clipse** member **Pusha T** as well as his close friend **Pharrell Williams**. Kristin Cole at Kristin@AlarryRoss.com has the details.

OPPS

Be Particular Out There is looking for writers of all types, be it film or novels, to interview for the podcast and talk about their projects and expertise. Contact Dustin M. Thomas with booking inquiries at Letters@BeParticularOutThere.com.

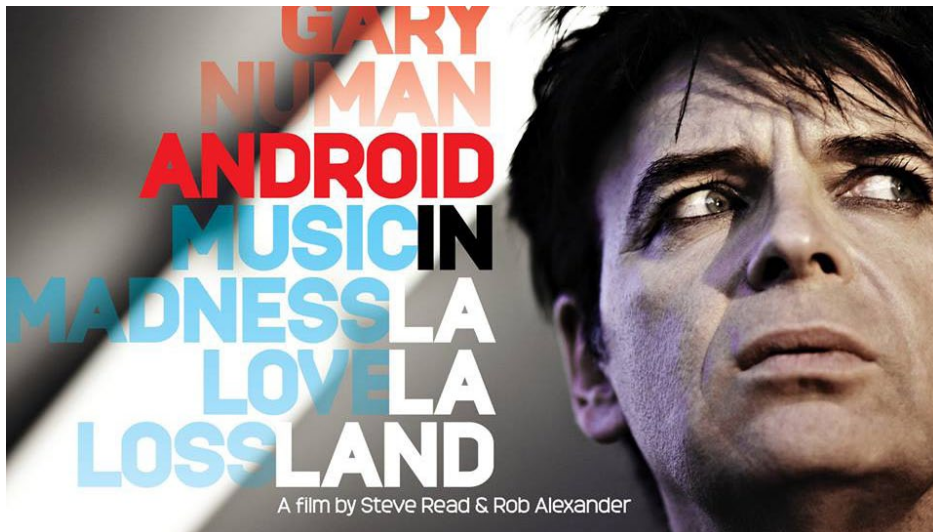
An unpaid, two-month internship as a director's assistant is opening up in March for applicants with working knowledge of Mac and Word, strong phone etiquette and preferably, familiarity with Final Cut, Twitter, Premiere, Photoshop and AfterEffects. The selected applicant will be working with a director who shot Emmy-winning and Grammy-nominated films as a cinematographer and has since moved to producing, most recently a documentary for **HBO**. The intern will handle typical office work, interaction with clients, actors, producers and other industry people and split time between the office and set. To apply, email t7g5b-5440487670@job.craigslist.org.

Buck is seeking a production assistant to work temporarily, with the possibility of becoming permanent, this spring. The award-winning

BANGER
F I L M S

creative production studio in downtown Los Angeles specializes in graphic design and

on tour, through the studio and as he makes the move from England to Los Angeles. His



animation, and works on everything from TV commercials to film. Duties for the hired production assistant will include helping organize and run production meetings, taking notes, helping freelance artists and coordinating staff and equipment needs. Visit buck.tv/contact for more information.

PROPS

IndiMusic TV, touted as the No. 1 worldwide independent music video TV channel and social network dedicated to independent artists, has announced an official global network partnership with **Vans Warped Tour** for 2016. Details of the collaboration between the music

work was deeply influenced by his Asperger's syndrome, and 30 years into his career he is revered by the likes of **Dave Grohl**, **Trent Reznor** and **Marilyn Manson**. Contact Keir Waller at Keir@Ar-Pr.Co.Uk for more information.

Kelly Rowland, formerly of female musical trio **Destiny's Child**, is on a mission to find the next big female superstar group to make it big, and it's going to be documented through 10 episodes of **Chasing Destiny** with **BET Networks**. Rowland, with a team of experts, will vet hopeful entertainers to put together the next powerful girl group, record an EP and get ready for a major industry showcase over the



video source and the longest running North American touring music festival are forthcoming. Warped Tour this year kicks off June 22 in Anchorage and ends Aug. 13 in Portland, OR. For details, email Rick Eberle at Rick@RickEberle.com.

South By Southwest has selected **Gary Numan: Android in La La Land**, a documentary on '70s and '80s electronic pop aficionado **Gary Numan**, for its World Premiere at this year's festival. Created over the course of two years by **Steve Read** and **Rob Alexander**, the film is said to be "part music documentary, part road trip and part love story," following Numan

course of four months. Created with broadcasting and media production company **Den of Thieves**, viewers will get to see Rowland revisit the struggles she faced in the early days of **Destiny's Child**. For details about the series, contact Shekina Liverpool at Shekina.Liverpool@Bet.net.

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

Out Take



Dale Resteghini Director/producer

Email: Sarah Facciolo, Sarah@Settorun.com

Web: daleresteghini.com

Most recent: *My Man is a Loser*

Dale Resteghini proves one doesn't need to be fresh out of college to get one's industry career off the ground; the director, producer, music supervisor and writer says he didn't launch his until his 30s. Now he's directed music videos widely circulated on MTV, BET and FUSE for renowned artists from P. Diddy to Fall Out Boy, Nicki Minaj and Hatebreed. Success was achieved, he says, by giving up the typical artist's obsession with his work in favor of cold business decisions.

"A lot of directors make it about themselves, their craft, their decisions," Resteghini says. "But it's about compromise, commerce and deadlines. Put yourself in a position to execute your vision when you're well established."

Resteghini, a Boston native, began as an aspiring actor when he was 19, but then fell in love with filmmaking after he moved to New York City. There, he worked with directors Alfonso Cuarón, Taylor Hackford and Roland Emmerich, and wrote and directed an independent film, *Colorz of Rage*, that made it to the Urban World Film Festival and earned the praise of Samuel Jackson and Whitney Houston.

He went on to produce Kanye West's first fashion film in London and is now producing a comedy entitled *My Man is a Loser* in New York. He advises aspiring filmmakers and directors, especially young ones, not to forget the value of face-to-face interaction and manpower.

"They all use Facebook and live stream," he says. "You have to go hard and be relentless. You can't look at someone else's career. Talent will sustain you, but you have to knock on doors. Now all these kids have the same software and it's easier, but you have to be more relentless because there are 1,000 doing what you're doing now, as opposed to four or five."

MC's NAMM Corner



At this year's huge Winter NAMM gear show, Mojave Audio displayed the new MA-1000 Signature Series and the MA-50 condenser microphones. Pictured (l-r): Mastering Engineer Pete Doell, microphone designer David Royer, composer/musician Michael Boddicker, EveAnna Manley and Mojave Audio President Dusty Wakeman. Details at mojaveaudio.com.



Electro Voice introduced the ND Series of wired vocal and instrument microphones at the NAMM Show. Pictured (l-r): Electro Voice endorsed engineer Flash Feruccio, Electro Voice designer Rick Belt, engineer Lenise Bent and *MC* publisher Eric Bettelli. For more information, visit electrovoice.com.



Thimble Slide announced a worldwide distribution deal for its revolutionary "slide when you want, fret when you need" guitar slide with D'Andrea USA – OMG Distribution. The deal encompasses Thimble Slide's "Maxim" line of slides, which are size adjustable and designed to allow players to fret the strings and slide while wearing it. Pictured (l-r): Charlie Lusso, Production Manager, D'Andrea USA; Cole Coleman, Inventor/Founder, Thimble Slide; Johnny DiMugno III, Creative Director, Delmar Products; Johnny DiMugno Jr., Owner, Delmar Products, D'Andrea USA; and Fred DiTomaso, Director Sales & Marketing, D'Andrea USA. For more, visit ThimbleSlide.com.



ANGELA WEISS/GETTY IMAGES FOR REPUBLIC RECORDS

▲ Republic Records Party Hard for Grammy Victories

Republic Records hosted a Grammy celebration at Hyde Sunset Kitchen + Cocktails in West Hollywood, CA, presented by Chromecast, honoring the performances and victories of The Weeknd, Taylor Swift, James Bay and more. Pictured is Bay, who debuted on the Grammy stage performing a duet with fellow Best New Artist nominee Tori Kelly.



▲ Glynne Brings Soul

Jess Glynne performed at the soldout Fonda Theatre in Los Angeles for the last stop of her tour—fans lined up several hours prior to show time to ensure a good spot. During her performance, the English singer paid tribute to her hero Amy Winehouse and performed a cover of "Tears Dry on Their Own." For more photos visit musicconnection.com/jess-glynne-brings-soul-to-fonda-theater.



VERNON WEBB

▲ Kaukonen Sells Out McCabe's

Jorma Kaukonen played two sold out shows at McCabe's Guitar Shop in Santa Monica, CA. The legendary guitarist (Jefferson Airplane, Hot Tuna) dedicated "Good Shepherd" to the recently deceased Paul Kantner and delivered his famous instrumentals "Water Song" and "Embryonic Journey."

▼ Grand Kick Off to Country Radio Seminar

The Grand Ole Opry held a special performance as the kick-off night of the Country Radio Seminar (CRS), which was held at Omni Nashville. The star-studded lineup included Trace Adkins, Ashley Campbell, Chris Carmack, Easton Corbin, Chris Janson, Tracy Lawrence, Martina McBride, David Nail and Maddie & Tae (pictured). For more information, visit CountryRadioSeminar.com.



PETE NGUYEN/FILTERLESS

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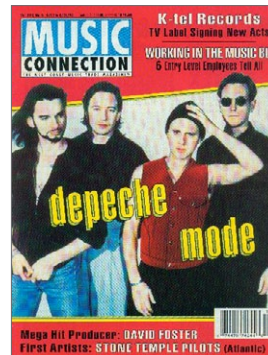
In partnership with Mr. Holland's Opus Foundation (MHOF), singer/songwriter Bebe Rexha and StubHub teamed up to surprise local high school students at Thomas Jefferson High School with a donation of over \$80,000 worth of musical instruments. In addition, Rexha treated the students to a surprise performance. For more information, visit StubHub.com.



CHRIS HOLLO / RACHAEL BLACK

MUSIC CONNECTION

Tidbits From Our Tattered Past



1993–Depeche Mode–#8

Returning after a hiatus with *Songs of Faith and Devotion*, synth-rock icons Depeche Mode told MC they now wanted to push the envelope. "Most bands fall into a routine," said the band's Alan Wilder. "So we forced singer Martin Gore to sing in different ways—like in higher registers. We wanted to see if more could be drawn from the band."



2001–Rage–#1

Music Connection featured Rage Against the Machine on this cover. In our Q&A with the band's Tom Morello, the guitarist explained the band's recent cover of Devo's "Beautiful World": "That's an [upbeat] song with such a brilliant, ironic lyric. I thought, 'Why not recast it almost in the mold of a U2 or Pink Floyd minor key ballad?' When you go out on a limb you tend to do your best work."



Australia's Courtney Barnett, 28, has carved a unique niche for herself with her deadpan vocal delivery and infectious beats.

In 2013, Barnett earned international acclaim with the release of her sophomore, self-released EP, *How to Carve a Carrot Into a Rose*. Rollicking performances at CMJ followed, as well as a bundling of her early recordings, redubbed *The Double EP: A Sea of Split Peas*.

The artist's full-length debut, *Sometimes I Sit and Think and Sometimes I Just Sit*, released in March of last year, was nominated for eight separate ARIA Awards, taking home four. More recently, she was nominated for Best New Artist at this year's Grammys in a field that included James Bay, Sam Hunt, Tori Kelly and (the ultimate winner) Meghan Trainor.

What's most intriguing, besides Barnett's wry, ultra-clever musical style, is the fact she's reached such heights sans major label support. Even further, she's lent her music-making pals a hand with her homegrown label, Milk! Records, which offers listeners the opportunity to support those artists directly—no middleman required.

Music Connection recently jumped at the opportunity to probe Barnett for insight into how her writing style developed, the origins of her visually arresting videos and what it takes to reach higher ground as a purely independent artist.

Courtney Barnett

By Andy Kaufmann

Music Connection: What do you make of all the nominations and awards you've received lately? Is it more exciting—or perplexing?

Courtney Barnett: It's a funny thing, because it's never happened to me before. It's just a nice thing to be recognized. I think most people don't write songs to win awards. I know I don't. It's kind of just a nice little aside. But it's really nice to get that recognition.

MC: Your songs are simultaneously clever and laidback. Is that a style you consciously came up with? Was there a moment you can identify when your particular artistic voice came into being with a song or performance?

Barnett: I'm not sure. When I started writing songs and was a teenager, I was so earnest and serious. I just wanted so badly for people to hear them. I wanted to write the perfect song every time. And once I let go of all those ideas of what I had to do and what it all meant and what people thought, that's when I started writing good songs—when I stopped

“Everything is great for songwriting, no matter where you are or what you're doing. I just try to keep my eyes and ears open and there's always something around to think about.”

considering it so much and stressing out about all the outside possibilities. I don't know. That could be something.

MC: What about influences? Are there other artists you consider a direct influence on your style or are those artists incidental to your vision? And speaking of influences, what about outside influences? We understand you're a fan of writers like Roald Dahl. Do those sorts of influences play a part in your songwriting?

Barnett: I don't have a songwriting God. I kind of come from all the stuff I like, which is a lot. I even find stuff I don't like inspiring, which is a weird thing to say. I find inspiration in all different places. I just kind of put it all together and then it helps me figure out other ideas or other kinds of aspects of what I'm doing. I kind of just find ideas everywhere.

MC: Some of your songs incorporate elements from your personal life. Do those sorts of details help you connect with your songs, especially when performing them?

Barnett: I don't need any help to connect with my songs. Writing them is the connection there. I write about what I know and what I experience most of the time. Not all the time, but most of the time. And the writing process is me kind of figuring out what's going on or helping me get through whatever the situation is. So once it's finished, recorded and played live, it takes on a different meaning. Other people hear it and they interpret it in their own way.

MC: Can you tell us about the sort of gear you use and how it affects your sound? And what

about being a lefty—does playing left-handed affect your musical style?

Barnett: No, the only thing with being left-handed is I need to have my own guitar everywhere, because you can't just break a guitar and borrow someone else's, which is annoying sometimes. I'm pretty basic. I've only got a couple pedals, like some distortion and chorus and delay. All my songs so far are just like standard tuning, so there's nothing crazy going on there. I mostly play between a Jag[uar] and a Telly [Telecaster]. The Telly's a cleaner sound, I guess, than the Jag. I only got the Jag this year, so it's been really great playing with that. It's like a whole different sound.

MC: It's interesting that you're not on a major label, yet you're emerging as an international star. Have you ever considered signing with a major? And how did you generate international interest without backing from a major?

Barnett: I started my own label in Australia and then slowly people overseas started hearing about it. We signed with a label in London. I've never really had an interest in major labels. My interest is in writing songs and recording and playing them. I don't feel like I need the whole world to love me and what I do and buy my record just because I've been told to. I'd prefer just a handful of people to discover it and have some sort of emotional connection to it. That means more to me. So I guess that's kind of...I don't know. Yeah. I quite like the setup I've got going right now. It's good.

Quick Facts

- Courtney Melba Barnett was born in Pittwater on Nov. 3, 1987 and attended the Tasmanian School of Art.
- Current members of her backing group include Andrew “Bones” Sloane on bass and Dave Mudie on drums.
- Barnett played guitar in Rapid Transit, a grunge band based in Melbourne. She was also a member of psych-country band Immigrant Union.
- Artists on Milk! Records include Fraser A. Gorman, Royston Vasey, Ouch My Face, The Finks, East Brunswick All Girls Choir and Courtney’s significant other, Jen Cloher.
- *A Sea of Split Peas* was released internationally in 2013 and was named album of the week by website Stereogum.
- Barnett’s song “History Eraser” was named Song of the Year by APRA, the Australian Performing Right Association.

MC: You’ve used crowdsourcing in the past, specifically with the compilation EP you released on Milk! What are your thoughts on crowdsourcing and that whole experience? Do you think crowdsourcing is the future or merely a fad?

Barnett: Yeah, the first Milk! compilation was crowdsourced. I looked at it more as a pre-order, to be honest. People that were going to buy it, all they did was pay the price of the pre-order and then that funded the vinyl to be pressed. It felt a lot easier that way. But it doesn’t seem like there’s that many going around anymore. There was a period last year where, like, everyone was fucking crowdsourcing everything. People were crowdsourcing their lunch.

I haven’t seen one for ages. They make sense, especially in that artistic process where you need the money at the start to do the recording or the pressing or whatever and you don’t see the money until people buy the product. So it kind of makes sense if you don’t have the money up front. As a pre-order, it makes sense. When it’s just asking for money for stuff, then that’s a bit weird.

MC: Yeah, there was even a guy who was crowdsourcing potato salad. What has the experience of penetrating the American market been like? How has your songwriting benefitted from your international status and worldwide touring experiences?

Barnett: I just look at everything as an experience. Everything is great for songwriting, no matter where you are or what you’re doing. I just try to keep my eyes and ears open and

“I don’t have a songwriting God. I kind of come from all the stuff I like, which is a lot. I even find stuff I don’t like inspiring, which is a weird thing to say. I find inspiration in all different places.”

there’s always something around to think about. Yeah, I guess this year’s been a lot of extreme experiences, so it’s been good, I guess.

MC: Did you start Milk! initially as an outfit for your own music? What has the experience of creating and running an indie label been like?

Barnett: I started it just to release my first EP and then it grew. I had no money when it started, so it just kind of grew by itself and word-of-mouth. It was really kind of nice and natural. It’s a nice community of people. I released some of my friends’ music. It’s still so small and grassroots. It’s right out of my house, which is kind of annoying sometimes. I like having that connection to it. It’s my own little platform to do my art and that’s why I started it. It doesn’t need to be some huge thing, you know?

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MC: This is our SXSW issue. Have you ever performed at SXSW? Have festivals and conferences been fruitful for you in terms of expanding your audience?

Barnett: Yeah, I did it last year. That's the only time I've done it. The first time we played overseas was at CMJ in New York, so I guess that's a similar thing, right? I can't compare them to what they used to be, because I never went to them. The discussion is always around that they've changed and how they've become huge commercial things, but I don't know. We did a bunch of shows and they were fun. I saw them more as shows, not as showcases. I didn't really feel like I was there to prove anything to any industry people. I was just there to play shows to people who were interested. So it was fun. It was just like normal gigs.

MC: Your videos have a unique, cinema verite style. How do you come up with the concepts for your videos?

Barnett: I've worked pretty closely with friends for most of them. Half of them or so I had the idea and took it to them and then we kind of workshopped it and made it happen. It's different to songwriting. It's visual, obviously, and it's just kind of fun coming up with an idea. And then, I guess, in the Internet age video is so shareable and everyone wants to post shit everywhere.

MC: Would people have noticed you without that exposure?

Barnett: It's hard to say, but I think videos add a lot. They add some kind of size or dimension, that visual. People hear your record, but then they see your face in a video. You put a face to a voice. I think a good video is a really great thing.

MC: Tell us about your manager and how you work together to move your career forward.

Barnett: We talk about everything and make decisions and then stuff happens.

MC: It's that easy, huh? Who is your manager and how did you decide on that person?

Barnett: His name is Nick [O'Byrne / Look Out Kid] and he saw me playing years ago and then we got together. We're good friends, so there's that kind of level of trust and respect for each other. It's good. He kind of does the boring stuff and then we make decisions on everything together. It's a pretty good relationship.

MC: Over the course of your career, have you taken any missteps you'd like to warn other artists about? What sort of things do you wish you had known before getting out there?

Barnett: I think that sometimes you need to make mistakes to grow as a person, as an artist. I think everything kind of happens for some reason or another. So it's kind of hard to say. I just try to trust my instinct, which sometimes goes against the obvious or what your brain tells you or goes against money that's being offered or whatever. I just try to trust my instinct to know what the right thing is.

Contact Katie Nelson, Grandstand Media & Management, 646-410-0765, katie@grandstandhq.com



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Getting the Gigs

How to Approach Promoters to Book the Shows that Matter

By Andy Reynolds

You need gigs, yes, but what is your overall goal? To make money? Spread the word about you and your music? Or just to get up and entertain people? Whatever the reason, you need to decide on it and define it. Most importantly, you must develop and follow a strategy in order to get the kind of gigs you want, the ones that are going to help you to achieve your goals.

Why do you want the gig?

Simply going out and booking as many shows as possible is not really a viable strategy—it does not align itself with any goal. Every show you perform should aim to 1) impress the audience, 2) gain you new fans and 3) sell merchandise—and your strategy should incorporate these aims. So think carefully about any show offer or possible booking in context, beyond the initial excitement of actually having a show. Examine each show you book or get offered and ask yourself:

- **What potential is there to build my audience?**
- **How much money will I spend on transport, rehearsing, flyers and equipment for the show?**
- **How much time will I need to take off from my day job?**
- **Which taste-makers may be there at the show?**
- **How much am I going to enjoy the show?**

The last point is especially important. Always approach your initial shows as a way of testing the water of your music/musicianship and also as a way of having a good time. Play shows to entertain people, not to get signed. Artist managers, booking agents, bloggers and label people do not buy your music or pay to go your shows. Don't get so hung up on trying to appeal to these taste-makers that you end up ignoring your potential fans. Yes, you may get noticed by an A&R scout, a music blogger or an artist manager, but please do not forget the people in the room—"ordinary" people who have paid for tickets and may also buy your T-shirts, CDs and subscribe to your website. Entertain people first, think of the "business" second.

You may feel that, although you can get

shows in your hometown bars or clubs, you want to get to the "next level"—playing bigger and better shows or perhaps even going on a national tour. Apparently though, Bon Jovi had played 500 shows before "they broke into the big time." And, however you define "the big time," it is true that building your audience through live performance can take time. So, after each gig you play, you should ask yourself, "Am I consistently drawing a paying audience to my shows?"

You should never underestimate the importance of a consistent draw; solid audience numbers mean you are reaching people and entertaining them, and they want to come back for more. Concert promoters only want one thing—a guaranteed number of ticket sales for any given show. Can you honestly approach a promoter and say that you can guarantee X number of people at every show you do?

Concentrate on the ticket-selling potential and audience-pulling power of your act as part of your live performance strategy. This may mean a postponement of taking your shows to the "next level." First build yourself up as a quality act, and the promoters and talent buyers at bigger venues will come to you. It is far better for your career to play two or three shows a month for six months and have 100 people turn up for every single show than it is to play one show in front of 2,000 people and then not play another show for six months. If your audience numbers are not growing (and perhaps even dwindling), then you are not capable of sustaining the interest of your existing audience, let alone a larger one. Remember your aims—you want to cause every person at every show to think, "I am going to the next show by this band, and I'll bring all my friends to that same show and post about the band online to tell everyone how completely incredible they are, and

I am going to buy their T-shirt and a CD, and download their music, get on their mailing list, go to their Facebook page and, and, and..."

That is why you should take a gig. And that gig may be in the same bar or club you have played at what seems like a thousand times. But playing the same bar a few times over is the best way to work on your show, work on your rapport, try things out and ultimately impress the audience, make new fans and sell more merchandise.

Getting the shows – some basic research

Okay, you have defined some goals and started on your strategy. The next step is to undertake some detailed research into the different types of venues in your town or state. Think hard about how your band is going to fit into the various venue environments—different venues are known to audiences as having a certain genre of music or audience type.

Your town may have a bar that books deep house DJs and electronic acts, for instance. There might also be a local House Of Blues type of venue that books alternative bands. Both are considered to be cool places to go and check out music, and each venue's music booking policy attracts a certain audience type. The question is—will your band's music be appropriate for the first venue or the second? Get this wrong and nobody will turn up and see you, even if you do get a booking. So, for instance, an alternative rock band based in New York should not try to get a gig at Birdland, the city's famous jazz club, but would probably approach Arlene's Grocery, which is a small alternative rock venue.

It may be harder to judge your appeal to audiences at out-of-town venues. So do some basic research—look at those venues' website, Twitter feeds or even their local newspaper ads. Check out what

other acts are playing in those out-of-town venues and what kinds of bands are being billed together. Ask your friends, your fans and other bands you know about their experiences performing at, or attending, a specific out-of-town venue. It is true that venues can get terrible reputations for a variety of reasons, but the only effect of these reputations, as far as you're concerned, is that audiences may tend to stay away.

You should also bear in mind the size of the venue. It would obviously be great to play in a nice 2,000-seat theatre, especially if you are opening up for a national touring act. Remember, though, that it takes quite a long time for 2,000 audience members to physically get into a venue. Opening acts tend to go on stage just after the doors open, and by the time the audience actually decide to enter the gig, you may have already played and are out in the street, packing your van. So, be realistic and keep it small. Work out how many people are likely to show up for the show, halve that figure and book a gig to hold that number of people. You are better off with people standing in line to get in and the people inside being packed like sardines, than having your audience saying to their friends, "It was great, but there was nobody there." Make your audience perceive that you are incredibly successful—and playing half-empty rooms is not the way to do that.

You should also be thinking of your audience as you do your venue research. This is probably the only time in your career when you will be able to think directly about the people paying to see you, and this consideration is an investment in the future; you need your audience, so take care of them. For instance, ask yourself how easy it is for your audience to get to the show. And, equally importantly, can they easily get home again? What kind of public transportation is there? Does the venue have lots of car parking? Is the venue in a relatively safe part of town? Is the beer cheap? Does the venue charge for tap water?

More research - who are the promoters, and what do they want?

You have identified suitable venues in your town or state and are ready to get yourself booked. Before you do that, though, you should undertake some further research and find out if the venues you are looking at have in-house promoters/talent buyers, or do they rely on outside promoters?

A small bar, pub or club will usually have an in-house promotion team, often the owner or a long-term employee. They deal with finding new talent and offering shows to that new talent, often drawing from a pool of local bands and less-established national touring acts.

On the other hand, a larger venue (500-person capacity or over) may attract outside promoters, who merely hire the venue and its facilities for each show.

You will be able to tell if a venue uses outside promoters by looking at the show posters and website of the venue. Look for "Somebody presents..." where *Somebody* is a big local or national promoter, such as Live Nation. There may still be a local intermediary based at the venue, but the contract will be issued by the national promoter. Chain venues, such as House of Blues, Academy Music Group etc., may have a national promotions team that works with other independent promoters to book acts into their venues. This way, the chain can book a successful act into each one of its regional venues as a full tour, thus maximising their relationship with the act.

In either case, you need to establish contact with whoever is responsible for booking shows and pitch your music to them. Pitching your music/band to venues and promoters to get shows is exactly the same as pitching your music to a record company, a publishing company or an artist manager. There are rules and conventions to pitching, and your career may be affected by not following these rules and conventions.

"Make your audience perceive that you are incredibly successful—and playing half-empty rooms is not the way to do that."

Identify the Key Contact

Many, many people work in a club or a national promoter's office, but only one or two of them can actually place you on a bill for a show. Your job is to identify the decision-maker within the organization—the person at the local bar, out-of-town club or national promotion company—who actually decides which bands are going to play and how much they should be paid.

Ironically, in this age of always-on email and social network messaging, the best tool you can use to identify key contacts is the phone. True, you will be able to establish broad contact details using Google and music-business directories, but you have to ensure this information is up-to-date and relevant to you. So use the phone; get the number of the bar, club or office and call them up! You are not pitching for a gig at this stage—merely establishing the correct person to contact with your music and stats.

The Music

Once you determine the key contact at the venue who is responsible for booking the shows, you now need to send her your music and information that will persuade her to book you. This information is extremely important—the type of music you play may leave the contact

cold personally, but if you can sell out her venue or add 250 ticket sales to a show, then she will book you.....period.

The music should be sent as links to your SoundCloud, YouTube channel or your dedicated website that has your music embedded on it. Many music industry professionals don't even own a CD player anymore; they listen to online links instead. Indeed, Tom Hopwell, booking agent for Primary Talent International, says, "I'd really advise all bands to get a dedicated website. Not having a site can be a real downer as [we] cannot access information." Put the relevant URL (YourPageAtYourSite.com, for instance) of your website, SoundCloud and Facebook page on all the emails you send to your music business contacts.

Never, ever, send MP3s or WAV files as email attachments. As well as running the risk of having your email rejected by spam filters, attaching any kind of large file, such as an MP3, should only be done after asking the recipient for permission. If the recipient does request a file directly, then consider using a large-file sending service, such as HighTail (hightail.com).

Do not include links to any more than three tracks. Your listener will be hooked after listening to three tracks, or they are going to pass on your material. Either way, the decision will be made before reaching the end of the third track. Think about it: if you hear a song you don't like by a new band, do you immediately ask to hear another song by that band? Of course not. Organize your links or SoundCloud page to feature your best song first. Do not save the best until last. Even if your listener does like the first track, she may not have the time or inclination to check out the last track. Open up with your killer tune—if it really is your best song, then you are going to have to stand or fall by that track.

Never submit a cover or tribute song—unless you are a cover or tribute band. Presenting someone else's song in a demo is a massive waste of time and opportunity; it tells the listener absolutely nothing about you or your music. Don't do it.

The Stats

Talent buyers need to fill their venues with ticket-buying, venue-purchased drink-swilling, coat check-using music fans. You need to convince the talent buyers that your band can bring those music fans and will continue to bring them in the future. (This then goes back to what you learned earlier: if you can't draw fans in sufficient numbers to a particular venue, you should be looking to get yourself booked into a smaller venue until you can consistently pack out that smaller space, then look again at the bigger venue.)

Talent buyers therefore need stats to convince the venues—they are running businesses and need to "put people in the room." So, keep your pitch brief. The key contact needs to know a tiny bit about you, and that's all. You should then move onto your stats, answering the following:

- How many shows have you played and where?
- How many ticket buyers can you usually draw?
- Have you played this particular venue before and, if so, when was it? How many people did you draw then?
- What other bands or acts have you played with or opened for?
- How many people follow your YouTube channel?
- How many CDs or tracks have you sold?
- How many people “like” your Facebook page?
- What radio play do you have?

And be honest. Tell the contact if you are not ready to headline large shows, but you can bring a crowd (give numbers) for a support slot. Also give a realistic time frame. Are you available for shows now? Or are you looking to play in a couple of months? Then make sure your contact information (email address and home or mobile phone number) are on every single item you send out.

Nurture your network

By being upfront, honest and business-like with the promoter, you are not only trying to get shows for your band, but you are also creating a network, without even trying. Value and nurture that network once you have started to build it up. Many bands are only too keen to drop a smaller talent buyer or promoter once something bigger and better comes along. Imagine that you are the promoter who has been working with a band, and who has booked them into his venue a number of times. How would you feel if, after taking a chance and booking a band into a venue, they turned around and said, “Sorry, Mr. Promoter, you’re too small for us now; we want something better”? Would you be inclined to book them again? Or would you think, “Well, best of luck. There are plenty of bands around here who do want a show in my bar. Just don’t come grovelling to me when you can’t get your big out-of-town shows.” I know that’s what plenty of promoters go through, and it just goes to show how short-sighted some musicians can be. Build those relationships—don’t knock them down.

Help the promoters to help you

Achieving your live performance goals does not stop once you have booked a show with a promoter or talent buyer. The more you do to help organize and promote the show, the smoother it will go, the more ticket-buying people will show up and the more likely you are to get booked again. Remember, many promoters book for a number of venues or leave to join a national promoter—so you want your relationship to start off well and get better. Help the promoters to help you.

Sign the contract

You should be sent a contract once you have agreed to a show date with the promoter/talent buyer. Check that it contains the agreed-upon details of your show, then sign it and return it immediately. An immediate return of the signed contract 1) signals the promoter you are serious about the show and 2) means the promoter does not have to chase you for the signed copy, thus saving her at least one job. You should also send your most up-to-date input list and stage plan along with the contract—again, so the promoter and her technical team know exactly what they are dealing with when you arrive on the day of the show.

Get the show details

The contract should stipulate the ticket price, show times and entry restrictions. Make sure you ask the promoter for this information if it does not. You should also make sure you know about all the public transport links or driving instructions to the venue, the other bands on the bill for that evening, any other cover charge your fans may face and basically any information that makes it easier for your fans to make a decision when they are enquiring about the show. You should then post this information in the “concerts” or “gigs” section of your website and tweet any peculiarities. (“Our show at Joe’s Bar is an early one. Onstage at 8 p.m. sharp!”)

Organize “kit share”

It will really help you, the house sound crew and the other bands on the bill if you can share back line—at least the drum kit and bass amp. Do not, however, assume everyone will want to share and do not leave it until you arrive at the venue to arrange this. It is rude to assume you can use another band’s gear without arranging it beforehand, and everyone needs to be clear what gear is being used, and by whom. You should therefore get the contact details of the other bands on the bill (if you don’t know them) from the promoter when you initially book the show, and then contact them to arrange kit share.

If you are the headliner you may suggest everyone is welcome to use your kit; they just have to use their own snare drum, kick drum pedal and cymbals—the “breakables.” Make sure all the other band members are aware of the offer and, if accepted, communicate who is using what to the house audio team well in advance of the show—they will appreciate not having to mike up two or three sets of different back line. Sharing gear also makes changeover (the time between one band finishing and another starting) a lot less, which means everyone can start a bit later and play a bit longer.

Follow the promoter

Follow the venue or promoter on Twitter and retweet any relevant show announcements. Do the same with Instagram and Facebook, if applicable. Use their hashtag or @name when referring to a particular show; it will help them to know

you are publicizing the event and then to retweet you.

Put it on the calendar

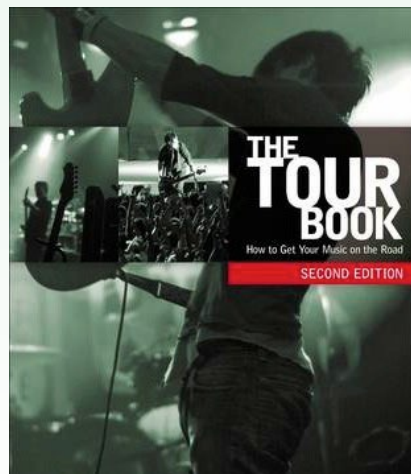
Obviously you have a “Concerts” or “Gigs” section on your website (as above) and you should update all your bookings with the relevant information regularly. Use BandsInTown and Songkick to make sure your dates are pushed out to all your social media and website assets. You should also create a social media calendar to remind you when to retweet or post information about each show. Ideally you want to be tweeting or posting once a week, every week, until two weeks before the actual show date. (Don’t start tweeting the day before the show—that’s not enough time for people to decide whether to buy a ticket or not, so they probably won’t.) Then, if the show has not sold out with a couple of weeks to go, you might want to up the tweeting frequency slightly, just to make sure your followers know you are playing. Make a calendar to help remind you. This can be as simple as a paper-based diary or an Excel spreadsheet—just as long as there is consistent posting.

No free tickets

It is tempting to invite friends and family with the promise of free tickets in order to swell audience numbers at your gigs. However, you really don’t want to do this, especially in the early stages of your live career. Every sold ticket counts—especially as you are trying to help the promoters to help you. A guest list place is not money in the promoter’s cash till, and they won’t thank you for reducing their income.

And finally...

Make sure you have fun! Yes, you need to captivate your audience, and compel them to come to your next show, but you don’t have to put on a cheesy performance to entertain an audience—just be sincere and have a good time.



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Ira Antelis: Saga of an Elite/Street Collaboration

IRA ANTELIS & LEE MUSIKER

When composer Ira Antelis talks about his newest album release, *Gone But Not//Duality*, you will likely get a dissertation about how fate plays a significant role in our lives. But whether or not there is truth to this theory, one thing is certain: determination, persistence and a strong concept are necessary ingredients for a project's successful outcome, and Antelis has no shortage of any of the above.

Ira Antelis made his mark as a successful jingle writer in Chicago, creating music for campaigns such as “Be Like Mike” for Gatorade and McDonalds’ “I’m Lovin’ It.” Despite his huge successes, he never abandoned the desire to go beyond composing music for products. He produced CDs of his original piano music and continued to write for theater. But as all musicians know, the need to reinvent oneself is necessary in order to keep up with the ever-changing musical landscape.

The idea for his new project grew out of a longtime relationship with jazz pianist Lee Musiker, who Antelis met back in college some 39 years ago. Antelis was blown away by Musiker’s playing and they became colleagues and friends when they coincidentally wound up at a summer program at Eastman School of Music. Over the years Antelis occasionally hired Musiker to work on jingles, but longed for a more meaningful collaboration. (By now Musiker had gone on to a brilliant performing, conducting and arranging career working with the likes of Barbara Cook, Mel Torme and Audra McDonald, while also serving as Tony Bennett’s musical director for the Grammy-winning *Duets* album as well as *Duets 2*.)

With Musiker in mind he created numerous piano pieces, which he recorded on Synclavier and sent to Musiker who transcribed them. They both agreed that meeting in person was

the best way to work out the arrangements and choose the final contenders, which they narrowed down to 12 and subsequently recorded.

In an effort to widen the net and reach a larger audience, Antelis put on his marketing hat and recruited another longtime colleague, hip-hop arranger Dr. Dexter, to produce a corresponding track for each jazz track that would be released simultaneously (at this point there are five). Though many single releases are followed up by dance or hip-hop arrangements, Antelis thought that releasing both the jazz and hip-hop versions at the same time was groundbreaking. Suddenly *Gone But Not//Duality* was born.

For Antelis the title has a twofold meaning. He believes that we are living in a world of “preconceived notions” that is ultimately driving a wedge between us as human beings rather than bringing us together. By combining these genres, he’s hoping the project will address the need for more unity and understanding. On a more personal level, the title references those who are no longer in our lives but their presence is forever internalized.

Dexter took the basic piano tracks, picking out the salient sections as motifs, and looped them on a digital audio workstation. His role was more solitary, (which he says was ideal for him) surrounding himself with various visual images to evoke the moods he was trying to convey.

He then created colors with vinyl static noises to suggest rain, warm keyboard pads and bass to bring in darkness and drum sounds for the heartbeat. The record scratches were also reminiscent of his parents’ old jazz records, which tied in with the entire theme.

The work’s premiere fittingly took place at SUNY Binghamton where Antelis and Musiker first met, and since then there have been two additional performances in Chicago—one with Musiker on solo piano and one adding bass and drums. Antelis hopes to bring the show to New York in the near future.

The end result has been very satisfying for all three artists. Musiker echoes this feeling, stating, “There is a good variety of musical selections and I am extremely proud of the way it turned out.”

As for Antelis—he’s over the moon: “I’m ecstatic about how it turned out and (it’s) far beyond what I had thought.” He still believes that his collaboration with Musiker was no coincidence, that they met for a reason and this project was always meant to be. But one thing is for certain; without the many hours of hard work and the evolution of the artistic “process” the album might not have been realized.

For more about the project and the CD, visit gonebutnotduality.com or the Facebook page.



GRAMMY WEEK CELEBRATION AT THE VILLAGE!

Grammy season brings together music industry professionals and artists alike at various parties and networking events, which all lead up to Music's Biggest Night in Los Angeles. Here are some moments from the ninth annual Grammy® Week Celebration hosted by The Recording Academy® Producers & Engineers Wing® at The Village Studios in West Los Angeles. The night's honoree was eight-time Grammy® winning producer Rick Rubin.

1 Pictured (l-r): Recording Academy CEO and President Neil Portnow and honoree Rick Rubin with The Recording Academy's President's Merit Award.

2 CEO of The Village Jeff Greenberg and record producer and engineer Jimmy Jam.

3 Producers & Engineers Wing Managing Director Maureen Dronney speaks onstage.

4 Recording artists Peter Asher, Regina Spektor and Josh Groban.

5 Chief Advocacy & Industry Relations Officer for The Recording Academy Daryl P. Friedman, Producers & Engineers Wing Managing Director Maureen Dronney, honoree Rick Rubin and The Recording Academy CEO and President Neil Portnow.

6 Record producers and engineers Ed Cherney and Elliot Scheiner.

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Singer, songwriter, musician and producer Jack White grew up in the Mexicantown neighborhood of Southwest Detroit, MI. Although White founded Third Man Records in 2001 in Detroit, the first brick-and-mortar space broke ground in Nashville, TN in 2009. In 2015, Third Man Records partnered with Detroit lifestyle brand Shinola to purchase a building to house a 4,000-square-foot Detroit retail space.

Launching in the Cass Corridor on Black Friday 2015, co-founder Ben Blackwell describes opening day as “pretty hectic”—with customers camped out overnight in the rain, and lines wrapped around the block on the morning of the event.

According to Blackwell, himself a native of Detroit and a member of the city’s garage band, The Dirtbombs, the Cass Corridor location makes perfect sense: “With the [now defunct] Gold Dollar just around the corner, I witnessed a lot of life-changing performances there when I was still a teenager. I also played on the stage there about half-a-dozen times. And it’s where the first-ever White Stripes performances took place. And it’s where the deal was struck to release the first White Stripes single. And Jack went to high school in the neighborhood and The White Stripes played a bunch of shows at the Masonic Temple just further up the block. There’s no shortage of good memories from that neighborhood.”

“I’d hope to give a focus to smaller independent folks. When we were making records 15 years ago, the fact that major labels weren’t tying up [vinyl] pressing plants was welcome. That helps foster the culture and foster the appeal of the [vinyl] medium.”
—Ben Blackwell



While it’s difficult to tell the extent of the progress the city of Detroit has made in rebuilding since its July 2013 bankruptcy, there are signs of economic growth in Downtown, and it’s clear that its natives are willing to rally in support of local businesses. In 2016, the 10,000-square-foot Third Man Vinyl Pressing Plant will debut—the first new Detroit-based pressing plant since the family-owned and operated Archer Record Pressing opened in 1965. The plant (located behind the retail store) will run eight new record presses manufactured by the German company Newbilt. Blackwell shares, “They have not cranked out any records before. Prior to these presses I’m unaware of new presses that were available to purchase to manufacture vinyl records since the 1980s.”

The plant will serve Third Man Records releases, as well as those of local Detroit artists. Its goal is to both fill an important need (presses like Archer are currently backed up and unable to take on new customers) and make a positive economic impact on the local community by providing manufacturing jobs and making it easier for indie bands to produce their own records. “I’d hope to give a focus to smaller independent folks. When we were making records 15 years ago, the fact that major labels weren’t tying up pressing plants was welcome. That helps foster the culture and foster the appeal of the medium. But if that isn’t available for folks moving forward, they’re going to want to just really be into downloads or something,” Blackwell laughs.

“One of the main reasons that we liked vinyl in the ‘90s when The White Stripes first came out,” he continues, “or bands and labels that we were doing back then, was that it was more accessible than CDs. It was more affordable. You could do a 7-inch single cheaper than you could do a CD. That’s appealing.” And for those who are simply curious about how vinyl records are made, a window in the retail shop will allow shoppers to see the manufacturing process in real time: “That’s not something that you can go anywhere else and see. Just walk in off the street and see some records being pressed in that manner. That’s pretty important.”

As a nod to Detroit’s rich musical history, at the launch Third Man Records released a set of nine 7-inch vinyl reissues from the early days of Berry Gordy’s Tamla Records. There are also plans in the works for reissues and releases by other Detroit artists. A Detroit aesthetic reverberates in the design “with the wall-sized portraits of the MC5, The White Stripes and The Gories on the wall....all in performance in the Cass Corridor. That’s not something we would’ve done in Nashville.”

Other Third Man offerings include a vinyl version of Quentin Tarantino and Ennio Morricone’s *The Hateful Eight* soundtrack that was released on Dec. 18 (“We’re fans of Tarantino and I believe he’s a fan of ours. He wanted to work with us, so we made it happen!”), and Nashville country singer Margo Price & The Pricetags’ debut solo album, *Midwest Farmer’s Daughter*, arrives in March 2016.

So can we anticipate a chain of Third Man Records retail stores across the United States? “Right now,” he reasons, “Nashville and Detroit feels good. I don’t want to claim that we’ll never go anywhere else. But these are the two cities in the world that make the most sense for us. Maybe some other city might make sense in the future. Maybe not, but it’s not like building Chipotles or something like that. It is boutiquey. It’s not something that would make sense in every city in America.”

Contact 313-209-5205, thirdmanrecords.com/about/detroit-storefront

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

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

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

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Toulouse Engelhardt

Mind Gardens

Lost Grove Arts, Inc.

Producer: Toulouse Engelhardt

An instrumental master, Engelhardt shows off his craft as a world-class 12-string guitarist. Compositions here are by turns elegant, beautiful, meditative, intricate, psychedelic and an overall joy. A few pieces are harmonically and rhythmically complex, and some show the distinct imprint of the late John Fahey, known for his stream-of-consciousness picking abilities. Some of the titles recall Fahey's whimsy ("Golden Apple Vacancy," "Lavender Ascension II"). Of special note are two covers, one by 20th century composer Poulenc, and a shimmering version of Dick Dale's surf classic "The Wedge." Get this today! — **David Arnson**



Abbath

Abbath

Season of Mist

Producer: Abbath

Black metal fans saw their collective sorrow hit new depths last year when Abbath, co-founder of Immortal, left the legendary Norwegian band amid a copyright dispute. As it turns out, Abbath's solo debut sounds close enough to Immortal that it obviates the long-awaited follow-up to 2009's *All Shall Fall*. Six of Abbath's eight tracks—"Winter's Bane" and "Count the Dead" in particular—are smoothly shaped chunks of onyx, and naturally, they're all about war, mountains, winter and death. The album's dismount is a bit wobbly, but it doesn't spell doom for the 42-year-old's otherwise sterling effort. — **Kurt Orzeck**



Hands Like Houses

Dissonants

Rise Records

Producer: James Paul Wisner

Somewhere between Anberlin and Funeral For A Friend, Australian band Hands Like Houses are steadily making a name for themselves through the emo-rock revival. Their third full-length, and first via Rise Records, packs a serious punch from the get-go. By track five, however, the creativity seems to flatline. Listeners are left with much of the same formula throughout: thick guitars, intense, but clean, vocals and sprinkles of keyboard. Longterm fans will wonder where the lead guitar went and if the band can climb from opening act to headliners through this release. — **Andy Mesecher**



Tonight Alive

Limitless

Fearless Records

Producer: David Bendeth

Looking to shed any creative restraints, Tonight Alive's third studio release *Limitless* sounds different from their previous efforts. Dripping with '90s influence—"Waves" sounds like a Jagged Little Pill b-side—*Limitless* leaves pop-rock behind and heads for full-blown alternative. Lead singer Jenna McDougall's performances showcase her tremendous growth in vocal abilities, and there is a musical cohesiveness that was sorely missing from the band's first two efforts. *Limitless* does fall a little flat by the end, but the new sound is certainly a step in the right direction. — **Victoria Patneau**



Wynonna & The Big Noise

Wynonna & The Big Noise

Curb Records

Producer: Cactus Moser

Even when she was singing with her mom in The Judds, Wynonna always had a bluesy edge. Forming Wynonna & The Big Noise with her husband, drummer Cactus Moser, in 2012 brought her passion for roots music, Americana, blues, soul and rock to the forefront—and has led to this transformational, earthy yet spiritual set that's graceful yet raw, crackling yet lush and swampy yet soulful. In addition to the core band of Peter King (keys), Dow Tomlin (bass) and Justin Weaver (guitar), Wynonna and Moser create an emotionally resonant eclectic fusion vibing with guests Susan Tedeschi, Derek Trucks, Jason Isbell and Timothy B. Schmit. — **Jonathan Widran**



Cirque du Soleil

KURIOS (Cabinets Des Curiosités)

Cirque du Soleil Musique

Producer: Cirque du Soleil Musique Inc., Rob Heaney and Alain Vinet

Sonically sophisticated, *Kurios* is a soundtrack to the latest Cirque du Soleil touring production, which examines a 19th century inventor who develops a mechanism that challenges the biological rules that govern time, measurement and the universe. It can reinvent everything around him to exhibit elements of science fiction, fantasy and technology, with the consistent presence of a 19th century industrialized steam-powered machine. Featuring tracks evocative like "11:11," "Steampunk Telegram" and "Hypnotique," *Kurios* has the mystery and power to leave the listener spellbound. — **Adam Seyum**



Baroness

Purple

Abraxan Hymns

Producer: Dave Fridmann

In August 2012, Baroness were in a bus crash that seriously injured frontman John Baizley and led to the departure of their drummer and bassist. As one would expect, fallout from the incident inevitably bleeds into this Georgia rock band's subsequent album. ("I needed a surprise," "I'm born again" and "Unclose your eyes," Baizley sings.) But *Purple* is far more life-affirming than its title suggests. With the boldest, most pulsating melodies Baroness has ever recorded—interspersed with some introspective keyboard interludes—*Purple* is the band's masterwork. — **Kurt Orzeck**



Buzzcocks

British Live Performance Series

Rainman Music

Producer: NA

Seminal British punk band Buzzcocks reunited in the late '80s after 10 years and nothing much had changed! This recording, from a British "Central TV" performance, captures a terrific set. The same tight, fast, lyrically sharp songs that first brought them acclaim in 1977 are present here, including "Ever Fallen In Love," "Walking Distance," and "Autonomy," as well as some lesser-known tracks. This recording is not of the highest fidelity, technically, but with great songs and polished performance, that doesn't really matter. — **Brett Bush**



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

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The Platinum Producer

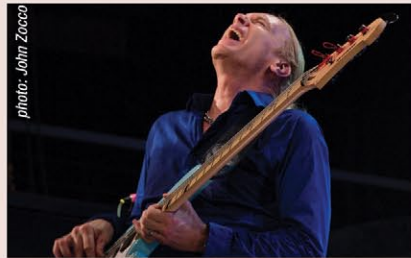
"Music Connection—the only magazine I still read religiously."

— Alex da Kid (Dr. Dre, Imagine Dragons, X Ambassadors)

The Indie Artist

"Definitely check out Music Connection magazine. The directory; everything you need to know; everyone you need to contact; everything is there. There's tips in there! Man I wish I had known about it five years ago!"

— Kevin Galloway (Uncle Lucius)



The Master Musician

"I read every issue. It's wonderful for new artists and supremely valuable for anyone in the biz. Thank you Music Connection for over 30 years of help to artists everywhere!"

— Billy Sheehan (The Winery Dogs, Mr. Big, Niacin)

The Studio Owner/Producer

"The perfect blend of art and business, education and invaluable resources. The most refreshing bird's eye view of the industry for those waiting in line for the party and those who are already inside."

— Matty Amendola (825 Records, Inc.)



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— Chris Sampson, Vice Dean for Contemporary Music, USC Thornton School of Music

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— Neil Portnow, The Recording Academy President/CEO



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Robby Johnson

Contact: rick@contrastmusicrecords.com
Web: robb-johnson.com
Seeking: Booking
Style: Country

We're impressed by the appealing voice of this country singer and his all-pro backup team that includes top-notch songwriters, all of it mounted with expert production and arrangement. "Hate Me Tonight" (so you'll love me in the morning) dispenses wisdom about how to handle a rocky relationship. The infectious "1234" is a thoroughly upbeat ditty (with a great chorus shout-out and searing guitar solo) that's custom-made to get a crowd off its butt and on its feet. A sincere song directed at the ladies, "False Alarm" gets right to the chorus quickly and is another example of how well this singer's voice has been recorded and mixed for maximum impact. Rugged good looks, appealing tenor and top-notch material.

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

SCORE: 8.8



Top Flite Empire

Contact: fogomanagement@gmail.com
Web: tfempire.com/albums
Seeking: Booking, Publicity
Style: Hip-Hop

We like how this Denver duo's vocal tones exude lots of character, and both are able to muster an engaging flow. "Loop N Joop" is an all-out party anthem that could likely get any crowd to raise their drinks in the air. TFE get raunchy—but no less catchy—on "Fresh Out Of (#FOF)," a neo-novelty tune with an unrelenting in-your-face flow that sticks in your head. What stands out on these two tracks is that this is an act that values a good catchy, upbeat hook. Then, switching gears, however, they get all heavy and thuggy on us with "No Love," which is laden with too-familiar hip-hop instincts, but does well at creating a haunting, eerie, emotional desolation. In the end, these guys are better at the fun, upbeat stuff. Judging by these well-recorded tunes, TFE could have a bright future.

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

SCORE: 8.0



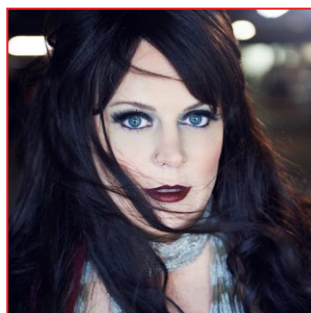
Captain Squeegie

Contact: mike@8020records.com
Web: captainsqueegie.com
Seeking: Film/TV, Publishing, Radio
Style: Progressive Jazz-Rock

Frontman/trumpeter Danny Torgerson, with his chest-to-falsetto vocal histrionics, sets the pace for Capt. S with an energy that is irrepressible and unpredictable—and his band mates are up to the challenge, navigating every eccentric dip and turn with agility. "Dually Noted," "The Factory" and "The Farce..." are components of this progressive rock carnival, which delights in taking jabs at mainstream frauds and follies. Inquisitive, accusatory and, above all, wickedly clever, the recordings are as impressive as they are overwhelming, and will take time for mere mortals to absorb. But the band knows how to keep things buoyant and up-energy. So, while we're doubtful about their film/TV prospects, we expect this Tempe, AZ sextet puts on one helluva live show.

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

SCORE: 7.8



Jennifer Hope

Contact: jennifer@jenniferhope.com
Web: jenniferhope.com/discography
Seeking: Film/TV, Publishing, Label
Style: Alternative, Alt-Rock

Hope's voice has a crisp, naturally seductive resonance that dovetails with her moody material, which includes Evanescence's 2003 hit, "Bring Me to Life." Rather than replicating the original's passionate intensity, Hope opts for a smoldering reserve that, while making it less dramatically exciting, renders it no less atmospheric and vampire/goth-friendly—and thereby well-suited to film/TV. Hope guides her original material in a similarly even-tempered vein in "The Fine Line" (between love and hate) and "Seduced" whose use of a higher key results in a song that suggests the sun is breaking through the darkness. We'd love to hear a soaring, keening guitar solo on this one. We would also like to see this singer push harder and challenge her own voice.

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

SCORE: 7.4



Ben Mauro

Contact: amanda@lafamos.com
Web: benmauro.com
Seeking: Label, Film/TV
Style: Singer/Songwriter

Lionel Richie sideman Ben Mauro's solo work is a brand of soft-rock that presents a humanist's warm, upbeat, optimistic "be-there-for-you" view of the world, delivered in a solid if indistinctive voice that stays in its comfort zone. The carefree "Making Out In Traffic" is an example of Mauro's strength and weakness: while he's a crafty writer who can carve out a chorus and bridge, his uber-repetition drives "Traffic"'s chorus into the ground. Similarly, "She's Beautiful" and "Complicated" have nice arrangements (love the sax and guitar solos) and exude a beautiful, spirited message about what makes life special. But we feel the artist could be a bit less obvious in delivering that message. Perhaps take a less-is-more approach?

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

SCORE: 7.4



HUNTR

Contact: info@hunt-r.com
Web: hunt-r.com
Seeking: Booking, Film/TV, Distrib.
Style: Alternative/Hip-Hop

L.A.-based quintet HUNTR are led by rappers Gilbere and Raak, and we like how their vocal tones are dramatically distinct from each other. The way too bass-y "Find Myself" and the industrial "Kindness" are more interesting than memorable, and suggest the group is in an experimental stage, just having a go at trying every tone and texture in the sample pack. It is on "Vein," however, that they come up with something truly compelling and alluring. After succumbing to its haunting gypsy-like violin and stark eeriness, we were all grinning at each other like, "This is GOOD!" The band's talents approach critical mass on that track and we urge HUNTR to maybe get with a skilled producer who can take them to that lofty plateau time and again.

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

SCORE: 7.2

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



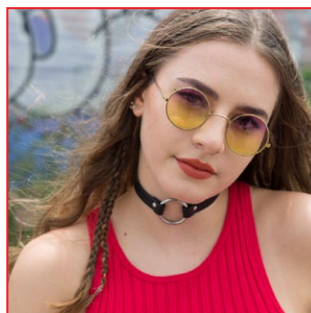
Fairy Bones

Contact: mike@8020records.com
Web: fairybones.com
Seeking: Film/TV, Publishing, Radio
Style: Post-Punk Revival

Female-fronted band Fairy Bones fuses the raw edges of punk rock with an equal dose of electronic punch, resulting in a sound that's influenced by classic post-punk era artists such as Lena Lovich, Nina Hagen, Bauhaus and even PJ Harvey. Singer Chelsea leads the charge with her powerful pipes, working the limits of her unschooled voice to keep the listener engaged. We only wish the material, including "You and You Again" and "Notes from Wonderland," were stronger. Instead, they're heavy, plodding and dissonant, and they deliver a level of darkness and gloom that even a singer with Chelsea's piercing emotional range (great screamer!) can't quite rise above. There might be sections, however, that are suitable for film/TV placement.

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

SCORE: 7.2



Mereshka

Contact: team@meresha.com
Web: meresha.com
Seeking: Publicity, Licensing
Style: Eclecto-Pop

Solo artist Mereshka's sonic vision relies heavily on production and effects, and in its moody, throbbing glory is well-suited to EDM festival situations. This young performer's voice has a mature resonance and is bathed in gorgeous, alluring echo on "My Love Has Come." Ultimately, though, the song's hook/chorus is underwhelming. "New Revolution" is a dancey, fashion-runway tune that struts confidently through what seems to be a manifesto of some sort; but alas, despite singing with power and urgency, the artist's message remains murky. The love song "You" is another case in which the production, not the singer, is the star. We feel a less FX'd approach to arranging and producing is what's best for this developing artist.

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

SCORE: 7.2



Channel Dark

Contact: channeldarkmusic@gmail.com
Web: soundcloud.com/channeldark
Seeking: Publicity
Style: Electronica, Electronic Rock

There's a dynamic, cinematic dimension to this artist's work that suggests he could make a go of composing themes for film and TV. Musically, the tracks have plenty of intriguing elements (perhaps too many) and are mindful of dramatic tension and sudden impact. If only he could jettison his lead vocals, which tend to drag things down a notch. For despite the galloping edginess of "Anoesis," the bold, vintage-synth sounds of "Side" and pounding electro-explosiveness of "Run" (whose lyrics and amped-up chase pace are ideal for a film sequence), the artist's eccentric vocals become a distraction. We suggest he enlist guest singers to carry out any vocal necessities. Otherwise, take a simpler approach and let your music do the talking.

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

SCORE: 7.2



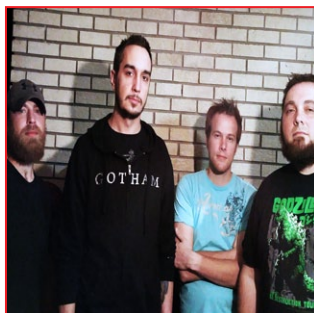
Shondikes

Contact: mchubka@yahoo.com
Web: soundcloud.com/mchubka
Seeking: Label
Style: Punk, Alternative Rock, Grunge

Mick Modell masterminds this inspired mashup of time-honored time-warped rock stylings, creating a whirlwind of sonic confetti that suggests there's a party raging next door. "Greasy Sex Disco" channels classic glam-punk (Bowie/Iggy) and adds a horn section for good measure. The catchy, effervescent "Rock 'n' Roll, Sex 'n' Soul" cribs from Mott the Hoople, right down to the rollicking piano. "Catch Me, Kiss Me" veers into '60s psych-pop with its female singers' "lah-lah-lah-lahs." These recordings are all messy, sleazy fun but would be a helluva lot better if the vocals were not so consistently swamped by the music. Perhaps a savvy mix engineer can help take these tunes (and Modell's vocals) to the next level.

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

SCORE: 7.2



Ensileded

Contact: ensileded@live.com
Web: ensileded.bandcamp.com
Seeking: Label, Booking
Style: Metal

Louisiana's Ensileded are a sturdy, no-nonsense foursome who have learned well from the masters, namely Metallica/Machinehead. With growling vocals and chugging riffs, the too-long "Curse" and "Break Me Down" are pretty standard, fairly hooky metal. The standout is "Friend of No One" with its infectious swagger and an interesting arrangement that is more intricate and complex than the other songs. That said, Ensileded have a ways to go. On record, this band feels like they don't actually have a bassist or drummer and just throw on a quick program to "fill the void." An important element of a metal band is a drummer who can bring the energy. Lars wasn't the best drummer, but he always made his presense known! These tracks just have far too simple and repetitive drum licks!

Production.....	7
Lyrics.....	7
Music.....	7
Vocals.....	7
Musicianship.....	7

SCORE: 7.0



Lauren Flaherty

Contact: laurenflahertyrocks@gmail.com
Web: soundcloud.com/laurenflahertyrocks
Seeking: Film/TV, Label
Style: Singer/Songwriter, Rock

There's no denying the passion and commitment exuded by singer/songwriter Lauren Flaherty. At the same time, it is just as clear that much more development will be needed, in both songcraft and performance chops if she is to garner an audience for her music. For any recording artist, it all starts with the voice, and Flaherty's is an instrument that would benefit from coaching—professional instruction that would give her a firm, strong resonance. Each one of her songs, "Crazy Beautiful Love," "My Own Way" and "Me Without You," while full of earnest intent, is handicapped by thin, overly simplistic hooks. Perhaps Flaherty would do well to seek out a collaborator, someone with a knack for interesting melodies that would dovetail with her lyrics.

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

SCORE: 6.2

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

LIVE REVIEWS

The Mint Los Angeles, CA

Contact: scott@oddsagency.com

Web: madrevival.com

The Players: Nic Capelle, vocals, guitar; Natalie Capelle, vocals, flute; Macy Lucarelli, drummer; Matt Littell, bass; Anthony Marks, keyboard, guitar.

Material: If Mad Revival were to go by any other name it would be "Spitfire," not only in terms of the energy of the group's live performance but the succinct style of their musical compositions.

The lyrics are scathing social commentary, a perfect pairing for the punchy rhythms. Then there is the surprising inclusion of flute from Natalie on songs such as "Click The Switch" that really screams rock & roll and would make Ian Anderson proud. Mad Revival's cover of "Blue Moon" has a Screamin' Jay Hawkins vibe; Natalie sings as Marks and Lucarelli concoct a brooding backdrop for Nic's effect-heavy solo.

Musicianship: Unfortunately, Natalie's flute and vocals are frequently overpowered by Lucarelli's cymbals. "Devil and Deep Blue Sea" also feels like it wants more floor tom and bass drum. However, Littell leads in to coronate their new song, "Ohhh Lord," with a funky beat and the dynamics and breakdown are strong here. The crowning glory of the set, though, is "Need The Relief" where Lucarelli and Littell work well together to shift between time signatures.

Performance: The set starts with the muddy blues of "The Revival," which has a Black



Crowes experimental feel. Nic struggles with his mic at the top of the set, but powers through and takes the time to address the issue entirely before they move on to the next number. Natalie's vocals are low in the mix, but she makes up for it with her animated personality.

Nic gets plenty of interaction from his audience on "The Every Day." He also amiably handles some hecklers, not allowing this to dampen the spirit of the show. On "Hardworking Man" Natalie also puts the audience to the test, shouting "Put your f***ing hands in the air!"

Summary: At points the group feels too restrained in regards to the length of the solos, which are mostly short and sweet. This keeps the band tight, for sure.

However, on songs like "Hardworking Man" and "Ohhh Lord," while the primary riff is a good anchor, the songs beg for a hot solo to amp up the energy of the crowd that much more. The group may want to experiment with this aspect, depending on the energy they are feeling from their respective audience and time limitations of their set.

—Brooke Trout



Rockwood Music Hall New York, NY

Contact: rebecca@bigpicturemediaonline.com

Website: maliagrace.com

The Players: Malia Grace, vocals, piano; Hannah Hagar, guest vocalist; Hunter Hoffman, guest vocalist.

Material: From the get-go, Austin-based singer/songwriter Malia Grace lets us know that "Mama Didn't Raise No Fool," which is the title track from her new EP and serves as a running theme throughout her set. There may be hurt and disappointment in romantic encounters, but Grace's songs prove she is a survivor of the first order.

Most of her piano-centric pop/R&B stylings range from blues to straight-ahead ballads and to even a couple of danceable numbers. They speak often of vulnerability, but at the same time don't always impart it, a curious juxtaposition leaving a sense that Grace throws up a wall, which sometimes prevents true feelings from coming through. But she turns it around with a song she claims is the best she's written to date (and with good reason), "I'm Not The Only One," a lovely, tender ballad performed as a duet with guest artist Hunter Hoffman.

Musicianship: Grace has a powerful, pitch-perfect voice that can wail and belt with

the best of them. In the upper range her sound moves more toward the light and airy to create a greater dynamic scope, as do the harmonies contributed by the guest artists. Her piano skills support the material and suggest what a full-blown arrangement might sound like.

Performance: Carrying a solo show has its pros and cons. The upside is a chance to hear the songs as they were written: stripped down and unadorned. But at the same time, keeping the audience's interest level is a challenge when there are no band mates to lean on. By providing enough musical variation in the material and enlisting the help of two guest vocalists, Grace was adept at keeping a good pace throughout the set as well as altering the visual landscape. Her good-natured sarcasm paired well with her "I'm hurt but I'll get over it" platform.

Obviously proud of a recent posting of her work by Jimmy Fallon's social media team on Tumblr, Grace fired back with, "Now I have 800 likes on Facebook," steeling herself for a sobering dose of reality. At another juncture in the set, announcing that she wanted to perform a cover, she turned over the decision to the listeners, giving them a choice between two songs (an inviting way to enlist audience engagement). Collectively, they settled on Sam Smith's "I'm Not The Only One," which proved to be a good vehicle for her voice.

Summary: Malia Grace is a polished performer who is comfortable on stage. Though a slight scrappiness is part of her persona, showing more vulnerability behind that persona would line up more accurately with the obvious pain the lyrics address.

—Ellen Woloshin

Cafè NELA Los Angeles, CA

Contact: grnhsemark@gmail.com

Web: facebook.com/DezignFlawMusic2

The Players: James Wiser, guitar, lead vocals; Jose Avilez, lead guitar, keyboards, backing vocals; Bill Larstead, drums; Mark Whitten, bass.

Material: Design Flaw is a throwback to the pop/rock/punk sounds of the '80s but with their very own, unique style. They have an R.E.M. feel to their songs in a well-written, well-crafted format that makes you want to get up and dance. "Vamp-Ire" is a hard rockin' tune that pushes the psychedelic sounds of the '60s and the punk tunes of the '70s and '80s and manages to keep a modern groove that drives the song to its end. Most of the band's songs start out with '80s grooves and slowly push to the edge of punk, tease you a little and then settle back into their original rhythmic roudade.

Musicianship: Whitten and Larstead have been playing together for a while now, as their rhythm section is strong. All their tunes are rhythmically on the money—solid, with very few flaws. Both guys are confident in their playing and it shows, both visually and sonically. Wiser and Avilez play well off each other. Both are seasoned guitar players who push the envelope with tasteful enthusiasm. Avilez brings more of the psychedelia to the group with great tones and soothing leads, while Wiser lays down perfect power chords that fill the room with respectable auditory sensations and lets Avilez's guitar cut through like a hot knife through butter. The vocals, however, on

all instances, are weak. It seems all the hard work has gone into writing the music, but the vocals are left behind. Even the backing vocals need a lot of work.

Performance: Despite the group's shortcomings as singers, the overall performance was good. Design Flaw are confident in their abilities and it shows. They have fun grooving to their own tunes, as well they should. Wiser laid on the floor at one point, playing guitar in an

amusing fit that brought smiles to the audience and made them run for their cameras while Whitten was dancing and grooving to the bass lines that intertwined with the thumping drums.

Summary: Design Flaw are overall a tight band of musicians. They need to work a little bit harder—especially focusing on their vocals—to get their act to that next level, but it's well within reach.

—Pierce Brochetti



The Empty Bottle Chicago, IL

Contact: oopsthemusic@gmail.com

Web: facebook.com/OopsTheMusic

The Players: Nolan Galivan, vocals, guitar; Taylor Callahan, drums; David Giron, bass.

Material: Oops is an alternative rock band with traces of pop, grunge, garage and punk who describe themselves as "a rock band and we melt the faces." They released their first EP in December 2015. Their set is a mixture of songs from their new release as well as some previously unreleased material.

Musicianship: Callahan and Giron create a strong musical backbone for Oops. Callahan is an excellent drummer; even when the music gets rhythmically complex with breaks and tempo changes, she keeps a solid basis upon which the rest of the band builds their sound. Giron's bass lines fit nicely with the drums, but also provide an interesting counterpoint to Nolan's skillful guitar work. The band members sound good together and seem to communicate well with each other.

Performance: Oops started their set with "Shut Up," which sounds a bit like Dinosaur, Jr.

The song ended in a jam with intense fluctuations in dynamics and emotional intensity. The band experienced some technical difficulties during their set, but they were able to maintain the audience's attention with short intermittent drum solos and banter from Giron.

The trio continued performing a short song with a catchy guitar hook titled "A Choice," as well as "I Can Feel It" with its half-spoken vocal and driving bass riff. The pop-punk tunes, "Relatives" and "Minestrone," helped to break up the set and broaden the band's sound.

They slowed things down a bit with "Your Highness," but then brought it back up again with what is arguably their best song, "Something Else." "Sick and Tired" has a Nirvana-like quality. "I Guess" is jazzy with elements of grunge as it moved from being down-tempo to a melodic pop-rock explosion.

Oops ended their set with "Holy Shit," which is reminiscent of the Poster Children with its infectious guitar riff that had the audience dancing.

Summary: There is something unique about Oops' sound, and yet it has a familiar quality that makes it enjoyable to many. They have songs that appeal to both the mainstream as well as the college rock set, and they put on a pleasing performance.

—Mary Lemanski

LIVE REVIEWS

Teragram Ballroom Los Angeles, CA

Contact: bitbmusic@gmail.com

Web: beautyinthebreakdown.com

The Players: Chastity Ashley, vocals, percussion; Ian Alexander, guitar; Alexandria Reyes, bass; Sonix The Scientist, keys, synths.

Material: If you're looking for soaring vocals, hypnotic musical buildups and a reason to let go and dance like there's no tomorrow, electro pop/rock group Beauty In The Breakdown is the band for you. The female-fronted act is perfect for those who love powerful pop divas like Madonna, Cher and Lady Gaga, but still appeals to a crowd that's already accustomed to hit radio's instrument-heavy electro indie-pop.

The band's ambitious goal of creating its own brand of "percussion-driven electro pop" yields an energetic sound that is equal parts familiar and fresh. The band uses their music, especially singles "It's Not Too Late" and "Around the World," to command attention while still focusing on an honest and encouraging lyrical approach.

Musicianship: Frontwoman Ashley uses her theatrical vocal style and polished talent as a percussionist to separate herself from other female musicians. With the combination of co-founding member Alexander's Latin-esque guitar flair, BITB is easily distinguishable from other artists within the genre.

Performance: The all-ages crowd, comprising an array of unique characters, fueled the performers' spirits to the point where it was



HEATHER ALLEN

BEAUTY IN THE BREAKDOWN

obvious that they fed off of the audience's energy. Introduced by celebrity stylist Mr. Bradshaw and Angel Merino, makeup artist to the stars, the band took the illuminated stage and were ready to give their crowd a night filled with soaring vocals, charismatic instrumentation and the perfect live representation of their debut EP *Neon*.

Ashley commanded her audience's attention with passionate lyrical annunciations and used her impressive percussion background to create a sense of power that radiated throughout the room. An ever-changing light show added

a variety of moods to the music. There was a nice gesture, mid-set, when the band took a special intermission to show appreciation for their most loyal fans.

Summary: Ever since the debut of *Neon*, Beauty in the Breakdown have solidified themselves as a band on the rise, sharing stages with the likes of Skrillex, Tinashe, Iggy Azalea and Ke\$ha. Having gained much-deserved buzz with *Neon*, the band's all-inclusive spirit should continue to win a larger and larger following.

—Heather Allen



HEATHER ALLEN

BILLY LAWLER

The Viper Room West Hollywood, CA

Contact: contact@billylawler.com

Web: billylawler.com

The Players: Billy Lawler, vocals, keyboard.

Material: Up-and-coming pop/R&B artist Billy Lawler has gained recognition for his profound and heartfelt songwriting, and it shows in his debut single "Casualty." Lawler successfully conveys the kind of earth-shattering heartbreak

that most people experience on the way to finding their other half, with lyrics so realistic that the audience had experienced his pain with him. Lawler is willing to strike a deep chord straight out of the gate. Choosing "Casualty" as his first release is a clear indicator of this new artist's boldness.

Musicianship: Lawler has strong musical characteristics that are reminiscent of Donny Hathaway, Ryan Tedder, John Legend and

Sam Smith. His beautiful fluency on the piano combined with passionate, reflective lyrics give Lawler free range to take his vocals and overall musicality anywhere.

He tastefully fuses R&B/soul with contemporary pop and a hint of indie alternative, a task so rarely achieved with ease. It's clear that he knows exactly what kind of music he wants to release and he's determined to make his name known without being too forceful.

Performance: The artist has an incredible stage presence for a singer/songwriter pianist. He makes it a point to scan his crowd and make eye contact with every single person in the audience, something that tends to be difficult when playing the keyboard.

Despite being a new artist, Lawler proved to be fearless on stage, showcasing his emotional side through his somewhat dark, moody original songs.

His performance style was a perfect fit for the Hollywood Lounge inside The Viper Room, as its great Surround-Sound feel served to intensify his music to the point of being able to actually *feel* the song's subject matter. It was utter delight to be a witness to Lawler's soulful and incredibly moving performance.

Summary: It's always commendable to see a performer who's able to air not only his grievances but his darkest thoughts. Billy Lawler is not afraid to tell his stories for the world to hear. A deep passion is apparent in both his recorded music and live performance.

At the same time, he has a humble demeanor that suggests he might not even realize how talented he is. He's got the qualities to be the next best pop/R&B star and it will be exciting to see how he progresses.

—Heather Allen



ERIC A. HARABADIAN

dovetail nicely into Burck's muscular and sinewy bass lines. Gadette plays flashy when the music dictates, but is, above all, a seamless pocket player.

Performance: The near capacity crowd was primed to party and The Royal Blackbirds delivered on all fronts. From the very first tune Saad began a hand clapping chorus and got the audience involved. From there the band had the patrons in the palm of their hand and brought them along for a spirited 10-song ride. Burck and Gadette laid down a nice blend of dirty funk and a strong backbeat, that gave ample room for Saad to step out on leads and moderate space where needed. Their collective balance of chaos

and control was most impressive. This band knew how to work an audience. And the room soaked up every minute of it.

Summary: A great live act, The Royal Blackbirds don't rely on gimmicks or gadgets to get their message across. It is Motown soul mixed with gritty rock and downhome blues that will knock it out of the park every time. This is a band with a unique way of meshing rare covers and classic rockers with original tunes for a blend that plays organic and real. They are a ton of fun!

—Eric A. Harabadian

O'Mara's Irish Pub Detroit, MI

Contact: tinogrossdetroit@gmail.com

Web: facebook.com/royalblackbirds

The Players: Rebecca Saad, guitar, vocals; Dennis Burck, bass, backup vocals; Jeanette "Nettie" Gadette, drums.

Material: The Royal Blackbirds are a trio well versed in vintage rock and blues. They fuse that with a modern alternative punk and soul energy for a sound that is refined yet edgy and raw. Everything from the canon of R.L. Burnside to I-IV-V jazz grooves and New Orleans style romps figure into the mix. Most of

their up-tempo set features highly danceable and toe-tapping appeal, with tunes like the title track from their latest album *It Ain't Right* and the '60s-flavored kitsch rocker "Detroit Zombie."

Musicianship: From the first downbeat it's a no holds barred assault on the senses. This band seriously comes to play, with nary a special effect to be found. Saad has a mighty voice and can modulate it to serve a variety of material and moods. Her guitar playing is equally adept. She's able to bend the softest note or twist it into next week. Her rhythm work is rock solid, with ringing chords that

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Web: www.deepsouthernentertainment.com

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4121 N. Rockwell
Chicago, IL 60618
773-539-5001 Fax 773-887-0329
E-mail: jazzpromo@delmark.com
Web: www.delmark.com

DELOS PRODUCTIONS

P.O. BOX 343
Sonoma, CA 95476
800-364-0645, 707-996-3844
E-mail: orders@delosmusic.com
Web: www.delosmusic.com
Styles/Specialties: classical

DISCHORD RECORDS

3819 Beecher St. N.W.
Washington, DC 20007
703-351-7507
E-mail: dischord@dischord.com
Web: www.dischord.com

D'MAR ENTERTAINMENT, INC.

7723 Tylers Pl. Blvd., Ste. 275
West Chester, OH 45069
513-617-2392
E-mail: dmarentertainment@fuse.net
Web: www.dmarentertainment.com
Contact: Sheila A. Jordan
Styles/Specialties: smooth jazz, R&B, gospel
*Accepts unsolicited material

DOMO RECORDS

11022 Santa Monica Blvd., #300
Los Angeles, CA 90025
310-966-4414
Web: www.domomusicgroup.com
Contact: Dino Malito
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*If you are interested in submitting your music to us, please see our website

DRAG CITY RECORDS

P.O. Box 476867
Chicago, IL 60647
312-455-1015
E-mail: press@dragcity.com
Web: www.dragcity.com

DSPB

237 Cagua N.E.
Albuquerque, NM 87108
505-266-8274
E-mail: dsbp@dsbp.cx
Web: www.dsbp.cx

DUALTONE RECORDS

3 McFerrin Ave.
Nashville, TN 37206
615-320-0620
E-mail: info@dualtone.com
Web: www.dualtone.com

ENTERTAINMENT ONE MUSIC US

200 Varick St.
New York, NY 10014
Web: www.entertainmentone.com

EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Garden Unit
Chicago, IL 60645-4963
773-262-0278
E-mail: mfrank@earwigmusic.com
Web: www.earwigmusic.com

ELEVATOR MUSIC

1601 Penn Ave., Apt. 409e
Pittsburgh, PA 15221
914-509-5870, 914-573-9452
E-mail: fernando@elevatormusic.com
Web: www.elevatormusic.com

EMPEROR JONES RECORDS

P.O. Box 4730
Austin, TX 78765
E-mail: brutus@emperorejones.com
Web: www.emperorejones.com

EPITAPH RECORDS

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
E-mail: christine@epitaph.com
Web: www.epitaph.com
Styles/Specialties: alt-rock, punk
Distribution: Indies
*No unsolicited material

ESTRUS LLC

P.O. Box 2125
Bellingham, WA 98227
E-mail: website@estrus.com
Web: www.estrus.com

EQUAL VISION RECORDS

P.O. Box 38202
Albany, NY 12203-8202
518-458-8250 Fax 518-458-1312
E-mail: info@equalvision.com
Web: www.equalvision.com
Styles/Specialties: punk, hardcore, indie, emo, rock, pop, metal
*No physical demos. E-mail links to stream your music (no downloads), with a biography

EVIDENCE MUSIC, INC.

1100 E. Hector St., Ste. 392
Conshohocken, PA 19428
610-832-0844
Web: evidencemusic.com
E-mail: information@evidencemusic.com

FAT POSSUM RECORDS

P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
E-mail: matthew@fatpossum.com
Web: www.fatpossum.com

FAT WRECK CHORDS

2196 Palou Ave.
San Francisco, CA 94124
E-mail: mailbag@fatwreck.com
Web: www.fatwreck.com
Contact: Mark Tamo
Styles/Specialties: punk
*Unsolicited materials accepted see website for instructions

FAVORED NATIONS ENTERTAINMENT

17328 Ventura Blvd., #165
Encino, CA 91316
818-385-1989
Web: www.favorednations.com
Roster: See web
Styles/Specialties: all styles are welcome
(Label is co-owned by Steve Vai)

FEARLESS RECORDS

13772 Goldenwest St., #545
Westminster, CA 92683
714-638-7090
E-mail: demos@fearlessrecords.com
Web: www.fearlessrecords.com

FERRER MUSIC

1290 Ave. of the Americas, 24th Fl.
New York, NY 10104
E-mail: ferretstyle@ferretstyle.com
Web: www.ferretstyle.com
Distribution: Roadrunner Records, RED
*See web for submission guidelines

FERVOR RECORDS

1810 W. Northern Ave., Ste. A-9, Box 186
Phoenix, AZ 85021
602-870-1788
E-mail: christy.spencer@fervor-records.com
Web: www.fervor-records.com

FEVER RECORDS

P.O. Box 219

Yonkers, NY 10710
914-725-0011
Attn: Sal Abbatiello
E-mail: info@feverrecords.com
Web: www.feverrecords.com

FIRST ACCESS ENTERTAINMENT

661 N. Harper Ave., Suite 208
Los Angeles, CA 90048
323 454 1140
E-mail: leyre.granda@firstaccessent.com
jono.ball@firstaccessent.com
Web: www.firstaccessent.com
Contact: Leyre Granda, Jono Ball, Admin & Licencing
Published: see web
How to Submit: no unsolicited material

FOLK ERA RECORDS

705 S. Washington St.
Naperville, IL 60540
630-637-2303
E-mail: rachel@folkera.com
Web: www.folkera.com/aboutus.html

FONOVisA RECORDS

Universal Music Group
Miami, FL 33166
Web: www.fonovisa.com

FOODCHAIN RECORDS

6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028
323-957-7900 Fax 323-957-7911
Web: www.foodchainrecords.com
Note: Please submit demos by mail

FREDDIE RECORDS

5979 S. Staples
Corpus Christi, TX 78413
361-992-8411 Fax 361-992-8428
E-mail: info@freddierecords.com
Web: www.freddiestore.com

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-759-8279
E-mail: info@frontierrecords.com
Web: www.frontierrecords.com
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock
Roster: Adolescents, Middle Class, Eddie & the Subtitles
*Does not accept demos

G2 RECORDS

14110 N. Dallas Pkwy., Ste. 365
Dallas, TX 75254
972-726-9203 Fax 972-726-7749
E-mail: info@g2records.com
Web: www.g2records.com

GEARHEAD RECORDS

P.O. Box 2375
Elk Grove, CA 95759
916-897-2451
E-mail: info@gearheadrecords.com
Web: www.gearheadrecords.com
Contact: Michelle Haunold
Styles/Specialties: rock & roll, outlaw country, punk, garage, rockabilly and sleaze metal.
*We are not currently accepting demo submissions in any form.

GEORGE TOBIN MUSIC

102 N.E. 2nd St.
Boca Raton, FL 33432
E-mail: Georgetobinmusic@gmail.com
Web: www.headlinerrecords.com

GET HIP, INC.

1800 Columbus Ave.
Pittsburgh, PA 15233
412-231-4766 Fax 412-231-4777
E-mail: gregg@gethip.com
Web: www.gethip.com

GLASSNOTE RECORDS

770 Lexington Ave., 16th Fl.
New York, NY 10065
646-214-6000 Fax 646-237-2711
Web: www.glassnotemusic.com
Roster: Phoenix, The Temper Trap, Mumford and Sons, Two Door Cinema Club, Givers, Oberhofer, Childish Gambino, Daughter, Little Green Cars, Robert DeLong, Flight Facilities, Half Moon Run, CHVRCHES, Foy Vance, Jeremy Messersmith, Panama Wedding.

Additional locations:

Los Angeles
2220 Colorado Ave., Ste. 200
Santa Monica, CA 90404
Contact: Bianca
310-865-8645

London
7 Old Park Ln.

Mayfair
W1K 1QR
020-7183-6887

Toronto

2450 Victoria Park, Ste. 1
Toronto, Ontario
M2J 4A1
416-718-4424

GO-KUSTOM REKORDS & FILM

P.O. Box 77750
Seattle, WA 98177
E-mail: gokustom@gmail.com
Web: www.go-kustom.com

GREEN LINNET

916 19th Ave. S.
Nashville, TN 37212
615-320-7672, 800-757-2277
E-mail: info@greenlinnet.com
Web: www.greenlinnet.com

HACIENDA RECORDS

1236 S. Staple
Corpus Christi, TX 78404
361-862-7066
E-mail: sales@haciendarecords.com
Web: www.hacienda-records.myshopify.com

HEADS UP INTERNATIONAL

Concord Music Group
100 N. Crescent Dr., Garden Level
Beverly Hills, CA 90210
E-mail: submissions@concordmusicgroup.com
Web: www.concordmusicgroup.com/labels/Heads-Up

HOLOGRAPHIC RECORDS

Longworth Hall
700 W. Pete Rose Way, Ste. 390
P.O. Box 18
Cincinnati, OH 45203
E-mail: info@holographicrecords.com
Web: www.holographicrecords.com

HOMESKILLET RECORDS

Sitka, AK
Portland, OR
E-mail: galanin@gmail.com
Web: www.homeskilletfest.com

HOMESLICE MUSIC

5060 S.W. Philomath Blvd., #301
Corvallis, OR 97333
541-760-6068
E-mail: debra.arlyn@gmail.com
Web: www.debraarlyn.com
Contact: Tony
Styles/Specialties: pop, R&B, AC
Roster: Debra Arlyn

HOPELESS RECORDS

Van Nuys, CA
818-997-0444
Web: www.hopelessrecords.com

HORROR HIGH

3727 W. Magnolia Blvd., #766
Burbank, CA 91505
E-mail: info@horrorhigh.com
Web: www.facebook.com/HorrorHigh

HOT TOMATO RECORDS

DEEP SOUTH ENTERTAINMENT
P.O. Box 17737
Raleigh, NC 27619
919-844-1515
E-mail: info@deepsouthentertainment.com
Web: www.deepsouthentertainment.com

IAMSOUND RECORDS

524 N. Kilkea Dr.
Los Angeles, CA 90048
E-mail: info@iamsound.com
Web: www.iamsoundrecords.com
Roster: Bleeding Knees Club, Banks, The Black Ghosts, Charli XCX, Florence and the Machine, Fools Gold, IO Echo, Kate Boy, Little Boots, Lord Huron, Men, MS MR, Newvillager, Nikki Lane, Salem

ICEHOUSE MUSIC

952 Echo Ln., Ste. 380
Houston, TX 77024
713-463-6931 Fax 713-463-6929
E-mail: david@icehousemusic.com
Web: www.icehousemusic.com
Distribution: Brick and Morter, iTunes

IDOL RECORDS

P.O. Box 140344
Dallas, TX 75214
E-mail: info@idolrecords.com
Web: www.idolrecords.com

INDIANOLA RECORDS

3014 Shelton Rd.
Valdosta, GA 31606

Web: www.indianolarecords.com

Styles: hardcore, metal, rock
Distribution: E1 Entertainment

INTEGRITY LABEL GROUP

4050 Lee Vance View
Colorado Springs, CO
1-888-888-4726
E-mail: CustomerCare@integrityMusic.com
Web: www.integritymusic.com
Contact: David C. Cook

INVISIBLE RECORDS

P.O. Box 16008
Chicago IL 60616
773-523-8316
E-mail: info@invisiblerecords.com
Web: www.facebook.com/InvisibleRecords

IPECAC RECORDINGS

E-mail: info@ipecac.com
Web: www.ipecac.com
Contact: Greg Werckman
Distribution: Fontana
Roster: Fantomas, Melvins, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio

JAGGO RECORDS

323-850-1819
E-mail: studios@Jaggo.com
Web: www.jaggo.com/studios
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music
*Unsolicited material accepted

JAZZ LINK ENTERPRISES

3721 Columbia Dr.
Longmont, CO 80503
303-776-1764
E-mail: info@jazzlinkenterprises.com
Web: www.jazzlinkenterprises.com

JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-247-6219, 1-800-259-6004
888-828-4889
E-mail: chuck@sonicsafarimusic.com
Web: www.jonkey.com
Contact: Chuck Jonkey
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone
*No unsolicited material

KALIMBA MUSIC, INC.

15260 Ventura Blvd., Ste. 1750
Sherman Oaks, CA 91403
818-528-7443
E-mail: admin@kalimbaentertainment.com
Web: www.kalimba-music.com
Styles/Specialties: adult contemporary jazz, smooth jazz, R&B
Distribution: Online

KEMADO RECORDS

87 Guernsey St.
Brooklyn, NY 11222
E-mail: info@kemado.com
Web: www.kemado.com
Roster: the Sword

KILL ROCK STARS

107 S.E. Washington St., Ste. 155
Portland, OR 97211
E-mail: krs@killrockstars.com
Web: www.killrockstars.com

KOCH RECORDS

See E1 Music Group

K RECORDS

P.O. Box 7154
Olympia, WA 98507
805-369-1382
E-mail: info@kreccs.com
Web: www.kreccs.com
Contact: Mariella Luz
Roster: Kimya Dawson, the Curious Mystery, Joey Casio

LAMON RECORDS CORPORATION

2550 Meridian Blvd., Ste. 200
Franklin, TN 37067
615-379-2121 Ext. 101
Fax 615-379-2122
E-mail: dave@lamonrecords.com
Web: www.lamonrecords.com

Additional locations:

Hollywood, CA
310-494-0101

Charlotte, NC
704-282-9910

LAZY BONES RECORDINGS

10002 Aurora Ave. N., Ste. 36 PMB 317
Seattle, WA 98133
206-447-0712, Fax 425-821-5720
E-mail: info@lazybones.com
Web: www.lazybones.com
*At this time we are not accepting demos

Additional locations:

Los Angeles
310-281-6232

Melbourne, Australia
+61 (04) 5150-1772

LAZY S.O.B. RECORDINGS

P.O. Box 4084
Austin, TX 78765
512-480-0765 Fax 512-499-0207
E-mail: LazySOB@aol.com
Web: www.lazysob.com

LEG (Loggins Entertainment Group)

310-325-9997
E-mail: staff@backstageentertainment.net
Web: www.backstageentertainment.net

LEVIATHAN RECORDS

P.O. Box 745
Tyronne, GA 30290
770-257-8697
E-mail: general@leviathanrecords.com
Web: www.leviathanrecords.com

LITTLE FISH RECORDS

P.O. Box 19164
Cleveland, OH 44119
216-481-1634
E-mail: littlefishrecords@gmail.com
Web: www.littlefishrecords.com
Contact: Greg David

LIZARD SUN ENTERTAINMENT

1621 W. 25th St., Ste. 115
San Pedro, CA 90732
310-505-3958
E-mail: floyd@lizardsunentertainment.com
Web: www.lizardsunentertainment.com
Contact: Floyd Bocox, CEO & President
Styles: country, pop, rock

LOVECAT MUSIC

P.O. Box 548, Ansonia Sta.
New York, NY 10023
646-304-7391
E-mail: license@lovecatmusic.com
Web: www.lovecatmusic.com

LOVEPUMP UNITED RECORDS

61 Greenpoint Ave., #508
Brooklyn, NY 11222
347-469-0627
Distribution: Secretly Canadian Distro

LUAKA BOP

195 Chrystie, 602B
New York, NY 10002
212-624-1469
E-mail: iwasthinking@luakabop.com
Web: www.luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials

MAGGIE'S MUSIC

P.O. Box 490
Shady Side, MD 20764
410-867-0642 Fax 410-867-0265
E-mail: mail@maggiesmusic.com
Web: www.maggiesmusic.com

MAGNA CARTA RECORDS

A-1 Country Club Rd.
East Rochester, NY 14445
585-381-5224
E-mail: info@magnacarta.net
Web: www.magnacarta.net
Styles/Specialties: progressive metal
*submit physical promo materials to above address % Demo Submissions
*See website for details

MALACO MUSIC GROUP, THE

P.O. Box 9287
Jackson, MS 39286
601-982-4522 Fax 601-982-4528
E-mail: malaco@malaco.com, demo@malaco.com
Web: www.malaco.com

MAMA RECORDS

P.O. Box 26850
Tempe, AZ 85285
1-480-491-6430
E-mail: sales@summitrecords.com
Web: www.summitrecords.com
Styles/Specialties: jazz-big band, contemporary

Distribution: hard goods: Allegro Media Group (North America); digital: IODA

MANIFESTO RECORDS

1180 S. Beverly Dr., Ste. 510
Los Angeles, CA 90035
310-556-9800 Fax 310-556-9801
E-mail: info@manifesto.com
Web: www.manifesto.com
Contact: Evan Cohen, Business Affairs
Styles/Specialties: rock, indie, Brit-pop, punk
Roster: Dead Kennedys, Tom Waits, Tim Buckley, The Turtles
Distribution: MVD
*No unsolicited material

MARSALIS MUSIC

323 Broadway
Cambridge, MA 02139
617-354-2736
Web: www.marsalismusic.com

MATADOR RECORDS

304 Hudson St., 7th Fl.
New York, NY 10013
212-995-5882 Fax 212-995-5883
Web: www.matadorrecords.com
Styles/Specialties: all styles
*Unsolicited material accepted

MAXJAZZ

115 W. Lockwood Ave.
St. Louis, MO 63119
800-875-8331
E-mail: info@maxjazz.com
Web: www.maxjazz.com

MEGA TRUTH RECORDS

P.O. Box 4988
Culver City, CA 90231
E-mail: jonbare@aol.com
Web: www.jonbare.net
Contact: Jon Bare
Styles/Specialties: blues and rock

MENLO PARK RECORDINGS

16 W. 16th St., #6RN
New York, NY 10011
E-mail: menlopark@menloparkrecordings.com

Web: www.menloparkrecordings.com
Roster: Deerhoof, Japanther

MERGE RECORDS

Chapel Hill, NC
E-mail: merge@mergerecords.com
Web: www.mergerecords.com
Roster: Arcade Fire, Barren Girls, Caribou, Divine Fits, Ex Hex, She & Him, Teenage Fanclub, M. Ward and more.

MERRIMACK RECORDS

P.O. Box 1921
Edmonds, WA 98020
425-232-8336
E-mail: info@MerrimackRecords.us
Web: www.merrimackrecords.com
Contact: Joe Melnikas, A&R Dept.
Styles/Specialties: Jazz, Blues, Americana, Country, World Music
*Unsolicited material accepted

METAL BLADE RECORDS

5737 Kanan Rd., #143
Agoura Hills, CA 91301
E-mail: metalblade@metalblade.com
Web: www.metalblade.com
Styles/Specialties: heavy metal, progressive, rock
*Unsolicited material accepted

Additional location:

Metal Blade Records GMGH
Marshallstrasse 14
73033 Goppingen, Germany

METER RECORDS

106, 7620 Elbow Dr. S.W.
Calgary, Canada AB T2V 1K2
E-mail: info@meterrecords.com, demos@meterrecords.com
Web: www.meterrecords.com

METROPOLIS RECORDS

P.O. Box 974
Media, PA 19063
610-595-9940
E-mail: demos@metropolis-records.com
Web: www.metropolis-records.com
*accept CD or CD-R formats or SoundCloud links

MILAN ENTERTAINMENT

Burbank, CA 91505
Web: www.milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MINT RECORDS

P.O. Box 3613, M.P.O.
Vancouver, BC, Canada, V6B 3Y6
604-669-MINT
E-mail: info@mintrecs.com
Web: www.mintrecs.com
Roster: Hot Panda, Immaculate Machine, Carolyn Mark, Fanshew, Kellarissa, Maow, John Guliak
*Accepts demos in CD in the mail with a handwritten note and contact info.

MORPHIUS RECORDS

100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
E-mail: info@morphius.com
Web: www.morphius.com

MOTION CITY RECORDS

1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: www.motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MOUNTAIN APPLE COMPANY, THE

1330 Ala Moana Blvd., Ste. 001
Honolulu, HI 96814
808-597-1888, 800-882-7088
Web: www.mountainapplecompany.com
Styles/Specialties: traditional and contemporary Hawaiian

MOUNTAIN HOME RECORDS

P.O. Box 829
Arden, NC 28704
800-966-7664 Fax 828-684-4495
E-mail: care@crossroadsmusic.com
Web: www.crossroadsmusic.com
Styles/Specialties: bluegrass
*No unsolicited material

MRG RECORDINGS

E-mail: info@mrgregordings.com
Web: www.mrgregordings.com, www.facebook.com/mrgregordings
Contact: A&R
Styles/Specialties: rock, electronic, ambient, folk

N. E. H. RECORDS

7915 Oxford Rd.
Niwot, CO 80503
303-652-0199
E-mail: mmcperson@nehrecords.com
Web: www.nehrecords.com

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.

102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
E-mail: rac@crfr.net
Web: www.newpants.com, www.oldpants.com
Contact: Robert A. Case
Styles/Specialties: pop, rock, rap, R&B, country
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T. James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Phyllis Shaw.
*Unsolicited material through management or lawyer only. Please call or e-mail before submitting.

NEW WEST RECORDS

Nashville, TN
615-365-4777
Web: www.newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NITRO RECORDS

7071 Warner Ave., Ste. F736
Huntington Beach, CA 92647
E-mail: info@nitrorecords.com
Web: www.nitrorecords.com, www.facebook.com/nitrorecords
Styles/Specialties: punk/pop
Roster: see web

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Mankato, MN 56001
507-344-8985
E-mail: info@noalternativerecords.com
Web: www.noalternativerecords.com

Additional location:

Minneapolis Office

3148 Bryant Ave. S.
Minneapolis, MN 55408
612-375-1113

NOISEY BY VICE

E-mail: noisey-media@vice.com
Web: www.noisey.com

NONESUCH RECORDS

1290 Ave. of the Americas, 23rd Fl.
New York, NY 10104
212-707-2900 Fax 212-707-3207
E-mail: info@nonesuch.com
Web: www.nonesuch.com
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, kd lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.

OGLIO RECORDS

3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-4400
Web: www.oglio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: George Lopez, the Sparks, Jackie the Jokeman Martling, reissues, novelty, soundtracks, Beatallica

OH BOY RECORDS

33 Music Sq. W., Ste. 102B
Nashville, TN 37203
800-521-2112
E-mail: jon@ohboy.com
Web: www.ohboy.com
*no unsolicited material accepted

PAPER GARDEN RECORDS

170 Tillary St., Apt. 608
Brooklyn, NY 11201
E-mail: demos@papergardenrecords.com
Contact: Bryan Vaughn
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Darla Frammer, Mighty Tiger, Pree

PARMA RECORDINGS

223 Lafayette Rd.
North Hampton, NH 03842
603-758-1718
E-mail: info@parmarecordings.com
Web: www.parmarecordings.com

PAUL WINTER

P.O. Box 72
Litchfield, CT 06759
860-567 8796, 800-437-2281
E-mail: info@livingmusic.com
Web: www.paulwinter.com,
www.facebook.com/paulwintermusic/info

PAVEMENT PR

P.O. Box 2
Lake Geneva, WI 53147
262-903-7775
E-mail: tony@pavementpr.com
Web: www.pavementpr.com
Contact: Tony Bonyata

PHIRE MUSIC

1912 Point Breeze Ave.
Philadelphia, PA 19145
267-519-3710
E-mail: info@phiremusiconline.com
Web: www.phiremusiconline.com
Contact: Jamie Burrell (media), Brian McDaniel (other)
Styles/Specialties: artist development/
marketing and promotion, hip-hop, R&B,
production
Roster: Blackanese, StrictBizz
Distribution: Independent

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: www.pinchhit.com
Contact: Mike Naylor
Styles/Specialties: all styles

POSI-TONE

P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
E-mail: info@posi-tone.com
Web: www.posi-tone.com
Styles/Specialties: jazz
Roster: Orrin Evans, Jim Rotondi, Ralph

Bowen, Sam Yahel, Jared Gold, David Gibson, Ehud Asherie, Doug Webb

PPL ENTERTAINMENT GROUP, INC.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
E-mail: pplzmi@aol.com
Web: www.pplzmi.com
Contact: Maxx Diamond
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PRA RECORDS

212-860-3233
E-mail: pra@prarecords.com
Web: www.prarecords.com
Contact: Patrick Rains
Styles/Specialties: jazz
Distribution: Ryko

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P.O. Box 268043
Chicago, IL 60626
773-763-7509 Fax 773-763-3252
E-mail: info@pravdamusic.com
Web: www.pravdamusic.com

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P.O. Box D
San Anselmo, CA 94979
415-455-8602, 800-746-4181
E-mail: harmony@singers.com
Web: www.singers.com
Styles/Specialties: a cappella
*Unsolicited material accepted

RAMP RECORDS

Santa Barbara, CA
E-mail: Info@ramprecords.com
Web: www.ramprecords.com
Styles/Specialties: Eclectic
Roster: Michael McDonald, Jeff Bridges
*No unsolicited material

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Houston, TX 77292
800-861-7272
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Web: www.rapalotrecords.com

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E-mail: heather@radarmusicvideos.com
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com/RazorandTie/info
Roster: see website

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949-499-4497
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Styles/Specialties: punk, alt. rock
*No unsolicited material

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877-733-3931
Web: www.redyeusa.com
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Roster: High on Fire, Jucifer, Origin, Brutal
Truth

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squareup.com/market/rembarecords
Contact: Jennifer Russell, Michael Gayle
Styles/Specialties: all styles

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and metal
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Web: www.rhymesayers.com

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E-mail: rockzionrecords@rockzion.com
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rock and film music

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718-852-7647
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*Demo Policy: Please submit all demos via
MusicXray: www.musicxray.com

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909-920-4567
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Web: www.rottenrecords.com
Styles/Specialties: rock, punk, heavy metal
*Unsolicited material accepted. No phone
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Distribution: Fontana

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homepage.html
Contact: Tony Valenziano, President

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Web: www.songplacementinternational.com
Contact: Kate Taylor
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Web: www.sonicimages.com

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Styles/Specialties: Christian
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progressive rock
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Web: www.stanleyrecordings.com

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Web: www.starirecords.com
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Roster: Candyboy feat. Mari Y
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winds, educational, kids

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Contact: J. Sarmiento
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760-944-8000 Fax 760-944-7808
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Web: www.surfdog.com
Contact: Anita Strine
Roster: Brian Setzer, Stray Cats, Richard

Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, the Wylde Bunch
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424-245-0416
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Roster: Ignacio Val, Eric Knight
Services: Record Label
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Web: www.sympathyrecords.com

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Contact: Andrew J. Batchelor, President
Styles/Specialties: contemporary instrumental, rock instrumental, electronic, jazz-rock, world beat
Distribution: self-distributed
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Los Angeles, CA 90086-2529
323-221-2204 Fax 323-221-2778
Contact: Peter Huer
Styles/Specialties: alt. rock, reissues, goth, rap
Distribution: Navarre
*Call before sending material

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Web: www.aimmarketingsolutions.com
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E-mail: handsonpr@aol.com
Web: www.expertiseinmedia.com
Contact: Craig Melone
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Web: www.jandhpromotions.com
Contact: Mary Christopher, President
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Contact: Jodi Jackson
Styles: All

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Web: www.jeromepromotions.com
Contact: Bill Jerome, President; Laura Hollister, Sr. Talent Coordinator
Services: Independent radio promotion

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 818-980-9217
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Contact: Jon Konjoyan
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Web: www.kbhentertainment.com
Contact: Brent Harvey
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Contact: Jeffery Lakes, Founder/CEO
Styles/Specialties: Company develops and executes marketing, promotions, PR, merchandising and distribution strategies for all styles of indie artists.

LANE TERRALEVER
 999 18th St., Ste. 3210S
 Denver, CO 80202
 602-258-5263
E-mail: info@laneterralever.com
Web: www.laneterralever.com

Additional location:

725 W. McDowell Rd.
 Phoenix, AZ 85007

LARRY WEIR
 National Record Promotion
 137 N. Larchmont Blvd., S-#500
 Los Angeles, CA 90004
 323-658-7449
E-mail: lweir@larryweir.com
Web: www.larryweir.com
Specialties: Need radio airplay? Multi-format radio promotion

LOGGINS PROMOTION
 2530 Atlantic Ave., Ste. C
 Long Beach, CA 90806
 310-325-2800
E-mail: info@logginpromotion.com
Web: www.logginpromotion.com
Contact: Paul Loggins
Styles/Specialties: all styles

LOTOS NILE MARKETING
 P.O. Box 90245
 Nashville, TN 37209
 615-298-1144
E-mail: info@lotosnile.com
Web: www.lotosnile.com

LUCKIE & COMPANY
 600 Luckie Dr., Ste. 150
 Birmingham, AL 35223
 205-879-2121
E-mail: newbusiness@luckie.com
Web: www.luckie.com

Additional locations:

3100 Breckinridge Blvd., Ste. 135
 Duluth, GA 30095
 205-879-2121

7201 Ranch Rd. 222
 Austin, TX 78730
 303-506-1562

LUCK MEDIA & MARKETING, INC.
 8581 Santa Monica Blvd., #426
 West Hollywood, CA 90069
 818-232-4175
E-mail: info@luckmedia.com
Web: www.luckmedia.com
Contact: Steve Levesque

MELODY MAKER PRODUCTIONS
 453 S. Spring St., Ste. 937
 Los Angeles, CA 90013-2089
 213-283-7485
E-mail: info@melodymakerproductions.com
Web: melodymakerproductions.com
Services: Logo creation, press kit design, album cover art, promo materials (stickers, flyers, etc.) audio post production, composition for TV/films/games, songwriting arrangement, record production, engineering, mixing, mastering, prepping, albums for duplication/replication, vocal coaching, vocal production, career consultation.

MERRIMACK RECORDS
 New Submissions
 P.O. Box 1921
 Edmonds, WA 98020
 425-232-8336
E-mail: info@MerrimackRecords.us

Web: www.merrimackrecords.com
Styles/Specialties: Jazz, Blues, Americana, Country, World Music
 *Unsolicited material accepted

MIA MIND MUSIC
 254 6th St., Ste. #2
 Hoboken, NJ 07030
 800-843-8575 Fax 201-216-1186
E-mail: mimimus@aol.com
Web: www.miamindmusic.com

MILES HIGH PRODUCTIONS
 P.O. Box 93157
 Hollywood, CA 90093
 323-806-0400 Fax 818-845-4805
Web: www.mileshighproductions.com
Styles/Specialties: Social Marketing and digital press company catering to both indie and established artists. We specialize in rock, pop, dance, jazz, blues, country/roots, soul/urban and new age. Established in 2002.

MIXED MEDIA
 Cranston, RI
E-mail: mixedmediapromo@me.com
Web: www.mixedmediapromo.com

MOTION CITY RECORDS
 1424 4th St., #604
 Santa Monica, CA 90401
 310-434-1272
Web: www.motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MRY
 11 W. 19th St.
 New York, NY
 212-274-0470, 888-847-5321
E-mail: info@MRY.com
Web: www.mry.com

Additional location:
 30 Hotaling Pl., #100
 San Francisco, CA 94111
 415-839-6400

424 N. 2nd Ave. W.
 Seattle, WA 98119

63 Turnmill St.
 London, EC1M 5RR
 +44-207-063-6465

NVE RECORDS
 Universal Music Group Distribution
 Murrieta, CA
 951-444-8683
E-mail: info@nvrecords.com
Web: www.nvrecords.com
Contact: Gary Devon Dostson, CEO

NEW MUSIC WEEKLY
 137 N. Larchmont Ave., Ste. 500
 Los Angeles, CA 90004
 310-325-9997
E-mail: staff@newmusicweekly.com
Web: www.newmusicweekly.com
Contact: Paul Loggins, Larry Weir, Chuck Dauphin, John Loggins, Jon Hudson, Masika Swain, Debi Fee
Styles/Specialties: all styles
 *National music magazine specializing in radio airplay charts, artist spotlights/interviews and entertainment based editorials

Additional location:

5018 Franklin Pike
 Nashville, TN 37220
 615-323-2200

NO PROBLEM! MARKETING
 818-436-6486
E-mail: Ed@noproblemmarketing.com
Web: www.noproblemmarketing.com

NOCTURNAL MOVEMENTS
 P.O. Box 5583
 Vancouver, WA 98668
 613-596-4996, 613-266-2488
 Vancouver, WA 98668
E-mail: jett@nocturnalmovements.net
Web: www.nocturnalmovements.net

PACIFIC MARKETING LLC
 800-967-8050, 503-880-5516
E-mail: sales@pacmarfic.com
Web: www.pacmarfic.com

PEARCE CREATIVE SERVICES
 P.O. Box 892
 Stinson Beach, CA 94970
E-mail: drew@drewpearce.com
Web: www.drewpearce.com
 www.linkedin.com/in/drewpearce
Contact: Drew Pearce

PEOPLE'S REVOLUTION, INC.

62 Grand St., 3rd Fl.
New York, NY 10013
212-274-0400
E-mail: nycinfo@peoplesrevolution.com
Web: www.peoplesrevolution.com
Styles/Specialties: Fashion and lifestyle pr, marketing and events. This includes fashion show planning and production

PERMANENT PRESS RADIO PROMOTION

P.O. Box 26622
Rochester, NY 14626
585-764-0150
E-mail: raypaul@permanentpress.net
Web: www.permanentpress.net
Contact: Ray Paul
Styles/Specialties: AAA Radio (commercial and non-commercial), college/alternative and specialty shows. Industry consulting services in label set-up and distribution.

PFA MEDIA

Entertainment Media & Marketing
214 W. 29th St., Ste. 702
New York, NY 10001
212-334-6116
Web: www.pfamedia.com

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: www.pinchhit.com
Contact: David Leberthal
Styles/Specialties: guitar-oriented rock, pop. Specializing in national radio promotion, distribution and press campaigns

PLA MEDIA, INC.

1303 16th Ave. S.
Nashville, TN 37212
615-327-0100
E-mail: info@plamedia.com
Web: www.plamedia.com

POP CULTURE IMAGE

P.O. Box 873
Venice, CA 90294
310-314-2790, 310-650-7161
E-mail: daniel@popcultureimage.com
Web: www.popcultureimage.com
Contact: Dan Del Campos

PPL ENTERTAINMENT GROUP INC.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310 860-7499, 818-506-8533
E-mail: pplzmi@aol.com
Web: www.pplzmi.com
Contact: Maxx Diamond

PRTHATROCKS.COM

415-233-7350
E-mail: rockme@prthatrocks.com
Web: www.prthatrocks.com
Contact: Christopher Buttner, President
Styles: hard rock, heavy metal, progressive rock, indie, new age, electronic, jazz, instrumental (as well as events, concert tours, stage productions and technology)
Clients: Dream Theater, Jordan Rudess, John Petrucci, Greg Kihn, Steven Halpern, Point Break LIVE!, SF MusicTech Summit, PRSummit.org, Frank Serafine, Pyramind.com, Berklee Press, TJ Martell Foundation

PYRAMID COMMUNICATIONS

239 N.W. 13th Ave., Ste. 215
Portland, OR 97209
503-241-2341
Web: www.pyramidcommunications.com

Additional location:

1932 1st Ave., Ste. 507
Seattle, WA 98101
206-374-7788

RANDOLPHE ENTERTAINMENT GROUP

429 Lenox Ave.
Miami Beach, FL 33139
877-202-1940
E-mail: contact@randolph.com, serge@randolph.com
Web: www.randolph.com

RELAX MUSIC GROUP

New York, NY 11377
573-355-9799
Web: www.relaxmusicgroup.com, www.rmgdigital.net/artists.html
Contact: Patrick Rule, Chris Lewis
Specialties: Radio Promotion and Marketing

RIOT ACT MEDIA

Brooklyn, NY
Portland, OR
206-890-9906

E-mail: nathan@riotactmedia.com
Web: www.riotactmedia.com

ROCKSTAR PROMOTIONS

1926 Hollywood Blvd., #202
Hollywood, FL 33020
954-767-8385
E-mail: service@rockstarpromos.com
Web: www.rockstarpromos.com
Contact: Aaron Schimmel
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

ROCK STEADY

5042 Wilshire Blvd., Ste. 295
Los Angeles, CA 90036
310-927-5416
E-mail: info@wearerocksteady.com
Web: www.wearerocksteady.com

RUDER FINN CREATIVE EDGE

301 E. 57th St.
New York, NY 10022
212-593-6400
E-mail: spielmann@ruderfinn.com
Web: www.ruderfinn.com
Contact: Rachel Spielman, Global Head of Corporate Communications

SKH MUSIC

E-mail: skaras@skhmusic.com
Web: www.skhmusic.com
Contact: Steve Karas, Keith Hagan

SOLID PR

based out of New York Metropolitan area and Southeast Florida
E-mail: derek@solidpr.com
Web: www.solidpr.com
Clients: Clutch, Russian Circles, Pepper, O'Death, Foxy Shazam

so much MOORE media

1819 Tula Pace Rd.
Pleasant View, TN 37146
615-746-3994 Fax 615-746-2073
E-mail: martha@somuchmoore.com
Web: www.somuchmoore.com
Contact: Martha Moore
Clients: Mike Aiken, APA Nashville, LiveWire, Lisa Matassa, Joanna Mosca, The Roys

SONICBIDS CORPORATION

500 Harrison Ave., 4F
Boston, MA 02118
617-502-1300
E-mail: needhelp@sonicbids.com
Web: www.sonicbids.com
Styles/Specialties: electronic press kits (EPKs) for all styles of music

SPEAKEASY PR

Los Angeles, CA
818-363-1315
Web: www.speakeasypr.com
E-mail: Monica@Speakeasypr.com
Contact: Monica Seide

SPAWNNAK

Spawn Ideas, Inc.
510 L St., Ste. 100
Anchorage, AK 99501
907-274-9553 Fax 907-274-9990
E-mail: susanne.izzo@spawnnak.com
Web: www.spawnnak.com

Additional location:

50 S. Steele, #802
Denver, CO 80209

SPINLAB COMMUNICATIONS

12198 Ventura Blvd., Ste. 210
Studio City, CA 91604
818-763-9800
E-mail: info@spinlab.net
Web: www.spinlab.net
Styles/Specialties: branding campaigns, corporate communications, crisis communications, event planning and execution, public relations, publicity

SPINS TRACKING SYSTEM

A Backstage Entertainment Co.
2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-9997
Web: www.spinstrackingsystem.com
Styles/Specialties: Country, AC, hot AC, top 40, hip-hop, rap, AAA, Christian, college, loud rock, jazz, smooth jazz, RPM, record pools, world, Americana

SUNSHINE SACHS & ASSOCIATES

136 Madison Ave., 17th Fl.
New York, NY 10016
212-691-2800

E-mail: info@sunshinesachs.com
Web: www.sunshinesachs.com
Contact: Jeff Okeefe

Additional locations:

8409 Santa Monica Blvd.
Los Angeles, CA 90069
323-822-9300

225 S. Commons Ford Rd., Ste. 101
Austin, TX 78733
512-646-0149

1875 Connecticut Ave. N.W., 10th Fl.
Washington, D.D. 20009
202-280-2398

THIRSTY EAR

22 Knight St.
Norwalk, CT 06851
203-838-0099
E-mail: info@thirstyear.com
Web: www.thirstyear.com

THOMAS PUBLIC RELATIONS, INC.

734 Walt Whitman Rd., #206
Melville, NY 11747
631-549-7575
E-mail: info@thomaspr.com
Web: www.thomas-pr.com
Contact: Karen Thomas

TIM SWEENEY & ASSOCIATES

31805 Temecula Pkwy, #551
Temecula, CA 92592
951-303-9506
E-mail: sweeney@timsweeney.com
Web: www.timsweeney.com
Styles/Specialties: all styles

TIWARY ENTERTAINMENT GROUP, LTD

1 Irving Pl., Ste. P8C
New York, NY 10003
Fax 212-477-5259
E-mail: info@tiwaryent.com
Web: www.tiwaryent.com

TOTAL ASSAULT

4730 Woodman Ave., Ste. 400
Sherman Oaks, CA 91423

310-280-3777
E-mail: batphone@corpta.com
Web: www.totalassault.com

TSC MARKETING

1030 18th Ave. S.
P.O. Box 120683
Nashville, TN 37212
615-327-3277
E-mail: orders@tscmarketing.com
Web: www.tscmarketing.com

TSUNAMI GROUP INC.

E-mail: inquiry@tsunamigroupinc.com
Web: www.tsunamigroupinc.com
Styles: Specializing in entertainment, music, producers, fashion, sports and products
Clients: Lil Wayne, Justin Timberlake, Eva Longoria, Paris Hilton, etc.

UNLEASHED MUSIC MEDIA MARKETING

New York, Los Angeles, Detroit
E-mail: contact@unleashedmusic.com
Web: www.unleashedmusic.com, www.unleashedradiopromotion.com
Contact: Gordie Gillespie, Managing Director

VITRIOL INDEPENDENT PROMOTION

3421 5th Ave. S.
Minneapolis, MN 55408
612-871-4916
E-mail: jerry@vitriolpromotion.com, jesse@vitriolpromotion.com
Web: www.vitriolradio.com

WICKED PR

145 Pier Ave.
Hermosa Beach, CA 90254
404-316-7482
E-mail: what@wicked.is
Web: www.wicked.is

PUBLICISTS

42WEST

424-901-8716
E-mail: Dvora.Englefield@42West.Net, Greg.cortez@42West.net
Web: www.42west.net



A1 INDIEPOWER

11054 Ventura Blvd., Ste. 333
Studio City CA 91604
818-505-1836
E-mail: info@indiepower.com
Web: www.indiepower.com
Contact: Jay Warsinske
Styles/Specialties: All styles, worldwide, PR, promotion and distribution

ABC PUBLIC RELATIONS

Los Angeles, CA
818-990-6876
E-mail: amanda@abc-pr.com
Web: www.abc-pr.com,
www.facebook.com/abcpublishrelations
Contact: Amanda Cagan

ALBRIGHT ENTERTAINMENT GROUP, THE

3070 Windward Plaza, Ste. F-770
Alpharetta, GA 30005
E-mail: rockstarp@aol.com
Web: www.rockstarp.com
Contact: Jeff Albright

ALEX TEITZ MEDIA

1550 Larimer St., Ste. 511
Denver, CO 80202
720-341-8567
E-mail: alexteitzmedia@yahoo.com
Web: www.alexteitzmedia.com

ANNE LEIGHTON MEDIA MANAGEMENT

MOTIVATION
P.O. Box 670922
Bronx, NY 10467
718-881-8183
E-mail: anne@anneleighton.com
Web: www.anneleighton.com

ARISTOMEDIA

1620 16th Ave. S.
Nashville, TN 37212
615-269-7071
E-mail: info@aristomedia.com
Web: www.aristomedia.com

ARTISANS PR

2242 Guthrie Cir.
Los Angeles, CA 90034
310-837-6008
E-mail: info@artisanspr.com
Web: www.artisanspr.com

Additional location:

2530 Wilshire Blvd., Ste. 300
Santa Monica, CA 90403

ARTISTS HOUSE MUSIC

Web: www.artistshousemusic.org

BB GUN PRESS

West Hollywood, CA 90069
323-904-9094
Web: www.bbgunpr.com
Contact: Bobbie Gale

BEAUTIFUL DAY MEDIA & MANAGEMENT

128 Coffey St., 1R
Brooklyn, NY 11231
718-522-5858
E-mail: info@beautifuldaymedia.com
Web: www.BeautifulDayMedia.com
E-mail: Elizabeth@BeautifulDayMedia.com
Contact: Elizabeth Freund

BIG HASSLE MEDIA

40 Exchange Pl., Ste. 1900
New York, NY 10005
212-619-1360
E-mail: weinstein@bighassle.com
Web: www.bighassle.com

Additional location:

3685 Motor Ave., Ste. 240
Los Angeles, CA 90034
424-603-4655

BIZ 3 PUBLICITY

Chicago, IL 60622
773-342-3331
E-mail: information@biz3.net
Web: www.biz3.net

BLACK ROSE PRODUCTIONS, INC.

409 Route 112
Port Jefferson Station, NY 11776
631-367-8544
E-mail: admin@blackroseproductions.com
Web: www.blackrosemusicpub.com

Additional locations:

15 Gloria Ln.
Fairfield, NJ 07004
631-367-8544

P.O. Box 230453
Boston, MA 02123

BLACK & WHITE PR

The Lot
1041 N. Formosa Ave., Ste. 214
West Hollywood, CA 90046
E-mail: jen@blackandwhitepr.net
Web: www.blackandwhitepr.net

BOBBI COWAN PR

P.O. Box 805
North Hollywood, CA 91603
818-980-2372
E-mail: Bobbie@cowanpr.com
Web: www.cowanpr.com

BOBBI MARCUS PUBLIC RELATIONS & EVENTS, INC.

131 N. Bundy Dr.
Los Angeles, CA 90049
310-888-9200
E-mail: admin@bobbimarcuspr.com
Web: www.bobbimarcuspr.com
Contact: Bobbi Marcus

BROKAW COMPANY, THE

9255 Sunset Blvd., Ste. 804
Los Angeles, CA 90069
310-273-2060
E-mail: db@brokawcompany.com
Web: www.brokawcompany.com

BROOKES COMPANY, THE

10 W. 37th St., 5th Fl.
New York, NY 10018
212-768-0860
E-mail: Rebecca@brookspr.com
Web: www.brookspr.com

BSG PR

20501 Ventura Blvd., Ste. 145
Woodland Hills, CA 91364
818-340-4422 Fax 818-340-0040
E-mail: brian@bsgpr.com
Web: www.bsgpr.com

BT PR

New York, NY
646-405-7010
E-mail: info@bennytarantini.com
Web: www.bennytarantini.com

BURSON-MARSTELLER

230 Park Ave. S.
New York, NY 10003
212-614-4000
E-mail: Alan.Sexton@bm.com
Web: www.bm.com

Additional locations:

Miami, Hong Kong, Brussels

CAMPBELL ENTERTAINMENT GROUP

416 Benton
Franklin, TN 37067
615-210-3602
E-mail: info@campbellentertainmentgroup.com
Web: www.campbellentertainmentgroup.com

CAPITAL ENTERTAINMENT

Washington, DC 20002
202-506-5051
E-mail: bilcarpenter@capitalentertainment.com
Web: www.capitalentertainment.com

THE CATALYST PUBLICITY GROUP

333 N. New River Dr., E.
Fort Lauderdale, FL 33301
315-447-0789
E-mail: info@thecatalystpublicitygroup.com
Web: www.thecatalystpublicitygroup.com
Contact: Chrissy Borsellino, Publicity Director

CDROLLOUT

5018 Lante St.
Baldwin Park, CA 91706
800-811-7478 Ext. 1
800-811-7174, 310-374-9208
E-mail: mike@cdrollout.com
Web: www.cdrollout.com

CHARM SCHOOL PR

917-593-7183
E-mail: amy@charmschoolpr.com
Web: www.charmschoolpr.com,
www.linkedin.com/in/amywelch
Contact: Amy Welch
Clients: Vagrant, Staple Records, Evan Dando, the Hold Steady, California Wive

CHASEN & COMPANY

310-274-4400
E-mail: info@chasenpr.com

CHIPSTER PR

100 Village Sq. Crossing

Palm Beach Gardens, FL 33410

561-656-2023
E-mail: info@chipsterpr.com
Web: www.chipsterpr.com

CO5 MEDIA

E-mail: paki@co5media.com
Contact: Paki Newell

CONQUEROO

11271 Ventura Blvd., Ste. 522
Studio City, CA 91604
323-656-1600
E-mail: cary@conqueroo.com
Web: www.conqueroo.com

COSTA COMMUNICATIONS

8265 Sunset Blvd., Ste. 201
Los Angeles, CA 90046
323-650-3588
E-mail: info@costacomm.com
Web: www.costacomm.com

COYNE PR

5 Wood Hollow Rd.
Parsippany, NJ 07054
973-588-2000 Fax 973-588-2361
E-mail: dcarter@coynepr.com,
sbecker@coynepr.com
Web: www.coynepr.com

Additional locations:

5 Bryant Park, 28th Fl.
New York, NY 10018
212-938-0166

12400 Wilshire Blvd., Ste. 535
Los Angeles, CA 90025
310-395-6110

CPR (CAROLYN PUBLIC RELATIONS)

P.O. Box 55
Radio City Station
New York, NY 10101-0055
212-721-3341
E-mail: info@carolynmcclairpr.com
Web: www.carolynmcclairpr.com

CRASH AVENUE PUBLICITY

1201 Story Ave., Ste. 228
Louisville, KY 40206
502-384-3107
E-mail: jeffrey@crash-avenue.com
Web: www.crash-avenue.com
Contact: Jeffrey Smith, publicist; Michael Powell, publicist

Additional location:

540 President St., #2C
Brooklyn, NY 11215
502-384-3107

CYPER PR

389 12 St.
Brooklyn, NY 11215
212-239-8384
Web: www.cyberprmusic.com

DANGER VILLAGE

Chicago, IL 60608
217-721-3792
E-mail: therearenostupidquestions@
dangervillage.com
Web: www.dangervillage.com

DAVIDSON & CHOY PUBLICITY

4311 Wilshire Blvd., Ste. 402
Los Angeles, CA 90010
323-954-7510, 323-954-7520
E-mail: tchoy@dcpublicity.com,
j.davidson@dcpublicity.com
Web: www.dcpublishcity.com
Contact: Judi Davidson, Tim Choy

D. BARON MEDIA RELATIONS INC.

1411 Cloverfield Blvd.
Santa Monica, CA 90404
310-315-5444 Fax 310-315-5474
E-mail: info@dbaronmedia.com
Web: www.dbaronmedia.com

DEEP FOCUS

460 Park Ave. S., 7th Fl.
New York, NY 10016
212-792-6800
E-mail: info@deepfocus.net
Web: deepfocus.net

Additional locations:

San Francisco, CA
415-906-6271
E-mail: info@deepfocus.net

Los Angeles, CA
323-790-5340
E-mail: info@deepfocus.net

DEGY PR

1351 Forest Glen Ct.
Toms River, NJ 08755
732-818-9600 Fax 732-818-9611
E-mail: ari@degyp.com
Web: www.degy.com
Contact: Ari Nisman

DEPT. 56

818-702-6253
E-mail: tmumba@aol.com
Contact: Tresa Redburn
Client: Tom Waits, Merle Haggard, Brantley Gilbert

DE WAAL & ASSOCIATES

14724 Ventura Blvd., Ste. 507
Sherman Oaks, CA 91403
818-817-4444 Fax 818-817-4587
E-mail: info@DeWaalPR.com
Web: www.dewaalpr.com
Contact: Lori De Waal

DIGNEY PR

P.O. Box 1169
Hollywood, CA 90078
323-785-2404
E-mail: info@digneypr.com
Web: www.digneypr.com

DILEMMA

9107 Wilshire Blvd., #450
Beverly Hills, CA 90210
888-485-4154
E-mail: info@dilemmala.com
Web: www.dilemmala.com

DL MEDIA MUSIC

1235 Hunt Club Ln.
Media, PA 19063
610-667-0501
E-mail: info@dlmediamusic.com
Web: www.dlmediamusic.com
Contact: Don Lucoff, President

Additional locations:

New York, NY
Philadelphia, PA
Portland, OR

DMG PUBLIC RELATIONS

200 Wheeler Rd.
North Tower
Burlington, MA 01803
718-418-2400
Web: daviemurphy.com
Contact: Eric Davies, Andy Murphy

DMMC (Greater Des Moines Music Coalition)

1620 Pleasant St., Ste. 248
Des Moines, IA 50314
515-676-0005
E-mail: info@desmoinesmc.com
Web: www.desmoinesmc.com

DOUG DEUTSCH PUBLICITY SERVICES

Phelan, CA
213-924-4901
E-mail: dougdeutschpr@gmail.com
Web: www.facebook.com/
dougdeutschpublicity, www.twitter.com/
publiciteeguy
Contact: Doug Deutsch
Styles/Specialties: full-service artist
publicity and promotion, tour PR, festivals PR
(blues, rock, americana, country, pop)
Roster: Ventura County Blues Festival,
California Beer Festival, Horsetown Brew N
Que Festival, New Blues Festival, Ventura
Wine Walk, Todd Wolfe Band, Anni Piper,
Michael Hornbuckle Band, Stephen Anthony
Gregory, Le Reverie, Neverwonder, Golden
Novak Band, Bo and the Bluesdrivers, Dr.
Izzy Band, Stevie J, Papermoon Gypsies,
the Boys Of Summer, Solomon King, Blowing
Smoke Rhythm and Blues Band, Sky King,
PEACH, ellee ven, Head Honchos, Howard
and the White Boys, Alastair Greene, Jeffrey
Halford & the Healers, John Enghauser, F.L.
Jewels (poet).

DOMINION3 PUBLIC RELATIONS

1420 Camden Ave., Ste. #5
Los Angeles, CA 90025
323-466-3393
E-mail: kim@dominion3.com
Web: www.dominion3.com
Contact: Kim Dixon

DRPR

707-869-1884
E-mail: dave@drpr.us
Web: www.drpr.com

DUNN DEAL PR

Los Angeles, CA

310-666-5336
E-mail: james@dunndealpr.com
Web: www.dunndealpr.com

EARSHOT MEDIA
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Lafayette, LA 70508
337-262-0401, 877-497-7299
E-mail: ffm@fastforwardmm.com
Web: www.fastforwardmm.com
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E-mail: terac@klarity.com
Web: www.klarity.com
Services: all related services

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BLUE HOUSE PRODUCTIONS

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Silver Spring, MD 20910
301-589-1001
E-mail: info@bluehouseproductions.com
Web: www.bluehouseproductions.com
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Web: www.morphius.com
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Contact: Jules Seabra, VP/Sales
Services: CD-Audio and CD ROM replication, DVD replication, VHS duplication, printing and packaging

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NOBUCKS DOT NET

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630-626-0215, 800-759-4087
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11923 Brookfield
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734-462-5543, 800-462-5543
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 Allen, TX 75013
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BAND VISTA
Web: www.bandvista.com
Notes: band website creation

BANDZOOGL
Web: www.bandzoogle.com
Notes: band website creation

BOMBPLATES
Web: www.bombplates.com
Notes: band website creation

BUTTERFLIES RADIO
Web: www.butterfliesradio.com
Notes: indie music internet radio, music submission opps.

DATPIFF
Web: www.datpiff.com
Notes: music promo, hip-hop mixtapes, R&B

DJ BOOTH
Web: www.djbooth.net
Notes: hip-hop promo, music reviews

EVENTFUL
Web: www.eventful.com
Notes: shows

FOUR FOUR
Web: www.fourfour.com
Notes: band website creation

HIP HOP CONCERTS
Web: www.hiphopconcerts.com
Notes: Hip-hop concert information. Submit your concert/tour dates nationwide.

HOMEGROWN HITS
Web: www.homegrownhits.com
Notes: Billboard-like chart for indie artists, all genres, competition

INDIE ARTIST RADIO
Web: www.indieartistradio.net
Notes: music promo

INDIE ON THE MOVE
Web: www.indieonthemove.com
Notes: Venue reviews

MERCH DIRECT
Web: www.merchdirect.com
Notes: merch

MOSHKING
Web: www.moshking.com
Notes: shows, SoCal metal

NIMBIT
Web: www.nimbit.com
Notes: show, music, merch promo

PUREVOLUME
Web: www.purevolume.com
Notes: music promo

REVERBNATION
Web: www.reverbnation.com
Notes: music promo

SECTION 101
Web: www.section101.com
Notes: website creation

SONGKICK
Web: www.songkick.com
Notes: shows

STAGEIT
Web: www.stageit.com
Notes: stream shows

STORE ENVY
Web: www.storeenvy.com
Notes: merch

TWITMUSIC
Web: www.twitmusic.com
Notes: Twitter app for selling music

DISTRIBUTION / ONLINE RETAIL

CD BABY
Web: www.cdbaby.com
Notes: distribution/online retail

CHIRPIFY
Web: www.chirpify.com
Notes: Twitter app for distribution/online retail

GUMROAD
Web: www.gumroad.com
Notes: Twitter app for distribution/online retail

HELLO MERCH
Web: www.hellom merch.com

MERCHNOW
Web: www.merchnow.com

ORCHARD
Web: www.theorchard.com

TUNECORE
Web: www.tunecore.com

TUNECUBE
Web: www.tunecube.com

FAN MAIL / CAREER MGMT

ARTIST GROWTH
Web: www.artistgrowth.com
Notes: career management

COPROMOTE
Web: www.headliner.fm
Notes: Twitter/Facebook reaching new fans

FANBRIDGE
Web: www.fanbridge.com
Notes: fan management

IFANZ
Web: www.ifanz.com
Notes: fan management

ONLYWIRE
Web: www.onlywire.com
Notes: Post to 47 social networks

TOUT
Web: www.tout.com
Notes: 15 second video messaging to fans

NETWORKING / SOCIAL / GIGS

ARTIST DATA
Web: www.artistdata.com/us
Notes: Helps organize social media

BANDATING
Web: www.bandating.com
Notes: networking

CONCERTS IN YOUR HOME
Web: www.concertsinyourhome.com

GIGSALAD
Web: www.gigsalad.com

FESTIVAL NET
Web: www.festivalnet.com
Notes: find and book festival gigs

MUSIC 180
Web: www.music180.com
Notes: artist development platform

MUSIC2DEAL
Web: www.music2deal.com
Notes: networking

MUSICIANS CONTACT
Web: www.musicianscontact.com
Notes: Find musicians, gigs

MUSICPAGE
Web: www.musicpage.com
Notes: social network for music industry

MUSIC UNITED
Web: <http://www.musicunited.nl/>
Notes: Social media platform for artists and fans

SONICBIDS
Web: www.sonicbids.com
Notes: Social music marketing platform, connects bands, promoters, brands and fans

WEGETNETWORKING
Web: www.wegetnetworking.com

LICENSING

BROADJAM
Web: www.broadjam.com
Notes: licensing

FILMMUSIC.NET
Web: www.filmmusic.net
Notes: licensing

MUSIC2DEAL
Web: www.music2deal.com

MUSIC SUPERVISOR
Web: www.music-supervisor.com

TAXI
Web: www.taxi.com
Notes: licensing

INFORMATION / OPPORTUNITIES

DATAMUSICATA
Web: www.datamusicata.com
Notes: info/articles for artists, blog style

DIGITAL MUSIC NEWS
Web: www.digitalmusicnews.com
Notes: Up-to-date industry news

HIP HOP MAKERS
Web: www.hiphopmakers.com
Notes: articles for hip-hop producers

HYPEBOT
Web: www.hypebot.com
Notes: music business news and articles

INDABA MUSIC
Web: www.indabamusic.com
Notes: opps, contests

INDIE BIBLE
Web: www.indiebible.com
Notes: contacts, info

INDIE MUSIC
Web: www.indie-music.com
Notes: info on everything indie

KINGS OF A&R
Web: www.kingsofar.com
Notes: opps

MUSIC CLOUD
Web: www.musiccloud.com
Notes: opps, info articles

MUSIC CONNECTION
Web: www.musicconnection.com

MUSIC NOMAD
Web: www.musicnomad.com
Notes: music industry resources listing

MUSIC REGISTRY
Web: www.musicregistry.com
Notes: music industry directories

MUSIC XRAY
Web: www.musicxray.com
Notes: submissions for opps, licensing

SONGWRITER 101
Web: www.songwriter101.com
Notes: info/articles

SONICBIDS
Web: www.sonicbids.com
Notes: opps

STAR POLISH
Web: www.starpolish.com
Notes: opps, info, articles

TAXI
Web: www.taxi.com
Notes: opps/info

TRUE TALENT MANAGEMENT
Web: www.true-talent-mgmt.wordpress.com
Notes: articles/info

BLOGS

2DOPEBOYZ
Web: www.2dopeboyz.com
Notes: hip-hop blog

ALLHIPHOP
Web: www.allhiphop.com
Notes: hip-hop blog

ARI'S TAKE
Web: www.aristake.com
Notes: Artist blog on the industry

AQUARIUM DRUNKARD
Web: www.aquariumdrunkard.com
Notes: blog

BROOKLYN VEGAN
Web: www.brooklynvegan.com
Notes: blog

DATAMUSICATA
Web: www.datamusicata.com

DAT PIFF
Web: www.datpiff.com
Notes: blog, hip-hop mixtapes

DJ BOOTH
Web: www.djbooth.net
Notes: blog, hip-hop, R&B, soul

HIPHOPDX
Web: www.hiphopdx.com
Notes: blog, hip-hop, R&B, soul

INVISIBLE ORANGES
Web: www.invisibleoranges.com
Notes: blog, heavy metal

KEVIN NOTTINGHAM
Web: www.kevinnottingham.com
Notes: underground hip-hop blog

KINGS OF A&R
Web: www.kingsofar.com
Notes: blog

LA MUSIC BLOG
Web: www.lamusicblog.com
Notes: blog

LHME
Web: www.lhyme.com
Notes: up-and-coming indie music and food fusion website out of Nashville. the feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LEFSETZ LETTER
Web: www.lefsetz.com
Notes: Music industry analysis

LOSANJEALOUS
Web: www.losanjealous.com
Notes: blog, show listings

MICHAEL DOLAN'S BLOG
Web: www.jmichaeldolan.com
Notes: Founder and previous Publisher of Music Connection

PITCHFORK
Web: www.pitchfork.com
Notes: blog

RADIOLAB
Web: www.Radiolab.org
Notes: blog

SINGERSROOM
Web: www.singersroom.com
Notes: blog, R&B/Soul

SOUL BOUNCE
Web: www.soulbounce.com
Notes: blog, R&B/Soul

STEREO GUM
Web: www.stereogum.com
Notes: blog

THE HYPE MACHINE
Web: www.hypem.com
Notes: blog

OTHER

ARTIST SHARE
Web: www.artistshare.com
Notes: fan funding like Kickstarter

GIG INDIE
Web: www.gigindie.com
Notes: other

KICKSTARTER
Web: www.kickstarter.com
Notes: fund raising website for DIY artists

SELL A BAND
Web: www.sellaband.com

SOUND EXCHANGE
Web: www.soundexchange.com
Notes: collecting online royalties

TUNESAT
Web: www.tunesat.com
Notes: collecting royalties

For hundreds more contacts from current directories (A&R label representatives, music attorneys, managers, producers, engineers, booking agents, music education, vocal coaches, college radio, recording studios, rehearsal studios, mastering studios, publishers, film/TV music supervisors and more), visit our website: musicconnection.com/industry-contacts.

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8 Ways Musicians Can Work Like an Entrepreneur

Springboard for the Arts just released *Work of Art: Business Skills for Artists, a toolkit for artists of all disciplines—from musicians to actors—to plan and thrive in their careers. The toolkit is based on working with thousands of artists and is available for free online. In this piece, Springboard executive director Laura Zabel shares tips to help every musician make a living and a life in the field that they love.*

Define success: Knowing how you define success for yourself will shape all of your plans to come, and all the work that you need to do to get there. Defining success as selling Adele-level records takes you along a very different path than defining success as being a self-employed musician in your community. You can set goals for short-, middle—and long-term success—but you have to start by defining what's important to you.

Make the most of the day: American painter Chuck Close once said, “Amateurs look for inspiration; the rest of us just get up and go to work.” You can’t make a living as a musician if you’re not making music, so you have to make the time to do the work. There are exercises for you to better get a handle on your time, like taking a time audit of your day to find when you are the most productive and least productive, and structuring your goals as time-sensitive tasks to make the most of the 24 hours you have each day to get to work.

Know your margins: Profit margins matter. If you want to be in the business of making money you need to be in the business of knowing if something makes you money and how much. For example, if you’re being offered a guarantee for a show or an opening spot on a tour, knowing your expenses will help you determine if the offer is financially viable. Knowing the margins will help you figure out the right mix and prices for vinyl, CDs, T-shirts and more in your merch offerings.

One(sheet) isn’t enough: It used to take seven touch points to make a sale, now it takes over 13. Which is to say, just having your one-sheet and a demo isn’t going to cut it anymore. Your mixer doesn’t have just two channels, so why should your promotions? Build a multichannel promotional plan and know why you’re doing it. It’s like a power trio; use social, print and merch to broaden, deepen and diversify your reach to potential audience members, collaborators and producers.

Keep your records straight: Not your vinyl collection, your business expenses. Between instruments, studio time, insurance, photography, merch and anything else you can list, there can be a lot of expenses associated with being a professional musician. Take a breath, make a list of all those expenses and use that list to track those expenses and

forecast into the future, so that you know just how you’re moving forward financially.

Protect yourself: Remember Sam Smith paying royalties to Tom Petty for “Stay With Me” sounding like “Won’t Back Down” even though Smith claimed it was a “complete coincidence?” You don’t need to score a mega-hit to have legal challenges. Getting literate with legal terminology will help you navigate these waters and make the most from your work. Get up to speed on legal terms, learn the questions that you should ask to protect yourself in contracting, and just in case you have to use one, the *Work of Art* toolkit has a sample “cease and desist” letter template.

“It used to take seven touch points to make a sale, now it takes over 13.”

A ticket at the door is the original crowdfunding: Has money really changed that much? No. But the way we get it has—profit from sales, grants, donations, loans, investments, sponsorship and more. You can use the tools handed to you or you can build your own and find ways to adapt them. Entrepreneurs make a life out of DIY thinking and hacking the system. Think through the value you offer and the ways that translates to support for your work, and how you connect with your audience to support your career.

Don’t do it alone: Even if you’re recording your own music in a bedroom closet and playing all your own instruments, you’re going to have to share that music with an audience to get ahead. With your professional career, it may make sense at some point for you to hire an accountant, publicist or manager, or to get legal counsel, and don’t be afraid of doing that. You can’t and shouldn’t have to be an expert in everything. Also, don’t be afraid of working with and sharing with other artists, whether that’s learning together with the *Work of Art* series, or developing networks of support and encouragement.



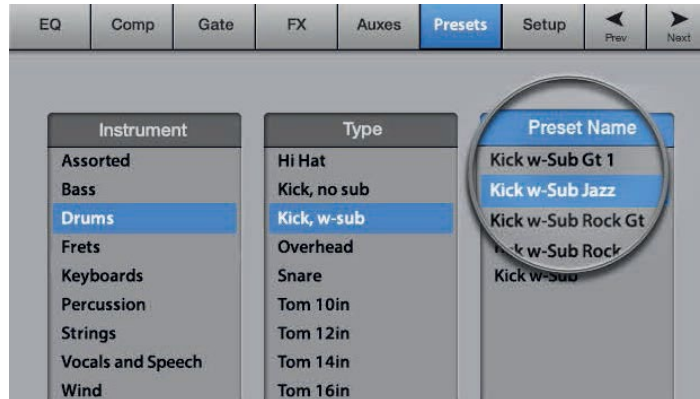
LAURA ZABEL is Executive Director of Springboard for the Arts, an economic and community development agency run by and for artists, which operates Creative Exchange, a platform for sharing stories and helping artists and communities replicate successful development projects. Request a free copy of the *Work of Art Toolkit* by visiting bit.ly/WorkOfArtToolkit

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*Our research indicates that professional sound engineers have, per capita, more ponytails than any other profession. We're still investigating the cause of this phenomenon.



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