

# MUSIC CONNECTION

Directory of  
EVERYTHING INDIE  
Marketing & Media Relations  
Promo • Record Labels

## SELF PROMOTION:

Best Tips,  
Tricks & Hacks

Negotiating the  
360 Record Deal

Are You Sabotaging  
Your Music Career?

# SHELITA BURKE

CAUSING A DISRUPTION

+ Lissie • MGMT • Joe Biel  
Vance Joy • Insect Surfers  
David Andersen • Unsigned Band Reviews!

Vol. 42 • March 2018 • \$3.95/\$4.95 Canada



# Q\STRIP

The '60s and '70s are widely recognized as the heyday for professional recording console design. The EQ and preamp sections of these near-mythical vintage consoles are highly sought after, even to this day. Some of the most iconic guitar and bass tones in the history of recorded audio were tracked "direct" straight into these consoles' channel strips.

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## Shelita Burke

No matter what kind of music you make, there's plenty you can learn from this extraordinarily independent-minded artist, whose clever, ingenious marketing techniques have already drawn over a quarter of a million dedicated fans to her music.

By **Andy Kaufmann**

All Photos: Daniel Horowitz



## 44 Joe Biel

Thanks to his punk-rock principles, Portland-based Microcosm Publishing remains relevant and thriving.

By **Eric A. Harabadian**

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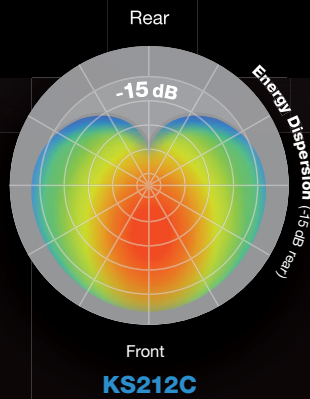
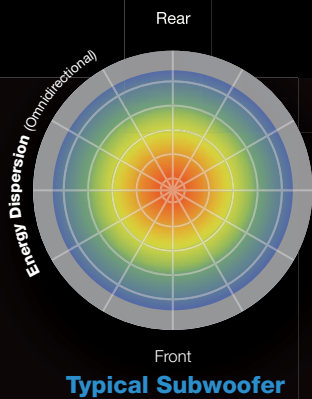
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## KNOCKOUT PRODUCTIONS

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**Superstar Sound:** Four-time Grammy-winning mixer and recording engineer Cristian Robles brings decades of experience working with legends in a multitude of genres to Knockout Productions, the multi-faceted music and management services company he launched in late 2017 with partner Albert Estevez. Beginning his studies of sound engineering in 1990, the Chilean born musician's first "cable pulling" gig for a Santana concert led him to work live over the following years with the likes of Peter Gabriel, Depeche Mode, Metallica, Rolling Stones, Phil Collins and Sting among others. Hooking up with famed engineer-producer Humberto Gatica led to opportunities to engineer and mix for a variety of superstars, from Michael Jackson and Barbra Streisand to Whitney Houston, Celine Dion, Michael Bubl  and Andrea Bocelli—and on production teams with David Foster and Quincy Jones.

**A Visionary One Stop Shop:** Long revered for his respect for the artist's vision, great work ethic and creating the perfect environment to take a project to the next level, Robles has assembled a powerful team of producers, vocal coaches and engineers of varying expertise to provide numerous services—covering every stage of the creative process—under the Knockout Productions umbrella. These include music production,



Pictured (l-r): Albert Estevez and Cristian Robles

film scoring, music arranging and advertising, music programming, songwriting, live recording and mixing, mastering, dubbing, audio production, sound design, foley and post production for independent music artist projects and major film and television productions. "We have combined our talent and services to better cater to the needs of publishers, record companies, publication agencies, TV stations and indie bands and artists," Robles says.

**Artist Development and Multi-Cultural Connections:** "We're also doing mentorship and artist development, helping direct up-and-coming independents in all genres to

find their vision and give them new ideas on how to break into this ever-volatile industry," Robles says. "Branding is a part of that, and we are currently working with an AC pop/rock singer named Kim Klein whose anti bullying message we will be promoting to the media." A multiple Latin Grammy nominee, Robles is also passionate about creating bilingual lyrical adaptations and creatively connecting American artists with Latin artists and translating their songs into Spanish to build cultural bridges and increase their global visibility and touring options.

Contact Knockout Productions, 800-316-8810

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## Pepe Reveles

*VP Sales & Marketing for Latin America*  
Focusrite

Focusrite has appointed multiplatinum producer **Pepe Reveles** to **VP Sales & Marketing for Latin America**. Reporting to Damian Hawley, Focusrite Global Director of Marketing & Sales, Reveles will be responsible for extending the brand's reach to the customer base in Latin America. He will work to expand Focusrite Novation's Latin American presence in all market verticals, from home and project studio interfaces for independent artists, all the way up to professionals in commercial studios. Prior, Reveles was a part of the team at Avid, where he was in charge of the Audio division for Latin America. For more, contact dan.hughley@focusrite.com.



## Gene Houck

*Director of Sales*  
Audix

Audix has appointed **Gene Houck** to **Director of Sales**. In his new role, Houck will be responsible for the development and support of the sales and marketing efforts in North America, while focusing on long-term growth and increased revenue opportunities for Audix globally. Over the years, Houck has been instrumental in developing the House of Worship and Contractor business for the organization. Furthermore, Houck has been instrumental in identifying business development opportunities and was integral in bringing several innovative Audix products to market, most notably, the M3 tri-element hanging ceiling microphone. For more, contact Abbey@audixusa.com.



## Andy McQueen

*CEO of the U.S. and Global Chairman*  
Notting Hill Music

Notting Hill Music has promoted **Andy McQueen** to **CEO of the U.S. and global chairman**. At the age of 15, he opened a small record store selling 7" singles in Edinburgh, Scotland. McQueen later moved into artist management and record production, relocating to London in 1983 to manage punk legends, The Damned. He then joined NTV Music (U.K.) as Deputy Managing Director in November 1990, leading a management buy-out in 1993 and was renamed, The Notting Hill Music Group Ltd. The company is now the publisher of over 300 U.K. Top 40 hits. For more information on this appointment, contact themichaelgarbutt@gmail.com.



## Sebek Sanyika

*President*  
Notting Hill Music

Notting Hill Music has promoted **Sebek Sanyika** to be **President of North American Operations**, replacing Andy McQueen, who moves up to CEO of the U.S. and the Global Chairman. The L.A.-based exec, who was previously EVP of U.S. Operations, is marking her 15th year at the publisher. Formerly serving as Vice President of U.S. Operations, Sanyika has been a key player since Notting Hill Music Group expanded into L.A. Sanyika has unified administrative and creative working relationships with outside publishers, labels, performance societies, procuring and licensing agencies. For more, contact themichaelgarbutt@gmail.com.



## James Horton

*West Regional Manager*  
Auralex

Auralex Acoustics, Inc. has appointed **James Horton** to the position of **Western Regional Manager**. Horton received a B.A. from Ball State University in Music Engineer Technology with an emphasis in physics. During college he was active in recording and playing double bass in several regional symphony orchestras. After graduating, he took a decade-long hiatus from music and excelled in the commercial HVAC-R scene. His start with Auralex was a much-needed return to his roots and continues to be an in-demand bassist. For more information on this appointment visit auralex.com or contact pr@clynemedia.com.



## Seth Faber

*Senior Vice President of Marketing*  
Primary Wave Music

Primary Wave Music has promoted **Seth Faber** to **Senior Vice President of Marketing**. A nine-year veteran and partner of Primary Wave, Faber will be responsible for generating creative and remunerative opportunities for the company's growing collection of iconic song catalogues. Faber will focus on brand licensing, A&R exploitation, and original content creation. Faber will report to Adam Lowenberg and Jeff Straughn, Primary Wave's Heads of Marketing and Branding, respectively. Prior to joining Primary Wave, Faber was a Manager of Artist Development at Island Records, where he worked with multi platinum artists including Bon Jovi and Sum 41. Contact cmonck@primarywave.com for more.



## Patrick Menton

*Vice President of Talent & Production*  
dick clark productions

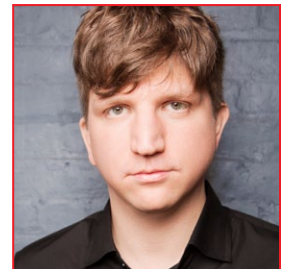
**Patrick Menton** has been named **Vice President of Talent & Production** for **dick clark productions**. In this role, Menton will oversee talent logistics and continue to further develop relationships with key talent management and record labels for the company's roster of shows including the American Music Awards, Billboard Music Awards, Academy of Country Music Awards and a variety of other properties. Menton will report to dick clark productions' COO & CFO, Amy Thurlow and EVP of Programming & Development, Mark Bracco and will also work closely with Head of Talent, Mark Shimmel. Prior to joining dcp, Menton freelanced in talent management. For more, contact Kelly Striewski at kstriewski@dickclark.com.



## Graham Rothenberg

*General Manager*  
The Syndicate

The Syndicate has appointed **Graham Rothenberg** to **General Manager**. Rothenberg will oversee all strategy for the company's three pillars of business in marketing, radio promotion and publicity to lead the company into its third decade of business. Rothenberg has been with The Syndicate for 13 years, starting in radio promotion and working his way up to VP, Marketing & Business Development. Throughout his career, he created, developed and executed integrated marketing strategies and campaigns for clients including Taco Bell, Comedy Central and numerous Grammy award-winning artists and record labels. For more on this appointment, contact jeff@thesyn.com.





## ◀ PIONEER HDJ-X10 DJ HEADPHONES

Pioneer's HDJ-X10, HDJ-X7 and HDJ-X5 are the three new models in the company's HDJ-X DJ headphone line. I received a pair of the top-of-the-line HDJ-X10 headphones that are designed for professional DJs to use at clubs and festivals. They are finished in either a black or silver metallic design that shines under club and stage lighting.

They come in a compact, zippered canvas carrying case with two detachable cables made using 4-core twisted-structure wire. Both the 1.2-m coiled and 1.6-m straight cables have custom mini-XLR connectors that lock securely in place in the left ear cup. The frequency response is 5Hz to 40kHz from 32-ohm, 50-mm drivers, 106dB sensitivity and max 3.5watts input power handling.

A big "issue" for DJs and recording studios is how well headphones fit and seal on your noggin! I can report that my pair of HDJ-X10s not only seal out external sounds well, but also are very comfortable to wear during long studio sessions. I liked that the circumaural cups are not too big and just the right diameter to cover my ears and they have an excellent and "tight" sounding bass.

The HDJ-X10s were a little louder and more flattering of the sound than most other headphones in my collection. They are more open in the "top and bottom"—just a nicer, overall listening experience. The HDJ-X10's ear cups swivel almost all the way around for one-ear listening and the spring-loaded auto-return swivel action is a nice feature.

With a two-year warranty and replacement parts available, the HDJ-X10 sells for \$349 MSRP, the HDJ-X7 is \$199, and the HDJ-X5 is \$99. [pioneerdj.com/en-us/product/headphones/hdj-x10](http://pioneerdj.com/en-us/product/headphones/hdj-x10)

## ▶ CRUZTOOLS GROOVETECH GUITAR/BASS MULTI-TOOL

CruzTOOLS™ has the latest version of their popular GrooveTech™ Guitar/Bass Multi-Tool with expanded utilities but at the same price of \$15.95 MSRP. Great for both basses and guitars, everything you need to keep your instrument(s) in tip-top playing condition comes in this pocket-size multi-tool made using pro-grade S2 steel with a polished-chrome finish.

With this new tool you can adjust truss rods, set string height and length, set pickup height, adjust tremolo systems and more. The 14 tools include both metric and inch hex wrench sizes for guitars and basses made all over the world plus all truss rod sizes are ball-end for easy access. New tools are: a 5/16-inch socket for Gibson guitars; both 1/16-inch and 5-mm hex wrenches; plus a precision ruler with both inch and metric scales.

All this comes in a one-piece, easy-to-hold body that has a list of the tools and sizes printed on its side. Overall size increased slightly to about 4 X 1.25 X 0.75-inches (95 X 34 X 187mm). Weight is approximately 5 ounces (140g).

What a great tool to have nearby when my Strat needs some love. It's ready to go for adjusting the whammy or for tightening the head nut after changing strings. Awesome! [cruztools.com](http://cruztools.com)



## ▼ EVENTIDE ANTHOLOGY XI PLUG-IN BUNDLE

The **Anthology XI bundle** includes all 17 plug-ins from Eventide's Anthology X bundle and adds Blackhole, Fission, Tverb, UltraTap, MangledVerb and the 2016 Stereo Room. That is 23 total—basically every plug-in Eventide makes! Anthology XI comes with more than 2,900 presets spread across 23 plug-ins. Many presets were created by acclaimed artists and engineers like Dave Pensado, George Massenburg, Tony Visconti, Joe Chiccarelli, Roy Hendrickson, Andrew Scheps and more. I'll throw in a shameless plug for my three presets you would find in the H3000 Factory plug-in.

If you know Eventide, check out this list of effects: Fission, UltraTap, H3000 Factory, H3000 Band Delays, Octavox, and Quadravox. Reverb plug-ins include Blackhole, Tverb, the new MangledVerb, UltraVerb, and every mixer's stalwart, the 2016 Stereo Room.

The Eventide Clockworks legacy lives on with the: H910, H910 Dual, H949, H949 Dual, Omnipressor, Instant Phaser and Instant Flanger. EQs and channels strips are: UltraChannel, EChannel, EQ45 and EQ65 UREI Filter sets, and finally Precision Time Align.

Anthology XI's 23 plug-ins is available as AAX/AU/VST formats for Mac OS X 10.7+ and Windows 7+ (with no iLok dongle required). This bundle represents a combined value of over \$3,500 if purchased individually. The bundle can be purchased at an introductory price of \$899MSRP.

[eventideaudio.com/promo/anthology\\_xi](http://eventideaudio.com/promo/anthology_xi)

**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](mailto:barryrudolph.com)



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What a great tool to have nearby when my Strat needs some love. It's ready to go for adjusting the whammy or for tightening the head nut after changing strings. Awesome! [cruztools.com](http://cruztools.com)



## ▼ EVENTIDE ANTHOLOGY XI PLUG-IN BUNDLE

The Anthology XI bundle includes all 17 plug-ins from Eventide's Anthology X bundle and adds Blackhole, Fission, Tverb, UltraTap, MangledVerb and the 2016 Stereo Room. That is 23 total—basically every plug-in Eventide makes! Anthology XI comes with more than 2,900 presets spread across 23 plug-ins. Many presets were created by acclaimed artists and engineers like Dave Pensado, George Massenburg, Tony Visconti, Joe Chiccarelli, Roy Hendrickson, Andrew Scheps and more. I'll throw in a shameless plug for my three presets you would find in the H3000 Factory plug-in.

If you know Eventide, check out this list of effects: Fission, UltraTap, H3000 Factory, H3000 Band Delays, Octavox, and Quadravox. Reverb plug-ins include Blackhole, Tverb, the new MangledVerb, UltraVerb, and every mixer's stalwart, the 2016 Stereo Room.

The Eventide Clockworks legacy lives on with the: H910, H910 Dual, H949, H949 Dual, Omnipressor, Instant Phaser and Instant Flanger. EQs and channels strips are: UltraChannel, EChannel, EQ45 and EQ65 UREI Filter sets, and finally Precision Time Align.

Anthology XI's 23 plug-ins is available as AAX/AU/VST formats for Mac OS X 10.7+ and Windows 7+ (with no iLok dongle required). This bundle represents a combined value of over \$3,500 if purchased individually. The bundle can be purchased at an introductory price of \$899MSRP.

[eventideaudio.com/promo/anthology\\_xi](http://eventideaudio.com/promo/anthology_xi)

**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](mailto:barryrudolph.com)



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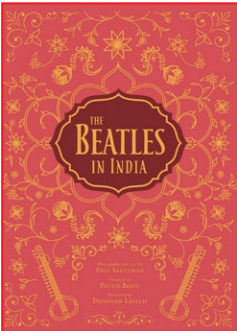
Producer/Engineer (Keith Urban, Katy Perry, Twenty One Pilots, One Republic, Mika)

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**The Beatles in India**

**Text & Photos by Paul Saltzman**  
*(hardcover)* **\$35.00**

In this attractively rendered 50th anniversary edition, Paul Saltzman presents his exclusive photos of The Beatles on their famed 1968 retreat to Maharishi Mahesh Yogi's ashram in the foothills of India's Himalaya mountains. Not only are the photos interesting to view after all these

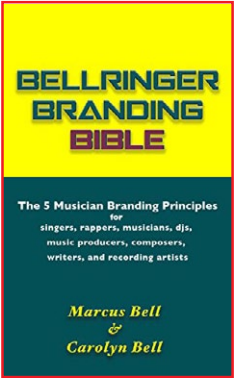


years (no other photographers were allowed) but eloquent, first-hand recollections, reflections and observations by participants Pattie Boyd and Donovan Leitch add key color and shading to the book, bringing a deeper perspective to the legendary band's activities in this exotic locale.

**Bellringer Branding Bible**

**By Marcus Bell & Carolyn Bell**  
*(digital)* **\$4.99**

Designed to be a living and breathing guide that you can constantly revisit, *Bellringer Branding Bible* shows singers, rappers, DJ's, writers, producers and recording artists how to create their own brand identity.



The book's 50 pages give the thinking and philosophy (5 Branding Principles) behind some of the biggest music brands in the world and provides questions that will lead the reader to the creation of his or her powerful music-artist brand. Readers learn how the music industry pro's create celebrity brands step by step.

**Insect Surfers & Alien Allies**

**By David Arnsen**  
*(softcover)* **\$12.99**

Leader of The Insect Surfers, surf music's longest running band, Dave Arnsen shows off his inimitable, phantasmagoric illustration prowess in this fun and entertaining coloring book. Influenced by a host of outsider cartoonists,

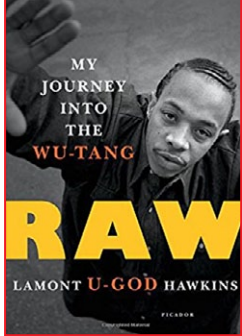


Arson's lysergic, psychedelicatesen menu of treats comprises "18 optical adventures for courageous colorists & uplifting gourmandizers" and should inspire onlookers to pick up some coloring pens and get busy.

**RAW: My Journey Into the Wu-Tang**

**By Lamont "U-God" Hawkins**  
*(hardcover)* **\$26.00**

In his new book, Lamont Hawkins shares his story of how nine young men from New York City's most dangerous areas revolutionized hip-hop music in the United States. Transforming

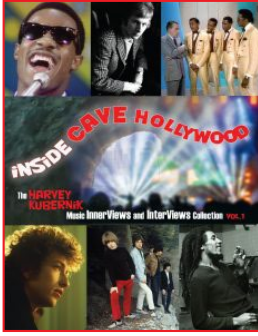


themselves into one of the most legendary rap groups of all time—The Wu-Tang Clan—RAW follows the stories of the impossible: how boys brought up in the streets bonded over their love for hip-hop and joined together in their pursuit of music as a means to escape the ghetto.

**Inside Cave Hollywood**

**By Harvey Kubernik**  
*(softcover)* **\$29.95**

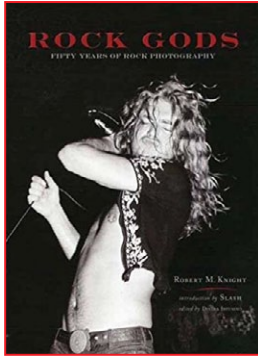
Music historian Harvey Kubernik unleashes another trove of vintage interviews with both famous and obscure figures who have made the music industry so fascinating. Al Kooper, Johnny Cash, Grace Slick, Elton John, Leon Russell all make appearances here, as well as the men and women who worked behind the scenes. Lots of great revelations in this book: Who knew Bob Marley once lived in an apartment in West Hollywood?



**Rock Gods: Fifty Years of Rock Photography**

**By Robert M. Knight**  
*(paperback)* **\$19.99**

In 1968, Robert M. Knight arrived in San Francisco with a camera and a single roll of film to capture images of local legend Jimi Hendrix. Since that moment, Knight has gone on to shoot photos of iconic musicians throughout the decades. Through Knight's photography and in his



latest book, *Rock Gods: Fifty Years of Rock Photography*, Knight immortalizes the images of artists and bands through his life-long music pilgrimage, capturing bands ranging from Led Zeppelin and the Rolling Stones to Jeff Beck and Green Day.

# PANELISTS ANNOUNCED:



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**A Passion for Playing:** In 1887 Yamaha started making musical instruments in Hamamatsu, Japan. From there, Yamaha has grown into the world's largest manufacturer of musical instruments, including pianos, "silent pianos," drums, guitars, brass instruments, woodwinds, violins, violas, cello and vibraphones. Product Marketing Manager Dennis Webster says, "Sharing passion and performance is at the core of each Yamaha employee. This principle is second nature as many of us are musicians promoting music and ensuring everyone from beginning musicians to

professionals enjoy music throughout their lifetime."



### TransAcoustic Guitars:

The #1 selling acoustic guitar company in the U.S., Yamaha recently introduced the first of its kind TransAcoustic Guitar, which allows the musician to add reverb and chorus via built-in modules instead of external amplification equipment. It features an actuator installed on the inner surface of the guitar back that vibrates in response to the vibrations of the strings. These vibrations are then conveyed to the body of the guitar, and to the air in and around the guitar body, generating authentic reverb and chorus sounds from inside the body. "I have never played a more inspiring, engaging acoustic guitar," says Webster. "It takes you places musically you couldn't go before."



**The A-Series:** Designed to be the ideal performance acoustic guitar, the Yamaha A-Series is crafted from the ground up to be perfectly suited to life on the road. It has a natural, dynamic plugged-in tone and stage-ready simplicity from the new SRT2 pickup system; hand-rolled fingerboard edges on a straight taper neck; and a custom-designed scalloped bracing pattern for an all-new powerful, expressive acoustic tone. "We've taken a great workhorse performance guitar and given it a new voice and enhanced sound for today's performers," Webster says.



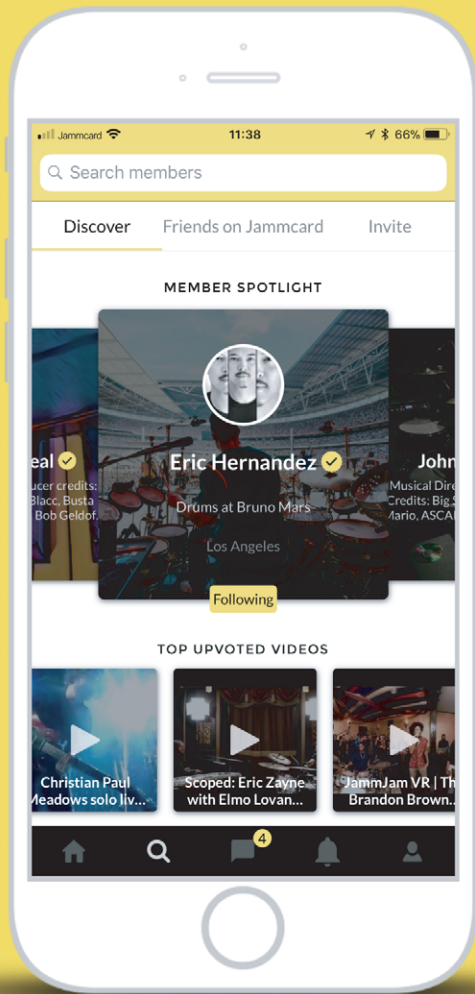
**CSF:** Compact guitars have a reputation for sounding "weak," but the CSF series features an all-new design that ends this preconception. With a rich, vibrant sound that transcends its size, the

CSF series feels great to play and lacks nothing in comparison to many of its larger counterparts. Their compact form makes them easy to carry and allows them to be stored without taking up much space. "During the last century," Webster says, "guitar sizes kept growing, but there is now increasing demand for smaller instruments which allow musicians to play more comfortably. The CSF is the next-level parlor guitar."

Contact Yamaha, 714-522-9011

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- **GRAMMY.com**

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- **Digital Music News**





**▲ Mouse on Mars Studio Collabs**

Mouse on Mars, the Berlin-based electronic duo of Andi Toma (left) and Jan St. Werner (right), return with *Dimensional People* out April 13 through Thrill Jockey. The album was recorded in April Base in Fall Creek, WI and Overload Studios in Berlin. It features collaborations with Justin Vernon (Bon Iver), Aaron & Bryce Dessner (The National) and more. For more, visit [mouseonmars.com](http://mouseonmars.com).



**▲ Staying in Studio**

Singer-songwriter George Ezra will release his sophomore album *Staying in Tamara's* on March 23 via Columbia Records. The album was recorded at Voltaire Road Studios in London and engineered by Liam Thorne and produced by Cam Blackwood. For more, visit [georgeezra.com](http://georgeezra.com).



**▲ Prima Donna Tracks at Palmquist Studios**

L.A. rockers Prima Donna will release *S/T* on March 30 through Wicked Cool Records. The album was recorded in Palmquist Recording Studios in El Serano, CA and was produced by Eric Palmquist (MUTEMATH, Night Riots). For more, visit [primadonnarocks.com](http://primadonnarocks.com). Pictured (l-r): Kevin Preston, guitarist and vocalist; Aaron Minton, keyboard and saxophone; David Field, drums; Lights Out Levine, bass; Eric Palmquist, producer.



**▲ Candace Stewart Honored at She Rocks**

EastWest Studio Manager Candace Stewart was honored with the "Spirit Award" at the 2018 She Rocks Awards for her contributions as a studio manager. Stewart cut her teeth with records like Guns N' Roses' *Appetite For Destruction* and Cheap Trick's *Lap of Luxury* and has worked with everyone from Snoop Dogg and Tupak Shakur to The Foo Fighters and Lady Gaga. Pictured (l-r): Former Record Plant President Rose Mann-Cherney, Patti Everly, Candace Stewart and Capitol Studios VP Paula Salvatore.

**Producer Playback**

*"It's important not to make too many suggestions. Let an artist find their way and discover things on their own"*

— Ryan Ulyate (*Paul McCartney, Tom Petty and the Heartbreakers*)





◀ **Studio Blues with Sunflower Bean**

New York rock trio Sunflower Bean will release *Twentytwo In Blue* on March 23 through Mom+Pop. The album was recorded at Thump Studio in Greenpoint, Brooklyn, NY and co-produced by Matthew Molnar, engineered by Jarvis Taveniere and co-produced and mixed by Jacob Portrait (Unknown Mortal Orchestra). For more, visit [sunflowerbeanband.com](http://sunflowerbeanband.com). Pictured (l-r): Nick Kivlen, Julia Cumming, Jacob Faber.



▲ **Smalls Tracks "Butt Call" at United Recording**

Spinal Tap bassist Derek Smalls chose United Recording studio to track one of his newest songs, "Butt Call," which is included on his first solo album, *Smalls Change*. The song features Bon Jovi guitarist Phil X and Foo Fighters drummer Taylor Hawkins. Pictured (l-r) waiting for Derek Smalls in United Recording's Studio B are cellist Gabriel Noel, producer CJ Vanston, vibraphonist Nick Mancini, recording engineer Ross Hogarth, percussionist T.J. Troy and United Recording's staff engineer Wesley Seidman.



▲ **Joy-ful Debut**

Indie Folk outfit Mt. Joy will make their full-length self-titled album debut on March 2 through Dualtone Music Group. The album was recorded at Wildflower Recording Studios in Pasadena, CA and at Caleb Nelson and Michael Byrnes' home in Los Angeles, CA. Visit [mtjoyband.com](http://mtjoyband.com) for more. Pictured (l-r): Matt Quinn (vocals/guitar) and Jon Gilbert (producer).

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**DAVID ANDERSEN**

Sound City, Slightly Stoopid, Bob's Burgers, Esperanza Spalding

**B**assist, engineer and manager of storied sonic shop Sound City Studios, David Andersen began his career when he cobbled together his own small studio in upstate New York. Later he was hired to assist famed engineer and producer Henry Hirsch (Madonna, Michael Jackson) at Waterfront Studios in Hudson, NY. There Andersen worked primarily on a 1973 Helios type 69 console, one of the few working models still in existence. When it was sold to Sound City (where countless seminal records including Nirvana's *Nevermind* were crafted) in early 2017, he was asked to stay and tend the beast.

Engineers serve multiple functions, some as prosaic as mic placement, others more nuanced, such as acting as personal therapist. Andersen, though, views himself primarily as a facilitator. "Being a staff engineer at a studio," he explains, "I've found that most established bands have an engineer that they like to work with. My role is to make sure that people don't train-wreck because they aren't familiar with the equipment. This isn't gear you're going to find anywhere else. In some cases, the session's chief engineer might be sitting next to me and I'm running the Helios. In terms of signal path, this isn't the most traditional of consoles. It's a 1973 split-desk that's based on an even earlier design. A big reason that I'm here is that I know it inside and out. It's one of the rarest on the planet. Not many people know how to use it let alone maintain it."

Andersen's background as a bassist has aided him as an engineer in ways both expected and unexpected. "You're exposed to a lot as a touring musician," he observes. "You get lots of life experience in a short amount of time so you learn to deal with a range of people. So much of being an engineer is not even about what you bring to the board. It's more about how you interact with the artists. You need to be able to de-escalate tense situations, which do crop up from time to time. Usually frustration comes from artists pushing so hard. There's a limited amount of time and you're trying to make every minute count. If I can get people to take a small break, that's the number-one strategy."

Helios consoles aside, Andersen highly prizes Sound City's ATC SCM200A prototype speakers. "I'm firmly of the mind that your monitoring situation dictates the quality of the recording more than the equipment you put in front of the artist or yourself," he asserts. "If you can hear the deficiencies, you can figure out how to correct them. It always starts with your room and your monitors."

To newly minted engineers, Andersen emphasizes the importance of taking risks. "Don't be afraid to put yourself out there," he urges. "The few times that I've done it, it's always been a turning point for me. I'd worked independently until I reached out to Waterfront."

Andersen's current and future projects include San Diego band Slightly Stoopid, recording the crew from Fox's *Bob's Burgers* for an upcoming special and Henry Hirsch's unspecified next project.

Contact David Andersen - Sound City, [soundcitystudios.com/engineers](http://soundcitystudios.com/engineers); [david@soundcitystudios.com](mailto:david@soundcitystudios.com)

**The three most important lessons he's learned as an engineer and studio manager are:**

- Be open-minded. There's no single solution to any studio problem. I see a session as a series of challenges that have to be solved.
- Technical savvy is totally necessary and it goes beyond simply understanding your equipment on a surface level. I maintain the hell out of the [Helios] console.
- Monitoring is first and foremost. Make sure your front end is totally lined up so you know what's happening.



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## Paul Rothenberg

Founder  
Rothenberg, P.C.

**Years with Company:** 9

**Address:** NYC, L.A., Miami

**Email:** contact@rothenberg-law.com

**Clients:** Charlie Puth, Logic, Trey Songz, A\$AP Ferg, D'Angelo, Andra Day, Skylar Grey, Sublime

### BACKGROUND

While attempting to break into film, Paul Rothenberg serendipitously fell into music law. Starting out in New York, he later moved to Los Angeles and eventually founded his own firm. Serving as general counsel, he's helped launch careers spanning multiple genres.

### Film to Law to Music

I went to Dartmouth. I was a math major and minored in film. I applied to law school and got in, but my heart wasn't in it at that time. Instead, I came to Los Angeles to pursue a career in film. I did a bunch of internships and took night classes studying writing, directing and acting. We ended up forming a production company and developing some projects.

But I was a little undisciplined and it didn't go far. They were formative years, but professionally I wasn't accomplishing what I hoped to do. I saw that entertainment lawyers were studio heads and producers and it was a way to learn the business from clients who were successful.

I went to Columbia with the intention of getting back into the movie business. I came out of law school and got sucked into New York through a big firm called Paul Weiss Rifkind [Wharton & Garrison], a big international corporate and litigation firm that had a great entertainment department. I met a couple young artists and started getting into the role of a music lawyer. I really liked that role, so it morphed into actually wanting to be an entertainment lawyer.

### Core Clientele

The core of our business is music artists, but we also represent a lot of producers and writers in the business, as well as managers, executives and agents. I've also done brands, athletes, film and television talent, models and different things like that. Even pure intellectual property and licensing. Initially, I was trying to do everything, but over time I've gotten more focused in our core area.

### General Counsel

We can help the most as [artists are] taking off and as they continue to be successful. There's got to be a certain level they've achieved to make the most of what we have to offer. We do all the core entertainment stuff—record deals, publishing deals, sponsorship deals, merchandising deals, touring, endorsements, management, producers. And then there's helping them put together their team, whether it's their manager, agent or business manager and helping them structure those agreements. And then anything else that's of a business or legal nature that may not be in our core area. We see ourselves as a general counsel that's responsible for overseeing [matters], finding



*"I like my clients as educated about the business as possible. The more they learn, the happier I am."*

the right person to handle it, making sure it's prioritized and that they're charged fairly. That could cover any number of matters, whether it's litigation, criminal stuff, family law, trusts and estates, trademark, real estate... We help our clients with all that stuff. We become sort of a consigliere to our clients.

### Getting Clients

Typically, we get artists through referrals. The label that's signing them or a publisher may call us. Or, if they're with a manager we work with, the manager may reach out. In some cases, they've heard about another client we represent and they respect that client's career, so they're interested in having some of the same team members.

Usually, there's some element that's happening. The catalyst often is that someone's offered them a deal or someone wants to manage them. Some kind of contract is placed in front of them that makes them think, for the first time in their lives, they need a lawyer.

### Negotiation Stumbling Blocks

A lot of what we do is manage expectations, make sure our clients' expectations are realistic and make sure whoever's trying to contract with our client has realistic expectations. If the expectations are off on one side or the other, it can be difficult to make a deal and bridge the gap. Sometimes, that's an educational process. Sometimes, it's personality-driven, if you're dealing with an adversary who is not cooperative or too focused on minutiae. Sometimes, it's the other side's client and has nothing to do with their representative. If there's a far-reaching deal and people have different expectations about the future, it may be hard to bridge that gap.

### Timing

The more unknowns there are, the more there might be a divergence in expectations. If I have a hot, young songwriter who's doing really well

and wants to do a publishing deal but the exterior evidence for that isn't really out there in the marketplace, yet they have that inner feeling of what they deserve and where they're going to be, sometimes we have to wait. It's a timing thing. If you need this partner to get you to where you want to be, let's do this deal now. If you need these numbers that are really aggressive, let's wait and show them more of what you're going to do and then we can get that for you. If the buyer's not willing to price in these aggressive expectations, it can be helpful to wait.

### Circle of Trust

We get to work with artists we respect and who oftentimes have influence on people in a positive way. It's really gratifying when we've become a valuable part of their inner circle. We form close relationships and you feel like a trusted advisor. I feel blessed to be able to work with a lot of the artists we represent.

Music law is unique in how integrated we are in our clients' lives. They're at our houses all the time. We're inter-tangled with all these aspects of their careers and lives. In other fields I've done, I'll get a call when there's a contract. I'll do the contract, close it and not hear from them again for another year. That's more of a transactional relationship, whereas with

my top music clients I talk to a lot of them daily.

### Before You Sign

Be wary about signing anything. I can't recommend that anyone sign anything without representation. We sometimes take on clients and inherit draconian deals they've signed without proper representation. I feel good if we get on board with a client and there's nothing we have to clean up or get them out of.

### Education Equals Empowerment

I like my clients as educated about the business as possible. The more they learn, the happier I am. That's key for us—we really like our clients to be involved and understand their business. Not everyone wants to do that, but I encourage it and we've been blessed that most of our clients are that way. It empowers them and also facilitates us serving them better.

### Growing Talent

We've homegrown a lot of really talented artists. And to grow with them as they become internationally known and you see the venues change from the local pub to a small theater, to a large theater, to an arena, it's really gratifying. We're invested in these artists' long-term careers and to watch that happen, to have been there from the beginning in many cases, it's exciting.

### The Right People

When it comes to contracts, the thing that's more important than anything on the page is who you're doing it with. It doesn't matter what we negotiate. If we get into a contract with the wrong party, I can take steps to limit the damage but at the least you'll have wasted time. That's number one for us—why are we signing a contract with this person? How did they hear about us? How did we hear about them? What do we know about them? What else have they done? That's a key, threshold step and important for anyone to think about.

**OPPS**

**Arizona-based independent record label Fervor Records is presenting its first annual Music Business Summit on April 7, in the city of Glendale, AZ.** The conference will have panelists and industry experts from Los Angeles and Austin discussing music supervision, music publishing, artist development, management, PR and more. Attendance is free but limited. The best way to guarantee a spot is by signing up early, as seating will fill up fast. You can go to [fervormusicbizsummit.com](http://fervormusicbizsummit.com) for additional details and registration information.

**SRL Networks, an artist relations company representing independent musicians and labels around the world, is seeking new music for its radio network, music licensing catalog and artist promotion roster.** Subject to a successful audition, SRL will get your independent releases heard by industry professionals and fans around the world, and help facilitate music licensing and distribution deals, live event bookings, record label and music publishing deals, and more. You will receive a formal agreement once your audition has been deemed successful. You can find out more about SRL at [skunkradiolive.com](http://skunkradiolive.com). You can also find out how to submit music and obtain your audition ticket at [skunkradiolive.com/auditions](http://skunkradiolive.com/auditions).

**AirPlay Direct currently has over 11,000 radio station members in over 90 countries and serves over 42,000 artist and label members globally on a daily basis.** The company currently operates and services the largest global independent radio distribution

network in the world with respect to Americana, Bluegrass, Folk, Blues, Alt. Country, Roots Music, etc. If interested in joining their expansive network, visit [AirPlayDirect.com](http://AirPlayDirect.com) for details.

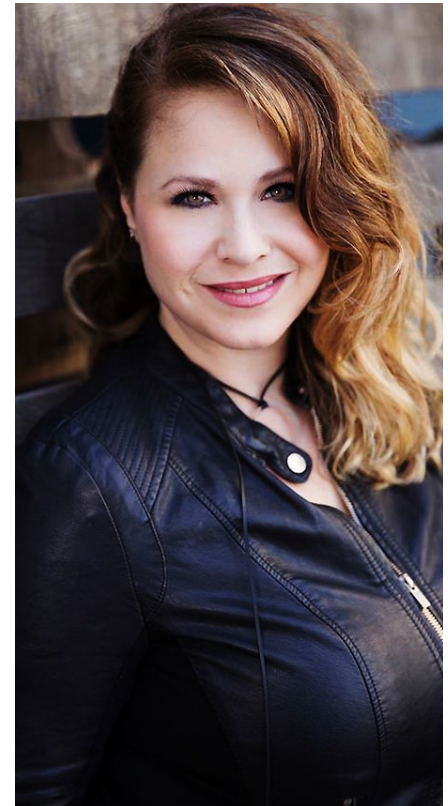
**LABELS•RELEASES SIGNINGS**

**Actor Johnny Depp showed off his musical chops with legendary Aerosmith guitarist, Joe Perry and Tommy Henrikson at Lucky Strike Live—Soundcheck Live.** Soundcheck Live is a monthly jam series that features some of Los Angeles' most notable touring/session players and marquee musical talent. The threesome, who play together in a group called the **Hollywood Vampires**, prepared for their set in Lucky Strike Live's green room, where they hung out with the other musicians scheduled to perform. After playing, Depp, Perry and Henrikson got to know the house band on Lucky Strike's closed-curtain stage and spent some time talking to fans and taking pictures. To find out more and to see a schedule of Lucky Strike Live performances, go to [bowluckystrike.com/live/#hollywood](http://bowluckystrike.com/live/#hollywood).

**Various Artists: Our Voltage will be released on Girlsville Records in March 2018.** The proceeds will benefit legal aid for anti-racist activists and a new community self-defense gym in Chicago called **Haymaker**. Girlsville is also releasing NYC punks **The Prissteens**. They shone brightly for a few short years in the late 90's. Originally comprised of **Mighty Joe Vincent of The Devil Dogs** on drums, and **Lori Lindsay, Leslie Day, and Tina Canellas** on guitar and vocals. They released

**▶ LUCY LEVINSOHN RELEASES SOLO EFFORT**

**Lucy Levinsohn, the frontwoman of Hollywood alt-rockers Evolve, has released her first solo single, "Dear God," along with a music video. The song was produced by Augustus "Gus" Cryns (Anti Flag, Butcher Babies, VYCES) and is a departure from her alt-rock roots. "Dear God" delves into her softer side with a folksie-pop appeal. The video, directed by Leah Rose Photography, displays the haunting, ethereal vibe of the song and leaves viewers with one question, "Can we all be saved?" To learn more about this artist, go to [facebook.com/lucylevinsohnofficial](http://facebook.com/lucylevinsohnofficial). The video can be seen at [youtube.com/c/LucyLevinsohn](http://youtube.com/c/LucyLevinsohn).**



a one-and-done major label debut with **The Strangeloves** with **Richard Gottehrer** at the helm (**Go-Go's, Blondie, Holly & The Italians**) and turned **Joey Ramone** into an obsessed superfan. To find out more and to see other releases, go to [girlsville.bandcamp.com](http://girlsville.bandcamp.com).

cover and into the studio, interviewing heavy-hitters like **John Oates** and **Don Was** and up-and-coming acts like **Shelita Burke** and **Greta Van Fleet**. Plus, listeners are given helpful advice through our Tip Jar segments. Listen at [podcastone.com/music-connection](http://podcastone.com/music-connection).

**PROPS**

**The Music Connection Podcast** has already surpassed 100,000 downloads in 2018. Each Wednesday, hosts **Randy Thomas** and **Arnie Wohl** bring the stories off the

**The sixth annual "She Rocks Awards" rocked the House of Blues in Anaheim, CA.** Hosted by the **Women's International Music Network**, the gala celebration featured a star-studded array

**DIY Spotlight**

**COMPUTER MAGIC**

DIY songwriter and producer Danielle "Danz" Johnson released a North American LP, self-titled *Danz*, on February 20 (her birthday) via her own Channel 9 Records out of Brooklyn, NY. Her music has been described as otherworldly cosmic-pop.

As Computer Magic, Danz has released nine EPs, four full-length records (three exclusively in Japan), with songs featured in commercials by companies such as Lexus, Aria Casino, Panasonic and QP Half.

This artist runs her own Channel 9 Records, designing all the art work and merchandise herself. She DJ's a radio show every other week on Newtown Radio called *Outerspace*,

was the face of Kim Gordon's X-Girl label in Japan, and Sofia Coppola's label, Milkfed.

She has maintained success in Japan and has gained a cult following in the United States. Attracting sci-fi enthusiasts, she often performs or takes press photos in space suits with backdrops redolent of NASA base camps.

Her latest release, *Danz* is a bit more experimental and yet a more personal collection than any of her previous releases. It's an album that explores themes such as losing yourself and your memory, a dystopian future, and not following the crowd.

To learn more about this unusual artist, see [thecomputermagic.com](http://thecomputermagic.com)



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

of honorees that included **Melissa Etheridge, Kate Pierson and Cindy Wilson of The B-52s, Exene Cervenka of X** and members of the pioneering all-female rock band **Fanny**, as well many other women from all corners of the music and audio industry. To find out more, go to [sherocksawards.com](http://sherocksawards.com).

**THE BIZ**

**Beyoncé is trying to block “Poison Ivy Park Line.”** The mega-star, who is married to **Jay-Z**, co-founded “**Ivy Park**” with **Topshop**. The popular active wear made its debut in the market in April 2016. On the day of its release, a “Poison Ivy Park” trademark was registered by a company called 47/22 Inc. The singer’s legal team claimed that the “Poison Ivy Park” name was too similar to hers and the name would confuse customers, damaging her Ivy Park line. As a result, her team filed an opposition to the application. The lawsuit was continued for months. You can read more at [thejasminebrand.com/2018/02/01/exclusive-beyonce-tries-to-block-](http://thejasminebrand.com/2018/02/01/exclusive-beyonce-tries-to-block-poison-ivy-park-line-youre-confusing-ivy-park-customers/#ixzz55yI2M7L6)

[poison-ivy-park-line-youre-confusing-ivy-park-customers/#ixzz55yI2M7L6](http://poison-ivy-park-line-youre-confusing-ivy-park-customers/#ixzz55yI2M7L6).

**James (Jimmy) Kelly Robinson II, a recording engineer who worked with some of the biggest names in the music business including Buddy Miles, Jimi Hendrix, David Bowie, Bob Welch, Yesterday and Today, just to name a few, has died.** He was 67. Robinson continued his career as an independent engineer and consultant, and began working for numerous companies which included: **MTV in NYC, Chun King Studios, Sony Music for Tommy Mattola and Dave Smith**, and his own recording studio **Ear Candy Audio, Inc.**, in Brooklyn. Robinson leaves behind family and friends who will miss him tremendously.

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



**▲ KAPRI INKS DEAL AND GOES VIRAL**

**Indie-Pop artist Kapri has signed with Rick Torres’ e-Records, recording a song with Rick, Tiny Biuso of TSOL and Dylan Thomas (45 Grave, The Dickies). Meanwhile, she is continuing to work on her upcoming solo record. Currently, Kapri is working with Anthony J. Resta and Howie Weinberg and is on tour in Poland, France, Germany and Austria. There’s so much going on, there’s a feature about her on [rollingstone.com](http://rollingstone.com). She also has a cover video of Vance Joy’s song “Lay It On Me” that has gone viral with over 100,000 views. To find out more about this up-and-coming artist, check her out at [Facebook.com/kaprimusic](http://Facebook.com/kaprimusic) and at [YouTube.com/Kaprisings](http://YouTube.com/Kaprisings).**

**The LEGAL Beat**

BY GLENN LITWAK



Many artists seeking a recording contract may be offered what is known as a 360 Deal, also referred to as a Multiple Rights Agreement. This article will discuss the components of a 360 deal and how the artist can best negotiate one.

**What is a 360 Record Deal?**

In the past, major record companies when signing an artist simply required that they take a share of record royalties. Typically, a new artist or group would receive 14-16% of the suggested retail list price of each record sold, minus deductions for packaging, free goods, etc.

In the last 15 years or so, as illegal downloading of music hurt record sales, labels began

offering 360 deals in which they participate in all entertainment related revenue streams of the artist, such as music publishing, merchandising, sponsorships, endorsements, touring and even acting.

The percentage that the labels demand varies. For instance, it might be 25-35% of the artist’s net touring and endorsement income, 10-15% of net acting income, exclusive merchandising rights during the term and 50% of net

merchandising income (from t-shirts, sweatshirts, baseball caps, buttons, stickers, etc.) and 25% percent of music publishing income.

Some labels may take a more proactive role in non-record aspects of an artist’s career, thus providing additional justification for participating in ancillary revenue streams. For instance, a record company (such as Sony) might cross promote its recording artists with another Sony division (film).

**Negotiating the 360 Record Deal**

**Negotiating a 360 Deal**

When negotiating a 360 deal, I suggest attempting the following:

Reduce the types of income covered by the agreement. For instance, some labels do not require that they participate in music publishing income. However, they still might require a “right of first negotiation” or a “matching right” if you are offered a publishing deal.

Reduce the percentage taken by the label from each type of non-record income.

Negotiate a separate advance for each type of non-record income. This will be difficult to get the label to agree to.

Require that non-record income not be “cross-collateralized.” This means the record company would not be able to recoup the money it advanced to make the album from non-record income.

Negotiate a commitment from the record company to do something in exchange for receiving a percentage of non-record income. This could be money for tour support, and/or additional advances for living expenses.

**Conclusion**

In entering into a 360 deal the artist should make sure that he or she understands all of its ramifications and have skilled and experienced representation to negotiate it.

For instance, if the label wants 35% of net touring income, perhaps you can negotiate them down to 25%.

Exclude preexisting revenue streams. So if an actor is seeking a recording contract, try to exclude acting income.

Limit the length of time (term) of the label’s participation in ancillary revenue streams. For instance, the right to all non-record income could terminate when the recording contract terminates or after a certain number of years.

**GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email [Litwak at gtlaw59@gmail.com](mailto:Litwak at gtlaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

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



# “TAXI Taught Me How to Write What the Music Industry Needed.”

*Vikki Flawith – TAXI Member*  
[www.vikkiflawith.com](http://www.vikkiflawith.com)

**M**y name is Vikki Flawith. I'm a classically trained singer who used to write meandering folk-style songs, and had several demos produced by a Rock guitarist. I spent lots of money on those demos and wasn't very happy when TAXI didn't send them to Nashville for Country opportunities. I was somewhat skeptical about that. But then I realized that other people *were* successful with TAXI and maybe I needed to look at what I was doing rather than blame the messenger.

My fellow members on TAXI's Forum helped me realize the value in writing and producing what the market was looking for. I started using the feedback I got from TAXI's A&R team and my friends on the forum to re-shape and re-focus my music.

## **Opening My Eyes and Ears**

I also started going to the Road Rally, TAXI's free convention for members and guests.

I was overwhelmed by all I heard and experienced. After panels and classes in all aspects of songwriting and the music business, I began to recognize when songs went nowhere. I began to listen for the lift. I began to hear what good production meant.

## **Building a Network...**

I met lots of other musicians and songwriters, many of whom had deals and placements through TAXI. I realized that my writing and production weren't anywhere near the level of those successful writers. If I wanted to be like them, I'd have to do what they were doing.



# **TAXI**<sup>®</sup>

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

## **1-800-458-2111**

## **It Paid Off!**

I listened, learned, and focused my writing at what the music industry really needed. No more meandering folk songs for me. I refocused my efforts on writing music for film and television. TAXI started sending my new material to Film and TV music publishers. I began to get deal offers, and also gained the confidence and skills I needed to start pitching to contacts I developed on my own.

Because of the connections, co-writes and relationships I've made through TAXI, my music industry network has expanded geometrically and my catalog of *marketable* music is growing every year. Thanks to "TAXI U," I've signed over 70 tracks in the past few months to several different publishers.

## **My Dream Has Come True**

If you'd like to create music that the industry really needs, then contact TAXI to see if they can help you realize your dreams too!



**Date Signed:** Sept. 19, 2017

**Label:** New West Records

**Band Members:** Caroline Rose, vocals, guitars, keys; Willoughby Morse, drums; Josh Speers bass; Abbie Morin, guitar, keys.

**Type of Music:** Schizodrift

**Management:** Edward O'Day & Brad Talley - Project Daybreak

**Booking:** Frank Riley & Al Marano - High Road Touring

**Legal:** Jeff Colvin - Marcus & Colvin, LLP

**Publicity:** Jessica Linker, jessica@pitchperfectpr.com

**Web:** carolinerosemusic.com

**A&R:** Kim Buie

**Date Signed:** March 2017

**Label:** Dead Oceans

**Band Members:** Charlie Steen, Eddie Green, Josh Finerty, Sean Coyle-Smith, Charlie Forbes

**Type of Music:** Punk

**Management:** Gross Management

**Booking:** Ground Control Touring

**Legal:** Paul Spraggon, paul@ssb.co.uk

**Publicity:** Jessica Linker, jessica@pitchperfectpr.com

**Web:** shamebanduk.bandcamp.com

**A&R:** Adam Nealon

**A**t 19, one might imagine that the members of London band Shame had never heard of 1970s post-punk Gang of Four, from Leeds, U.K. If they haven't, then the work of that band has somehow seeped through the decades and across England, because the deadpan, darkly humorous influence is there.

Shame formed in the summer of 2014, when the members were only 16 or 17. The Queens Head pub in the Brixton area of London was their unofficial headquarters, a bar the band members describe as "a place no teenager should gravitate towards."

The men of Shame describe their style as "music for the weak," and say that their mission is aimless, all of which harkens back to that dark and self-effacing humor. There's also a knowing modesty that they use

*"They seemed to have a genuine interest in nurturing us."*

to hide their ambition a touch. They say that they currently have a small but devoted following in the U.K., but that is slowly progressing into the "decent-size" category.

Things really started to look up when they scored a three-album record deal with Dead Oceans Records in 2016.

"Dead Oceans approached us and started frequently coming to our shows," the guys collectively told us via email. "We naturally got to know the team at the label, as well as their roster, which includes some of our favorite artists like Kevin Morby and Slowdive. By the time a deal was being seriously discussed, we definitely knew it was the right label for us. They seemed to have a genuine interest in nurturing us as a band so we hope to stick with them for the long run."

The *Songs of Praise* debut album was released in January, the first release for the new label. Prior to the deal, two singles ("Gold Hole/The Lick" and "Tasteless") constituted the only recorded output. — **Brett Callwood**

It's telling that this is Caroline Rose's second appearance in the Signing Story section of this magazine. Back in April 2014, she had just signed with Little Hi!/Thirty Tigers, and was describing herself as a singer-songwriter.

"I think it's the death of creativity when you don't have final cut over your work," she said at the time, a quote, which offered an almost-spooky glimpse into her future. Because fast-forward nearly four years, and she's speaking in glowing terms about her new home, New West Records.

"They said I could have creative control over everything—the aesthetics—and I can basically go in any direction I want to," Rose says.

Apparently, that ability, or power, to choose her own artistic destiny is vitally important to Rose, which might be why she now describes her sound as "schizodrift."

*"They said I could have creative control over everything."*

"It really just sounds like Blondie drunk on Mai Tai's," Rose says. "That's the best way to describe it. It's like pop, surf, punk and electronic music, all thrown together in a blender."

Rose has been playing instruments since school band, writing her own songs since the age of 13 and, when she reached 22, she knew that she wanted to make a career out of music. So she had already been plugging away for a while before that first deal. Her A&R at that first label was Kim Buie, and that remains the case with New West.

Rose says, "After [*I Will Not Be Afraid*] came out, Kim had switched labels and I was looking to go into more indie music. My music had really transformed a lot in the year after I had put out my last record. When the record was finished, I reconnected with Kim. I played her the music, and she basically just fell in love with it. I was a little bit hesitant to work with New West, given that a lot of their roster is in country and folk music, and my music really doesn't sound like that. But their enthusiasm was really infectious, and what's cool about that label is they're rebranding—a lot of what they're trying to do is more cutting-edge."

Caroline Rose's debut album for New West, *Loner*, was released on Feb. 23. — **Brett Callwood**



# DEE-1

**Date Signed:** October 2014  
**Label:** RCA Inspiration  
**Band Members:** Dee-1  
**Type of Music:** Hip-Hop  
**Management:** Marlin Hollins  
**Booking:** Marlin Hollins  
**Legal:** Marlin Hollins  
**Publicity:** Tasha Stoute, Tasha@strongarmmedia.com  
**Web:** dee1music.com  
**A&R:** Jeremy Castro

**H**ip-hop, at its best, shares storytelling sensibilities with genres such as folk and blues. It can be a means to express struggle and triumph, hope and hopelessness, and basically what's going on in and around the artist's everyday life. New Orleans-based rapper Dee-1 expresses all of that perfectly.

Dee-1 has been remarkably prolific, putting out 11 mixtapes and one independently-released album since then. Describing his sound as a rich combination of Nas and New Orleans rap collective The Hot Boys, Dee says, "It's a mixture of New Orleans culture, feel and dialect, but with the intelligence, the sophistication and the perspective of someone like Nas."

That's a fair description, and it makes sense when you consider the cultural and artistic melting pot that New Orleans is right now. It's producing some insightful, cutting-edge hip-hop, and Dee-1 knows how fortunate he is to have emerged from that scene.

***"I'm not worried about what's hot at the moment."***

"It's cool that I established my own lane—that's the exciting part," he says. "I'm not worried about trying to ride on the coattails of what's hot at the moment. I just try to do my own thing, and it's proving to be the best route to take."

Dee says that his deal with RCA came about simply because of his own hustling—a number of labels were interested in signing him. "The meeting with RCA felt the best in terms of the energy and the ability for me to actually be in control of my destiny creatively, and that's what I wanted," he says. "That's why I partnered with them."

That partnership begins with latest release *Slingshot David (The Album)*, a record of which Dee says he fought with everything in him to ensure that no part of the artistic vision was compromised. It's a concept album, taking the parable of David defeating Goliath with a slingshot and applying that to real-life struggles and obstacles.

"Your Goliath can be anything from poverty, to racism and discrimination to community violence to depression, anxiety and things of this nature," Dee says. "You have to identify your slingshot. I've had my ups and downs but I discovered what my slingshot is. Once you've figured that out, all of a sudden you don't feel like an underdog. Life doesn't feel so intimidating anymore because you know what you can defeat Goliath with."

That's just good advice.

— Brett Callwood



# TOM WALKER

**Date Signed:** June 2015  
**Label:** Relentless (U.K.) / Epic Records (U.S.)  
**Type of Music:** Alternative Indie Pop-Rock  
**Management:** Simon King - simon@covertalent.com  
**Booking:** mdiamond@paradigmagency.com; mgalle@paradigmagency.com; dcroy@paradigmagency.com  
**Legal:** Paul Spraggon, paul@ssb.co.uk  
**Publicity:** Darren Baber, darren.baber@epicrecords.com  
**Web:** iamtomwalker.com  
**A&R:** Shabs Jobanputra

**O**ver the course of earning a degree in songwriting at the London Centre of Contemporary Music, Scotland-born Tom Walker met two songwriters who subsequently connected him with his eventual manager, Simon King. King knows Shabs Jobanputra, founder of Restless Records, and at the label's request, the singer sent some homebrew demos, recordings on which he performed every duty. Relentless additionally wished to witness him perform, so Walker rented a cramped rehearsal room. "They told me they were going to send two people," he remembers. "And I think about twelve turned up. I played three tunes and we went out afterwards for a couple beers and a chat."

Walker believes his songwriting is what earned the label's interest—ironic, considering he credits Restless with allowing him space to

***"Don't give up; just keep doing it, because the minute I nearly gave up it all came to fruition."***

develop. "I wasn't looking for a label at the time because I hadn't completely figured out my sound," he confesses. "The label's really helped me grow." He also posits his raspy singing style grabbed their attention. Walker was attracted to Relentless's shining roster, as well as their diminutive size, which assured he'd receive proper attention.

When it came to signing, Walker had a built-in advantage—a mother specializing in contract law. Because Relentless is owned by Epic, the artist has since been upstreameared to the major for his American presence.

Shockingly, Walker nearly let go of his dream. "I got a job for six months as a photo booth attendant and kind of forgot about music. The minute I tossed [music] to the side, I managed to get a record deal and everything started happening." The moral of the story? Persistence. "Don't give up; just keep doing it, because the minute I nearly gave up it all came to fruition."

Walker's debut full-length, *What a Time to Be Alive*, comes out this year.

— Andy Kaufmann

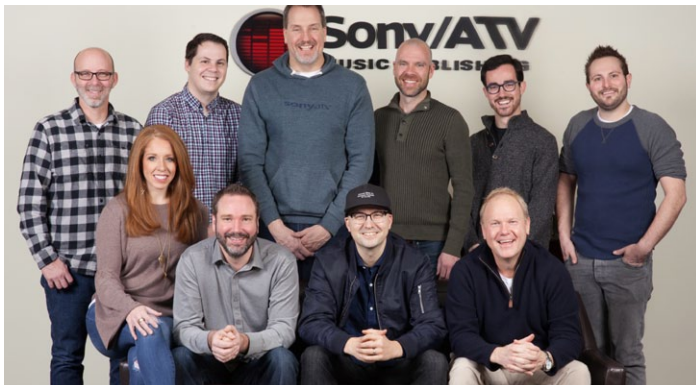
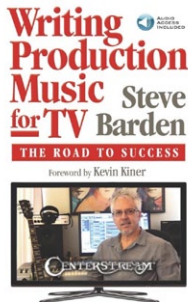


**▲ James Fauntleroy Dives into Reservoir**

Reservoir has signed James Fauntleroy to a worldwide publishing deal. Fauntleroy is the co-writer of Bruno Mars' 6x Platinum and No. 1 single "That's What I Like," which won Song of the Year and Best R&B Song at the 60th Annual Grammy Awards. Fauntleroy is also currently enjoying chart success with Mars' latest single "Finesse" featuring Cardi B.

**► Compose Yourself: Writing Production Music for TV**

Finding music libraries; submitting music; joining a Performance Rights Organization; understanding contracts; keeping organized; networking; and even revealing how much money you can earn—all of this and more is in *Writing Production Music for TV*, a new book with essential info as penned by composer and author Steve Barden.



**▲ Sony/ATV Lands Luke Laird**

Grammy-winning songwriter and producer Luke Laird has signed a worldwide publishing agreement with Sony/ATV Music Publishing and his own music firm, Creative Nation. The deal covers his songwriting catalog, which includes 23 Billboard No.1 hits for artists including Luke Bryan, Jon Pardi, Thomas Rhett and Blake Shelton, as well as future work. Pictured front row (l-r): Hannah Williams, Sony/ATV Nashville Creative Manager; Josh Van Valkenburg, Sony/ATV Nashville SVP, Creative; Luke Laird and Troy Tomlinson, Sony/ATV Nashville President/CEO. Back Row (l-r): Terry Wakefield, Sony/ATV Nashville SVP, Creative; Dustin Kovacic, Dickinson Wright PLLC; Tom Luteran, Sony/ATV Nashville VP, Creative; Austen Adams, Dickinson Wright PLLC; Stephen Denninger, Sony/ATV Nashville A&R Coordinator, and Dane Schmidt, Sony/ATV Nashville Director, Creative.

**Songwriters Win This Round**

In the wake of a landmark ruling, royalty rates paid to songwriters in the U.S. from on-demand subscription streaming will rise by 44% over the next five years. This decision is the result of a trial that took place between March and June of 2017 with the National Music Publishers Association and the Nashville Songwriters Association (NSA). A coalition of Google, Spotify, Apple and Amazon lobbied for the tech community. The ruling includes a significant increase in the overall percentage of revenue paid to songwriters from 10.5% to 15.1% over the next five years—the largest rate increase in CRB history.

Additionally, the CRB removed the Total Content Cost (TCC) cap, which the NMPA says will "give publishers the benefit of a true percentage of what labels are able to negotiate in the free market resulting in significantly higher royalties for songwriters." The CRB also increased the TCC rate resulting in the most favorable balance between record labels and publishing rates in the history of US mechanical licensing. In addition, the CRB granted a late fee which will dramatically alter the licensing practices of digital music companies.

**ASCAP Expo**

ASCAP has announced the first wave of music creators who will take the stage at their 2018 "I Create Music" EXPO. Among these ASCAP members from across genres and generations are multi-platinum recording artist Jason Mraz, Grammy Award-winners Marc Cohn, Darrell Brown and Dan Wilson, multi-time ASCAP Latin Songwriter of the Year selection Claudia Brant, jazz legend Marcus Miller, Songwriters Hall of Fame inductees Desmond Child and Paul Williams, rising pop star Billie Eilish and her close col-

laborator Finneas O'Connell.

Now in its 13th year, the ASCAP "I Create Music" EXPO is the largest conference of its kind in the United States, attracting over 3,000 music creators for three days of panels, workshops, master classes, keynotes and one-on-one sessions with the industry's top hitmakers.

Registration is now open for this year's EXPO, to be held Monday, May 7 through Wednesday, May 9 at the Loews Hollywood Hotel in Los Angeles. For more information, visit [ascap.com/exporegister](http://ascap.com/exporegister).

**Credit Where Credit is Due**

Desktop users of Spotify are now able to right-click on a track and select "Show Credits" from the options menu for information on performers, songwriters and producers. With the newly launched credits feature, Spotify intends to increase songwriter and producer visibility and, in turn, foster discovery among new collaborators, industry partners and fans. The initiative is starting off as a desktop-only feature, but the company plans to add credits to its mobile application as well.

Spotify's songwriter-focused Secret Genius initiative includes an ambassador program, Songshops (global songwriting workshops), The Secret Genius Awards, podcasts and curated playlists.

**News on the MUSEXPO**

MUSEXPO, the self-defined "United Nations of Music," returns for its 14th edition on Apr. 29-May 1 at the W Hotel Hollywood. The event's broad-ranging program will cover all aspects of the multi-billion dollar global music and media industry including live, A&R, publishing, brands, film/TV/video-games, management, marketing, mobile, automotive, digital media, streaming and more. As always, the heart of MUSEXPO will remain a passion for music and connecting

**► BMI: Song Time at the Apollo**

BMI presented its annual pre-Grammy event How I Wrote That Song in partnership with the Apollo Theater that featured multiplatinum and Grammy-winning music producer Mark Batson, Grammy-winning R&B royalty Faith Evans, Grammy-nominated R&B sensation Tory Lanez and Grammy Award-winning super producer RedOne. The event was moderated by BMI's Vice President, Creative, Catherine Brewton. Pictured: Faith Evans



like-minded industry professionals for creative and commercial opportunities. Among the scheduled presenters and panelists are major executives, attorneys and music publishers. A showcase of new talent will also be held at nearby SIR Studios.

Over the years MUSEXPO has been pivotal in helping acts get signed and/or launched on to the global stage. Past MUSEXPO showcase artists include Katy Perry, Jessie, J, Robyn, The Temper Trap, Frank Turner, Sheppard, Avalanche City, Gavin James, LMFAO and many others. For attendance and showcase participation info, visit [Museum.com](http://Museum.com).

### Tin Pan South Songwriting Seminar

From Apr. 3-7, NSAI will host the legendary Tin Pan South with performances in venues all across Nashville. Earlier that week, on Mon. and Tues. Apr. 2 and 3, NSAI offers the Tin Pan South Songwriting Seminar at the Millennium Maxwell House. Previously known as NSAI Spring Training, TPSSS is the perfect event for songwriters of any genre and any skill level to further develop their songwriting skills. Whether you are on your first song or song number 232, you will walk away from the seminar with new knowledge, inspiration, and hopefully quite a few new co-writing friends. For questions Call NSAI at 615-256-3354 or 800-321-6008 or email [reception@nashvillesongwriters.com](mailto:reception@nashvillesongwriters.com)

### Robinson's Worldwide Publishing Deal

Universal Music Publishing Australia has announced the signing

of New Zealand songwriter Robinson on a worldwide publishing deal. The signing comes on the back of the singer's critically-acclaimed 2017 debut single, "Don't You Forget About Me" and follow-up "Crave You," as well as Australian tour dates alongside Meg Mac.

She joins a roster that already boasts the likes of Gang Of Youths, Jessica Mauboy, The Veronicas and Guy Sebastian.

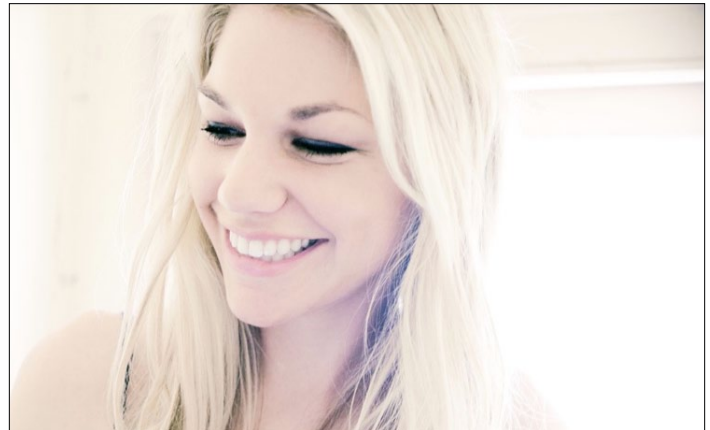
Robinson will next release her pop-infused track, "Nothing To Regret," on Feb. 23; a collaboration with Joel Little (Lorde, Khalid), Sam De Jong (30 Seconds To Mars), Allie Crystal and Larz Principato (Halsey). For more information, contact [ashley@page1management.com](mailto:ashley@page1management.com) or visit [facebook.com/pg/robinsonxmusic](http://facebook.com/pg/robinsonxmusic)

### CSA Spring Songwriting Retreat

The 2018 CSA Spring Songwriting Retreat—held in Griswold, CT promises a weekend of total immersion into the world of songwriting, in a beautiful rustic setting that is conducive to learning and creating new things. A window into your own creative self like you've never had before.

The CSA Spring Songwriting Retreat is produced by Bill and Kay Pere. The event fills up fast, so check at [info@ctsongs.com](mailto:info@ctsongs.com) for availability.

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



### ▲ Kari Kimmel: New Music

Set for a late April release, *Gold & Glitter* is a full-length from Los Angeles-based singer-songwriter Kari Kimmel. TV audiences will recognize her from the theme song to *The Fosters* that she wrote, sang and co-produced. With songs in over 650 films, shows, trailers, video games and commercials, Kari steps into the artist spotlight with her newest project. Find out more at [karikimmel.com](http://karikimmel.com).



### ▲ BMI Throws Snowball

Broadcast Music, Inc (BMI) presented its 16th annual Snowball music showcase during the 2018 Sundance Film Festival featuring Morgan Saint, Craig Wedren and Skyler Day. Actress, producer, singer and writer Rita Wilson closed to a packed house, including supportive husband Tom Hanks. Pictured (l-r): Alison Smith, BMI Executive Vice President, Distribution, Publisher Relations & Administration Services; Tom Hanks, Rita Wilson and Mike Steinberg, BMI Executive Vice President, Creative & Licensing. (Photo by John Mazlish for BMI)



### ▲ NATPE Panel in Miami

"Music Industry State of the Union: Navigating Global Rights and Revenue," was the subject of a recent NATPE Panel in Miami. Pictured (l-r) are panelists Jay Cooper, Founder of the West Coast Entertainment Practice at Greenberg Traurig LLP; Danielle Aguirre, EVP and General Counsel of the NMPA; Shawn LeMone, SVP of Film and TV at ASCAP; AIMP Vice President Teri Nelson Carpenter, President and CEO of Reel Muzik Werks; and Wim van Limpt, CEO of BUMA/STEMRA.



### ▲ Cigarettes After Sex Lights Up Two Publishers

Cigarettes After Sex has signed with two independent publishers—peermusic and Big Deal Music Group—via a creative joint venture between the two companies. Pictured (l-r): Kenny MacPherson, CEO, Big Deal Music; Ed Harris, Blue Raincoat Management; Greg Gonzalez, Cigarettes After Sex; Kathy Spanberger, President, peermusic; Tuff Morgan, Director A&R Pop/Urban, peermusic.

## Taura Stinson

Oscar Nominee for "Mighty River" from *Mudbound*

There is a line in the Oscar-nominated song "Mighty River," sung by Mary J. Blige, that says, "Ego's a killer, greed is a monster/But love is stronger, stronger than them all." Songwriter Taura Stinson—who co-wrote the song with Blige and Raphael Saadiq—says this line could well apply to the music business. "You see people riding high and they are so inflated. Then the helium leaves the balloon. It's not their talent, it's their intentions and their ego," she confirms.

Stinson is at a prominent career juncture. Her recent endeavors, writing songs recorded by major artists and featured prominently in films, belie a long and often tempestuous journey, she notes. "Anyone that has great success has also had great failure. I've had it and I've wanted to stop, but if this is something in you, something you were born to do, you can't stop. If you stop then you're not you anymore, and I wouldn't want to be anyone else."

Born in Birmingham, AL, and raised in East Oakland, CA, Stinson moved to Atlanta to write songs at the bequest of LA Reid. She worked with Matthew Knowles' company as an A&R executive, where her inaugural project, *The Awakening of LeAndria Johnson*, won a Grammy award. She subsequently A&R'd six No. 1 gospel projects. "Then I went back to writing," says Stinson. "I always go back to me and the pen."

For the song from *Mudbound*, the director Dee Rees was hands off. "Usually the director is like, 'I don't like the word 'The,'" laughs Stinson. "Of course you trust Mary J. Blige. Because Mary is one of the stars of the film and so completely immersed in this character, she's going to do it justice." Stinson had previously worked with Blige in the musical film *Black Nativity* starring Forest Whitaker, Jennifer Hudson and Angela Bassett. "To be associated with her in any way is a huge honor," says Stinson.

As a songwriter, Stinson has penned songs for a broad range of artists including Destiny's Child, Kelis, Kelly Rowland, Deborah Cox and Earth, Wind and Fire. With longtime collaborator Raphael Saadiq, she wrote and produced "Gonna Be Alright" as performed by Aerosmith's Steven Tyler for an animated film, *Epic*, starring Beyoncé. She also served as lead lyricist for the animated film *Rio 2*, starring Jamie Foxx and Anne Hathaway. She also co-wrote "Airplay," the end-title for the film *Beyond The Lights*, and "Champions," the end-title for the 2016 film *Hands of Stone* featuring Usher and Ruben Blades. Stinson and Raphael Saadiq also collaborated with composer Laura Karpman on the song "Jump," the end title for the 2017 documentary *Step*.

A notable vocalist, Stinson was previously at the Academy Awards in 2015, singing in the choir behind John Legend and Common for their Oscar-winning song "Glory" from the film *Selma*. "When I was in the choir, I thought, 'I'm going to come back here and I'm not going to be in the choir.'"

Stinson was on hand at the recent Golden Globe Awards wearing a black dress in solidarity with the movement against sexual harassment. "I can only wish that equality on all fronts could evolve as much as humanity. We've done so much as a people. We've made huge strides and then we hold each other back with violence and ignorance."

*100 Things Every Black Girl Should Know* is a book that Stinson penned to share information and optimism. "If you are a 17-year-old girl on your way to college now, everywhere you look you will be inspired by women. You can say, 'I can do everything that Oprah Winfrey said at the Golden Globes; everything Michelle Obama said. I can do everything that Dee Rees says. I can follow this path.'"

Taura Stinson believes in this essential message. "That's what's been needed this whole time and now we're here and I'm so happy for everyone, and happy that we can tell our stories in entertainment and in every facet of life. This next generation is going to take this world and spin it in the opposite direction."

Contact Ray Costa, Costa Communications Inc., 323-650-3588

"*Music Connection* continues to be a relevant publication. They were one of the first music magazines to write about *Live From Daryl's House*, when it was a fledgling web show. They have adapted with the changing music scene, as well as the ever changing technology associated with it." — Daryl Hall

**MUSIC CONNECTION**

# The Information You Need ... Any Way You Want It

**MUSIC CONNECTION**  
Weekly Bulletin  
March 10, 2017

**EXCLUSIVE DIRECTORY**  
Film/TV Music Supervisors & Post-Production

Ins & Outs, Ups & Downs of  
**CENSURING OR A LIVING**

How to  
**PITCH Your Songs**

**DIY Mastering Tips**

**+**

**Pensado Awards**  
El Perro Del Mar  
Jim Messina  
Dinosaur, Jr.  
Jeff Beck  
The Veils

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**MUSIC CONNECTION**  
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Home | Register | Feature Artists | Music Industry Tips 10 Things You Should NEVER Say On Stage

**MUSIC INDUSTRY TIPS: 10 THINGS YOU SHOULD NEVER SAY ON STAGE**

BY ANDREW HUNTER, LATEST, INDUSTRY TIPS | NOVEMBER 10, 2016 | BY @AHHUNTER

Best advice—the stuff you say to your audience between your songs—is an important part of delivering an engaging live performance. But be careful what you say. The wrong statement—just a few ill-chosen words—can cost you your show. Here's a reminder. Think before you speak. Check out these 10 music industry tips from the new book *How To Succeed In The New Music Business: Practical Tips on Building a Successful Career and Making a Living* by Andrew Hunter.

**5. "Who's Having Technical Difficulties?"**  
Even if your guitar just might be the 100th identical one made in the factory, it's still yours. And when you're on stage, about 20 miles in the air, it's your only lifeline to the world. Technical difficulties are your fault, even when they're not. You may not know your guitar cables will short, your batteries will die, your tuner will get stuck in a bad spot, the CD will die, the mic stand will fall apart and all of this you're going to need to know how to deal with on the spot, in front of your audience.

It's your stage. It's your show.

Forced to improvise a DJ set on one during my first song in front of a sold-out show in San Francisco that just fell on a 20-foot stage with live lighting, monitors, fans, fans, cables, etc. etc. etc. I wasn't prepared and I think the Satan had just burnt through the floor, grabbed my sound and burnt out the back door. Luckily, my friend saved me.

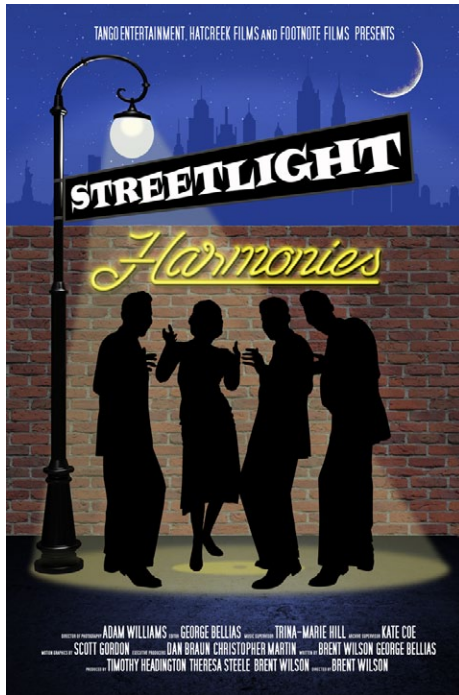
Hunter had a reason for my impromptu DJ set. I quickly went through the checklist of everything I could do to avoid a total show stopper. I was the 100th identical one made in the factory. It's your show.

Get Music Connection's Unique Directories, Insider Interviews, Career Tips, Expert Advice and Valuable Gear Giveaways from the Daily Website, Weekly Bulletin and Monthly Print Magazine!

**MUSIC CONNECTION**

DROPS

**Rapture**, a Netflix original documentary series, launches globally on March 30. A project of hip-hop-centric media and content company **Mass Appeal**, *Rapture* is an eight-episode exploration of hip-hop culture through the lens of a diverse range of artists including **Nas** and **Dave East, T.I., Rapsody, Logic, G-Eazy, A Boogie wit da Hoodie, 2 Chainz** and **Just Blaze**. *Rapture* offers a front-row look at their personal and professional lives. The series was directed by **Sacha Jenkins, Ben Selkow, Geeta Gandhir, Steven Caple Jr., Marcus A. Clarke** and **Gabriel Noble**. The series can be found at [Netflix.com/Rapture](http://Netflix.com/Rapture). For more information, contact Kerry Smalls at [Kerry@TheChamberGroup.com](mailto:Kerry@TheChamberGroup.com).



Doo-Wop documentary **Streetlight Harmonies** screened at the **Santa Barbara International Film Festival** on Feb. 1, with a second screening on Feb. 2, in celebration of this first-ever film to explicitly spotlight the generation-defining musical genre. Featuring restored archival footage, new interviews and the music of **Brian Wilson, La La Brooks** of **The Crystals, Charlie Thomas** of **The Drifters, Brian McKnight** and more, *Streetlight Harmonies* explores the history and social impact of this musical era. View the trailer at [Vimeo.com/194282949](http://Vimeo.com/194282949) and contact Lauren Mele at [Lauren@Beachwood.LA](mailto:Lauren@Beachwood.LA) for more information.

Season three of the critically acclaimed conversation series **Speakeasy** is now airing on the **World Channel** featuring interviews with a diverse range of musicians including **Gary Clark, Jr., Jack Johnson, Nick Lowe, Nick Mason, Seal** and **Steve Earle** who discuss intimate details of their careers, lives and sources of inspiration. Interview-



CHRIS FLEMING

Fleming stars as an excitable suburban mom), **"I'm Afraid to Talk to Men"** and **"Gigi the Christmas Snake,"** is back with a new comedic nature series, **Unspeakable Earth: Symbiosis**. Watch here: [bit.ly/2EJyIrw](http://bit.ly/2EJyIrw). And check out



STEVE EARLE

ers include **Jimmie Vaughan, G. Love, Jim Nelson, David Frick, David Simon** and **Amy Thompson**, who each have ties to their interviewees. Full episodes are available at [SpeakEasy.TV](http://SpeakEasy.TV). Contact Alicia Brown at [ABrown@PFAMedia.net](mailto:ABrown@PFAMedia.net) for details.

On March 9, **Eagle Rock Entertainment** dropped the documentary **American Valhalla**, which captures the musical journey of musical collaborators **Iggy Pop** and **Queens of the Stone Age** frontman **Joshua Homme**, who joined forces to create Pop's 2016 album **Post Pop Depression**. Directed by Homme and **Andreas Neumann**, the film traces Pop's and Homme's collaboration from initial songwriting sessions through the recording process and subsequent promotional tour. Featuring Neumann's photography and cinematography and interviews led by **Anthony Bourdain**, the film centers on a theme of taking risks, trusting instincts and developing a legacy. Contact Carol Kaye at [Carol@KayosProductions.com](mailto:Carol@KayosProductions.com) for more information.

Comedian **Chris Fleming**, the man behind the popular YouTube series **Gayle** (in which

a video from Fleming's live show, **Showpig**, which he recently took on the road, here: [bit.ly/2GT1HKf](http://bit.ly/2GT1HKf). Contact Heidi Vanderlee for details at [HV@SharkPartyMedia.com](mailto:HV@SharkPartyMedia.com).

OPPS

An L.A.-based screenwriter is looking for an experienced feature film director. The writer's previous projects were distributed by Paramount Pictures and Gravitas, and the current



project, described as a “sci-fi noir with a touch of humor,” has partial funding. The project has a \$1.2 million budget and will be shot in Los Angeles and Hong Kong. Send resume and link to a reel or body of work to [xs7b4-6477376119@job.craigslist.org](mailto:xs7b4-6477376119@job.craigslist.org).

State of the Art Audio Visual, a SoCal go-to for audio visual services, is looking for someone to oversee all audio-visual equipment through set-up, troubleshooting, operation and strike. The right candidate must have computer skills, communication skills and a minimum one year of experience in the industry. For more information on applying, email [q9qbs-6474380634@job.craigslist.org](mailto:q9qbs-6474380634@job.craigslist.org).

Based on NPR Music's successful video series of live concerts titled *Tiny Desk Concerts*, the annual Tiny Desk contest is now accepting entries. The winner of the contest will go to the NPR headquarters to play their very own Tiny Desk concert, tour the U.S. with NPR Music and their sponsor, Lagunitas Brewing Company, and appear at a taping of NPR's *Ask Me Another*. This year's judges include electro-pop duo Sylvan Esso, singer-songwriter Gaby Moreno and Tarriona “Tank” Ball from Tank and the Bangas. To enter, make a video performing one original song at a desk, upload it to YouTube and fill out the entry form at [tinydeskcontest.npr.org](http://tinydeskcontest.npr.org) announcement.

Production LA, the U.S. arm of Production Berlin Group, is seeking a production assistant to be involved with all aspects of the production process. Duties will include office work, research, location scouting, sourcing, casting, prepping, executing and wrapping photo and video shoots. An interest in fashion and photography is a must. Previous similar experience and a knowledge of German are a plus. Learn more about the company at [Production-Berlin.com](http://Production-Berlin.com). For more information, email [bcqjt-6473439453@job.craigslist.org](mailto:bcqjt-6473439453@job.craigslist.org).

## PROPS

Online music education platform **Soundfly** recently introduced the first online, one-on-one music mentoring program described as a “personal trainer for your music.” Called the **Headliners Club**, the program allows musicians to create and arrange their own tracks, practicing

writing music for film or television, develop their voices as musicians and songwriters, and explore new approaches to writing, all with the guidance of a mentor. Learn more about the Headliners Club at [bit.ly/2nG5pyS](http://bit.ly/2nG5pyS). For more information, email Christine Brackenhoff at [Christine@rockpaper scissors.biz](mailto:Christine@rockpaper scissors.biz).

**Varèse Sarabande Records** recently congratulated composer **Carter Burwell** on his second Academy Award nomination for Best Original Score for **Three Billboards Outside of Ebbing, Missouri**, a film that was nominated for seven Oscars in January. The label also recognized composers **Evgueni and Sacha Galperine**, who wrote the music for the Best Foreign Language Film Nominee **Loveless**. Contact Beth Krakower at [Office@KrakowerGroup.com](mailto:Office@KrakowerGroup.com) for details.

Composer **Alexandre Desplat** recently took home a Golden Globe for Best Original Score for his soundtrack to the **Guillermo del Toro**-directed **The Shape of Water**. Del Toro also took the award for Best Director for the film. Described as “spine-tingling,” Desplat’s score was released via **Decca Records** in December. He composed, produced and conducted the music, which was performed by the **London Symphony Orchestra** and recorded at **Abbey Road Studios**. The track “**You’ll Never Know**” features vocals

from global opera star **Renée Fleming**, while “**La Javanaise**” is sung by jazz singer **Madeleine Peyroux**. For more information, contact Julia Casey at [Julia.Casey@UMusic.com](mailto:Julia.Casey@UMusic.com).

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

## Out Take



### Lolita Ritmanis Composer

**Web:** [LolitaRitmanis.com](http://LolitaRitmanis.com)  
**Contact:** Adrianna Perez, Assistant @ [WhiteBearPR.com](http://WhiteBearPR.com)  
**Credits:** *The X Files, Swimfan, Avengers Assemble*

**Lolita Ritmanis** says she doesn't have time for writer's block. “We plop ourselves down at our keyboards and know that by the end of that day five to six minutes of music must be completed.”

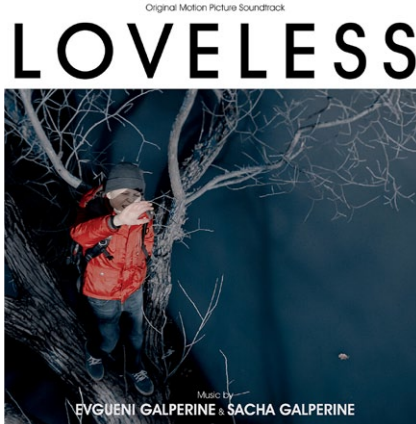
Ritmanis completed the Dick Grove School of Music Contemporary Composing and Arranging program, followed by the Film Scoring Program, and landed a job as a music proofreader and orchestrator, first at Disney, then Warner Bros. While earning a living by day orchestrating for heavy-hitting composers, Ritmanis wrote her original music by night.

Her first big break was a job with composer Shirley Walker, who was working on a new television series for Warner Bros. Animation called *Batman: The Animated Series* (1992). Ritmanis was a member of Walker's team—composing, orchestrating and conducting. Ritmanis earned her first solo screen credit under Walker, and two years later she formed Dynamic Music Partners together with two other Walker proteges: Michael McCuiston and Kristopher Carter.

Ritmanis notes that the industry has not evolved “quickly enough” for women, and those who are successful have a duty to help. As such, Ritmanis serves as President of the Alliance for Women Film Composers. “This is a field where the top-rated films and TV shows are still predominantly scored by white men,” she says. “Things are changing, however. Through education, advocacy, amplification and dialogue, the industry seems to be waking up to the fact that this inequity is simply wrong.”

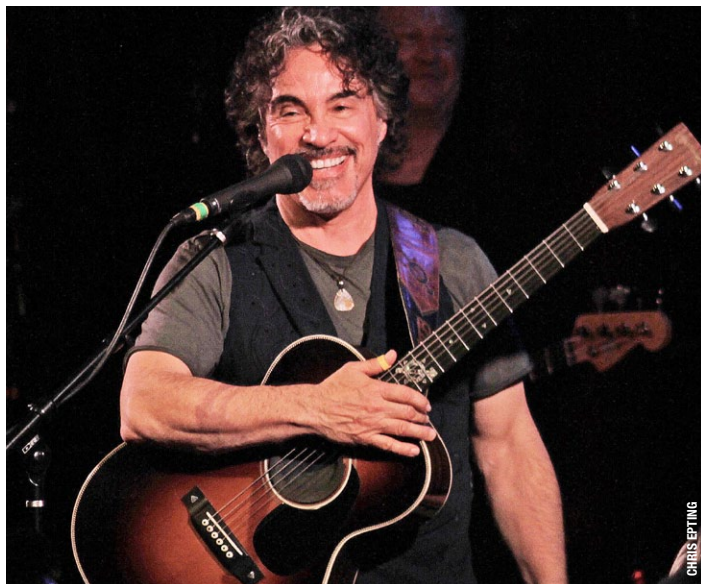
And her words to aspiring women composers are empowering: “Learn your craft, be professional, be tech savvy, be on time, be bold, be confident, be an amazing composer and never ever allow anyone to take away your power,” she says.

“Sexual harassment, gender discrimination will no longer be tolerated.”



## ► Citi's New York Takeover

Over five nights, the Citi Sound Vault took over the iconic Irving Plaza in New York City delivering electric performances from Thirty Seconds to Mars, The National (pictured), Eminem, Childish Gambino and Dave Matthews & Tim Reynolds.



CHRIS EPTING

## ▲ Oates at the Troubadour

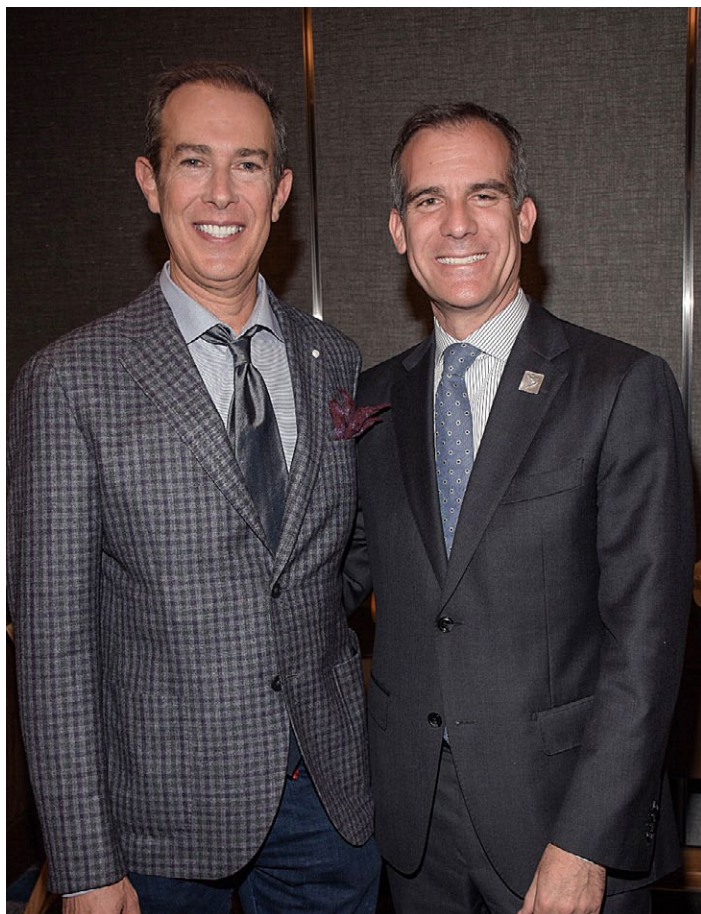
John Oates played the Troubadour in West Hollywood on Feb. 10 with the Good Road Band, featuring legendary musicians Sam Bush and Paul Franklin. Oates will be touring through March in support of his critically-acclaimed solo project, *Arkansas*. Plus, listen to our *MC* podcast interview with the singer at [podcastone.com/music-connection](http://podcastone.com/music-connection).



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## ◀ Garcetti and Gluckstein Honored at 24th Annual Unity Awards Gala

Los Angeles Mayor Eric Garcetti (right) and Conga Room/Conga Kids founder/CEO Brad Gluckstein (left) were honored on Feb. 1 by the West Angeles Community Development Corporation (CDC) at their 24th Annual Unity Awards Gala as the Man of the Year and the Business Man of the Year respectively. L.A.'s premiere Latin Music club, the Conga Room at LA Live is celebrating its 20th Anniversary in 2018 and is continuing its Conga Kids charity program, teaching dance across L.A. Unified School District to 5th grade students.



## ▲ Thimble Slide at NAMM Show

Cole Coleman (center), inventor of the ingenious Thimble Slide for slide guitar players, was in good company at the recent NAMM Show in Anaheim, CA. A guitarist himself, Coleman invented the handy device to allow guitarists to conveniently play slide licks while also fingering individual notes on the neck. Learn more at [thimbleslide.com](http://thimbleslide.com).



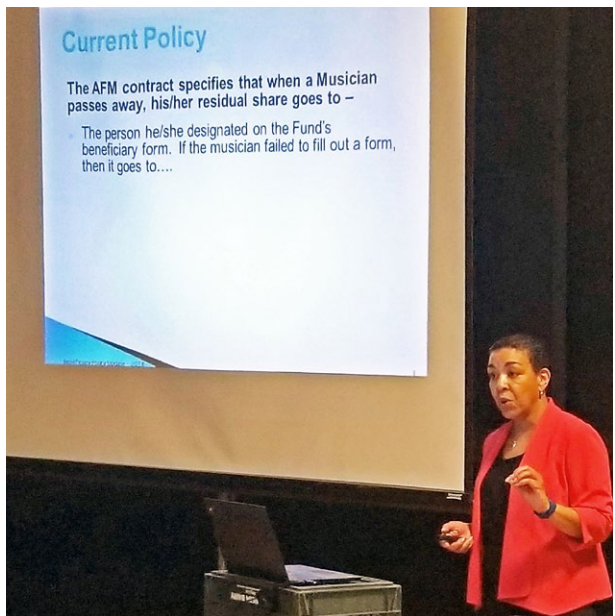
### ◀ Bay Showcases New Music

Republic Records hosted an intimate listening party for new music from James Bay (pictured). In partnership with whiskey connoisseur Tommy Tardie and The Flatiron Room, guests were welcomed with cocktails and a curated whiskey selection created by Tardie specifically for the evening.



### ▲ Harman Attracts The Pros At NAMM

Harman was the hub for Pro Audio at NAMM, attracting the music industry's best with their world class AKG microphones, headphones and JBL monitors. They held live interviews by KCRW DJ Nic Harcourt featuring everyone from artists Skunk Baxter and Flavor Flav to GRAMMY winning producer Neal Pogue and GRAMMY winning engineer Ryan Hewitt. Pictured waiting for the next interview are AFM & SAG AFTRA Fund Associate Director of Operations Eric Cowden, Sphere Studios Chief Tech Gary Meyerberg, Harman Director of Recording Solutions Peter Chaikin, Palms Studio Director Zoe Thrall, and Palms Studio Technical Director Brent Spear.



### ▲ FMSMF Policy Presentation

Kim Roberts Hedgpeth, Executive Director of the Film Musicians Secondary Markets Fund, offered up valuable information to Los Angeles area film musicians at a recent live presentation in Burbank. She focused on important beneficiary policy updates, which take effect March 31. For more info, visit [fmsmf.org](http://fmsmf.org).



### ▲ Wombats Aftershow Celebration

Celebrating a successful show at the Fonda Theatre in Los Angeles, CA, The Wombats band members Dan Haggis (left) and Matthew Murphy (middle) pose with film composer Michael Mollura.

# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 1995-Todd Rundgren-#12

"I'm very aggressive when it comes to technology," said multi-faceted artist Rundgren of his early adoption of multimedia tech. "It's a natural inclination on my part to expand the breadth of my language into other areas." Elsewhere in this vintage issue we explore "Cyber Marketing" and we review The Muffs, Veruca Salt and Wolfgang Press.



### 2009-Adele-#2

In her first cover story, Adele talks at length about the songs on her then-current breakthrough album, 19. "The success of this album kind of eggs me on to write newer songs, since I'm singing songs that are now four years old. And I do very much feel like a very different person." The issue also features a profile of producer Rick Parker (Black Rebel Motorcycle Club).

# SHELITA BURKE CAUSING A DISRUPTION BY ANDY KAUFMANN

## SOME PEOPLE ARE VISIONARIES.

The ways in which singer-songwriter Shelita Burke is able to think bestows upon her the honor of being one of those visionaries. Her scientific brain enabled her to write code at the tender age of eight, leading to a career as a software engineer. Simultaneously, Burke's creative mind allows her to not only invent music in diverse and unique ways but also to envision novel methods of attracting enthusiastic followers. Her ingenious techniques—which have allowed her social media metrics to outstrip the stats of major celebrities—have turned Shelita Burke into a hot commodity. It seems everybody—including MIT and SXSW—wants her secrets.

What is it that makes such a rarefied individual tick? How has the independent Burke, without the aid of traditional industry muscle, been able to achieve unmatched attention? In this incisive interview, the analytical entertainer offers her innovative thoughts on songcraft, connecting with an audience, and how the intersection between technology and art will inevitably reshape the industry for generations to come.

**Music Connection:** Congratulations on making number 14 on Billboard's Next Big Sound chart.  
**Shelita Burke:** Thank you. I'm also number 24 on the Heatseekers Chart.

**MC:** It's amazing that you've been able to achieve so much outside the traditional music industry. What is it about the way you perceive the world that allows you to try new things?

**Burke:** I always understood that I'm growing up in a different world than people before me, so I have to create new pathways. My pathway doesn't work for everybody, but it will inspire people to use similar tactics and pathways to get to their goals.

**MC:** You're both right-brained and left-brained. Is that something you're born with or can that be taught?

**Burke:** Every human being has right- and left-brain capacities, but a lot of people don't reach that potential. I truly believe we all have one brain and the more we fulfill our passion and dive deep into what we want to do in life the closer we get to that synchronicity between left and right brain.

Every human being has that capacity. It's just we're told we're not good enough. We're told we have to do these 9 to 5 jobs. We're told to not aim higher and not take risks. But I don't believe that. I believe in taking risks. I believe we can think beyond and greater of ourselves.

**MC:** Of all your techniques and hacks, which has been the most successful?

**Burke:** There's no hack for connecting to an audience. The more authentic you are the more you can connect to other human beings. So the biggest thing I do is actually very simple—it's about humanity and connecting to other human beings. My ability to do that is just my ability to not be distracted by all the noise around me and focus on my vision, which is connecting with humanity through music.

I love being on stage and delivering messages to my audience that they can connect to. Not every artist enjoys doing that, but I do. That translates in a big way every time I'm interacting with my audience because I have something I authentically love to do.

**MC:** But you've come up with new ways of connecting with people. Scott [Page, of Ignited Network] told us how you used Lyft to get on drivers' playlists. Should artists come up with new ideas themselves?

**Burke:** As artists, we're creative. As artists, we have the ability to create new perspectives. I see everything as a blank canvas. Any goal I have, anything I want to do with my music, I see as an avenue to create. Everything I do is art, whether it's marketing, talking to fans, playing on stage... I see all those avenues as art. So going around in Lyft cars to get people to download my music was just one avenue to connect to people. My mission in life is to connect to as many human beings as possible. Not just people living today but generations after. I want to touch trillions of people. I want to touch people who colonize Mars. I want my music to live forever. And that's not going to happen if I'm not out every day moving molecules and talking to new human beings. And the more I get out there and spread my music to new people the more I connect.

**MC:** Do you make a conscious effort to think creatively about the industry?

**Burke:** I look at the industry as a space that

needs disruption. Through blockchain technology and innovative thinking, we're going to get there. Disrupting the music industry is inevitable because the old model isn't working anymore.

**MC:** On our podcast you stated that you write at least three songs a day.

**Burke:** Three to five songs a day.

**MC:** Wow. Do you recommend other songwriters do the same? Is there value in everything you write? How much never gets used?

**Burke:** What you put your attention on grows. Sometimes, I'll write a song that I throw away and three months later I'll play it for my producer, Marcus Bell, who produced the *Special - EP*. I'll play it for him and he'll be like, whoa, what's this?

That's how "Penetrate" happened. I didn't hear the potential in that song, which is why it's great to have collaborators and people who see beyond your vision. No matter what you're thinking, there's always someone who can think bigger. Marcus was like, no, we should develop this song, so we did and now it has millions of plays. The public loves that song. And I love that song now, too.

**MC:** Tell me about your songwriting technique. Do you start with a lyric? A chord? An image? How long does it typically take to write a song?

**Burke:** It varies. Some songs literally happen in three to five minutes. Some songs take months and months.

Before I called you, I was at Coral Tree Café ordering food and heard a melody in my head that I had to record. So I got on my phone and did that. That's why I was late calling.

It happens in spurts. I'm constantly trying to connect to conversations. I like to go to cafes because I like to hear other people's conversations and be inspired by how they're communicating. I'm not taking the words they're saying and writing them in songs, but I am taking the sentiment of what they're saying and coming up with ideas for songs. Songs can be conversational or like a love letter or a healing exercise.

**MC:** Do you know when a song is going to connect with your audience?

**Burke:** I know a song is going to connect because I'm the one delivering it on stage. I could sing "Happy Birthday" and it could be nobody's birthday but, because of the way I perform, the audience will connect. It's not just the song

PHOTO BY DANIEL HOROWITZ



*"The concept of the album is so old. It's outdated, quite frankly. It's time for something else."*

that's the reason they're connecting; it's me as a human being. They see my open heart and it connects to their open hearts.

**MC:** Do you sometimes alter a song based upon audience reaction?

**Burke:** No. I do not. At the end of the day, the songs are my art and expression in the world. The fact that any human actually connects to it is an anomaly to me. It's like, whoa, this is my true, authentic experience and when I deliver this on

ing to have to sing all the parts over. Do you really want to do that? And I'm like, yeah, let's go!

When you listen, you can tell it's a way different key than the original, but it works. If I love to hear it and am excited about it, my fans are going to be excited about it.

**MC:** You place an emphasis on using social networks. How do you deal mentally with haters?

**Burke:** I love haters. I use it as an opportunity to see their perspective and open up a space

**MC:** You're an expert in artificial intelligence. Do you think songwriters will ever be made obsolete by non-human songwriters?

**Burke:** It's okay for artists to embrace new technology and have things that can help them make music. I don't look at technology as a replacement. I look at it as an aid. How can we stretch the limitations or constraints of this technology to achieve the same aim, which is connection through music? So I don't think it's a threat per se. It gives us a different avenue to innovate and create.

*"More artists need to be open about how we can use the blockchain."*

stage I can see in your eyes that you understand me. You understand and connect to the emotion.

Love is a universal feeling. We all have different perspectives of what love is but it's the same love. Joy is a universal feeling. When we feel joy it's the same joy, even though we come from different backgrounds.

I love being on stage because I feel like I'm being appreciated. I'm being respected. I use the stage as therapy because I didn't have that growing up. I didn't grow up with my mother so when I perform I really do care about the fans because they're like my family.

**MC:** You recently released a remix of "Penetrate." Was that a deliberate strategy to get your song into people's heads?

**Burke:** The way "Penetrate (Part 2)" happened was I was in the studio with Marcus. He started playing the piano and as he started playing the bass parts I was like, whoa, this would sound awesome to "Penetrate." It's not even in the same key as the original song. And he's like, you're go-

of compassion for them. I spend time trying to figure out—how can this person be my friend? It's okay to have people you don't agree with. That creates a space for me to learn new things about myself.

Music is the uniting factor to humanity. No matter what you believe, when you and someone else like a song it's a common point of interest. It's a common space in your heart that you can't deny. I believe in love and compassion for everyone. Even though I'm colorblind, I know through science that we all have red blood. We all have consciousness and brains and hearts. And at the end of the day we're in this together. The more we see that, the more we can connect with other people.

Sometimes I'm on stage and say something I can tell not everybody agrees with. I like to open up the space to see why you don't agree. And it's not about you not believing what I believe; I want to understand you. I want to understand your viewpoint and give you a voice, too.

Which is also something that's going to happen in the blockchain. Blockchain technology is going to revolutionize the industry. More artists need to be open about how we can use the blockchain.

**MC:** Will blockchain be able to prevent piracy?

**Burke:** Piracy is always going to be something we deal with. We're moving really fast in a lot of different ways. I don't know how that's going to affect everything, but I do know the blockchain is a step in the right direction in terms of paying people directly and faster than a bank or PRO. The blockchain creates more transparency, so it changes the relationship we have with people who are getting paid. It's not perfect but it's a step in the right direction.

**MC:** You're also a proponent of Bitcoin, yes?

**Burke:** Yes, but I like to focus more on blockchain, because there's a wider range of things you can do with the blockchain that are not limited to the application of Bitcoin. Bitcoin's only one application in the blockchain.

## LOLLAR PICKUPS™

### the Straight Truth About Pickups by Jason Lollar



The "magic" found in some (but not all) classic vintage pickups was created by accident. Don't let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the "magic" repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

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**MC:** Tell us about your musical influences. Do you consciously incorporate those influences or do they serve primarily as inspiration?

**Burke:** They serve as inspiration. I love Nina Simone. She's being honored at the Rock & Roll Hall of Fame in April and I got invited. I'm so excited, even though she's not living anymore. I also really love David Byrne; the documentary, *Stop Making Sense*, is brilliant. I also love jazz musicians like Wes Montgomery and Miles Davis, of course.

**MC:** You changed your sound when you hooked up with Marcus Bell. Do you think there's a time in your career when you might shift your style again?

**Burke:** I'm constantly changing things up; I just haven't released everything to the public. Marcus and I are always inventing new sounds and approaches to music. The world can only have so much content at one time. There's a lot more content coming that we've already created.

**MC:** You mentioned on our podcast how you're revolutionizing the album. Can you elaborate?

**Burke:** The concept of the album is so old. It's outdated, quite frankly. It's time for something else. It's time for new experiences. We are living in what I like to call an experience economy, which means the best experiences will win. People want to be wowed. They want to have experiences they'll remember forever. That's what I want to do. I want to deliver those experiences.

**MC:** Will things like virtual reality play an increasing role?

**Burke:** Augmented reality is going to be a big part of the music industry. I'm launching some things in the augmented reality space this year. I'm speaking at SXSW. I'll do a keynote

## QUICK Facts

- Spotify recently sent Shelita Burke this statement: "Together, your fans could now fill Wembley Stadium for 4 nights straight. In 2017 you had 281, 920 fans. We did the math."
- Shelita Burke has become one of the top 3% of influencers on Twitter.
- Burke's first single, "Belong," racked up over 2.7 million plays on Spotify. Her single "There" scored more than a million plays in 24 hours.
- The song "Penetrate (Part 2)" became #1 on Hypemachine within hours of its release.
- Burke recently made the International Business Times list of blockchain stars along with Vitalik Buterin, co-founder of cryptocurrency Ethereum.
- Burke released her recent *Special - EP* on the blockchain and designed Ethereum smart contracts to pay owners instantly. The album has over 20 million streams and charted #24 on Billboard and #3 on iTunes.

session one day and then on another day I'll be performing. Some of the augmented reality things I'm doing will be showcased there, which I'm super-excited about.

**MC:** Do you have your career mapped out? Do you have an idea how it's going to unfold?

**Burke:** I pretty much have my career mapped out, but how I get there will change. I'm constantly trying, testing and validating new things. I have a roadmap, but that roadmap changes based on what works and what doesn't.

**MC:** When you started your journey as an artist, did you always expect you'd have the success you've now achieved?

**Burke:** I've wanted to do this since I was a little girl. There was nothing else for me. I knew I wanted to be a musician. I knew I wanted to be onstage. I knew I wanted to be a singer. I can't imagine myself doing something else.

So as far as what success means, I believe we create our own successes. We design our own metrics for success. And success for me is doing what I love every day. And that's what I'm doing.

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

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# SELF-PROMOTION

## 7 Artists Share Strategies, Hacks, Tips, Tricks & Advice

By Greg Cayea

“The fans on Twitch are a riot, and we’ve become fast friends.”



DANA AND THE WOLF

With so many tools to promote ourselves nowadays, at times it’s overwhelming to even think of how, or where to start. There are so many options that decision-making can become a burdensome task. How should you prepare for a single debut? Where should you drive traffic? How do you make the most of a post-release and what is the most effective means to interact with, and garner new fans? Every music-maker is unique, and to try and nail down one specific strategy on how to tackle a music career would be insane. This article is full of strategies from full-time musicians who reveal which

social platforms are best for an upcoming release, where traffic should be driven, their personal experiences and how to make the most of a post-release.

ARTIST: **DANA AND THE WOLF**

GENRE: **Alt-Pop**

LISTEN: **DanaAndTheWolf.com**

Vocalist Dana Hobson and multi-instrumentalist/producer Daniel Wolf have known each other for a decade, but only recently began creating music together given their complete opposite tastes. After jumping from rock to hip-hop to classical guitar-influenced and jam band journey songs, the couple finally transformed into Dana And The Wolf, which one might describe as epic alternative pop.

**What’s your favorite way to communicate with your fan base digitally, and non-digitally?**

We’ve been messing with Twitch recently, which is a live streaming platform mainly for gamers, but the fans on there are a riot, and we’ve become fast friends. They trash-talk, but it’s with love, and it’s kinda like a virtual concert. Anything goes, whereas on Instagram it’s a little more PG-13.

**Where do you post new music? YT? SC? Spotify? FB? iTunes? What do you believe has been the most important one that you’ve focused on?**

We post new music everywhere, because you have to be everywhere, and there’s really no excuse not to be. The most important platform is Spotify. It’s where we’ve seen the highest growth, and although it’s tough to “focus” on it, we hope that through great press a Spotify Playlist curator will see it and dig the song.

**What is the most important career choice you’ve made to date?**

Deciding to go out and network. Part of me was so resistant to it, especially since Radiohead’s line in “Paranoid Android”: “the yup-

pies networking.” Maybe Radiohead didn’t need to network, but the rest of us do. Most of the opportunities we’ve had have come from networking.

**How do you make the most of the post-release?**

I can tell you an excellent example of what not to do post-release: Nothing. •

ARTIST: **I, Us & We**

GENRE: **Indie Rock/Electronic**

LISTEN: **iusandwe.com**

The Temecula, CA indie rock/electronica trio I, Us, & We (brothers Jordan, Evan and Aaron Doverspike) garnered 30k streams on SoundCloud and 20k on YouTube in just a few months after catching the ear of Spotify curators who inserted them into their Discover Weekly playlist. The band currently live in the Los Angeles area.

**Which social media platform (or real-life platforms) have proven to give you the best results in regard to interacting with fans as you prepare for an upcoming release?**

Twitter is great for connecting with other artists, Instagram is good for introducing people to behind-the-scenes, and Facebook seems to have slowed since the algorithm was put in place that now limits connection with people who already like your page. Shows are king. Playing good shows to attentive crowds will do more than a few weeks’ worth of posts on any platform. We also have a substantial mailing list that we use to present new music and exclusive content.

**Where do you post new music? YT? SC? Spotify? FB? iTunes?**

With new music, what we try to do is give teasers across all of our social media platforms, paired with visuals, typically the album art or something similar. Spotify playlists are really the key to have any song do well on Spotify. We feel that you have to make it as easy as possible for people to access your music.

**What do you think is most important (in both the digital and non-digital world), to do after a new track is put out?**

There should be a good bit of PR and marketing going into the release, and from there you just have to trust that what you are putting

make the music that moves you. If the music moves you, it will move other people as well. Oh, and if you feel overwhelmed you’re probably doing it right. •

ARTIST: **No No Yeah Okay**

GENRE: **Electronic**

LISTEN: **NoNoYeahOkay.com**

No No Yeah Okay (NNYO) blends a variety of different musical backgrounds, including electronic, hip-hop and punk. Led vocally by Colin Plant, the production of Mark Gage and the punk musical stylings of Christopher Quasius



“Playing good shows to attentive crowds will do more than a few weeks’ worth of posts on any platform.”



**What’s your favorite way to communicate with your fan base digitally, and non-digitally?**

Instagram is the easiest. It seems as though users are more likely to connect with pictures rather than just words. I guess the saying a picture is worth a thousand words is correct. YouTube is almost impossible if you don’t post a video a day. Interaction at shows is the best. When you can present your music then put a face and personality to it, you connect with people on a much deeper level.

forward is a quality song that people will connect with. From there the numbers do what the numbers do.

**Finally, if you have ONE statement to lend other musicians about what you’ve learned thus far in your career to keep organized in today’s age of digital confusion, what would it be?**

Don’t get outworked, always be willing to learn, treat your career like a business and others will do the same, and most importantly, be you and

(guitar) and Joshua Paynter (bass), NNYO’s melodies are smooth, with interjections of sharp synths and deep bass.

**Which social media platform (or real-life platforms) have proven to give you the best results in regard to interacting with fans as you prepare for an upcoming release?**

We want to first physically meet as many people as we can. We want them to want to tell their friends about the experience they had at our show and with meeting us in person. Where social media becomes really useful for us is to then equip our fans with materials to share us with their networks. We believe strongly that relationships and fan bases grow through investing time with them, not by simply trying to achieve reach through fleeting social posts.

**Where do you post new music? YT? SC? Spotify? FB? iTunes?**

When we were first beginning No No Yeah Okay, we relied heavily on the inexpensive/free channels to post our music (SoundCloud and YouTube). Now that we have established a fan base, we focus our distribution through online music stores (Apple Music, Google Play, Spotify).

**How do you make the most of the post-release?**

Follow up with the people and publications that are sharing your music. Thank them. Return the favor and send your audience to their sites. Releasing work is exciting and you definitely want to talk about it. Just understand that there is a fine line between relentlessly badgering your fans with the same news over and over again versus providing the repetition your fans need to become aware of your new work.

**What do you think is most important (in both the digital and non-digital world), to do after a new track is put out?**

Do shows. Shows. Shows.

**Finally, if you have ONE soundbite to lend other musicians about what you've learned thus far in your career to keep organized in today's age of digital confusion, what would it be?**

The Internet is an amazing tool for gaining reach and staying in contact with your fans. However, the Internet does not replace the experience of putting yourself out in front of real people. Think of social media as an extension of your human interactions... Not unlike how you would use social media to stay in contact with a close friend. •

ARTIST: **Julia Weldon**

GENRE: **Indie-Folk/Pop**

LISTEN: **JuliaWeldon.com**

Julia Weldon is a Brooklyn indie-folk-pop artist who was on the verge of starting her next album, *Comatose Hope*, but instead found herself awakening from a coma after a gender affirming surgery. One year later and after a fortunate

fans really wanna see: my personal life! Instagram stories are genius—by taking this fan connection and intimate look to the next level. I post much crazier shit on my story because it's fleeting!

**How do you put out new music?**

I release new music videos through YouTube, but for the actual music release I go through CDBaby, who then partners with legit—all the major digital distributors. Spotify has been amazing for exposure to fans across the globe but generates virtually no income. iTunes and Apple Music and direct sales after shows are the only real CD sales I make. •

ARTIST: **Ionie**

GENRE: **Indie**

LISTEN: **IonieMusic.com**

Ionie moved to New York at 17 to study music at NYU. Her debut album (April 2015) explores her struggle with love, identity, time and transformation through an intimate collection of original songs. She currently resides in Los Angeles.



JULIA WELDON

“Spotify has been amazing for exposure to fans across the globe but generates virtually no income.”

recovery, she's got more than enough tales to tell and songs to sing.

**What's your favorite social media platform for interacting with your fans and finding new audiences to connect with?**

I'd say I still like Facebook for longer post and announcements but I LOVE Instagram. It's what

**Which social media platform (or real life platforms) give you the best results in regards to interacting with fans and for an upcoming release...**

I think you gotta know your audience. All the tweens are on Insta, but people of my generation are still using Facebook. But the resound-

“All the tweens are on Insta, but people of my generation are still using Facebook.”



IONIE

ing verdict is that things are moving over to Instagram. I've never touched Snapchat and never will, but I do use stories and think advertising is starting to utilize stories more and more.

**And where do you post new music? YT? SC? Spotify? FB? iTunes?**

When I post new music, it goes everywhere. Everyone has their preferred way of consuming media, so you have to cater to that and facilitate people finding your music, not just the iTunes users.

**Where should people drive traffic?**

To your website. You want as much content on your site so people hang out on it and purchase merch or music. That's the whole point, right?

**How do you make the most of the post-release?**

Post follow-ups, keep talking about it, keep sending out links. Audiences like to be a part of getting you heard, seeing you succeed, so I think sharing your success is welcome.

**If you have ONE statement to lend about what you've learned thus far to keep organized in today's age of digital confusion, what would it be?**

Put your phone on airplane mode at night. Also, Wunderlist is my fave ToDo list app; it dings when you finish a task.

ARTIST: **Eva Misle**

GENRE: **Pop**

LISTEN: **EvaMusicOfficial.com**

Eva Misle reached No. 8 on the Billboard Club Play Chart in 2011 and has since been invited to perform as support for Nas and Alicia Keys. She recently worked with Tyga, J.R. Rotem, Poo Bear, KISS FM's Jingle Ball, Nick Cannon's 2015 Celebrity High Magazine Tour and Nigel Barker. She currently lives in Los Angeles.

**What promotional tool has worked best for you?**

I think owning a strong brand is very important. People need to associate your music with a style and a look, which is why Instagram has been so pivotal to my career.

**Where do you post new music? YT? SC? Spotify? FB? iTunes?**

I still love to premiere music on magazines and blogs and other media platforms outside of social. Again, it all comes down to collaboration. If I can work well with a blogger who has a great following, that's what I prefer!

**What is the most important career choice you've made to date?**

I would say focusing my energy on collaborations and re-branding my brand image. I was doing more EDM and dance music for a while and now we're focusing more on mainstream pop because, well, it's what I love. It's my style and who I am as an artist.

"If I can work well with a blogger who has a great following, that's what I prefer!"



EVA MISLE

**How do you make the most of the post-release?**

Find creative ways to continue promoting your song, such as working with other influencers, make little videos or clips playing the song in the background, and organizing some kind of giveaway related to the music to get fans engaged. Constant content is necessary.

**Finally, if you have ONE statement to lend other musicians about what you've learned thus far in your career to keep organized in today's age of digital confusion, what would it be?**

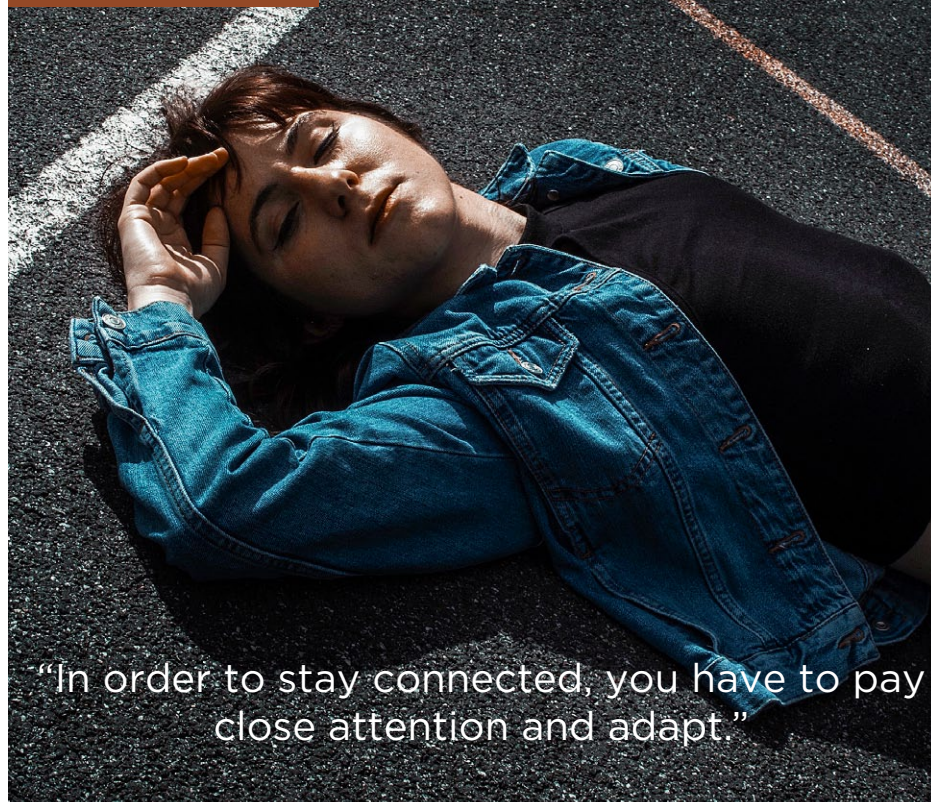
There will always be a lot of clutter out there with the Internet. I believe in staying true to

don't want to be that distant, aloof artist that people just watch from afar!

**And where do you post new music? YT? SC? Spotify? FB? iTunes?**

My most recent releases have come out on labels that distribute on all major music platforms, with a focus on directing audiences to royalty-generating streaming sites like Spotify, Apple Music, and YouTube. When I've self-released tracks, I've distributed via Record Union, Distrokid, or Stem to have the tracks available through all major music distributors and also posted directly on Soundcloud.

## SLOW SHUDDER



"In order to stay connected, you have to pay close attention and adapt."

yourself rather than following exact trends of others. By sticking to what you believe is best, you can create your own trends and break through the clutter and confusion. •

ARTIST: **Slow Shudder**

GENRE: **Producer/DJ/Singer Songwriter**

LISTEN: **SlowShudder.com**


Slow Shudder, real name Amanda Mayo, is a producer, DJ, vocalist and songwriter born in Miami and currently residing in Los Angeles. Since May 2016, she's released a versatile selection of tracks that sit at the cross section of alternative pop, indie dance and forward-thinking electronic music.

**Which social media platforms (or real-life platforms) have proven to give you the best results in regard to interacting with fans.**

My best fan interactions have definitely happened in person at my live sets or DJ gigs. Meeting and hanging out with people in the crowd after I perform is by far my favorite way to connect with anyone who digs my work. I

**If you had ONE statement to make about what you've learned thus far to keep organized in today's age of digital confusion, what would it be?**

Everything changes constantly. The way I share music and connect with audiences today is already quite different from what I did when I released my debut single in mid-2016. I've learned that, in order to stay connected, you have to pay close attention and adapt to how music and social landscapes change.

**Draw your own conclusions about self-promotion, but it seems like those music-makers who have found the most success simply do what they feel most comfortable doing, not necessarily what the "best move" might be. After all, if we're not having fun marketing ourselves, it can feel like a fairly vain and mundane existence.** 

# Joe Biel: Punk-Inspired Publisher

The terms “do it yourself” and “going indie” are so liberally used today, especially in reference to the current state of the music industry. For a number of musicians, their reality is all about sidestepping major labels and writing, recording, publishing and packaging a product themselves. This is the story of an entrepreneur who emerged from the music world, with a similar independent business model he applied to the print medium.

Joe Biel grew up in Cleveland, OH in the early '90s as a kid who felt different and somewhat disenfranchised from family and authority figures alike. As a teen he related to the freedom and inclusion that punk rock provided. Initially, he attached himself to that world as a means of personal identity and survival. But it became so much more.



“As a kid I looked up to the punk rock world I grew up in,” says Biel. “And in many ways it taught me things like morality and priorities and how to respect others and make decisions. I wanted to bring that same sort of frame to publishing. I never thought of it as a job or business. I was just motivated about how life-changing the punk scene had been for me, and in many ways wanted to expand upon that.”

He and some like-minded partners started a punk music club called Speak in Tongues that ran from 1991 - 2000. They would host touring bands and it was a place that seemingly had no limits as an incubator for doing your own thing. “We could do what we wanted in terms of musical genres,” says Biel. “And things were completely out of control. Some nights, cars were set on fire, fireworks were set off indoors. I guess I wanted to capture that view with the publishing world. It wasn’t just about the nihilistic lawlessness of it, but about finding meaning and purpose and giving people the tools to create the type of world they wanted, and change what was around them.”

Concurrently, Biel had also spent the majority of his life undiagnosed with Asperger’s Syndrome, which undoubtedly contributed to his feelings of awkwardness. When he received a proper diagnosis a few years ago it allowed the 40-year-old to fully embrace the resulting challenges of his condition and turn it

around. “We now understand that Asperger’s is a form of autism,” explains Biel. “And what that means basically is that we perceive vastly more data than neuro-typical people. I take in four times as much information as most people and that can be debilitating. We know that people with autism are not able to perceive the emotional expressions of others. So, we may miss obvious social cues.”

Biel began Microcosm Publishing as a part-time mail order business out of his home in Cleveland in 1996. The company relocated to Portland, OR in 1999. His independent enterprise was an initial clearinghouse for punk rock labels, eventually evolving into book publishing. Microcosm became known for publishing books and media on DIY lifestyles, self-empowerment, tongue-in-cheek humor, healthy cooking, radical politics and more.

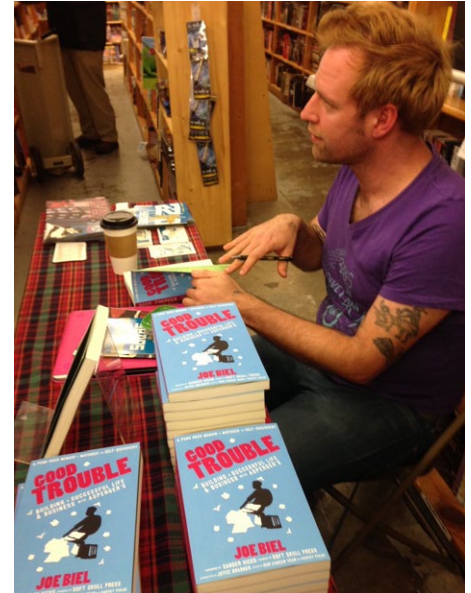


**“Things were completely out of control. Some nights, cars were set on fire, fireworks were set off indoors.”**

“We did a book for our 20th anniversary where I put a lens around my life called *Good Trouble: Building a Successful Business with Asperger’s*,” says Biel. “I finally felt like I wrapped my head around it and felt like Microcosm could grow from there. We were able to figure out the right balance of my ability to parse data to bringing in people based on their skills. Previously I would hire people based on their level of excitement, and that would be the only criteria (laughs).”

For Microcosm Publishing, the last few years in particular have been “the sky’s the limit” in terms of sales and reaching its target demographic. While much of the standard

publishing industry has sputtered, Biel’s Microcosm approach remains relevant and thriving. “It goes back to that early punk rock model of thinking,” he reflects. “When you approach the kind of topics we do, the way we do it’s refreshing because it’s different. Another thing that’s completely abnormal about us



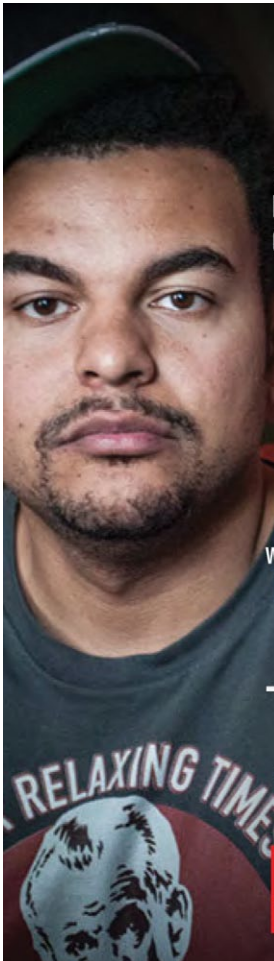
is there’s this new diverse books movement and we appeal to that. We also use different editorial content when deciding what authors and material we want to carry in our catalog; does it make the readers feel good about themselves? Does this empower the reader and help make choices for them?”

Perhaps the largest part of Biel’s success is rooted in good old-fashioned elbow grease combined with a unique personal vision. “I started out by my bootstraps and funded everything through my job at an Italian restaurant,” recalls Biel. “It was like ‘I need this to exist so that people like me should have something like this.’ If I was doing this just for money I wouldn’t have cared so deeply or so long.”

Some of Microcosm’s top sellers run the gamut from the sublime and practical, a book about how to save money and remaining self-sufficient in the times of a recession (*Make Your Place*) to the ridiculous fantasy comix adventures of Henry Rollins and Glenn Danzig (*Henry and Glenn Forever*).


“The only way I knew how to reach people was going to punk shows and selling stuff out of milk crates,” states Biel. “And then people told me I should sell my stuff in stores. So I would approach stores and that influences how you edit and develop. And in a few years I started to learn what would sell in record stores, for example. Since then we’ve taken our products to hardware stores, clothing stores, gift shops and places where customers might not necessarily go to buy books. And, 22 years later, that is still how we do it.”

Contact [joe@microcosmpublishing.com](mailto:joe@microcosmpublishing.com)



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

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



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# Are You Sabotaging Your Music Career?



**A** lot of artists come to me confused. "How come I'm not more successful?" Well, there are a myriad of reasons and possibilities. Maybe you're sabotaging your career.

Wait! Is it really that simple? Are some artists and bands simply too afraid of failing (or of actually succeeding) ...that they never really give it a true shot?

It's ego. It's self-esteem (or lack of it).

Is the reason that somehow, deep down, a lot of artists who don't "make it" fail because they secretly, deep down, believe they don't deserve it...so they do all these things that appear on the surface to show that they are working at it.... but all the while are sabotaging their own efforts? Probably.

I can provide numerous examples....

**1)** Maybe you finally book that dream gig...but you wait until the last minute to invite people to the show. You assume friends and fans and family will show up...but don't personally reach out to everyone via social media, email or phone. And the show has a dismal turnout.

**2)** Maybe you outsource the PR and promotion for your album and assume the person you hire (and your manager) will do ALL the work...but you fail to do any yourself.

**3)** Maybe your publicist or manager set up a big interview or meeting for you. But you show up late or "forget" to call or show up at all.

**4)** I've seen some strange things in my day. I once stumbled upon an amazing new artist. Her investor/producer/manager/record label spent years working with her. After months of emails and meetings, it was finally time to promote and release the album.

Suddenly, emails to her representative were going unanswered. Phone calls and text messages were ignored. Days turned into weeks. Weeks turned into months. I literally could not get in touch with her via any means of communication when previously, she'd been very responsive. After a few months of this odd behavior, I had to pull the plug and walk away from this amazing artist.

It really broke my heart because this artist had something truly special. It really is sad and the only explanation I could have is that her label/manager was suddenly was too nervous to release an album he had put his soul into producing and paying for.

**5)** I've managed bands in the past that had INCREDIBLE opportunities to write songs

for major films. And what do they do when this opportunity comes up? Ignore their calls. Disappear. Literally go MIA. If you're not interested for some reason, it's fine, but to just VANISH? That's sabotage. At least have the decency to get back to your manager or publicist and explain why you are passing on an opportunity that could literally MAKE your career.

**6)** Years ago, I was lucky enough to sign an artist who had been signed to a major label at the age of 19 but was now independent and had just moved to L.A. Well, what did she do when she moved here? Go out and gig and promote her shows like crazy? No. Not at all. She sat

some people in the end. I've stood there after major music festivals where my band has performed in front of 10,000 fans...and I'm the only one still at the merch booth selling t-shirts while they went home. It was a hard lesson to learn...but they just didn't want it badly enough. "Never work harder than your artists," a famous manager once told me. And he was right.

What's the lesson to be learned from this? Make smart decisions. Check references. Trust your gut! Don't sabotage a very promising music career! At the end of the day, I think a lot of this comes down to self-esteem. I probably wouldn't manage another act again

***"A lot of artists who don't 'make it' fail because they secretly, deep down, believe they don't deserve it."***

at home. She played maybe one or two gigs a year. "You have to play shows if you're in L.A.," I'd tell her. "It's a waste of time," she would reply. "Waste of time?" I thought to myself. That's crazy. How else are you going to get out there, create a buzz, grown your fan base and move your career forward? Plus, in Los Angeles, you never know what movie director or producer or major celebrity is going to be in the audience! Maybe a band will discover you and take you on tour with them! But she sat at home, reading books and eventually ended up moving back home and getting married. There's nothing wrong with that. But I knew she could have been a superstar if she'd just been willing to do the work.

In summary, the most popular way to sabotage one's music career is to make bad decisions. It could be anything from signing a bad record deal or shady publishing deal, to hiring an inexperienced or bad manager or publicist, to not working every day to write new songs, play shows and promote one's music. Or maybe it doesn't really matter to

unless they went to therapy. Because I think a LOT of people sabotage themselves.

Anyhow, I hope this article helps shed light on an all-too-common problem that people can address and become more successful as a result.

Believe in yourself! Know that you deserve it! Crush that gig! Promote the hell out of that show! Write that hit song! Rehearse like your life depends on it. Play every show like it's your last! Promote that amazing video on YouTube! Hire an amazing manager and publicist! (Not the one you secretly know won't do a good job.)

Do whatever you need to do to become successful.

You deserve it!

**JENNIFER YEKO** is a 20-year music veteran who currently owns and operates True Talent PR, [truetailentpr.com](http://truetailentpr.com). Her specialty is film/tv promotion, music licensing, artist management and public relations. See [truetailentmanagement.com](http://truetailentmanagement.com).

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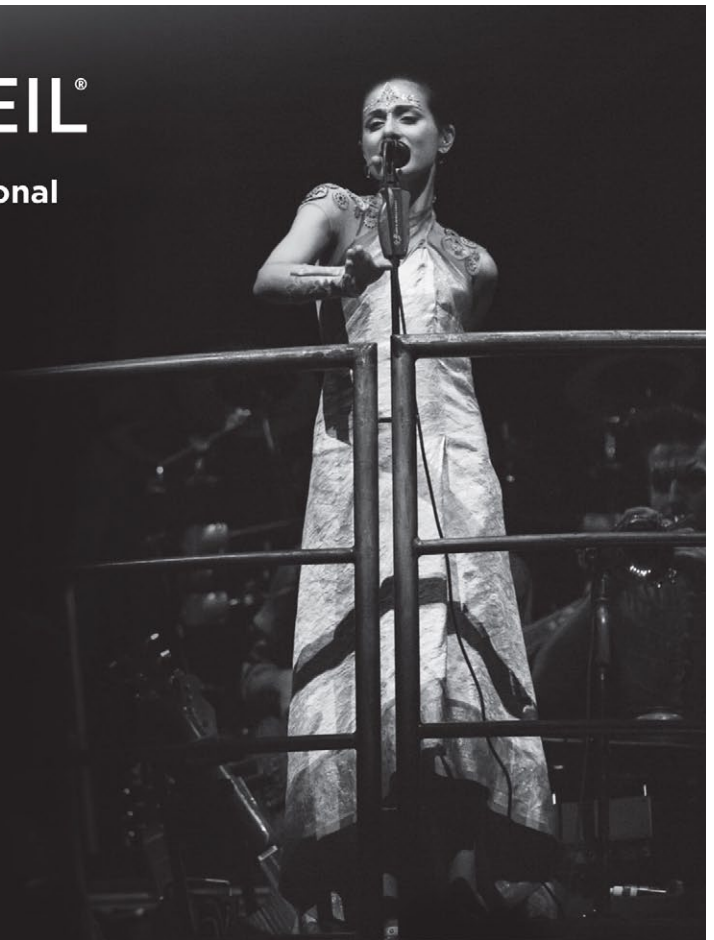
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**-Chris Lord-Alge**

**Insect Surfers**

*Datura Moon*

Marlin Records

Producer: Various

Stalwart surf band Insect Surfers have released their latest album, one which provides increasingly more punch than expected, given the band's 30-plus year history. Starting off with a tight "Flying Fish Offramp," the collection mines familiar surf-rock territory while still making it sound super-fresh. Lead man David Arnson rocks wildly on lead guitar on this all-instrumental release, while the rest of the band provides great collaboration. *Datura Moon* proves that a formula of great instrumentalism and song-crafting can prevail for decades.

— **Fuxia Black**



9

**Vance Joy**

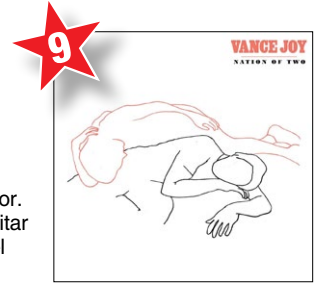
*Nation of Two*

Atlantic Records

Producer: Various

Vance Joy's 13-track *Nation of Two* once again capitalizes on the artist's chief strengths: simplicity, honesty and metaphor. Simplicity by way of largely unadorned guitar and ukulele, honesty in that the songs feel as if they're drawn directly from Joy's life and metaphors sprinkled throughout while not overwrought. Standouts include "I was just a boy striking matches upon your heart" and "I was a bird, you opened the cage." The record is musically sparse while lyrically more complex. But it will likely enable Joy to both keep the audience he found with his earlier releases and to expand it. Certainly it represents continued growth and a worthy follow-up.

— **Rob Putnam**



9

**Mt. Joy**

*Mt. Joy*

Dualtone Records

Producer: Jon Gilbert

Singer Matt Quinn's vocals are the epitome of a mellifluous, double-edged sword on this wavering debut. Literary lyrics and indigo imagery mate elegantly alongside amber intonations and lilting flow, but excessive verbosity makes for clunky songs weighted down by creeping pretension.

Quinn qualitatively soars within the group's stargazing compositional approach, but enduring choruses become sacrificial lambs in favor of the concept that treatises can yield earworms. Ultimately, their obtuse tales spawn tunes that fail to match the quintet's admirable ambition.

— **Andy Kaufmann**



6

**Ron Gallo**

*Really Nice Guys*

Label: New West Records

Producer: Ron Gallo

Ron Gallo's latest EP, *Really Nice Guys*, begins its eight-song track list with "Rough Mix," which uses obnoxious auto-tune to propel listeners into the rhythm of the EP: ironic lyrics and anecdotal interludes. "I'm on the Guestlist" is the hilarious plight that budding musicians encounter when friends attending shows ask for special treatment. Following that is "YouTubular," an instrumental track that sounds similar to The Surfaris' "Wipe Out." *Really Nice Guys* shows Gallo's ability to not take himself seriously, displaying a raw instrumental talent and passionate lyricism. Gallo's sound is unlike his contemporaries, conjuring an essence of old-school rock & roll.

— **Whitney Levine**



9

**MGMT**

*Little Dark Age*

Columbia Records

Producer: MGMT, Patrick Wimberly and Dave Fridmann

On their first album in five years, Andrew VanWyngarden and Ben Goldwasser upraise their obtuse admixture of synth pop and psychedelic rock to new heights of exuberant delirium. Amid wobbling rhythms and fearless experimentation, their surrealistic arrangements span subjects ranging from phone obsession ("TSLAMP") to exercise as relationship killer ("She Works Out Too Much"). Despite periodic dips, their steady onslaught of intricately meshed sonic bits and bobs sparks persistent rapture.

— **Andy Kaufmann**



9

**Lissie**

*Castles*

Lionboy Records

Producer: Various

Fresh off her *Twin Peaks* cameo, singer-songwriter Lissie is back with her first release since 2016's *My Wild West*. This time around the Illinois native strips the bluesy guitars at times, giving more space to expose her syrupy vocal melodies over simple piano ("Castles" and "Blood & Muscle"). One thing this album has in spades is its ability to be featured in just about any film/TV slot with its divine montage-esque delivery. What it's lacking is a musical explosion to accompany that belting voice—at this point something Lissie seems to intentionally avoid.

— **Andy Mesecher**



7

**Shawn Colvin**

*The Starlighter*

Amazon Music

Producer: Doug Petty

Having explored children's music in 1998, Shawn Colvin revisits this theme with *The Starlighter*, drawing from *Lullabies and Night Songs*, a book with musical arrangements by composer Alec Wilder and illustrations by Maurice Sendak. Colvin invests these venerable songs with innovative interpretations: The traditional rhymes of "Go Tell Aunt Rhody," "The Cuckoo (Is Such a Pretty Bird)" and "Bobby Shaftoe" are framed in earnest, sophisticated arrangements that belie their melodic simplicity. "The Journey" is a standout, with poignant piano textures accompanying Colvin's expressive narrative in an eerie tale of nocturnal surrender.



10

**Justin Timberlake**

*Man of the Woods*

RCA

Producer: Various

Superstar Justin Timberlake returns with *Man of the Woods*, his follow-up to the critically acclaimed *20/20 Experience*. In this new record, Timberlake goes back to his Southern roots in an attempt to combine elements of country and folk with today's modern sounds. For example, "Montana" is a seamless blend of acoustic and electronic elements, while "The Hard Stuff" is a strong pop-rock ballad that smoothly mingles with the Nashville melodies. Though Timberlake puts up a great effort in combining these genres, there are only a few moments in this project where the fusion really flourishes.

— **Don Q. Dao**



4

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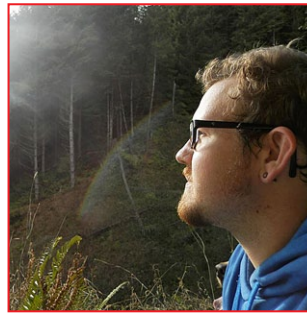
## Martin Mayer

**Contact:** hello@martinmayemusic.com  
**Web:** martinmayemusic.com  
**Seeking:** Label, Booking, Film/TV, Distr.  
**Style:** Smooth Jazz/New Age, World, Clas. Crossover

Classically trained Martin Mayer has the chops to bring his bright, bouncy material to life. "Unbreakable" is propelled by rhythmic synths and horns that allow Mayer to tickle the ivories in a way that is familiar to anyone who's heard a TV theme tune. The piano is again primary as "Whistler" picks up the pace and delivers an interesting mid-section before returning to its catchy hook, which would work well on a video-game's end-credit roll. "The Mission" is introspective and otherworldly at first, but then morphs into a dramatic, rousing and descriptive theme that suggests Cirque du Soleil. Mayer seems to have a mainstream ear and the skills to render smooth, catchy, vanilla-sweet instrumental music.

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

SCORE: 8.0



## Bioluminescent

**Contact:** bioluminescentmusic@gmail.com  
**Web:** bioluminescentmusic.com  
**Seeking:** Booking, Film, Collabs  
**Style:** Electronic

Kentucky-based artist Drew Wood is Bioluminescent, and his tracks are quite intriguing, with plenty of catchy hooks and sonic surprises. "Eyes Wide Open," for example, establishes an engaging, hooky groove before he uses his DJ skills to deploy an array of cool sounds, such as synth tones that clap and quack prominently. The artist gets a deep dance groove going in "Algorhythms," whose keyboard flourishes add the right amount of flash. We also love the jet engine whine that accents this track. Darker in its vibe is "Easy," which melds an array of unusual textures that are at first jarring but ultimately engaging once the hook comes clearly into focus. This is a composer with daring imagination.

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

SCORE: 8.0



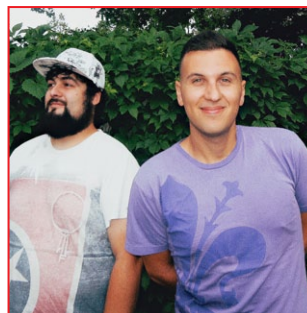
## Kali Keso

**Contact:** contact@kalikeso.com  
**Web:** kalikeso.com  
**Seeking:** Booking  
**Style:** New Rap, Dance, Hip-Hop

We hear a complex of elements in Kali Keso's music that makes us want to hear and know more. Augmented by cool percussive effects bathed in reverb, "Lil Biggie" has a spare, trap-like vibe but delivers so much more as it generates an infectious island-music flavor to support Keso's mellow-husky-boyish voice. Led by hypnotic, inquisitive synth tones, "WWSD" showcases her rapping voice on a song with a message of independence. A group singalong and a male rapper augment the artist on "Miss Green," a playfully sexy, seductive and presumably weed-fueled narrative. It's a cool, catchy song that will likely inspire the listener to want to light up another joint from this artist.

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

SCORE: 8.0



## Parasona

**Contact:** parasonaband@gmail.com  
**Web:** parasonaband.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Alt-Pop Rock

Toronto duo Parasona exhibit the kind of catchy songcraft and performance confidence that's made stars of Twenty-One Pilots. What's distinctive about Parasona is that their no-bassist formula and lots of brittle guitar sounds give their music a rawer, more punk rock edge than the Pilots. Add to that Adam Lancia's nerd-on-'roids vocal attack and you've got something to fuel any song to completion. "Fall Down" is the place to start. The song possesses all the attributes necessary for an act to be contenders. We could easily imagine this one as the band's hit single. Meanwhile, the emotion and imagery of "Alone" reveal the duo's fragile side ("Maybe I'm just meant to be alone.") Check these Canadians out, ay?

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

SCORE: 8.0



## Kira Alexi

**Contact:** kiraalexi98@gmail.com  
**Web:** kiraalexi.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Alternative Rock

Our thumbs are definitely way up for Kira Alexi's overall talent, songwriting skills and singing voice. It's unfortunate, then, that her recordings' production quality is poor. "Stolen" grabs us from the get-go, a solid alt-rock/grunge guitar rocker that features her aching, raspy voice singing smart, incisive lyrics. The song's intelligence and hook are a winning combo that's undermined by a mix that is by turns shrill and bass heavy. Too bad, since this is a song that could really grace a teen drama on film or TV. Same goes for "Best Friends" and "Life Raft" as the artist plumbs her relationships with friends and lovers. Kira Alexi seems to have all the elements needed for a successful career—except a producer.

- Production ..... 5
- Lyrics ..... 9
- Music ..... 8
- Vocals ..... 9
- Musicianship ..... 7

SCORE: 7.6



## Renfree Isaacs

**Contact:** renfreeisaacs@gmail.com  
**Web:** renfreeisaacs.com  
**Seeking:** Booking (U.S.), Film/TV  
**Style:** Americana, Folk Rock

Any winery or brewfest would do well to consider this trio of tight players, all of whom take turns at the mic on songs that emit an amiable, easygoing vibe. "She Suffers the Fool" is a story we can all relate to, one that's cleverly told here in a voice that is emotionally earnest and technically rangey. Not as catchy, but loaded with nostalgia value, is "Radio Flyer," about one man's sweet memories of a favorite childhood vehicle. We have to give Andi Renfree the edge when it comes to vocal prowess. Her work on the hard-luck blues-folk tune "Midnight Roll" is strong, powerful and affecting. All in all, Renfree Isaacs are a tight, appealing trio who know how to pick and who know how to entertain.

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

SCORE: 7.6

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



### Justin Allen & the Well Shots

**Contact:** contact@justinallenmusic.com  
**Web:** justinallenandthewellshots.com  
**Seeking:** Label, Mgmt, Booking, Film/TV  
**Style:** Americana/Alt-Country

From its persistent mandolin to its occasional southern-fried slide-guitar licks, Justin Allen is downhome authentic, right down to his hillbilly vocal tone, which keeps this Nashville-based project true to its roots. "Come A Little Closer" achieves an engaging hookiness and Allen's female backup singer adds a nice glow. That's one thing we notice in all these tracks—Allen's voice, though it has an appealing tone, texture and authority, gets no boost from the mix, which pretty much lets everything roll on an equal basis. The drum sound is especially disappointing for such a ballsy band. As a result, catchy tunes like the stompin' "Angelina" and the fiery "Hard Luck Man" are not all they could be.

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

**SCORE: 7.4**



### Kate Steinway

**Contact:** hello@katesteinway.com  
**Web:** katesteinway.com  
**Seeking:** Film/TV, Booking, Mgmt, Publicity, Label  
**Style:** Singer-Songwriter

Steinway's ukulele-fueled recordings showcase an artist whose voice has a level of purity that is the perfect fit for her folk-influenced material. "Hurricane" shows the singer's ability to really reach down to get throaty and powerful as the song's vigor demands. We do feel, however, that her lead vocal could be situated more prominently in the mix. Here, it is merely one instrument among several and suffers as a result. That isn't a problem on the sweet, innocent "Tiny Home" where the singer holds the sonic spotlight. Our favorite is "True North," a love song whose classic-folk DNA oozes with Celtic flavors and shows that Steinway is at her best when called upon to deliver a song that is sincere and devotional.

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

**SCORE: 7.4**



### John Humphrey Coconut

**Contact:** jhc@giantpulserrecords.com  
**Web:** jhcoconut.com  
**Seeking:** Promotion  
**Style:** Funk Rock

John Humphrey Coconut and his funk bunch have fashioned a congestive, almost abrasive brand of funk that threatens to devolve into chaos at times but always manages to keep it together. "Hot Purple" is a good example of the band's strengths. Stabbing saxophone and plenty of vintage vibes (such as wah-pedal guitar work-outs) play prominent roles in this song's arrangement, which craftily returns to its hook again and again. Another catchy track is "Midnight Funky Sex" whose repetition stuck to us like gum to a shoe. At the end of the day, despite nice work by all soloists, it is the outfit's drummer who deserves special recognition. His unflagging foundation makes this whole thing work.

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

**SCORE: 7.3**



### Righteous Reg

**Contact:** leksure@gmail.com  
**Web:** soundcloud.com/righteousreg  
**Seeking:** Booking, Film/TV  
**Style:** Hip-Hop, Rap

San Jose, CA's Righteous Reg has no interest in mainstream b.s. As he says in the catchy "K.I.M.": "I can't stand some fake shit!" So instead of pandering with trendy grooves, Reg likes to spike his tracks with unexpected (even jarring) elements, like the jazzy, abrasive saxophone that accompanies his distinctive, stream-of-consciousness flow on the song "Chasing Hills In La La Land." The aforementioned "K.I.M." has a prominent horn element (clarinet?) throughout. The artist then pitches a change-up with "Like That," a track that's spiced up with a crispy vintage-vinyl crackle that lays the foundation for a Cypress Hill-type joint. Keep doing what you're doing, Reg. Somebody's got to!

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

**SCORE: 7.2**



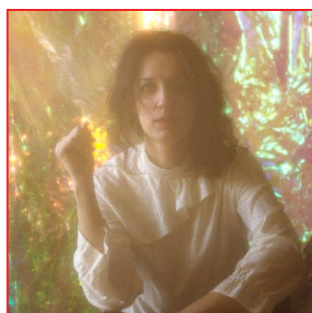
### Saalythic

**Contact:** saalythic@gmail.com  
**Web:** store.cdbaby.com/cd/saalythic  
**Seeking:** Label, Booking, Film/TV  
**Style:** Metal

Tucson-based Saalythic deliver a sludgy, slightly throwback compote of demonic darkness, heavy riffs and brutal beats that harken back to early Slipknot. And while the guitar lacks invention, the lead vocalist sets the band apart—she can sound like two screamo voices on the same song. This vocal attack makes the accusatory "Traitor" as effective as it is. "Pigman" shows the band at its most dense, dropping a ton of sludgy riffs as a foundation for its singer to deploy a riveting high-pitch onslaught. Her singing voice graces "Marcella," contributing mightily to the song's mood and mystery. Basically, this is a pretty good demo. But with all that's available today, Saalythic could put together something far superior.

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

**SCORE: 7.2**



### Tango With Lions

**Contact:** tangowithlions@gmail.com  
**Web:** Under Construction  
**Seeking:** Booking, Management  
**Style:** Americana/Folk/Pop

Based in Greece, multi-instrumentalist Katerina Papachristou and her band have carved out a spare, moody comfort zone that is intriguing—to an extent. The mysterious "Proof of Desire" is largely languid and whispery-voiced, then escalates at the end, enticing us to want more. We like the reverbed electric guitar and the trumpet that ends "A Long Walk." The simple, stark piano progression and cello of "In A Bar" are catchy in a mournful sort of way, with the artist's voice sounding more forceful but no less monotone than before on a song that echoes some of the work of PJ Harvey. In fact, we think that Papachristou has something to learn from that alt-rock goddess's dynamic, emotive vocal style.

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

**SCORE: 7.0**

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

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

**Contact:** 131hello@gmail.com

**Web:** charityekeke.com

**The Players:** Charity Ekeke, vocals; Randy McClure, keyboard; Zach Andrews, bass guitar; Jarvis Barnes, drums; Garrett Becker, saxophone; Sergio Ramos, guitar.

**Material:** The timeline that connects Charity Ekeke's musical journey, from a childhood in the church choir to the release of her first studio album, was discontinued for nearly 30 years. That is because the Nigerian born singer-songwriter made the selfless decision to put her Hollywood aspirations on hold in order to raise her four children. Ekeke, however, has not allowed the duties of motherhood, the hurtful scars of hindsight nor the stigmatism of age (in the entertainment industry) to scribble over her story. Rather, she has savored every minute of her history and translated her life's obstacles into an inspirational album that can help others overcome theirs. An album suitably titled *She*.

**Musicianship:** Ekeke accumulated the deeply purposeful subject matter for her album during a 20-year hiatus from her music career—all while never knowing if the songs would ever see the light of day. Hence, when the songstress took the stage at the Whisky A Go Go to sing "You Belong," it was as if she were singing an autobiographical sonnet of motivation to her audience and to herself. The interplay of her expressive tonality, British accent and deep vocalization highlighted an artistic similarity to the most successful and perhaps most famous Nigerian born singer of all time, Sade.



**Performance:** The highly spirited essence of Charity Ekeke glistened off of the musicianship of her band, and showcased a collective stage presence reminiscent of Celia Cruz and the members of Sonora Matancera during the '50s. Meanwhile, the rhythm section of Ekeke's band provided a live soundtrack that seemingly shape-shifted her six-song set list, back and forth, from tropical jazz and West African fusion to the pop-rock sound of Tina Turner's *Foreign Affair* album (from 1989).

**Summary:** Charity Ekeke wrote her entire (recently released) debut album by herself, while making over 20 years worth of career

sacrifices so that the people in her personal life could have the chance to become successful. Needless to say, she earned the right to have a selfish moment on the legendary Whisky A Go Go stage. But in her typical kindhearted fashion—she didn't want it. Instead, she insisted on sharing the accolades from her performance, equally, with a lone associate (keyboardist Randy McClure) and a band of hired musicians whom she had never met until three days prior to their performance (during their one and only rehearsal). That noble impression serves as the perfect description for her personal values and her personable music. — **Miguel Costa**

**The Mint** Los Angeles, CA

**Contact:** julianat@pfamedia.net

**Web:** mainsqueezemusic.com

**The Players:** Max Newman, lead guitar; Rob Walker, bass; Ben "Smiley" Silverstein, keyboard; Reuben Gingrich, drums; Corey Frye, vocalist; Zel, guest vocalist.

**Material:** The Main Squeeze is a mishmash of funk, soul and blues that nods to sounds of the '70s, particularly the likes of Janis Joplin, The Doors and Santana. The funk jam vibe is redolent as one of their songs is so nearly a twin to Jamiroquai's "Alright" it is uncanny. The real strength of this group is its charismatic lead singer and the formula they have cooked up to blend guitar with keys to squeal into an ecstatic crescendo that gets the audience cheering along at that same fevered pitch.

**Musicianship:** The keyboard takes the focal point due to volume levels, an issue which could easily be addressed. Although Frye has a powerful voice, he cannot compete with those levels, so the group should work on bringing those down for the verses. While a lot of bands trend on over-stopping songs, this group keeps the energy up. Several songs incorporate unique time signature and key changes. Gingrich and Walker stay locked in so the songs never feel too loose. Overall the group mixes up their transition styles, which keeps it interesting. Newman steals the show with instrumental riffs reminiscent of both



The Allman Brothers and Jimi Hendrix, while Walker incorporates some cool counterpoint.

**Performance:** Frye is a dynamic performer who not only sings between songs to keep the energy going, but also encourages both hand clapping and a synchronized dance party. He is joined on stage by his guest vocalist Zel for a cover of Justin Timberlake's "Senorita." This is used as an opportunity to get both the ladies and the fellas singing in the audience during the song's call-out section. In order to maximize that audience interaction, the band could have come down on their volume outputs

in order to bring the audience singing to the forefront. Frye and Zel also could have played off of each other a bit more theatrically rather than just singing out into the audience.

**Summary:** Despite being both a funky and a jammy band there is really something missing here—room for bass solos as well as instrumental rounds within an individual song. Some of the songs in the set feel undercooked in that they are verse-heavy and centralized around a hook. While it mostly works, this framework could be amended to include bridges and space for instrumental sections. — **Brooke Trout**



C. JONES

**Silverlake Lounge** Los Angeles, CA

**Web:** XavierMillerOfficial.com

**Contact:** XavierMillerMusic@gmail.com

**The Players:** Xavier Miller, guitar, vocals; Malcolm Lukens, keyboard; Maury Baker, drums.

**Material:** Xavier Miller and his band are infused with today's modern pop feel while slightly exploring the punk era and bottling it all up in a progressive format. Ballads like "Little Darling" take hold of you with lyrics that hit home and don't want to let go, lyrics that grab you and talk to you about a young love lost and the heartbreak that remains when all is over. "Any Road" is a bluesy, country-

ish tune that has you tapping your foot and shakin' it for the entire song. Although most of the songs stay on the progressive side of things, Miller pulled out a song called "Love Ain't Nothin'," redolent of a Beatles tune, that crosses the commercial line—intentionally or unintentionally, we may never know. "One Life To Lose" has a very likable melody and was the most commercial song of the bunch, so if you want to taste what Miller has, this song would be it.

**Musicianship:** The musicianship is good. Miller is extremely animated and fun to watch on stage, but that took away from the musicianship in a couple of songs where the guitar solo went on and on and seemed like

there wasn't enough to fill the song, but the cameras were rolling and the show went on. Without a bass player, Lukens (a well versed, experienced keyboard player) pulled double duty as keys and bassist, never missing a beat and smoothly incorporating a bass line into each song. Having played with Roy Buchanan (among other greats) on his recordings and tours, Lukens kept the low end a neat 'n tidy canvas for Miller to draw on. Baker is no slouch either, having played with Janis Joplin at Woodstock, Frank Zappa and most notably Jimi Hendrix. He struggled a little bit on breaks and endings to the songs, but was otherwise a perfect time keeper.

**Performance:** Miller was fun to watch at this gig. He was animated and hyper on stage and you could tell right away whose show it was as he gave direction and cues to the other band members on breaks and endings. Lukens and Baker are mere props as far as the visuals are concerned—they were there to play music, and play great they did as it sounded like they've been performing together for years.

**Summary:** Xavier Miller's rock band is reminiscent of the progressive rock movement of the '60s and '70s, liking them to great bands such as Yes, ELP, Gentle Giant and possibly touching on King Crimson. Miller has been around for a bit and knows it takes more than just good music to make it. His act encapsulates many genres and melts them together to make the songs flow smoothly, but in a progressive format. Baker and Lukens are great accompaniment for Miller as he stood tall in front of a good audience that cheered him on after every song. — **Pierce Brochetti**

**The Viper Room** West Hollywood, CA

**Contact:** highriskrock@gmail.com

**Web:** reverbnation.com/highriskband

**Players:** "Dirty" Dave DiSarro, lead vocals and guitar; Brian "Chi Town" Weathers, drums; Zach "Phoenix" Erfort, guitar and backing vocals; Johnny Gunns DiSarro, bass.

**Material:** Self-described as "the punk rock party the world has been missing," High Risk take that statement to heart. In fact, listeners can easily hear punk royalty like Sum 41, MxPx and Green Day flowing through their tracks. Featured single "Apology" leans toward a fun, anthemic Blink-182 musicality along with genuine, relatable lyrics about learning when to throw in the white flag in a never-ending argument.

**Musicianship:** The California surfer punk style can be heard in both the vocals and instrumentation as High Risk strive to give the full punk rock experience. While the band is composed of four different members of four different bands, their ability to play to each other's strengths is showcased through their headbang-worthy tracklist and "party-all-night" live performances.

**Performance:** "Dirty" Dave DiSarro's impressive sprechgesang vocal style and his ability to hold rugged notes similar to a hair metal frontman, help the band stand out from other rock acts. With bassist Johnny "Gunns" DiSarro jumping around the stage, guitarist Zach "Phoenix" Erfort playing his axe behind his



HEATHER ALLEN

back, and drummer Brian "Chi Town" Weathers pounding his kit like there's no tomorrow, High Risk are charismatic performers who feed off each other's energy.

High powered, energetic ska/punk instrumentation gave the show a Dropkick Murphys kind of vibe where you were almost waiting for a mosh pit or crowd surfing session to occur. From pure punk "With You" and "Looking Back" to their covers of The Ramones' "Blitzkrieg Bop" and The Rolling Stones' "Jumpin Jack Flash" to the personally dedicated "Apology," High Risk made sure that old fans and new fans alike were able to lose themselves

in the anthemic, musically animated set. What easily could've been a run of the mill local rock show turned out to be a night that could be compared to a small music festival stage.

**Summary:** High Risk seems to have made great relationships with local rock bands over the years, which is a smart way to engage new audiences. They clearly have a strong following, as this show was packed solid. All in all, the band's polished, natural live performance (only hinted at in their recordings) shows no signs of slowing down.

— **Heather Allen**

**Cowboy Palace Saloon** Chatsworth, CA

**Contact:** [artistreptmb@yahoo.com](mailto:artistreptmb@yahoo.com)

**Web:** [troy michaelband.com](http://troy michaelband.com)

**The Players:** Troy Michael Aleman, lead guitar, vocalist; Michael Arnold, bass; Josh Aleman, rhythm guitar; Justin Aleman, drums; James Blake, acoustic guitar, vocalist.

**Material:** It is notable that this group is a family affair, with Troy Michael Aleman joined by his twin sons on guitar and drums. The entire two sets of their show emphasize good ol' fashioned rock & roll with a country spin. Troy and Blake trade off on vocals throughout the performance that includes both modern and classic country covers. Almost all of their second set consists of the group's original songs, which have an atmospheric vibe at times, recalling some Bryan Adams rock numbers (largely as a result of using three guitarists). There are also some surprises, like when Stevie Ray Vaughan is given the Troy Michael Band treatment, all the while retaining a signature style influenced by Troy's previous work in blues band Woodward Avenue.

**Musicianship:** Troy is a great lead instrumentalist supported by classic backbeats and walking bass lines from Justin and Arnold. Together the group powers out consistently tight finales. When they do switch to the rare ballad, the acoustic guitar comes through nicely. Josh provides subtle amped-up treble accents that add a deeper dimension to the music, using his whammy bar for a lap steel tone.



**Performance:** Troy was warm and personable with the crowd. He mixed things up by having the band transition straight through between songs. He also took the time to encourage specific line dances, which got the crowd moving. The group's energy never waned. They performed with as much gusto for their big finish as when they started, ending on a powerful note by making a James Brown cover of "I Feel Good" their own. Blake quipped, "I don't know how a cowboy got so much soul!"

**Summary:** On a few songs, Troy's vocal is low in the mix during the verses, a crucial

aspect to country music. If the group could come down on their individual volume levels and maybe even refrain from rhythm accents during the verse, Troy's vocals would come through better. Usually the largest concern for a vocalist is eating the mic, but Blake seems to have the opposite issue of frequently moving from the focal point, another aspect that could be easily addressed. Overall the group is building a solid repertoire in the hopes of garnering future residencies and, with their unique sound and spirit, should easily achieve that.

— Brooke Trout



**At The Top** Long Beach, CA

**Contact:** [lilbadsnacks@gmail.com](mailto:lilbadsnacks@gmail.com)

**Web:** [soundcloud.com/bad-snacks](http://soundcloud.com/bad-snacks)

**The Players:** Jesse Hanson, synthesizer, sample pad, violin, vocals.

**Material:** Formerly a traditional singer-songwriter, Jesse Hanson recently reemerged as a DJ named Bad Snacks. The ripple effects of this career changing revelation has reversed the course of her music, from a traditional songwriting structure with lead

vocals to modifiable instrumental tracks that feature '90s hip-hop, nu jazz and ambient electronica. Bad Snacks still sings, but only when she deems it absolutely appropriate—like an illustrator adding a touch of shade to complement a drawing. On stage, she recites her conservatively used vocals in the mellow manner of a "quiet storm" jazz singer. The organically soulful sound of her music is comparable to Nujabes and (DJ) Kaytranada.

**Musicianship:** Bad Snacks pulled on the emotions of her audience by mixing

her imaginative resourcefulness with an introspective undertone of art-pop. That premise makes the young songwriter's artistic technique comparable to artists such as Bjork and Sonny Moore, in the early developmental stages of their careers. Although appealing in appearance, Bad Snacks did not camouflage the substance of her 14-song live set in desirability, materialism or hopeless romanticism. Instead, the Boston native revealed her artistry to the audience by calmly presenting her ability to play the violin, sing and maneuver a SP404 sampler, all within a single song.

**Performance:** Bad Snacks presented 12 original compositions at this show in a vivid and visual fashion—as if her songs were illustrations from a vintage cartoon flip book. In addition to the original songs that Bad Snacks performed, the set also featured two covers. The first tribute was a song called "Twice" by Little Dragon and the second was a credit to Drake called "Passionfruit." As a singer, Hanson's vibrato sounded similar to Syd Tha Kid (from Odd Future) and Erykah Badu. Meanwhile, as a disc jockey, she rotated television samples and audio clips from classic movies in and out of her musical euphony, which prompted a few humorous moments.

**Summary:** Not only is "Overgrown" a contemplative song, but it also serviced the artist's listeners like a deeply purposeful soundtrack. Perhaps that message was a phantom souvenir for them to carry on, inward. Or better yet, an analogy of how Jesse Hanson grew into the artistic pseudonym known as Bad Snacks. — Miguel Costa



**Bowery Ballroom** New York, NY

**Contact:** w3pr@yahoo.com

**Web:** thecoronas.net

**The Players:** Danny O'Reilly, lead vocals, guitar, keyboards; Dave McPhillips, guitar, vocals; Conor Egan, drums; Graham Knox, bass; Johnny McSharry, additional keyboards, guitar.

**Material:** Humbly announcing their thrill at playing their first sold-out show in the U.S., The Coronas showcased songs from their newest release, *Trust The Wire*, which landed them a number one spot on the Irish album charts. Straddling the line between mainstream pop/rock and alternative rock, they resonate with

both camps, capturing a sizable following. Though their music has been described as visiting darker themes of "disillusionment and disappointment," one can't miss the silver lining of a quest for honesty and truth in relationships and the world at large, with the belief that it is within reach.

In "Who We Are," which has hit written all over it, the courage to face and accept one's role in a relationship is central: I know myself/I try too hard/forgot how this could leave a mark/the pieces fell/they broke apart/Finally see just who we are. There is also an appealing melodic motif running throughout, tying the verses and choruses neatly together. In the more buoyant and upbeat "Real Feel," a clever

device is employed connecting someone on the precipice of true love with the object of that love: I'm ready for a real feel personal/With a real feel person.

**Musicianship:** O'Reilly's vocals, with their power and presence, are both inviting and warm. He segues seamlessly into his falsetto, his charming Irish brogue intermittently peeking through. More akin to polished pop harmonies than scrappy rock tones, the band's collective voices mesh well. Their arrangements vary and identifiable riffs become hooks in their own right.

**Performance:** Americans have a great affinity for Irish bands, probably due to the popularity and longevity of U2. Relying on strong performance values and straightforward songwriting, The Coronas prevailed at this show by virtue of their sincerity and occasional humor. They exuded confidence and vulnerability, always a seductive mix of qualities. Heavy on the relationship songs, adding a sprinkle of other subject matter will add further dimension to the act; however, their lyrics are easy to grasp and universal enough to resonate with a large audience.

**Summary:** This band is well on their way to bigger things. Having already traversed a lot of ground in the areas of recording and performing, The Coronas are poised for continued success. Mixing in a couple of other themes will further round out a first-rate act.

— Ellen Woloshin

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**Web:** boosweet.com  
**Contact:** Pierre Neilly  
**Styles/Specialties:** jazz, jazz fusion, smooth jazz, R&B, pop, reggae, hip-hop, rap, rock, metal, guitar instrumental, alternative  
**Roster:** Miguel Mega, Kiko Loureiro, Vernon Neilly, Marcelo Roacio, Edu Ardanuy

**BRIDGE NINE RECORDS**  
119F Foster St., Bldg. 4 Ste. 3  
Peabody, MA 01960  
978-532-0666  
**Email:** info@bridge9.com  
**Web:** bridge9.com

**BLACK ROSE PRODUCTIONS**  
Tri-Main Center  
2495 Main Street  
Buffalo, NY 14214  
**Email:** blackroseproductions@gmail.com  
**Web:** blackrosemusicpub.com

**BURNSIDE RECORDS**  
6635 N. Baltimore Ave, Suite 226  
Portland, OR 97203  
503-231-0876  
**Email:** marly@bcdistribution.com  
**Web:** burnsidedistribution.com

**CANADIAN RECORDING SERVICES LTD.**  
Vancouver, Canada  
604-985-0679, 866-888-6464  
**Email:** mimi@canadianrecordingservices.com  
**Web:** canadianrecordingservices.com  
**Styles/Specialties:** all genres, offers free studio referral and project coordination services

**CANYON RECORDS**  
1761 W. University Dr., Ste. 145  
Tempe, AZ 85281  
800-268-1141  
**Email:** canyon@canyonrecords.com  
**Web:** canyonrecords.com

**CASTLE RECORDS**  
106 Shirley Drive

Hendersonville, TN 37075  
615-430-0244  
**Email:** CastleRecords@CastleRecords.com  
**Web:** castlerecords.com

**CELESTIAL HARMONIES**  
Division of Mayflower Music Corp.  
1951 N. Wilmot Rd.  
Tucson, AZ 85712  
520-326-4400 Fax 520-326-3333  
**Email:** celestial@harmonies.com  
**Web:** harmonies.com

**CENTURY MEDIA**  
The Century Family  
12706 W. Washington Blvd.  
Los Angeles, CA 90066  
323-418-1400  
**Email:** mail@centurymedia.com  
**Web:** centurymedia.com  
\*Unsolicited material accepted, see web for details

**CEXTON RECORDS**  
P.O. Box 80187  
Rancho Santa Margarita, CA 92688  
Offices in CA and NYC  
949-766-1384  
**Email:** johncepton@aol.com  
**Web:** cexton.com  
**Contact:** John Anello, Jr.  
**Roster:** Johnny Mandolin, Larry Luger, Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Doc Anello & the Swing Machine Big Band, James L. Dean Big Band, Reissues of Sinatra, Martin, Andante Duo Italian Music, Marie Anello Opera CD, Otaku in Crime Japanese Anime music  
**Styles/Specialties:** jazz, big band, swing and Italian-American artists  
**Distribution:** Indie, point of purchase, Internet, specialty stores

**CHAO PACK ENTERTAINMENT**  
Atlanta, GA  
404-465-4413  
**Email:** chaopack@gmail.com  
**Web:** chaopack.com  
**Styles:** Rap/ Hip-Hop, R&B, Alternative, EDM  
\*Please request via email to submit material

**CLEOPATRA RECORDS**  
11041 Santa Monica Blvd., PMB 703  
Los Angeles, CA 90025  
310-477-4000 Fax 310-312-5653  
**Web:** cleopatrarrecords.com  
**Contact:** Brian Perera, Tim Yasui  
**Styles/Specialties:** gothic, rock, metal, rap, R&B, dance, classics, soundtracks

**CLICKPOP RECORDS**  
P.O. Box 5765  
Bellingham, WA 98227  
**Email:** dave@clickpoprecords.com  
**Web:** clickpoprecords.com

**CMH RECORDS**  
2898 Rowena Ave., #201  
Los Angeles, CA 90039  
800-373-8073  
**Email:** info@cmhrecords.com  
**Web:** cmhrecords.com  
**Styles/Specialties:** country, bluegrass, electric, children's, Christmas

**COAST RECORDS**  
2530 Atlantic Ave., Ste. C  
Long Beach, CA 90806  
310-325-2800  
**Email:** staff@logginspromotion.com  
**Web:** logginspromotion.com  
**Contact:** Paul Loggins  
**Styles/Specialties:** all styles

**COMPASS RECORDS**  
916 19th Ave. S.  
Nashville, TN 37212  
800-757-2277, 615-320-7672  
Fax 615-320-7378  
**Email:** info@compassrecords.com  
**Web:** compassrecords.com

**CONCORD RECORDS**  
100 N. Crescent Dr., Garden Level  
Beverly Hills, CA 90210  
310-385-4455

**Email:** submissions@concordmusicgroup.com  
**Web:** concordmusicgroup.com  
**Roster:** Karrin Allyson, George Benson, Casey Abrams, Nat Adderley

**CRACKNATION**  
Lombard, IL 60657  
**Email:** info@cracknation.com  
**Web:** cracknation.com

**CROSSROADS ENTERTAINMENT**  
50 Fish Drive  
Arden, NC 28704  
828-684-3066  
**Email:** care@crossroadsmusic.com  
**Web:** crossroadsmusic.com

**CURB RECORDS**  
49 Music Sq. E.  
Nashville, TN 37203  
615-321-5080  
**Web:** curb.com  
\*No unsolicited material accepted

**DAEMON RECORDS**  
P.O. Box 1207  
Decatur, GA 30031  
**Email:** hello@daemonrecords.com  
**Web:** daemonrecords.com

**DANGERBIRD RECORDS**  
3801 Sunset Blvd.  
Los Angeles, CA 90026  
323-665-1144  
**Email:** info@dangerebird.com  
**Web:** dangerbirdrecords.com  
**Roster:** Juiceboxxx, \*Repeat Repeat, A. Sinclair, Holly Miranda

**DAY 6 ENTERTAINMENT**  
716 Oak Circle Drive East  
Mobile, AL 36609  
251-662-3257  
**Contact:** Cynthia Corral  
**Email:** newtalent@day6entertainment.com  
**Web:** day6entertainment.com

**DGD2 MUSIC**  
**Email:** info@dgd2records.com  
**Web:** dgd2records.com

**DEAD TRUTH RECORDINGS**  
9238 N.W. 13th Pl.  
Coral Springs, FL 33071  
**Email:** deadtruthrecordings@gmail.com  
**Web:** deadtruthrecordings.com

**DEEP SOUTH RECORDS**  
P.O. Box 17737  
Raleigh, NC 27619  
919-844-1515  
**Email:** info@deepsouthentertainment.com  
**Web:** deepsouthentertainment.com

**DELMARK RECORDS**  
4121 N. Rockwell  
Chicago, IL 60618  
773-539-5001 Fax 773-887-0329  
**Email:** jazzpromo@delmark.com  
**Web:** delmark.com

**DELOS PRODUCTIONS**  
P.O. Box 343  
Sonoma, CA 95476  
800-364-0645, 707-996-3844  
**Email:** orders@delosmus.com  
**Web:** delosmusic.com  
**Styles/Specialties:** classical

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

**D'MAR ENTERTAINMENT, INC.**  
7723 Tylers Pl. Blvd., Ste. 275  
West Chester, OH 45069  
513-617-2392  
**Email:** dmarentertainment@fuse.net  
**Web:** 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  
**Email:** info@domocart.com  
**Web:** 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 Fax 312-455-1057  
**Email:** press@dragcity.com  
**Web:** dragcity.com

**DSBP**  
237 Cagua N.E.  
Albuquerque, NM 87108  
505-266-8274  
**Email:** dsbp@dsbp.cx  
**Web:** dsbp.cx

**DUALTONE RECORDS**  
3 McFerrin Ave.  
Nashville, TN 37206  
615-320-0620  
**Email:** info@dualtone.com  
**Web:** dualtone.com

**ENTERTAINMENT ONE MUSIC US**  
200 Varick St.  
New York, NY 10014  
**Web:** entertainmentone.com

**EARWIG MUSIC COMPANY, INC.**  
2054 W. Farwell Ave., Suite G  
Chicago, IL 60645-4963  
773-262-0278  
**Email:** info@earwigmusic.com  
**Web:** earwigmusic.com

**EMPEROR JONES RECORDS**  
P.O. Box 4730  
Austin, TX 78765  
**Email:** brutus@emperorjones.com  
**Web:** emperorjones.com

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

**ESTRUS LLC**  
P.O. Box 2125  
Bellingham, WA 98227  
**Email:** website@estrus.com  
**Web:** estrus.com  
\*No unsolicited material

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

**FAT POSSUM RECORDS**  
P.O. Box 1923  
Oxford, MS 38655  
662-234-2828 Fax 662-234-2899  
**Email:** matthew@fatpossum.com  
**Web:** fatpossum.com

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

**FEARLESS RECORDS**  
5870 W. Jefferson Blvd., Ste. E  
Los Angeles, CA 90016  
**Email:** demos@fearlessrecords.com  
**Web:** fearlessrecords.com  
**Styles:** See website for details

**FERRET MUSIC**

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

**FERVOR RECORDS**

1810 W. Northern Ave.  
A-5, Box 186  
Phoenix, AZ 85021  
**Email:** info@fervor-records.com  
**Web:** fervor-records.com  
\*We do not accept unsolicited material

**FEVER RECORDS**

ATTN: Sal Abbiatiello  
P.O. Box 211  
Yonkers, NY 10710  
914-725-0011  
**Email:** info@feverrecords.com  
**Web:** feverrecords.com

**FIRST ACCESS ENTERTAINMENT**

6725 Sunset Blvd. Ste. #420  
Los Angeles, CA 90028  
**Email:** la@firstaccessent.com  
**Web:** firstaccessent.com  
**Published:** see web  
**How to Submit:** no unsolicited material

**FONOVISA RECORDS**

Universal Music Group  
Miami, FL 33166  
**Web:** universalmusica.com/fonovisa

**FOODCHAIN RECORDS**

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

**FREDDIE RECORDS**

5979 S. Staples St.  
Corpus Christi, TX 78413  
361-992-8411 Fax 361-992-8428  
**Email:** info@freddierecords.com  
**Web:** freddiestore.com

**FRONTIER RECORDS**

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

**G2 RECORDS**

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

**GEARHEAD RECORDS**

P.O. Box 2375  
Elk Grove, CA 95759  
916-897-2451  
**Email:** info@gearheadrecords.com  
**Web:** 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  
**Email:** Georgetobinmusic@aol.com  
**Web:** headlinerrecords.com

**GET HIP, INC.**

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

**GLASSNOTE RECORDS**

770 Lexington Ave., 16th Fl.  
New York, NY 10065  
646-214-6000 Fax 646-237-2711  
**Web:** 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**

10-11 Lower John St, Soho  
London W1F 9EB  
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  
**Email:** gokustom@gmail.com  
**Web:** go-kustom.com

**HACIENDA RECORDS**

1236 S. Staple St.  
Corpus Christi, TX 78404  
361-882-7066 Fax 361-882-3943  
**Email:** sales@haciendarecords.com  
**Web:** hacienda-records.myshopify.com

**HEADS UP INTERNATIONAL**

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

**HOMESKILLET RECORDS**

Sitka, AK  
**Email:** galanin@gmail.com  
**Web:** homeskilletrecords.com

**HOPELESS RECORDS**

PO Box 495  
Van Nuys, CA  
818-997-0444  
**Web:** hopelessrecords.com  
**Email:** ar@hopelessrecords.com  
\*See web FAQ for submission guidelines

**HOT TOMATO RECORDS**

**DEEP SOUTH ENTERTAINMENT**  
P.O. Box 17737  
Raleigh, NC 27619  
919-844-1515  
**Email:** info@deepsouthernentertainment.  
com  
**Web:** deepsouthernentertainment.com

**Additional Location:**

**Nashville**  
PO Box 121975  
Nashville, TN 37212  
615-953-4800

**IAMSOUND RECORDS**

524 N. Kilkea Dr.  
Los Angeles, CA 90048  
**Email:** info@iamsound.com  
**Web:** 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  
**Email:** david@icehousemusic.com  
**Web:** icehousemusic.com  
**Distribution:** Brick and Morter, iTunes

**IDOL RECORDS**

P.O. Box 140344  
Dallas, TX 75214  
**Email:** info@idolrecords.com  
**Web:** idolrecords.com

**INDIANOLA RECORDS**

3014 Shelton Rd.  
Valdosta, GA 31606  
**Web:** indianolarecords.com  
**Email:** john@indianolarecords.com  
**Styles:** hardcore, metal, rock  
**Distribution:** E1 Entertainment

**INTEGRITY LABEL GROUP**

4050 Lee Vance View  
Colorado Springs, CO 80918  
1-888-888-4726  
**Email:** CustomerCare@integrityMusic.  
com  
**Web:** integritymusic.com  
**Contact:** David C. Cook  
\*No unsolicited material

**INVISIBLE RECORDS**

P.O. Box 16008  
Chicago, IL 60616  
773-523-8316  
**Email:** info@invisiblerecords.com  
**Web:** facebook.com/InvisibleRecords

**IPECAC RECORDINGS**

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

**JAGGO RECORDS**

323-850-1819 Fax 323-850-1873  
**Email:** studios@jaggo.com  
**Web:** 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  
**Email:** hiberljude@gmail.com  
**Web:** jazzlinkenterprises.com

**JONKEY ENTERPRISES**

663 W. California Ave.  
Glendale, CA 91203  
818-247-6219, 1-800-259-6004,  
888-828-4889  
**Email:** chuck@sonicsafarimusic.com  
**Web:** 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  
**Email:** admin@kalimbaentertainment.  
com  
**Web:** kalimba-music.com  
**Styles/Specialties:** adult contemporary  
jazz, smooth jazz, R&B  
**Distribution:** Online

**KEMADO RECORDS**

87 Guernsey St.  
Brooklyn, NY 11222  
**Email:** info@kemado.com  
**Web:** kemado.com  
**Roster:** the Sword

**KILL ROCK STARS**

107 S.E. Washington St., Ste. 155  
Portland, OR 97214  
**Email:** krs@killrockstars.com  
**Web:** killrockstars.com  
\*Accepting demos from active, touring  
bands

**KOCH RECORDS**

See E1 Music Group

**K RECORDS**

P.O. Box 7154  
Olympia, WA 98507  
360-786-1594  
**Email:** info@kreccs.com  
**Web:** kreccs.com  
**Roster:** Karl Blau, Aries, Jason Anderson  
Currently not accepting demos.

**LAMON RECORDS CORPORATION**

P.O. Box 1907  
Mt Juliet, TN 37121  
615-379-2121 Fax 615-379-2122  
**Email:** dave@lamonrecords.com  
**Web:** 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  
**Email:** info@lazybones.com  
**Web:** 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  
**Email:** LazySOB1@aol.com  
**Web:** lazysob.com

**LEG (Loggins Entertainment Group)**

310-325-9997  
**Email:** staff@backstageentertainment.net  
**Web:** backstageentertainment.net

**LEVIATHAN RECORDS**

P.O. Box 745  
Tyrone, GA 30290  
770-257-8697  
**Email:** general@leviathanrecords.com  
**Web:** leviathanrecords.com

**LITTLE FISH RECORDS**

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

**LIZARD SUN ENTERTAINMENT**

1621 W. 25th St., Ste. 115  
San Pedro, CA 90732  
310-505-3958  
**Email:** floyd@lizardsunentertainment.  
com  
**Web:** 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  
**Email:** lovecatmusic@gmail.com  
**Web:** lovecatmusic.com

**LOVEPUMP UNITED RECORDS**

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

**LUAKA BOP**

195 Christie, 602B  
New York, NY 10002  
212-624-1469  
**Email:** eric@luakabop.com  
**Web:** luakabop.com  
**Styles/Specialties:** pop, world  
\*No unsolicited materials

**MACKAVENUE**

18530 Mack Ave., Unit 299  
Grosse Pointe Farms, MI 48236  
800-875-8331  
**Email:** info@mackavenue.com  
**Web:** mackavenue.com

**MAGGIE'S MUSIC**

P.O. Box 490  
Shady Side, MD 20764  
410-867-0642 Fax 410-867-0265

**Email:** mail@maggiesmusic.com  
**Web:** maggiesmusic.com

**MAGNA CARTA RECORDS**

A-1 Country Club Rd.  
East Rochester, NY 14445  
585-381-5224

**Email:** info@magnacarta.net  
**Web:** magnacarta.net

**Styles/Specialties:** progressive metal  
\*submit physical promo materials to above address % Demo Submissions  
\*See website for details

**MALACO MUSIC GROUP, THE**

P.O. Box 9287  
Jackson, MS 39286  
800-272-7936, 601-982-4522  
**Email:** malaco@malaco.com, demo@malaco.com  
**Web:** malaco.com

**MAMA RECORDS**

P.O. Box 26850  
Tempe, AZ 85285  
1-480-491-6430

**Email:** sales@summitrecords.com  
**Web:** 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

**Email:** esc@manifesto.com  
**Web:** manifesto.com  
**Contact:** Evan Cohen, Business Affairs  
**Styles/Specialties:** rock, indie, Brit-pop, punk  
**Roster:** Alice Cooper, Dead Kennedys, Tom Waits  
**Distribution:** MVD  
\*No unsolicited material

**MARSALIS MUSIC**

323 Broadway  
Cambridge, MA 02139  
617-354-2736

**Web:** marsalismusic.com  
\*Not accepting any artist submissions

**MATADOR RECORDS**

134 Grand St.  
New York, NY 10013  
212-995-5882

**Web:** matadorrecords.com  
**Styles/Specialties:** all styles  
\*Unsolicited material accepted

**MEGA TRUTH RECORDS**

P.O. Box 4988  
Culver City, CA 90231  
**Email:** jonbare@aol.com

**Web:** jonbare.net  
**Contact:** Jon Bare  
**Styles/Specialties:** blues and rock

**MERGE RECORDS**

Chapel Hill, NC  
**Email:** merge@mergerecords.com  
**Web:** 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

**Email:** info@MerrimackRecords.us  
**Web:** merrimackrecords.com

**Contact:** Joe Melnikas, A&R Dept.  
**Styles/Specialties:** Jazz, Blues, Americana, Country, World Music  
\*Unsolicited material accepted

**METAL BLADE RECORDS**

5160 Van Nuys Blvd., #301  
Sherman Oaks, CA 91403  
**Email:** metalblade@metalblade.com

**Web:** metalblade.com  
**Styles/Specialties:** heavy metal, progressive, rock \*No unsolicited material

**Additional location:**

Metal Blade Records GMGH  
Marshallstrasse 14  
73033 Goppingen, Germany

**METER RECORDS**

106, 7620 Elbow Dr. S.W.  
Calgary, Canada AB T2V 1K2  
**Email:** info@meterrecords.com,

demos@meterrecords.com  
**Web:** meterrecords.com

**METROPOLIS RECORDS**

P.O. Box 974  
Media, PA 19063  
610-595-9940

**Email:** demos@metropolis-records.com  
**Web:** metropolis-records.com  
\*accept CD or CD-R formats or SoundCloud links

**MILAN ENTERTAINMENT**

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

**MINT RECORDS**

P.O. Box 3613, M.P.O.  
Vancouver, BC, Canada, V6B 3Y6  
604-669-MINT

**Email:** info@mintrecs.com  
**Web:** mintrecs.com  
**Roster:** Hot Panda, Immaculate Machine, Fanshaw, Kellarissa, John Gulik  
\*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

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

**MOTION CITY RECORDS**

1424 4th St., #604  
Santa Monica, CA 90401  
310-434-1272

**Web:** 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 Fax 808-597-1151

**Web:** mountainapplecompany.com  
**Styles/Specialties:** traditional and contemporary Hawaiian

**MOUNTAIN HOME RECORDS**

P.O. Box 829  
Arden, NC 28704  
828-684-3066

**Email:** care@crossroadsmusic.com  
**Web:** mountainhomemusiccompany.com  
**Styles/Specialties:** bluegrass  
\*No unsolicited material

**MRG RECORDINGS**

**Email:** submissions@mrgrecordings.com  
**Web:** mrgrecordings.com, facebook.com/mrgrecordings

**Contact:** A&R  
**Styles/Specialties:** rock, electronic, ambient, folk

**N. E. H. RECORDS**

7915 Oxford Rd.  
Niwot, CO 80503  
303-652-0199

**Email:** mmcpherson@nehrecords.com  
**Web:** 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

**Email:** rac@crlr.net  
**Web:** newpants.com, 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 contact before submitting.

**NEW VISION RECORDS**

8801 Fast Park Dr., Ste. 301  
Raleigh, NC 27617  
919-747-8950

**Email:** corporate@newvisionrecords.com  
**Web:** newvisionrecords.com

**Contact:** LaDoris Thomas-Promotions, Cecil Wilson, Phil Smith, Kevin R. Smith  
**Styles/Specialties:** Christian, Inspirational, Gospel, Country, Pop, R&B/Soul, Indie, Singer-Songwriter, Contemporary Folk, Blues Rock

**NEW WEST RECORDS**

Nashville, TN  
615-385-4777  
**Web:** newwestrecords.com

**Roster:** see web  
\*No unsolicited materials accepted

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7071 Warner Ave., Ste. F736  
Huntington Beach, CA 92647  
**Email:** info@nitrorecords.com

**Web:** nitrorecords.com, facebook.com/nitrorecords  
**Styles/Specialties:** punk/pop  
**Roster:** see web

**NOISEY BY VICE**

**Email:** noisey-media@vice.com  
**Web:** noisey.com

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1290 Ave. of the Americas, 23rd Fl.  
New York, NY 10104  
212-707-2900 Fax 212-707-3207

**Email:** info@nonesuch.com  
**Web:** nonesuch.com  
**Roster:** Emmylou Harris, Joni Mitchell, Gipsy Kings, kd lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Yousou N'Dour, Buena Vista Social Club, Laurie Anderson and more.

**OGLIO RECORDS**

3540 W. Sahara Ave., #308  
Las Vegas, NV 89102  
702-800-5500

**Web:** oglio.com  
**Contact:** Carl Caprioglio, Mark Copeland  
**Roster:** George Lopez, the Sparks, Jackie the Jokeman Martling, reissues, novelty, soundtracks, Beatallica

**OH BOY RECORDS**

P.O. Box 150222  
Nashville, TN 37215  
615-742-1250

**Email:** info@ohboy.com  
**Web:** ohboy.com  
\*no unsolicited material accepted

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170 Tillary St., Apt. 608  
Brooklyn, NY 11201  
**Email:** 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 03862  
603-758-1718  
**Email:** info@parmarecordings.com  
**Web:** parmarecordings.com

**PAUL WINTER**

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Litchfield, CT 06759  
860-567 8796, 800-437-2281  
**Email:** info@livingmusic.com  
**Web:** paulwinter.com, facebook.com/paulwintermusic/info

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**Styles/Specialties:** Artist development/marketing and promotion, hip-hop, R&B, production  
**Distribution:** Independent

**PINCH HIT ENTERTAINMENT**  
 2400 W. Carson St., Ste. 223  
 Torrance, CA 90501  
**Web:** pinchhit.com  
**Contact:** Mike Naylor  
**Styles/Specialties:** alternative and pop

**POSI-TONE**  
 P.O. Box 2848  
 Los Angeles, CA 90294  
 310-871-2652  
**Email:** info@posi-tone.com  
**Web:** posi-tone.com  
**Styles/Specialties:** jazz  
**Roster:** Orrin Evans, Jim Rotondi, Ralph Bowen, Brian Charette, Jared Gold, David Gibson, Ehud Asherie, Doug Webb

**PPL ENTERTAINMENT GROUP, INC.**  
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 Beverly Hills, CA 90210  
 310-860-7499, 818-506-8533  
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**Web:** pplzmi.com  
**Contact:** Maxx Diamond  
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 212-860-3233  
**Email:** pra@prarecords.com  
**Web:** prarecords.com  
**Contact:** Patrick Rains  
**Styles/Specialties:** jazz  
**Roster:** Jonatha Brooke, Randy Crawford, David Sanborn, Curtis Stigers  
**Distribution:** Ryko

**PRAVDA RECORDS**  
 4245 N Knox Suite 7  
 Chicago, IL 60641  
 773-763-7509  
**Email:** kenn@pravdamusic.com  
**Web:** pravdamusic.com

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

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

**RAP-A-LOT RECORDS**  
 P.O. Box 924190  
 Houston, TX 77292  
 800-861-7272  
**Email:** info@rapalotrecords.com  
**Web:** rapalotrecords.com

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 St. Johns Wood, NW8 7BU London, U.K.  
**Email:** admin@radarmusicvideos.com  
**Web:** radarmusicvideos.com  
**Clients:** Red Light Management, Partisan Records, Phantasy, Tiesto, Jessie J, Kacey Musgraves, Public Service Broadcasting, Alt-J

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 New York, NY 10012  
 212-598-2200  
**Email:** press@razorandtie.com  
**Web:** facebook.com/RazorandTie, razorandtie.com  
**Roster:** see website

**REBEL WALTZ / TIME BOMB RECORDINGS**  
 31652 2nd Ave.  
 Laguna Beach, CA 92651

949-499-4497  
**Email:** info@rebelwaltz.com  
**Web:** rebelwaltz.com  
**Styles/Specialties:** punk, alt. rock  
 \*No unsolicited material

**RED EYE MUSIC GROUP**  
 505 Eno St.  
 Hillsborough, NC 27278  
 877-733-3931  
**Email:** info@redeyeworldwide.com  
**Web:** redeyeusa.com  
**Note:** no unsolicited material

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 P.O. Box 4044  
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 651-644-4161 Fax 651-644-4248  
**Email:** customerservice@redhouserecords.com  
**Web:** redhouserecords.com  
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**Email:** relapse@relapse.com  
**Web:** relapse.com  
**Roster:** High on Fire, Jucifer, Origin, Brutal Truth

**REMBARECORDS**  
 P.O. Box 611  
 Montrose, CA 91021  
 818-244-5661  
**Email:** michael@rembarecords.com  
**Web:** rembarecords.com  
**Contact:** Jennifer Russell, Michael Gayle  
**Styles/Specialties:** all styles

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

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 Minneapolis, MN 55405  
 612-977-9870  
**Email:** info@rhymesayers.com  
**Web:** rhymesayers.com

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 1290 Ave. of the Americas, 28th Fl.  
 New York, NY 10104  
 212-274-7500  
**Email:** publicity@roadrunner.com  
**Web:** roadrunnerrecords.com  
**Styles/Specialties:** rock  
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 673 Valley Dr.  
 Hermosa Beach, CA 90254  
 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com  
**Styles/Specialties:** Christian and crossover rock and film music

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 Brooklyn, NY 11215  
 718-852-7647  
**Email:** info@roiir-usa.com  
**Web:** roiir-usa.com  
**Styles/Specialties:** punk, reggae, rock  
 \*Demo Policy: Please submit all demos via MusicXray.com

**ROTTEN RECORDS**  
 P.O. Box 56  
 Upland, CA 91785  
 909-920-4567  
**Email:** radio@rottenrecords.com  
**Web:** rottenrecords.com  
**Styles/Specialties:** rock, punk, heavy metal  
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 Burlington, MA 01803  
 617-354-0700  
**Email:** info@rounder.com  
**Web:** rounder.com

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**Web:** rroentertainment.com

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 901-359-3102  
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**Web:** shangrilaprojects.com

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 P.O. Box 411347  
 San Francisco, CA 94141  
**Email:** licensing@sixdegreesrecords.com  
**Web:** sixdegreesrecords.com  
**Roster:** See web  
**Distribution:** Fontana

**SMILE RECORDS**  
 Los Angeles, CA  
**Email:** smilerecords@gmail.com  
**Web:** smilerecords.homestead.com/homepage.html  
**Contact:** Tony Valenziano, President

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 Franklin, TN 37067  
 615-579-4655  
**Email:** iblonder@soundkitchen.com  
**Contact:** Ira Blonder  
**Web:** soundkitchen.com  
**Specialties:** All Genres  
 \*Unsolicited material accepted

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 (Capitol CMG Label Group)  
 101 Winners Cir.  
 Brentwood, TN 37027  
 615-371-4300  
**Email:** info@capitolcmg.com  
**Web:** sparrowrecords.com  
**Styles/Specialties:** Christian  
 \*No unsolicited materials

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 406 Talbot St.  
 Taylor, TX 76574  
 512-387-5331  
**Email:** orders@sstsuperstore.com  
**Web:** sstsuperstore.com  
**Styles/Specialties:** rock, jazz, punk, progressive rock  
 \*Unsolicited material accepted

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 213-483-0778  
**Email:** info@stanleyrecordings.com  
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 Seattle, WA 98121  
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**Email:** info@subpop.com

**Web:** subpop.com  
**Styles/Specialties:** rock, alt. rock  
 \*No unsolicited material

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 Agoura Hills, CA 91376  
 818-707-3481  
**Email:** supreme2@earthlink.net  
**Web:** raggaforce.com  
**Contact:** J. Sarmiento  
**Styles/Specialties:** trance, Latin, reggae  
 \*No phone calls, please

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 1126 S. Coast Hwy. 101  
 Encinitas, CA 92024  
 760-944-8000 Fax 760-944-7808  
**Email:** demo@surfdog.com  
**Web:** 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  
 \*Unsolicited material accepted, see website

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 P.O. Box 88456  
 Los Angeles, CA 90009  
 424-245-0416  
**Web:** symbioticnation.com  
**Styles/Specialties:** All  
**Roster:** Ignacio Val, Eric Knight  
**Services:** Record Label  
 \*Accepts unsolicited material email links only—no phone calls

**SYMPATHY FOR THE RECORD INDUSTRY**  
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 Olympia, WA 98501  
**Email:** sympathy13@aol.com  
**Web:** sympathyrecords.com

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 Reynoldsburg, OH 43068  
 614-751-1962 Fax 614-751-6414  
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**Web:** tangentrecords.com  
**Contact:** Andrew J. Batchelor, President  
**Styles/Specialties:** contemporary instrumental, rock instrumental, electronic, jazz-rock, world beat  
**Distribution:** self-distributed  
 \*Unsolicited material accepted

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 P.O. Box 322  
 Torrance, CA 90507  
 310-320-8822  
**Email:** submissions@thinmanentertainment.com  
**Web:** thinmanentertainment.com  
**Contact:** Jeremy Meza

**Styles/Specialties:** alternative rock, darkwave, deathrock, gothic, industrial, jazz, junk, punk and psychobilly

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**Web:** thumprecords.com  
**Contact:** Bill Walker, CEO  
**Styles/Specialties:** Latin rap, old skool, rap, R&B, Latin, oldies, disco  
 \*New Artist submission guidelines: see website

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**Web:** urbandlazar.com  
**Styles/Specialties:** indie rock, alternative, s-s  
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**Styles/Specialties:** industrial, gothic, metal  
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**Web:** vaporrecords.com

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**Web:** victoryrecords.com  
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 347-229-2960  
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**Web:** wickedcoolrecords.com

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 London, England W11 2EH  
 +44 (0) 20 8870 7511  
**Email:** xl@xl-recordings.com

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**Web:** 360media.net

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**Web:** 919marketing.com

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**Web:** aimmarketingsolutions.com  
**Styles/Specialties:** sports and entertainment marketing

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**Web:** addmarketing.com  
**Styles/Specialties:** rock, hip-hop, electronic  
 \*No unsolicited material  
 \*\*No phone calls please

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 Nashville, TN 37220  
 310-325-9997  
**Email:** staff@airplayaccess.com  
**Web:** airplayaccess.com  
**Contact:** Paul Loggins  
**Styles/Specialties:** all styles

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**Contact:** Michael Abiuso  
**Email:** mike@behindthecurtainsmedia.com  
**Web:** behindthecurtainsmedia.com

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 149 S. Barrington Ave., Ste. 812  
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**Contact:** Rob Stone and Jon Cohen

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 Tempe, AZ 85282  
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**Email:** ron@creativebrandconsulting.com  
**Web:** creativebrandconsulting.com

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**Web:** cyberprmusic.com

**DISTINCTIVE PROMO**

**Email:** promo@distinctivepromo.com  
**Web:** distinctivepromo.com

**EVOLUTION PROMOTION**

7 Arlene Ave.  
 Wilmington, MA 01887  
 978-658-3357  
**Email:** info@evolutionpromotion.com  
**Web:** evolutionpromotion.com

**Additional location:**

3039 Hillcrest Dr.  
 Los Angeles, CA 90016

**FANSCAPE**

12777 W. Jefferson Blvd.  
 Los Angeles, CA 90066  
 214-259-8472  
**Email:** gregb@fanscape.com  
**Web:** fanscape.com

**Additional location:**

1999 Bryan St., Ste. 1800  
 Dallas, TX 75201

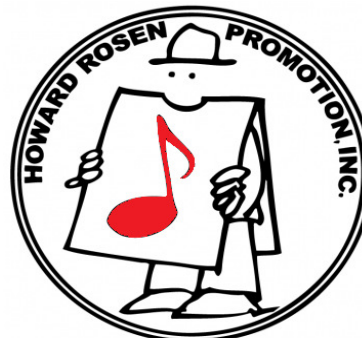
**FILTER**

1425 Fourth Ave.  
 Seattle, WA 98101  
 800-336-0809  
**Web:** filterdigital.com

**FLANAGAN'S RADIO PROMOTIONS**

323-876-7027  
**Email:** submissions@FlanaganPromotions.com  
**Web:** flanaganpromotions.com  
**Contact:** Jon Flanagan, Taylor W., Tom S.  
**Styles/Specialties:** AAA, rock, AC, consult before pressing CD, building a band's buzz!

**WANT RADIO AIRPLAY?**



**HOWIEWOOD.COM**

**Howard Rosen Promotion Inc.**

**Specializing in radio airplay at:** Top 40, Hot AC, AC, College, Rock, Alternative, Rhythm, Specialty, Country, Internet, and more.

**Additional Services:** Social Media, Production, Management, Distribution, Consultation, Video Promotion, and more for Major and Independent Recording Artists since 1985.

Howard Rosen Promotion Inc.  
 California  
 805.382.2200  
 info@howiewood.com

**FUTURE STAR MUSIC GROUP**

Los Angeles, CA  
Miami, FL  
**Email:** info@futurestarmusic.com  
**Web:** futurestarmusic.com  
**Services:** We are a full service music company: Management, record label, music publishing, marketing and promotions, DJ coalition, consulting and marketing.

**GAIL ROBERTS P.R. & INTERNET MARKETING**

10061 Riverside Dr., Ste. 1400  
Burbank, CA 91602  
310-734-8193  
**Email:** gailrobertspr@gmail.com  
**Web:** gailrobertspr.com  
**Contact:** Gail Roberts  
**Styles/Specialties:** longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

**GARY GROUP, THE**

1546 7th St., Ste. 301  
Santa Monica, CA 90404  
310-449-7626 Fax 310-264-9744  
**Email:** rick@garygroup.com  
**Web:** garygroup.com,  
facebook.com/thegarygroup  
**Styles/Specialties:** all styles  
\*No unsolicited material

**GIANT STEP**

281 N. 7th St., #2  
Brooklyn, NY 11211  
212-219-3567  
**Email:** maurice@giantstep.net  
**Web:** giantstep.net

**Additional location:**

644 N. Fuller Ave. #127  
Los Angeles, CA 90036  
**Email:** esther@giantstep.net

**GIRLIE ACTION MEDIA & MARKETING, INC.**

243 W. 30th St., 12th Fl.  
New York, NY 10001  
212-989-2222  
**Email:** submissions@girlie.com  
**Web:** girlieaction.com

**GONZALEZ MARKETING**

2804 W. Northern Lights  
Anchorage, AK 99517  
907-562-8640  
**Email:** gm@gonzalezmarketing.com  
**Web:** gonzalezmarketing.com  
**Contact:** Steve Gonzalez

**GREG STEFFEN**

National Music Marketing Services  
78 Derby St.  
Salem, MA 01970  
978-594-0328  
**Email:** grsteffen@aol.com

**HANDS ON PR & MARKETING**

**Email:** handsonpr@aol.com  
**Web:** expertiseinmedia.com  
**Contact:** Craig Melone  
**Styles/Specialties:** all styles/indie labels are our forte

**HOWARD ROSEN PROMOTION**

1129 Maricopa Hwy, Ste. #238  
Ojai, CA 93023  
805-382-2200  
**Email:** howie@howiewood.com  
**Web:** howiewood.com  
**Contact:** Howard Rosen  
**Styles/Specialties:** CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent. Social Media, Video, Production

**HUMAN ELEMENT TV**

453 S. Spring St., Ste. 937  
Los Angeles, CA 90013-2089  
213-283-7485  
**Email:** west@humanelement.tv  
**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.

**Additional locations:**

1429 Walnut St., Ste. 701  
Philadelphia, PA 19102  
**Email:** east@humanelement.tv

**IFANZ.COM**

(McCartney Multimedia, Inc.)  
322 Culver Blvd., Ste. 124  
Playa Del Rey, CA 90293  
**Email:** info@ifanz.com  
**Web:** ifanz.com

**IMAGINE PR**

Washington, DC  
773-598-9981  
**Web:** imaginepr.net

**J&H PROMOTIONS**

P.O. Box 295  
Indian Rocks, FL 33785  
727-648-4274  
**Email:** jhpro@att.net  
**Web:** jandhpromotions.com  
**Contact:** Mary Christopher, President  
**Styles/Specialties:** Award-winning promotions, brand management, ad agency, radio promotions, press/PR, representing all genres, from indie to major label.  
**Clients:** ABC Radio Networks, Dreamworks Records, Harrah's Casino, MCA Records, Jones and Thomas Advertising Agency, Naxos Music, Stringtown Records, Town of Los Altos Hills, Tennessee Trial Lawyers Association, Polk County Utilities, 3rd Battalion 3rd Marines, Main Street Bank and Trust and Virgin Records.

**JJ ENTERTAINMENT**

323-653-5438  
**Email:** Joddith@aol.com  
**Web:** lanninggold.com/jjhome.htm  
**Contact:** Jodi Jackson  
**Styles:** All

**JEROME PROMOTIONS AND MARKETING, INC.**

5456 Peachtree Blvd., Ste. 451  
Atlanta, GA 3034  
404-549-8890  
**Web:** jeromepromotions.com  
**Contact:** Bill Jerome, President; Laura Hollister, Sr. Talent Coordinator  
**Services:** Independent radio promotion

**KAREN MORSTAD & ASSOCIATES**

79 E. Putnam Ave.  
Greenwich, CT 06830  
203-661-1090 Fax 203-661-1091  
**Email:** kbeauchamp@karenmorstad.com  
**Web:** karenmorstad.com

**KBH ENTERTAINMENT GROUP**

Van Nuys, CA 91405  
818-786-5994  
**Email:** info@kbhentertainment.com  
**Web:** kbhentertainment.com  
**Contact:** Brent Harvey  
**Styles/Specialties:** consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

**LAKES COMMUNICATION SERVICES**

Los Angeles, CA  
323-251-2358  
**Email:** info@lakescommunications.com  
**Web:** lakescommunications.com  
**Contact:** Jeffery Lakes, Founder/CEO  
**Styles/Specialties:** Lakes Communication Services develops and executes affordable and measurable marketing, promotions, PR, merchandising, and distribution campaigns for all types of indie artists. We specialize in solutions and strategies that power commercially-viable recording artists into sustainable independent careers. LCS also provides advisory and marketing services for labels and artist

management, including sponsorship development, raising capital, monetizing social media.

**LANE TERRALEVER**

725 W. McDowell Rd.  
Phoenix, AZ 85007  
602-258-5263  
**Email:** info@laneterralever.com  
**Web:** laneterralever.com

**LARRY WEIR**

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

**LOGGINS PROMOTION**

2530 Atlantic Ave., Ste. C  
Long Beach, CA 90806  
310-325-2800  
**Email:** staff@logginspromotion.com  
**Web:** logginspromotion.com  
**Contact:** Paul Loggins  
**Styles/Specialties:** all styles

**LOTOS NILE MARKETING**

P.O. Box 90245  
Nashville, TN 37209  
615-298-1144  
**Email:** info@lotosnile.com  
**Web:** lotosnile.com

**LUCKIE & COMPANY**

600 Luckie Dr., Ste. 150  
Birmingham, AL 35223  
205-879-2121  
**Email:** rhm@luckie.com  
**Web:** luckie.com

**Additional locations:**

3160 Main Street Suite 200  
Duluth, GA 30096  
205-879-2121  
**Email:** atl@luckie.com

**LUCK MEDIA & MARKETING, INC.**

8581 Santa Monica Blvd., #426  
West Hollywood, CA 90069  
818-232-4175  
**Email:** info@luckmedia.com  
**Web:** luckmedia.com  
**Contact:** Steve Levesque

**MIA MIND MUSIC**

254 6th St., Ste. #2  
Hoboken, NJ 07030  
800-843-8575 Fax 201-216-1186  
**Email:** info@miamindmusic.com  
**Web:** miamindmusic.com

**MILES HIGH PRODUCTIONS**

P.O. Box 93157  
Hollywood, CA 90093  
323-806-0400  
**Email:** info@mileshighproductions.com  
**Web:** 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  
**Email:** ginny@mixedmediapromo.com  
**Web:** mixedmediapromo.com

**MOTION CITY RECORDS**

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

**MRY**

299 W. Houston St., 14th Fl.  
New York, NY 10014  
212-274-0470  
**Email:** work@MRY.com  
**Web:** mry.com

**NVE RECORDS**

Universal Music Group Distribution  
Murrieta, CA  
951-444-8683  
**Email:** info@nverecords.com  
**Web:** nverecords.com  
**Contact:** Gary Devon Dostson, CEO

**NEW MUSIC WEEKLY**

137 N. Larchmont Ave., Ste. 500  
Los Angeles, CA 90004  
310-325-9997  
**Email:** staff@newmusicweekly.com  
**Web:** 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

**NO PROBLEM! MARKETING**

818-436-6486  
**Email:** Ed@noproblemmarketing.com  
**Web:** noproblemmarketing.com

**NOCTURNAL MOVEMENTS**

P.O. Box 5583  
Vancouver, WA 98668  
613-596-4996, 613-266-2488  
Vancouver, WA 98668  
**Email:** jett@nocturnalmovements.net  
**Web:** nocturnalmovements.net

**PACIFIC MARKETING LLC**

740 NE 3rd Ste3-109  
Bend OR 97701  
503-880-5516  
**Email:** luc@pacmarllc.com  
**Web:** pacmarllc.com

**PIERCE CREATIVE SERVICES**

P.O. Box 892  
Stinson Beach, CA 94970  
**Email:** drew@drewpearce.com  
**Web:** linkedin.com/in/drewpearce  
**Contact:** Drew Pearce

**PEOPLE'S REVOLUTION, INC.**

62 Grand St., 3rd Fl.  
New York, NY 10013  
212-274-0400  
**Email:** nycinfo@peoplesrevolution.com  
**Web:** 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  
**Email:** raypaul@permanentpress.net  
**Web:** 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:** pfamedia.net

**PINCH HIT ENTERTAINMENT**

2400 W. Carson St., Ste. 223  
Torrance, CA 90501  
**Web:** pinchhit.com  
**Contact:** David Lebenthal  
**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  
**Email:** info@plamedia.com  
**Web:** plamedia.com

**PPL ENTERTAINMENT GROUP INC.**

468 N. Camden Dr., Ste. 200  
Beverly Hills, CA 90210  
310 860-7499, 818-506-8533  
**Email:** pplzmi@aol.com

**Web:** pplzmi.com  
**Contact:** Maxx Diamond

**PRTHATROCKS.COM**  
415-233-7350  
**Email:** rockme@prthatrocks.com  
**Web:** 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**  
721 NW 9th Ave, Suite 225  
Portland, OR 97209  
503-241-2341  
**Web:** pyramidcommunications.com

**Additional location:**

1932 1st Ave., Ste. 107  
Seattle, WA 98101  
206-374-7788

**RANDOLPHE ENTERTAINMENT GROUP**  
67 S. Bedford St., Ste. 400W  
Burlington, MA 01803  
877-202-1940  
**Email:** contact@randolphe.com,  
serge@randolphe.com  
**Web:** randolphe.com

**RELAX MUSIC GROUP**  
New York, Florida, Illinois  
309-279-5000  
**Email:** Patrick@relaxmusicgroup.com  
**Web:** relaxmusicgroup.com, rmgdigital.net/artists.html  
**Contact:** Patrick Rule, Chris Lewis  
**Specialties:** Radio Promotion and Marketing

**RIOT ACT MEDIA**  
Brooklyn, NY  
Portland, OR  
206-890-9906  
**Email:** nathan@riotactmedia.com  
**Web:** riotactmedia.com

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

**ROCK STEADY**  
4201 Wilshire Blvd., Ste. 400  
Los Angeles, CA 90010  
424-302-4140  
**Email:** info@wearerocksteady.com  
**Web:** wearerocksteady.com

**RUDER FINN CREATIVE**  
425 E 53rd St.  
New York, NY 10022  
212-593-6400  
**Email:** info@ruderfinn.com  
**Web:** ruderfinn.com

**SKH MUSIC**  
**Email:** skaras@skhmusic.com  
**Web:** skhmusic.com  
**Contact:** Steve Karas, Keith Hagan

**so much MOORE media**  
1819 Tula Pace Rd.  
Pleasant View, TN 37146  
615-746-3994  
**Email:** martha@somuchmoore.com  
**Web:** somuchmoore.com  
**Contact:** Martha Moore  
**Clients:** Mike Aiken, APA Nashville, LiveWire, Lisa Matassa, Joanna Mosca, The Roys

**SONICBIDS CORPORATION**  
45 Main St., Ste. 416

Brooklyn, NY 11201  
617-502-1300  
**Email:** support@sonicbids.com  
**Web:** sonicbids.com  
**Styles/Specialties:** electronic press kits (EPK's) for all styles of music

**SPEAKEASY PR**  
Los Angeles, CA  
818-363-1315  
**Web:** speakeasypr.com  
**Email:** Monica@Speakeasypr.com  
**Contact:** Monica Seide

**SPAWNAK**  
Spawn Ideas, Inc.  
510 L St., Ste. 100  
Anchorage, AK 99501  
907-274-9553 Fax 907-274-9990  
**Email:** susanne.izzo@spawnak.com  
**Web:** spawnak.com

**Additional location:**

2701 Lawrence St., Ste.6  
Denver, CO 80205  
303-339-0097

**SPINLAB COMMUNICATIONS**  
12198 Ventura Blvd., Ste. 210  
Studio City, CA 91604  
818-763-9800  
**Email:** jv@spinlab.net  
**Web:** 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:** spintrackingsystem.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  
**Email:** info@sunshinesachs.com  
**Web:** 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**  
225 Crossroads Blvd., Ste. 336  
Carmel, CA 93923  
203-838-0099  
**Email:** info@thirstyear.com  
**Web:** thirstyear.com

**THOMAS PUBLIC RELATIONS, INC.**  
734 Wait Whitman Rd., #206  
Melville, NY 11747  
631-549-7575  
**Email:** info@thomaspr.com  
**Web:** thomas-pr.com  
**Contact:** Karen Thomas

**TIM SWEENEY & ASSOCIATES**  
31805 Temecula Pkwy, #551  
Temecula, CA 92592  
951-303-9506  
**Email:** sweeney@timsweeney.com  
**Web:** timsweeney.com  
**Styles/Specialties:** all styles

**TIWARY ENTERTAINMENT GROUP, LTD**  
1 Irving Pl., Ste. P8C  
New York, NY 10003  
Fax 212-477-5259

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

**TOTAL ASSAULT**  
17547 Ventura Blvd. Suite 204  
Encino, CA 91316  
310-280-3777  
**Email:** batphone@corpta.com  
**Web:** totalassault.com

**Additional location:**

6107 Centennial Blvd.  
Nashville, TN 37209

**TSC MARKETING**  
1030 18th Ave. S.  
P.O. Box 120683  
Nashville, TN 37212  
615-327-3277  
**Email:** lee@tscmarketing.com  
**Web:** tscmarketing.com

**TSUNAMI GROUP INC.**  
**Email:** inquiry@tsunamigroupinc.com  
**Web:** 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 MUSIC MARKETING**  
New York, Los Angeles, Detroit  
**Email:** contact@unleashedmusic.com  
**Web:** unleashedmusic.com, unleashedradiopromotion.com  
**Contact:** Geordie Gillespie, Managing Director

**VITRIOL INDEPENDENT PROMOTION**  
3421 5th Ave. S.  
Minneapolis, MN 55408  
612-871-4916  
**Email:** jesse@vitriolpromotion.com  
**Web:** vitriolradio.com

**WICKED PR**  
45 11th St.  
Hermosa Beach, CA 90254  
404-316-7482  
**Email:** what@wicked.is  
**Web:** wicked.is

**PUBLICISTS**

**42WEST**  
600 3rd Ave., 23rd Fl.  
New York, NY 10016  
212-277-7555  
**Web:** 42west.net

**Additional location:**

1840 Century Park E., Ste. 700  
Los Angeles, CA 90067  
310-477-4442

**A1 INDIEPOWER**  
11054 Ventura Blvd., Ste. 333  
Studio City CA 91604  
818-505-1836  
**Email:** info@indiepower.com  
**Web:** indiepower.com

**Contact:** Jay Warsinske  
**Styles/Specialties:** All styles, worldwide, PR, promotion and distribution

**ABC PUBLIC RELATIONS**  
Los Angeles, CA  
818-990-6876  
**Email:** amanda@abc-pr.com  
**Web:** abc-pr.com, facebook.com/abcpublicrelations  
**Contact:** Amanda Cagan

**ALBRIGHT ENTERTAINMENT GROUP, THE**  
3070 Windward Plaza, Ste. F-770  
Alpharetta, GA 30005  
**Email:** rockstarpr@aol.com  
**Web:** rockstarpr.com  
**Contact:** Jeff Albright

**ALEX TEITZ MEDIA**  
1550 Larimer St., Ste. 511  
Denver, CO 80202  
720-341-8567  
**Email:** alexteitzmedia@yahoo.com  
**Web:** alexteitzmedia.com

**ANNE LEIGHTON MEDIA MANAGEMENT MOTIVATION**  
P.O. Box 670922  
Bronx, NY 10467  
718-881-8183  
**Email:** anne@anneleighton.com  
**Web:** anneleighton.com

**ARISTOMEDIA**  
1620 16th Ave. S.  
Nashville, TN 37212  
615-269-7071  
**Email:** info@aristomedia.com  
**Web:** aristomedia.com

**ARTISANS PR**  
2242 Guthrie Cir.  
Los Angeles, CA 90034  
310-837-6008  
**Email:** info@artisanspr.com  
**Web:** artisanspr.com

**Additional location:**

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

**ARTISTS HOUSE MUSIC**  
**Web:** artistshousemusic.org

**BB GUN PRESS**  
West Hollywood, CA 90069  
323-904-9094  
**Web:** bbgunpress.com  
**Contact:** Bobbie Gale

**BEAUTIFUL DAY MEDIA & MANAGEMENT**  
128 Coffey St., 1R  
Brooklyn, NY 11231  
718-522-5858  
**Email:** info@beautifuldaymedia.com  
**Web:** BeautifulDayMedia.com  
**Email:** Elizabeth@BeautifulDayMedia.com  
**Contact:** Elizabeth Freund

**BIG HASSLE MEDIA**  
40 Exchange Pl., Ste. 1900

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212-619-1360  
**Email:** weinstein@bighassle.com  
**Web:** bighassle.com

**Additional location:**

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

**BIG PICTURE MEDIA**  
85 Delancey Street, Suite 47  
New York, NY 10002  
212-675-3103  
**Contact:** Dayna Ghiraldi-Travers  
**Web:** http://bigpicturemediaonline.com/

**BIZ 3 PUBLICITY**  
Chicago, IL 60622  
**Email:** info@biz3.net  
**Web:** biz3.net

**BLACK ROSE PRODUCTIONS, INC.**  
Tri  
631-367-8544  
**Email:** admin@blackroseproductions.com  
**Web:** blackrosemusicpub.com  
**Additional location:**

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

**BLACK & WHITE PR**  
The Lot  
1041 N. Formosa Ave., Ste. 214  
West Hollywood, CA 90046  
**Email:** jen@blackandwhitepr.net  
**Web:** blackandwhitepr.net

**BOBBI COWAN PR**  
P.O. Box 805  
North Hollywood, CA 91603  
818-980-2372  
**Email:** Bobbie@cowanpr.com  
**Web:** cowanpr.com

**BOBBI MARCUS PUBLIC RELATIONS & EVENTS, INC.**  
131 N. Bundy Dr.  
Los Angeles, CA 90049  
310-889-9200  
**Email:** admin@bobbimarcuspr.com  
**Web:** bobbimarcuspr.com  
**Contact:** Bobbi Marcus

**BROKAW COMPANY, THE**  
9255 Sunset Blvd., Ste. 804  
Los Angeles, CA 90069  
310-273-2060  
**Email:** db@brokawcompany.com  
**Web:** brokawcompany.com

**BROOKES COMPANY, THE**  
10 W. 37th St., 5th Fl.  
New York, NY 10018  
212-768-0860  
**Email:** Rebecca@brookspr.com  
**Web:** brookspr.com

**BSG PR**  
20501 Ventura Blvd., Ste. 145  
Woodland Hills, CA 91364  
818-340-4422 Fax 818- 340-0040  
**Email:** brian@bsgpr.com  
**Web:** bsgpr.com

**BT PR**  
New York, NY  
646-405-7010  
**Email:** info@btpr.biz  
**Web:** bennytarantini.com

**BURSON-MARSTELLER**  
230 Park Ave. S.  
New York, NY 10003  
212-614-4000  
**Email:** contact@bm.com  
**Web:** bm.com

**Additional locations:**  
Miami, Hong Kong, Brussels

**CAMPBELL ENTERTAINMENT GROUP**  
P.O. Box 682614  
Franklin, TN 37067  
615-210-3602  
**Email:** info@campbellentertainmentgroup.com  
**Web:** campbellentertainmentgroup.com

**CAPITAL ENTERTAINMENT**  
Washington, DC 20002  
202-506-5051  
**Email:** billcarpenter@capitalentertainment.com  
**Web:** capitalentertainment.com

**THE CATALYST PUBLICITY GROUP**  
510 /se 5th Ave.#1014  
Fort Lauderdale, FL 33301  
315-447-0789  
**Email:** info@thecatalystpublicitygroup.com  
**Web:** thecatalystpublicitygroup.com  
**Contact:** Chrissy Borsellino, Publicity Director

**CDROLLOUT**  
916 W 10th Street  
Asuza, CA 91702  
310-374-9208  
**Email:** mike@cdrollout.com  
**Web:** cdrollout.com

**CHARM SCHOOL PR**  
323-363-9338  
**Web:** http://www.charmschoolcie.com/flash/index-flash.html  
**Contact:** Angelique Groh  
**Clients:** Cory Helford Gallery, Alife, Lettuce

**CHASEN & COMPANY**  
310-274-4400  
**Email:** info@chasenpr.com

**CHIPSTER PR**  
100 Village Sq. Crossing  
Palm Beach Gardens, FL 33410  
561-656-2023  
**Email:** info@chipsterpr.com  
**Web:** chipsterpr.com

**CHROME PR**  
9107 Wilshire Blvd. Ste. 450  
Beverly Hills, CA 90210  
310-272-7100  
**Contact:** Lee Runchey, VP  
**Email:** lee@chromer.com  
**Web:** chromepr.com

**CHROMATIC PUBLICITY**  
P.O. Box 250-863  
Brooklyn, NY 11225  
**Web:** chromaticpublicity.com  
**Email:** hector@chromaticpublicity.com  
**Contact:** Amanda Pitts, Hector Silva

**CLARION CALL**  
Los Angeles, New York, Nashville  
718-249-3738  
**Contact:** Chris Vinyard  
**Email:** vinyard@clarioncallmedia.com

**CO5 MEDIA**  
323-871-0180  
**Email:** jean@co5media.com  
**Contact:** Jean Sievers

**CONQUEROO**  
11271 Ventura Blvd., Ste. 522  
Studio City, CA 91604  
323-656-1600  
**Email:** cary@conqueroo.com  
**Web:** conqueroo.com

**COSTA COMMUNICATIONS**  
8265 Sunset Blvd., Ste. 201  
Los Angeles, CA 90046  
323-650-3588  
**Email:** info@costacomm.com  
**Web:** costacomm.com

**COYNE PR**  
5 Wood Hollow Rd.  
Parsippany, NJ 07054  
973-588-2000 Fax 973-588-2361  
**Email:** dcarter@coynepr.com, sbecker@coynepr.com  
**Web:** coynepr.com

**Additional locations:**

1400 Broadway, 8th Fl.  
New York, NY 10016  
212-938-0166

**CPR (CAROLYN PUBLIC RELATIONS)**  
P.O. Box 55  
Radio City Station  
New York, NY 10101-0055

212-721-3341  
**Email:** info@carolynmclairpr.com  
**Web:** carolynmclairpr.com

**CYPER PR**  
389 12 St.  
Brooklyn, NY 11215  
212-239-8384  
**Web:** cyperprmusic.com

**DANGER VILLAGE**  
Los Angeles, CA  
**Email:** WeLoveNewMusic@dangervillage.com  
**Web:** dangervillage.com

**DAVIDSON & CHOY PUBLICITY**  
4311 Wilshire Blvd., Ste. 402  
Los Angeles, CA 90010  
323-954-7510, 323-954-7520  
**Email:** t.choy@dcpublicity.com, j.davidson@dcpublicity.com  
**Web:** dcpublicity.com  
**Contact:** Judi Davidson, Tim Choy

**D. BARON MEDIA RELATIONS INC.**  
1411 Cloverfield Blvd.  
Santa Monica, CA 90404  
310-315-5444  
**Email:** info@dbaronmedia.com  
**Web:** dbaronmedia.com

**DEEP FOCUS**  
229 W. 43rd St. 8th Fl.  
New York, NY 10036  
212-792-6800  
**Email:** talent@deepfocus.net  
**Web:** deepfocus.net

**Additional locations:**

Los Angeles, CA  
323-790-5340  
**Email:** info@deepfocus.net

**DEGY PR**  
Toms River, NJ  
732-818-9600  
**Email:** ari@degyp.com  
**Web:** degyp.com  
**Contact:** Ari Nisman

**DEPT. 56**  
818-702-6253  
**Email:** tmumba@aol.com  
**Contact:** Tresa Redburn  
**Web:** https://www.facebook.com/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  
**Email:** info@DeWaalPR.com  
**Web:** dewaalpr.com  
**Contact:** Lori De Waal

**DIGNEY PR**  
P.O. Box 1169  
Hollywood, CA 90078  
323-785-2404, 818-693-1087  
**Email:** jerry@digneypr.com  
**Web:** digneypr.com

**DILEMMA**  
9107 Wilshire Blvd., #450  
Beverly Hills, CA 90210  
888-485-4154  
**Email:** info@dilemmala.com  
**Web:** dilemmala.com

**DL MEDIA MUSIC**  
124 N. Highland Ave.  
Bala Cynwyd, PA 19004  
10-667-0501  
**Email:** info@dlmediamusic.com  
**Web:** dlmediamusic.com  
**Contact:** Don Lucoff, President

**LEWIS COMMUNICATIONS**  
530 B Street – 19th Floor  
San Diego, CA 92101  
619-677-2700

**Additional Locations:**

New York, Boston, San Francisco, Washington DC

**DMMC (Greater Des Moines Music Coalition)**  
900 Keosauqua Way, Suite 117  
Des Moines, IA 50309  
515-676-0005  
**Email:** info@desmoinesmc.com  
**Web:** desmoinesmc.com

**DOUG DEUTSCH PUBLICITY SERVICES**  
Los Angeles, CA  
213-924-4901  
**Email:** dougdeutschpr@gmail.com  
**Web:** facebook.com/dougdeutschpublicity; twitter.com/publiciteegy  
**Contact:** Doug Deutsch

**Styles/Specialties:** Full-service Artist Publicity and Promotion; Specializing in Tour Publicity; Festivals PR (Blues, Rock, Americana, Classic Rock, Country, Metal, Pop).  
**Roster:** Floating Records; California Bear Festival; Ventura County Blues Festival, Temecula Blues Festival; Woodstock Blues & Rock Festival; Big Buggs Island Blues Bash; New Blues Festival; Fiesta Days; Allman Goldfies Band; Peach and the Almost Blues Band; Victoria Ginty & Ladyhawke; Jangling Sparrows; Papermoon Gypsies; Diana Rein; R.D. Olson Blues Band; Paradise Kings; Mitch Hayes; ellee ven; Kathryn Grimm & the Blues Tools; Hippie Love Slave; ACIDIC; The Boys of Summer; Blowin' Smoke Revue; Sky King; Straw; Jeffrey Halford & the Healers; Jay Katana; Enigma Project; New Blues Revolution; Bruce Katz Band; David M'ore Band.

**DOMINION3 PUBLIC RELATIONS**  
1420 Camden Ave., Ste. #5  
Los Angeles, CA 90025  
323-466-3393  
**Email:** kim@dominion3.com  
**Web:** dominion3.com  
**Contact:** Kim Dixon

**DRPR**  
**Email:** info@drprstrategies.com  
**Web:** drprstrategies.com

**DUNN DEAL PR**  
Los Angeles, CA  
310-666-5336  
**Email:** james@dunndealpr.com  
**Web:** dunndealpr.com

**EARSHOT MEDIA**  
2629 Manhattan Ave., PMB 301  
Hermosa Beach, CA 90254-2447  
**Email:** mike@earshotmedia.com  
**Web:** earshotmedia.com  
**Contact:** Mike Cubillos

**EARSPPLIT PR**  
P.O. Box 142  
Congers, NY 10920  
**Email:** liz@earsplitcompound.com  
**Web:** earsplitcompound.com  
**Contact:** Liz Ciavarella-Brenner

**EASTWEST MEDIA**  
900 Dickson St.  
Marina del Rey, CA 90292  
310-821-5858  
**Email:** sheryl@eastwestmedia.net  
**Web:** eastwestmedia.net

**Additional location:**

150 W. 25th St., Ste. 903  
New York, NY 10001  
212-924-3916

**EBONY JEANETTE PR**  
310-256-6749  
**Email:** ebonyjeanettepr@gmail.com  
**Web:** twitter.com/ebonyjeanettepr  
**Contact:** Ebony Jeanette

**EFFECTIVE IMMEDIATELY INC.**  
325 Broadway, Ste. 303  
New York, NY 10007  
212-777-6727  
**Email:** info@ei-pr.com  
**Web:** effectiveimmediatelypr.com  
**Contact:** Samantha Alamo  
**Service:** album, single campaigns, tour press, radio promotion, artist development, coaching, social media

marketing  
**Note:** accepts artist submission

**ELIZABETH MEADIA LIZ MEADE**  
 1300 Clinton St., Ste. 208  
 Nashville, TN 37203  
 615-712-9136  
**Email:** info@elizabethmeadia.com  
**Web:** elizabethmeadia.com

**EVOLUTIONARY MEDIA GROUP**  
 3920 Fountain Ave.  
 Los Angeles, CA 90029  
 323-658-8700  
**Email:** Jennifer@emgpr.com  
**Web:** emgpr.com

**FANATIC PROMOTION & CO.**  
 332 Bleecker St., #G7  
 New York, NY 10014  
 917-744-1772  
**Email:** info@fanaticpromotion.com  
**Web:** fanaticpromotion.com

**FLY ON THE WALL MEDIA**  
 Bloomington, IN 47401  
**Web:** linkedin.com/in/flyonthewallmedia

**FLY PR**  
 2658 Griffith Park Blvd., Ste. 816  
 Los Angeles, CA 90039  
 323-667-1344  
**Email:** flypr@flypr.net  
**Web:** flypr.net  
**Contact:** Ilka Erren Pardinias

**FREEMAN PROMOTIONS**  
 235 Edwards Ave.  
 Long Branch, NJ 07740  
 336-509-8377  
**Email:** freeman@freemanpromotions.com  
**Web:** freemanpromotions.com  
**Contact:** Jon Freeman

**FRESH AND CLEAN MEDIA**  
 12701 Venice Blvd.  
 Los Angeles, CA 90066  
 310-313-7200 Fax 310-313-0277  
**Email:** sandee@freshcleanmedia.com  
**Web:** freshcleanmedia.com

**FUTURE STAR MUSIC GROUP**  
 Los Angeles, CA  
 Miami, FL  
**Email:** info@futurestarmusic.com  
**Web:** futurestarmusic.com  
**Services:** We are a full-service music company: management, record label, music publishing, marketing and promotions, DJ coalition, consulting and marketing

**GAIL ROBERTS P.R. & INTERNET MARKETING**  
 10061 Riverside Dr., Ste. 1400  
 Burbank, CA 91602  
 310-734-8193  
**Email:** gailrobertspr@gmail.com  
**Web:** gailrobertspr.com  
**Contact:** Gail Roberts  
**Styles/Specialties:** Longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

**GIRLIE ACTION MEDIA & MARKETING, INC.**  
 243 W. 30th St., 12th Fl.  
 New York, NY 10001  
 212-989-2222  
**Web:** girlieaction.com

**GLOBAL SOUND GROUP, LTD.**  
 London, UK  
 +44 (0) 207 118 3444  
**Email:** info@globalsoundgroup.com  
**Web:** globalsoundgroup.com

**GOOD COP PR**  
 347-491-4935  
**Email:** perry@goodcoppr.com  
**Web:** goodcoppr.com

**GORGEOUS MEDIA GROUP**  
 7551 Melrose Ave., Ste. 5  
 Los Angeles, CA 90046  
 323-782-9000  
**Email:** info@gorgeousmediagroup.com  
**Web:** gorgeousmediagroup.com

**GRANDSTAND MEDIA & MANAGEMENT**  
 39 W. 32nd St., #603  
 New York, NY 10001  
 646-410-0765  
**Web:** grandstandhq.com

**Additional location:**  
 3191 W. Casitas Ave., Ste. 155  
 Los Angeles, CA 90039  
 213-278-0320

**GREG JACKSON MEDIA GROUP, LLC**  
 520 W. 103rd St., Ste. #289  
 Kansas City, MO 64114  
**Email:** info@gregjacksonmedia.com  
**Web:** gregjacksonmedia.com, twitter.com/GregJackson1  
**Styles:** pop, rock R&B, AC, urban, more  
**Roster:** 3AM  
**Submission:** Follow online submission policies found at gregjacksonmedia.com

**GREAT SCOTT P.R. ODUCTIONS**  
 4750 Lincoln Blvd., #229  
 Marina del Rey, CA 90292  
 310-306-0375  
**Email:** greatscottproductions@earthlink.net  
**Web:** greatscottpr.com

**GREEN GALACTIC**  
 213-840-1201  
**Email:** lynn@greengalactic.com  
**Web:** greengalactic.com

**HANDS ON PR & MARKETING**  
 310-341-3201  
**Email:** handsonpr@aol.com  
**Web:** expertiseinmedia.com/hands\_on\_pr\_marketing/index.html  
**Contact:** Craig Melone  
**Styles/Specialties:** all styles/indie labels are our forte

**HARD PRESSED PUBLICITY**  
 P.O. Box 49001  
 Austin, TX 78765  
 512-554-2799  
**Email:** jorae@hardpressedpublicity.com  
**Web:** hardpressedpublicity.com

**HARRISON & SHRIFTMAN**  
 12777 W. Jefferson Blvd., Bldg. C  
 Los Angeles, CA 90066  
 310-437-2600  
**Email:** newbiz@hs-pr.com  
**Web:** hs-pr.com

**Additional locations:**

**New York, NY**  
 158 W. 29th St., 6th Fl.  
 New York, NY 10001  
 917-351-8600

**Miami, FL**  
 1111 Lincoln Rd., Ste. 801  
 Miami Beach, FL 33139  
 786-257-4010

**HELIO PUBLIC RELATIONS**  
 310-645-4246  
**Email:** info@heliopr.com  
**Web:** heliopr.com

**HELLO WENDY**  
 Los Angeles, CA  
 818-762-7063  
**Email:** wendy@hellowendy.com  
**Web:** hellowendy.com  
**Contact:** Wendy Brynford-Jones

**HIGHRISE PR**  
 600 Luton Dr.  
 Glendale, CA 91206  
**Email:** info@highrisepr.com  
**Web:** highrisepr.com

**HODGES & ASSOCIATES**  
 The Dr. Pepper Bldg., Ste. 300  
 2829 Second Ave. S.  
 Birmingham, AL 35233  
 205-328-4357 Fax 205-328-4366  
**Email:** hodges@thehighroad.com  
**Web:** thehighroad.com

**HOT SCHATZ PR**  
 701 Harpeth Trace Dr.  
 Nashville, TN 37221  
 615-782-0078

**Email:** info@hotschatzpr.com  
**Web:** hotschatzpr.com  
**Contact:** Schatzi Hageman, Owner and Press Agent

**HOWARD ROSEN PROMOTION**  
 1129 Maricopa Hwy., Ste. #238  
 Ojai, CA 93023  
 805-382-2200

**Email:** info@howiewood.com  
**Web:** howiewood.com  
**Contact:** Howard Rosen  
**Styles/Specialties:** Social Media for all genres of music (Facebook, Twitter, Instagram, Reddit, LinkedIn)

**HOWLIN' WUELF MEDIA**  
 215-428-9119, 917-523-8881  
**Email:** howlingwuefl@aol.com  
**Web:** howlinwuefl.com  
**Contact:** Howard Wuefling, Jocelyn Loebel

**INDIE MUSIC CONSULTING GROUP**  
 Indie Artists & Label Publicity, Marketing & Consulting  
 888-242-9331  
**Web:** indiemusicconsultant.com, indiemusicpublicity.com  
**Note:** "Voting Member the Recording Academy"

**ILENE PROCTOR INTERNATIONAL PUBLIC RELATIONS**  
 9427 Charleville Blvd.  
 Beverly Hills, CA 90212  
 310-858-6643, 310-721-2336  
**Email:** ilene@ileneproctor.com, ilene@ileneproctor.net, ilenep@sbeglobal.net  
**Web:** ileneproctor.net  
 \*accepts online submission

**IMAGINE PR**  
 773-598-9981  
**Web:** imaginepr.net

**IMPRESS MEDIA**  
 917-699-2939  
**Email:** jennifer@impressmediapr.com  
**Web:** impressmediapr.com

**INDEPENDENT MUSIC MEDIA**  
 213-864-2690  
**Email:** hidanagirl@aol.com  
**Web:** independentmusicmedia.com  
**Services:** Covering national and regional print, on-line, blogs and tour press

**ISL PUBLIC RELATIONS LLC**  
 303 5th Ave., Ste. 702  
 New York, NY 10016  
 917-338-6199 Fax 917-338-6515  
**Email:** islpr@aol.com  
**Web:** islpr.com, facebook.com/islpr

**IT'S ALIVE! MEDIA**  
 11333 Moorpark St. #451  
 Studio City, CA 91602  
 323-464-6314  
**Email:** josh@itsalivemedia.com  
**Web:** itsalivemedia.com

**JACKIE O. & CO. INC.**  
 Atlanta, GA  
 New York, NY  
 718-930-8400  
**Email:** jackieo@jackieo.co  
**Web:** about.me/jackieoandco

**JAG ENTERTAINMENT**  
 4425 W. Riverside Dr., Ste. 102  
 Burbank, CA 91505  
 818-905-5511  
**Email:** jgeffen@jagpr.com  
**Web:** jagpr.com  
**Contact:** Jo-Ann Geffen, President

**JANE AYER PUBLIC RELATIONS**  
 818-582-8481  
**Email:** jane@janeayerpr.com  
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**JAZZMYNE PUBLIC RELATIONS**  
 323-380-8819  
**Email:** jazzmynepr@gmail.com  
**Web:** jazzmynepr.com  
**Contact:** Makeda Smith

**JENSEN COMMUNICATIONS, INC.**  
 Pasadena, CA 91105  
 626-585-9575

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

**JIM EIGO JAZZ PROMO SERVICES**  
 272 State Route 94, S. #1  
 Warwick, NY 10990  
 845-986-1677, 845-986-1699  
**Email:** jim@jazzpromoservices.com  
**Web:** jazzpromoservices.com  
**Services:** Specializing in Media Campaigns for the music community, artists, labels, venues and events

**J J ENTERTAINMENT**  
 323-653-5438  
**Email:** joddith@aol.com  
**Web:** lanninggold.com/jhome.htm  
**Contact:** Jodi Jackson

**JONES & O'MALLEY PUBLIC RELATIONS**  
 10123 Camarillo St.  
 Toluca Lake, CA 91602  
 818-762-8353  
**Web:** Jonesomalley.com

**KALEIDOSCOPE MEDIA**  
 3808 Park Ave.  
 Nashville, TN 37209  
 615-321-3211  
**Email:** robert@kaleidoscope-media.com  
**Web:** kaleidoscope-media.com  
**Clients:** Loveless Cafe, TomKats, Barbara Mandrell, Bonnaroo Tomato Art Fest, Nashville Music Garden, LifeWorks

**KK PR**  
 10304 Riverside Dr., Ste. 2  
 Toluca Lake, CA 91602  
 818-406-3314  
**Contact:** Kam Kaminske  
**Email:** kkpmarketing@att.net

**KAYOS PRODUCTIONS, INC.**  
 25 E. 21st St., 9th Fl.  
 New York, NY 10010  
 212-366-9970 Fax 212-366-9978  
**Email:** carol@kayosproductions.com  
**Web:** kayosproductions.com

**KELLEEMACK PR**  
 Los Angeles, CA  
 818-430-8926  
**Email:** Kelly@kelleemackpr.com  
**Web:** kelleemackpr.com

**KEN PHILLIPS PUBLICITY GROUP**  
 6767 Forest Lawn Dr., Ste. 211  
 Los Angeles, CA 90068  
 323-308-5912  
**Email:** KPPublicityGroup@gmail.com  
**Web:** kenphillipsgroup.com

**KIRVIN DOAK COMMUNICATIONS**  
 5230 W. Patrick Ln.  
 Las Vegas, NV 89118  
 702-737-3100 Fax 702-737-1222  
**Email:** info@kirvindoak.com  
**Web:** kirvindoak.com

**THE KRAKOWER GROUP**  
 11500 Olympic Blvd., Ste. 400  
 Los Angeles, CA 90064  
 310-294-3600  
**Email:** beth@krakowergroup.com  
**Web:** krakowergroup.com, facebook.com/Krakowergroup  
**Contact:** Beth Krakower

**KSA PUBLICITY**  
 234 W. 44 St., Ste. 1004  
 New York, NY 10036  
 212-764-7900 Fax 212-764-0344  
**Email:** info@ksa-pr.com  
**Web:** ksa-pr.com

**LaFAMOS PR & BRANDING**  
 4657 Hollywood Blvd.  
 Hollywood, CA 90027  
 323-668-9386  
**Email:** hunter@lafamos.com  
**Web:** lafamos.com  
**Contact:** Hunter Scott, Head of Marketing & Publicity  
**Specialty:** Entertainment PR firm specializing in music. Building and expanding a fan base, creating demand for a product through album reviews, special features and interviews on TV, radio, magazines, blogs and newspapers,

both print and online. Free consultations are also available.

**THE LAVIDGE COMPANY**

2777 E. Camelback Rd., #300  
Phoenix, AZ 85016  
480-998-2600 Fax 480-998-5525  
Email: info@lavidge.com  
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**LEVENSON & BRINKER PR**

2100 Ross Ave., Ste. 500  
Dallas, TX 75201  
214-932-6000  
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**LIPPIN GROUP, THE**

11601 Wilshire Blvd., Ste. 1900  
Los Angeles, CA 90025  
323-965-1990  
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**Additional locations:**

300 Park Ave., 12th Fl.  
New York, NY 10022  
212-986-7080  
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31 Southampton Row  
London, WC1B 5JH  
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**LOBELINE COMMUNICATIONS**

8995 Elevado Ave.  
West Hollywood, CA 90069  
310-271-1551 Fax 310-271-4822  
Web: lobeline.net  
Contact: Christopher Kingry

**LUCK MEDIA & MARKETING, INC.**

8581 Santa Monica Blvd., #426  
West Hollywood, CA 90069  
818-232-4175  
Email: info@luckmedia.com  
Web: luckmedia.com  
Contact: Steve Levesque

**MAD INK, PR**

Los Angeles, CA  
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**MAELSTROM MUSIC PR**

P.O. Box 2057  
Crestline, CA 92325  
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Web: facebook.com/maelstrompr  
Client list: Asa Cruz, No Doubt, Limp Bizkit

**MAGNUM PR**

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**MARK PUCCI MEDIA**

Atlanta, GA 30350  
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Email: mpmedia@bellsouth.net  
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**THE MAVEN AGENCY**

123 S. Broad St., Ste. 830  
Philadelphia, PA 19109  
215-434-7190  
Email: info@themavenagency.com  
Web: mavenagency.com  
Contact: Meg McLean  
Specialties: Publicity, Marketing and Promotions

**MAZUR PUBLIC RELATIONS, INC.**

P.O. Box 360  
East Windsor, NJ 08520  
609-462-9905  
Email: michael@mazurpr.com  
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**McGUCKIN ENTERTAINMENT PR**

500 Riverside Dr., Ste. 160  
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512-478-0578  
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**MG LIMITED**

New York, NY 10026  
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**MICHAEL J. MEDIA GROUP**

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Madison, WI 53719  
608-848-9707  
Email: mike@michaeljmedia.com  
Web: michaeljmedia.com,  
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**MICHELLE ROCHE MEDIA RELATIONS**

Athens, GA  
706-353-3244  
Email: michelle@michellerocche.com  
Web: michellerocche.com

**MISSING PIECE GROUP**

45 Academy St., Ste. 307  
Newark, NJ 07102  
862-234-0801  
Email: info@missingpiecegroup.com  
Web: missingpiecegroup.com

**MITCH SCHNEIDER ORGANIZATION (MSO)**

Los Angeles, CA  
818-380-0400  
Email: msoorg@aol.com  
Web: msopr.com  
Clients: Aerosmith, Black Sabbath, Celebrating David Bowie, Deadmau5, Electric Zoo, Joe Perry, Kraftwerk, Ozz Fest, Slash, Public Image Ltd., the Crystal Method, Van Morrison. See site for complete list.

**MIXED MEDIA**

Email: mixedmediapromo@me.com  
Web: mixedmediapromo.com

**MOODSWING MANAGEMENT**

138 Mulberry St.  
New York, NY 10013  
212-582-4285  
Web: moodswingmgmt.com

**MOTORMOUTH MEDIA**

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Los Angeles, CA 90027  
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Email: judy@motormouthmedia.com  
Web: motormouthmedia.com,  
twitter.com/motormouthmedia  
Contact: Judy Miller

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Nashville, TN 37203

16300 Christensen Rd., Ste. 310  
Tukwila, WA 98188

**DYNAMIC ARTIST MANAGEMENT**  
5221 Central Ave., Ste. 202  
Richmond, CA 94804  
510-558-4000 Fax 510-558-4002  
**Email:** info@dynamicartists.com  
**Web:** dynamicartists.com

**EARTH2EARTH**  
111 N. Perry St.  
Pontiac, MI 48342-2336  
248-335-7015  
**Email:** art@freshhotshirts.com

**Web:** freshhotshirts.com  
**FRONTGATE MEDIA**  
22342 Avenida Empressa, #260  
Rancho Santa Margarita, CA 92688  
949-459-3719  
**Web:** frontgatemedia.com  
**Services:** Full-service, strategic merchandising company designing and producing apparel and accessories for brands and bands, ministries and movements, and companies and conferences.

**GEARHEAD RECORDS**  
8704 Milo Ct.  
Elk Grove, CA 95624  
916-897-2451  
**Email:** info@gearheadrecords.com  
**Web:** gearheadrecords.com

**GIGART**  
San Francisco, CA  
**Email:** mail@gigart.com  
**Web:** gigart.com

**GO MERCH**  
New York, NY  
**Email:** wholesale@gomerch.com  
**Web:** gomerch.com  
**Services:** apparel/product, email blasts, social media, VIP Pre-sales, Pre-order Campaigns

**HOME RUN MEDIA GROUP**  
18331 Enterprise Lane  
Huntington Beach, CA 92648  
714-901-0109, 800-951-5858  
Fax 714-901-0102  
**Email:** sales@home-run.com  
**Web:** home-run.com  
**Services:** Promotional Products  
**Styles/Specialties:** USB Flash Drives, Custom Logo Apparel

**IFANZ**  
McCartney Multimedia, Inc.  
322 Culver Blvd., Ste. 124  
Playa Del Rey, CA 90293  
**Email:** dischelp@ifanz.com, info@ifanz.com  
**Web:** ifanz.com

**INDIE EXTREME**  
14090 FM 2920, Ste. G117  
Tomball, TX 77377  
**Email:** kathyd@indieextreme.com  
**Web:** indieextreme.com  
**Services:** Merchandise fulfillment and distribution

**INDIEMERCHANDISING LLC**  
1835 E. 30th St.  
Cleveland, OH 44114  
855-210-1412  
**Email:** info@indiemerch.com  
**Web:** indiemerch.com,  
indiemerchandising.com,  
indiemerchstore.com  
**Services:** Tech-based e-commerce provider, merchandise manufacturer, wholesaler and retailer for all areas of music merchandising.

**JAK PRINTS**  
Jakprints, Inc  
3133 Chester Ave.  
Cleveland, OH 44114  
877-246-3132, 216-622-6360  
**Web:** jakprints.com/contact  
**Services:** offset printing, screen printing, sticker printing, embroidery, more.

**KILL THE 8**  
Canada  
416-531-6647  
**Email:** orders@kt8merch.com  
**Web:** killthe8.com, myspace.com/killthe8

**KLUCH CLOTHING CO.**  
215 S.E. 8th Ave.  
Boynton Beach, FL 33435  
888-321-9665, 561-734-9665  
**Web:** kluch.com

**KUNG FU NATION MUSIC  
MERCHANDISE**  
731 W. Hargett St.  
Raleigh, NC 27603  
877-826-0518, 919-834-0230  
**Web:** kungfunation.com

**LITTERBOX MUSIC SERVICES**

**Web:** litterboxmusic.com  
**Services:** artist management, band merch management and more

**MAPLE MUSIC**  
 2450 Victoria Park Ave., Ste. 300  
 Toronto, Ontario  
 Canada, M2J 5H3  
 877-944-5144, 416-718-6551  
**Email:** info@maplemusic.com  
**Web:** maplemusic.com

**MERCHNOW**  
 888-387-3343, +1-518-458-9563  
**Web:** merchnow.com

**MERCH MONKEY**  
 259 Chopin Dr.  
 Cambridge, ON N3H 1J6, Canada  
 +1 519-219-9006  
**Email:** customerservice@merchmonkey.com  
**Web:** merchmonkey.com

**NIMBIT**  
 47 Mellen St.  
 Framingham, MA 01702  
 508-820-8738  
**Email:** marketing@nimbit.com  
**Web:** nimbit.com

**PICKGUY**  
 P.O. Box 1833  
 Southgate, MI 48195  
 734-626-9756  
**Email:** info@pickguy.com  
**Web:** pickguy.com

**PLATINUM MONARCH DESIGN**  
 P.O. Box 922182  
 Sylmar, CA 91392-2182  
 1-888-889-2630  
**Web:** platinummonarchdesign.com  
**Services:** websites, logos, flyers, cd covers, postcards, t-shirts and more

**PORT MERCH**  
 984 Trinity Rd.  
 Raleigh, NC 27607  
 919-713-0078  
**Email:** alex@portmerch.com  
**Web:** portmerch.com  
**Services:** Port Merch is a full service merchandise company providing solutions for bands, artists and record labels.

**ROCKIT DESIGN**  
 NYC Area  
**Email:** art@rockitdesign.com  
**Web:** rockitdesign.com  
**Contact:** Richard Nelson  
**Services:** Tour & Retail Merchandise Design, CD, DVD and Vinyl Package Design, Posters. Providing Service to the Music, Sports & Entertainment Industry for Over 30 Years.

**SECOND MOTION ENTERTAINMENT**  
 Raleigh, NC  
**Email:** customerservice@secondmotionrecords.com  
**Web:** secondmotionrecords.com/artistmgmt

**SMI PROMO**  
 7247 Hayvenhurst Ave., Ste. A-3  
 Van Nuys, CA 91406  
 800-401-4488  
**Web:** smipromo.com

**STICKER JUNKIE**  
 9932 Prospect Ave., #134  
 Santee, CA 92071  
 619-550-2727  
**Email:** customerservice@stickerjunkie.com  
**Web:** stickerjunkie.com

**SUNSHINE DAYDREAM**  
 708 S. Rand Rd.  
 Lake Zurich, IL 60047  
 847-550-9999  
**Email:** store@sunshinedaydream.biz  
**Web:** sunshinedaydream.biz

**THIS IS TOUGH LOVE**  
 660 York St., Ste. 212  
 San Francisco, CA 94110  
 415-642-1117  
**Email:** darius@thisistoughlove.com

**Web:** thisistoughlove.com  
**TOUR CITY, INC.**  
 630 Elmwood Ave.  
 Buffalo, NY 14222  
 716-893-2900  
**Email:** contact@tourcitymerch.com  
**Web:** tourcitymerch.com

**VICTORY SCREEN PRINTING**  
 346 N. Justine St., Suite 504  
 Chicago, IL 60607  
 (312) 666-8661  
**Contact:** Mike Gilman  
**Email:** info@shirts-now.com  
**Web:** shirts-now.com  
 Your one stop shop for custom screen printed apparel.  
 Speedy turnaround, competitive pricing, worldwide shipping, and always friendly customer service.

**CD / VINYL DUPLICATION**

**ALABAMA**

**CAM VIDEO PRODUCTIONS**  
 412 Main St.  
 Trussville, AL 35173  
 205-655-0829  
**Email:** info@camvideoproductions.com  
**Web:** camvideoproductions.com  
**Services:** CD and DVD duplication as well as taping and authoring to DVD and CD.

**DISCOUNT DUPLICATION**  
 212 41st St.  
 SouthBirmingham, AL 35222  
 205-942-9460  
**Web:** discountdub.com  
**Services:** video duplication, dvd duplication, video conversion, film transfer at discount prices, highest quality and fast service

**HOLT AV**  
 401 28th St. S.  
 Birmingham, AL 35233  
 800-322-4658, 205-328-5231  
**Email:** info@holtav.com  
**Web:** holtav.com  
**Services:** duplication and transfer services

**NHOUSE DIGITAL MEDIA**  
 1530 Heritage Place Dr.  
 Irondale, AL 35210  
 205-226-2222  
**Email:** customerservice@nousedigital.com  
**Web:** facebook.com/NHouseDigitalMedia

**ALASKA**

**ACTION VIDEO PRODUCTIONS**  
 430 W. 7th Ave., Ste. 100  
 Anchorage, AK 99501  
 907-277-8115 Fax 907-274-5287  
**Email:** actvid@alaska.net  
**Web:** actvid.com  
**Services:** copy/duplicate just about any audio/video format

**ARIZONA**

**DISC2DAY**  
 2113 S. 48th St., Ste. 103  
 Tempe, AZ 85282  
 602-438-4848, 800-951-3707  
**Email:** robert@disc2day.com  
**Web:** disc2day.com  
**Services:** CD/DVD duplication and replication

**PROACTION MEDIA**  
 610 E. Bell Rd., #2  
 Phoenix, AZ 85022  
 800-951-3707, 602-277-2011  
 Fax 602-277-2021  
**Web:** proactionmedia.com, ondemand.proactionmedia.com  
**Services:** Professionally managed or on-demand DIY CD, DVD and USB low volume duplication and high volume replication services, including professional custom print for single or multiple disc complete packaging. Order online anytime as low as 1 Complete CD in Jewel Case Package on our OnDemand site or call for Higher

volumes. Quick turns or complex projects.  
**US DIGITAL MEDIA**  
 1929 W. Lone Cactus Dr.  
 Phoenix, AZ 85027  
 623-587-4900, 877-992-3766  
**Web:** usdigitalmedia.com  
**Services:** CD/DVD duplication and replication

**ARKANSAS**

**CANTRELL VIDEO**  
 5919 H St.  
 Little Rock, AR 72205  
 501-664-2215  
**Email:** info@cantrellvideo.com  
**Web:** cantrellvideo.com  
**Services:** CD/DVD authoring, transfer, duplication

**CLARK'S VIDEO GROUP, INC.**  
 14794 Woods Lodge Rd.  
 Rogers, AR 72756  
 479-636-7111, 479-619-9931  
**Email:** clarksvideogroup@sbcglobal.net  
**Web:** clarksvideogroup.com  
**Services:** DVD authoring, media conversions, CD/DVD duplication

**CALIFORNIA**

**A1 INDIEPOWER**  
 818-505-1836  
**Email:** info@indiepower.com  
**Web:** indiepower.com, facebook.com/IndiePowerOnline  
**Services:** best deals on manufacturing, promotion, marketing and distribution worldwide

**ABACAB MULTIMEDIA, INC.**  
 245 Fischer, Ste. A-9  
 Costa Mesa, CA 92626  
 714-432-1745  
**Email:** sales@abacab.net  
**Web:** abacab.net  
**Services:** CD and DVD duplication, packaging and printing. Audio and video recording and post.

**ABET DISC, INC.**  
 411 E. Huntington Dr., #107-372  
 Arcadia, CA 91006  
 626-303-4114  
**Email:** sales@abetdisc.com  
**Web:** abetdisc.com  
**Services:** CD, DVD, replication, duplication, mastering, authoring, design, printing and packaging

**ACDC-AUDIO CD & CASSETTE**  
 Stella at Universal Mall (Drop off)  
 12400 Ventura Blvd., #150  
 Studio City, CA 91604  
 818-762-ACDC (2232), 805-245-5503  
**Email:** steve@acdc-cdr.com  
**Web:** acdc-cdr.com  
**Services:** CD, DVD, cassette duplication

**Additional location:**

Physical and Mailing Address:  
 606 Alamo Pintado Rd., Unit 3, Ste. 281  
 Solvang, CA 93463

**ADERRA, INC.**  
 800-430-8189  
**Email:** info@aderra.net  
**Web:** aderra.net  
**Services:** Record up to 1,000 USB flash drives within 15 minutes after a live event has ended our patent pending system is the size of a suitcase and can be hand carried. We can pre-load content onto the USB drives including video files, PDF documents, links to websites, slideshows, the possibilities are limitless. We can also custom design a user experience interface. This "DVD Style" navigation is opened when the user inserts the flash drive. It contains links to all of the content on the drive, links to external websites, etc. Please contact us for a demonstration.

**AIX MEDIA GROUP**  
 2050 Granville Ave.  
 Los Angeles, CA 90025  
 310-479-0501, 800-668-4249  
**Email:** info@aixrecords.com

**Web:** aixrecords.com  
**Services:** complete CD/DVD-audio/video production services

**BURNSMART.COM**  
 1855 S. Santa Cruz, Ste. B  
 Anaheim, CA 92805  
 866-448-0958, 714-447-9181  
**Email:** info@burnsmart.com  
**Web:** burnsmart.com  
**Contact:** Jackie  
**Services:** CD/DVD duplication and replication, printing and packaging. We also offer wholesale pricing for blank media, accessories and duplication equipment.

**CD NETROM**  
 5018 Lante St.  
 Baldwin Park, CA 91706  
 888-265-7775  
**Email:** info@cdnetcard.com  
**Web:** cdnetrom.com  
**Services:** CD and DVD replication, duplication, print packaging, design, mastering, fulfillment

**CHARLES LAURENCE PRODUCTION CO.**  
 Northridge, CA  
 818-368-4962  
**Web:** clpstudios.com  
**Services:** DVD editing, replication, video editing and enhancement, CD duplication, mastering, DAT transfers and real-time cassette duplication. Tape film and vinyl record transfers, 8mm, super-8, 16mm transfer.

**CHEAP CD DUPLICATIONS**  
 1145 Polk St., Ste. CD  
 San Francisco, CA 94109  
 800-836-7962  
**Email:** wecare@cheapcdduplications.com  
**Web:** cheapcdduplications.com  
**Services:** duplicator/replicators of CD/DVD as well as full video duplication & digital editing services. 8mm, Super 8mm, and 16mm film transfer to VHS or DVD

**COMPACT DISC SERVICE**  
 2921 Union Rd., Unit G  
 Paso Robles, CA 94403  
 559-462-0493, 805-226-5238  
**Email:** info@cdsg.com  
**Web:** cdsg.com  
**Services:** CD and DVD replication, CD-R & DVD-R duplication, DVD authoring, graphic design

**CREATIVE SOUND CORP.**  
 5515 Medea Valley Dr.  
 Agoura Hills, CA 91301  
 818-707-8986  
**Email:** info@csoundcorp.com  
**Web:** csoundcorp.com  
**Services:** CD/record/tape/video duplication, DVD replication, graphic design, digalot process, major manufacturing. Lower prices on automatic desktop duplicators - Epson, Primera, Systor.

**DENOISE.COM**  
 1050 Murray St.  
 Berkeley, CA 94710  
 866-DENOISE, 510-653-3838  
**Email:** info@denoise.com  
**Web:** denoise.smugmug.com  
**Services:** sound and video production, CD and DVD copies

**DISC MAKERS**  
 4425 W. Riverside Dr., Ste. 204  
 Burbank, CA 91505  
 800-468-9353 Fax 856-661-3450  
**Email:** info@discmakers.com  
**Web:** discmakers.com  
**Services:** CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD & DVD printers, blank media. Providing the industry standard of excellence for over 50 years

**DISKFACTORY**  
 14 Chrysler  
 Irvine, CA 92618  
 855-273-4263  
**Email:** customer@diskfactory.com

**Web:** diskfactory.com  
**Services:** Online 24/7 and On Demand CD & DVD duplication and replication services  
 \*No-commission on iTunes and Napster submissions. A&R services, digital download cards. CD and digital store for musicians to sell to their fans. Low cost CD and DVD fulfillment

**DVD-REPLICATION**  
 6333 Vicland Pl.  
 North Hollywood, CA 91606  
 1-800-94MEDIA, 818-985-9570  
**Email:** info@dvd-replication.com  
**Web:** dvd-replication.com  
**Services:** Blu-ray, DVD and CD replication and DVD duplication, packaging

**DVD TOMORROW**  
 1265 Folsom St., Ste. 400  
 San Francisco, CA 94103  
 866-838-5067  
**Email:** sales@dvdtomorrow.com  
**Web:** dvdtomorrow.com  
**Services:** CD/DVD duplication

**E-MEDIATELY/RJR DIGITAL MEDIA, INC.**  
 866-816-6845 Fax 619-501-1425  
**Email:** sdweb@cox.net  
**Web:** rjrdigital.com  
**Services:** Replication and duplication, retail ready CD audio, ROM, DVD-5 and 9, and business card replication and duplication; graphic design.

**ERIKA RECORDS**  
 6300 Caballero Blvd.  
 Buena Park, CA 90620  
 714-228-5420 Fax 714-228-5421  
**Email:** office@erikarecords.com  
**Web:** erikarecords.com  
**Services:** CD, vinyl and cassette duplication (real-time and high-speed), picture discs, business card CDs, DVD replication services.

**GROOVE HOUSE RECORDS**  
 5029 Serrania Ave.  
 Woodland Hills, CA 91364  
 888-476-6838  
**Email:** cdrep@groovehouse.com  
**Web:** groovehouse.com

**GROTTO MUSIC, INC.**  
 580 N. Beachwood Dr.  
 Los Angeles, CA 90004  
 909-305-2340  
**Services:** CD/DVD replication/packaging/AV post/graphics/web

**HELLMAN PRODUCTION**  
 3202 Pennsylvania Ave.  
 Santa Monica, CA 90404  
 323-456-0446  
**Email:** info@hellmanproduction.com  
**Web:** hellmanproduction.com

**HOME RUN MEDIA GROUP**  
 18331 Enterprise Ln.  
 Huntington Beach, CA 92648  
 714-901-0109, 800-951-5858 Fax 714-901-0102  
**Email:** sales@home-run.com  
**Web:** home-run.com  
**Services:** CD and DVD duplication/replication, digital printing, signs, banners and displays

**HOOK STUDIO SERVICES, THE**  
 Los Angeles, CA  
 818-759-4665  
**Email:** mfrenchik@fastmail.net  
**Web:** thehookstudios.com  
**Services:** CD & DVD pro quality duplication, same day, overnight, Saturdays, superior color print on disc, panel inserts, cd printed sleeves, custom packaging

**IFANZ**  
 McCartney Multimedia, Inc.  
 322 Culver Blvd., Ste. 124  
 Playa Del Rey, CA 90293  
**Email:** dischelp@ifanz.com, info@ifanz.com  
**Web:** ifanz.com

**IMPERIAL MEDIA SERVICES**

3202 Pennsylvania Ave.  
 Santa Monica, CA 90404  
 310-396-2008  
**Email:** info@imperialmedia.com  
**Web:** imperialmedia.com  
**Services:** CD/DVD/video duplication/replication/packaging, CD/DVD mastering and authoring, any quantity--same day service available, we deliver on spec, on time, on budget.

**Additional location:**  
 5482 Wilshire Blvd, Ste. 240  
 Los Angeles, CA 90036

**JTO ENTERPRISES**  
 14461 Via Venezia, #509  
 San Diego, CA 92129  
 859-327-6491, 859-327-5894  
**Email:** tandy@jtoenterprises.com  
**Web:** jtoenterprises.com  
**Contact:** Tandy Owen  
**Services:** one-stop-shop for all your CD and DVD manufacturing, packaging and fulfillment needs

**M2 COMMUNICATIONS**  
 235 Bellefontaine St.  
 Pasadena, CA 91105  
 800-423-8273, 626-441-2024  
**Email:** m2com@aol.com  
**Web:** m2com.com/cassetteworks.html  
**Services:** audio duplication, CD replication, packaging, DVD duplication

**MASTER GROOVE STUDIOS**  
 Los Angeles (Northridge)  
 Nashville (Hendersonville)  
 818-830-3822, 615-799-9366  
**Email:** leafcake@att.net  
**Web:** mastergroovestudios.com  
**Services:** full mastering/small runs of CD duplication of 50 or less, cassette duplication

**MASTERTRACK CD & DVD MFG**  
 825 41st Ave., Ste. C  
 Santa Cruz, CA 95062  
 844-805-7710  
**Email:** clientcare@mastertrack.com  
**Web:** mastertrack.com  
**Services:** quality CD and DVD Duplication since 1998

**MEDIA TECHNICS**  
 4 Bluehill Ct.  
 Scotts Valley, CA 95066  
 800-474-8996  
**Email:** information@mediatechnics.com  
**Web:** mediatechnics.com

**MEDIA TEK OPTICAL INC.**  
 13450 Brooks Dr., Ste. A  
 Baldwin, CA 91706  
 800-826-3873, 626-962-1919 Ext. 10  
 Fax 626-962-1917  
**Email:** sales@amEDIATECH.com  
**Web:** mediatekopticalinc.com/home  
**Services:** CD, DVD, cassette and video replication/duplication, Sonic Solutions mastering, design, printing and packaging major label quality.

**MIXONIC**  
 1145 Polk St., Ste. A  
 San Francisco, CA 94109  
 866-838-5067  
**Email:** customercare@mixoninc.com  
**Web:** mixoninc.com  
**Services:** CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

**MR. SPEED CASSETTE**  
 12426 Ventura Blvd.  
 Studio City, CA 91604  
 818-506-4684

**NEW CYBERIAN SYSTEMS, INC.**  
 1919 O'Toole Way  
 San Jose, CA 95131  
 877-423-4383, 408-922-0682  
 Fax 408-884-2257  
**Email:** sales@newcyberian.com  
**Web:** newcyberian.com

**NOTEPAD, THE**  
 Pasadena, CA  
 626-794-4322

**Email:** thenotepad@earthlink.net  
**Services:** CD and DVD replication, CD-R and DVD-R duplication, graphic design, mastering and printing, small to big orders

**PPL RECORDED MUSIC COMPANY**  
 468 N. Camden Dr., Ste. 200  
 Beverly Hills, CA 90210  
 818-506-8533, 310-860-7499  
**Email:** pplzmi@aol.com  
**Web:** pplzmi.com  
**Contact:** Maxx Diamond  
**Services:** Mastering, CD, DVD, import, export, distribution, manufacturing

**QBT**  
 1938 S. Myrtle Ave.  
 Monrovia, CA 91016  
 626-357-1330, 888-525-1125  
**Email:** info@qbtmedia.com  
**Web:** qbtmedia.com  
**Services:** CD, CD-ROM, DVD, vinyl, cassette, video, printing, mastering, packaging, duplicating

**QUALITY CLONES**  
 CD, DVD, Mastering, Website and Video Services  
 3940 Laurel Canyon Blvd., Ste. 405  
 Studio City, CA 91604  
 323-464-5853  
**Email:** info@qualityclones.com  
**Web:** qualityclones.com  
**Services:** CD and DVD replication and mastering, graphic design, website design and layout, full color printing booklets, tray cards, posters, postcards, CD sleeves, DVD wraps digipacks, packaging and shrink wrapping.

**RAINBO RECORDS**  
 8960 Eton Ave.  
 Canoga Park, CA 91304  
 818-280-1100 Fax 818-280-1101  
**Email:** info@rainborecords.com  
**Web:** rainborecords.com  
**Services:** CD and DVD replication, vinyl pressing, custom packaging, graphic design

**REAL TIME COPIES**  
 10220 Culver Blvd., #201  
 Culver City, CA 90232  
 310-559-9095  
**Email:** art202@earthlink.net  
**Web:** realtimecopies.com  
**Services:** CD/DVD duplication, authoring, full artwork and video production

**RECORD TECHNOLOGY, INC. (RTI)**  
 486 Dawson Dr.  
 Camarillo, CA 93012  
 805-484-2747 Fax 805-987-0508  
**Web:** recordtech.com  
**Services:** vinyl, CD manufacturing

**REEL PICTURE**  
 5330 Eastgate Mall  
 San Diego, CA 92121  
 858-587-0301, 866-502-3472  
 Fax 858-587-8838  
**Email:** keith@reelpicture.com  
**Web:** reelpicture.com  
**Services:** cassette, CD, CD-R and record manufacturing, DVD replication, printing, packaging

**RHYTHM NET DESIGN GROUP**  
 9860 Irvine Center Dr.  
 Irvine, CA 92618  
 949-783-5000  
**Email:** info@rinteractive.net  
**Web:** rinteractive.net  
**Services:** CD replication, CD duplication, printing, film, graphic design

**RUNTECHMEDIA INC**  
 2107-D W. Commonwealth Ave., Ste. 324  
 Alhambra, CA 91803  
 866-656-8999, 626-656-8900  
 Fax 626-656-8999  
**Email:** sales@runtechmedia.net  
**Web:** runtechmedia.com  
**Services:** all DVD and CD media services, printing and packaging

**SIENNA DIGITAL**  
 P.O. Box 502  
 Half Moon Bay, CA 94019

888-504-1620, 650-712-1709  
**Email:** naomi@siennadigital.com  
**Web:** siennadigital.com  
**Contact:** Naomi Deloit  
**Services:** CD's and DVD's, Digipaks, Eco Wallets, Sleeves, Mailers and Jewel case products Graphic Design and Mastering

**SONY DADC**  
 4499 Glencoe Ave.  
 Marina Del Rey, CA 90292  
**Web:** sonydadc.com  
**Services:** all DVD and CD media services, printing and packaging

**SOUND ADVICE RECORDING**  
 10700 Jersey Blvd., Ste. 720  
 Rancho Cucamonga, CA 91730  
 800-987-6830, 909-987-6930  
**Email:** sales6@sarecording.com  
**Web:** sarecording.com  
**Services:** cassette, CD, CD-R, DVD, and video duplication, authoring, complete in-house mastering, packaging services

**SPEEDLIGHT DUPLICATION, INC.**  
 21822 Lassen St., Unit G  
 Chatsworth, CA 91311  
 818-727-0200, 818-727-0266  
**Email:** sales@speedlight-duplication.com  
**Web:** speedlightduplication.com

**TECHNICOLOR**  
 805-445-4234  
**Email:** supplychain@technicolor.com  
**Web:** technicolor.com  
**Contact:** Phil Kromnick  
**Services:** CD manufacturing, mastering and replication, fulfillment services, distribution  
 \*Locations throughout the world. See website for various international locations.

**THRESHOLD SOUND + VISION**  
 2114 Pico Blvd.  
 Santa Monica, CA 90405  
 310-566-6677  
**Email:** micheleb@thresholdsound.com  
**Web:** thresholdsound.com  
**Services:** mastering, 5.1 surround, transfers, short run promo CD-R's, lacquer masters, CD, DVD, Vinyl and VHS manufacturing.

**TSI CD MANUFACTURING**  
 24831 Ave. Tibbitts  
 Valencia, CA 91355  
 800-310-0800  
**Email:** fulfillment@cdmanufacturing.com  
**Web:** tsidm.com  
**Services:** CD, DVD, USB Drives, Fulfillment and drop shipping, packaging/graphic services

**UNITED AUDIO/VIDEO GROUP**  
 6855 Vineland Ave.  
 North Hollywood, CA 91605  
 800-247-8606, 818-980-6700  
 Fax 818-508-TAPE  
**Web:** unitedavg.com  
**Services:** Audio/Video duplication

**COLORADO**  
**CROSSPOINT**  
 940 Wadsworth Blvd., Ste. 100  
 Lakewood, CO 80214  
 303-233-2700  
**Web:** crosspoint.com  
**Services:** one stop shop for any type film or video production

**DENVER DISC**  
 3315 Gilpin St., Ste. B  
 Denver, CO 80205  
 303-991-3837  
**Email:** info@denverdisc.com  
**Web:** denverdisc.com  
**Services:** CD/DVD duplication and printing

**JOE'S PRODUCTION & GRILLE, INC.**  
 4919 N. Broadway  
 Boulder, CO 80304  
 303-442-1770, 888-563-7474  
**Email:** sales@joesgrille.com  
**Web:** joesgrille.com  
**Services:** CD manufacturing, indie distribution, indie radio

**Additional location:**  
 P.O. Box 2380  
 New York, NY 10009

888-563-7474

**MAM-A**  
4250 Buckingham Dr., Ste. 100  
Colorado Springs, CO 80907  
888-626-3472 Ext. 453, 719-262-2430  
Email: storeinfo@mam-a.com  
Web: mam-a.com

**Services:** MAM-A is the leading manufacturer of Professional quality recordable CD's and DVD's, with unique manufacturing technology and complete control over production processes. MAM-A provides a complete range of products, including Archival Grade 24K Gold DVD+/-Rs and CD-Rs, High quality Silver DVD-R, 8.5 GB Dual Layer DVD+R, and Recordable Blu-ray discs. Printable surfaces, Custom Logos, and Pre-Recorded CD-ROM/DVD-ROM are also available.

**CONNECTICUT**

**BUZZ MEDIA COMPANY**  
32 Bruggeman Pl.  
Mystic, CT 06355  
860-536-1830  
Email: info@buzzmediacompany.com  
Web: buzzmediacompany.com  
Services: video transfer

**IFM PRODUCTIONS LLC**  
67 Valley Rd.  
Cos Cob, CT 06807  
203-661-9326  
Email: info@ifmproductions.com  
Web: ifmproductions.com  
Contact: Iggy Makarevich  
Services: CD/DVD duplication

**DELAWARE**

**DELAWARE DIGITAL VIDEO FACTORY**  
1709 Concord Pike, Rt. 202  
Wilmington, DE 19803  
302-TV-TAPES (888-2737)  
Web: ddvf.com  
Services: CD/DVD duplication

**KEN-DEL PRODUCTIONS, INC.**  
First State Production Center  
1500 First State Blvd.  
Wilmington, DE 19804-3596  
302-999-1111  
Email: info@ken-del.com  
Web: ken-del.com  
Services: Graphics, CD/DVD Replication, Duplication, Transfers from any format, printing

**DISTRICT OF COLUMBIA (D.C.)**

**ACE PRESS**  
910 17th St., N.W., Ste. 100  
Washington, DC 20006  
202-338-4006  
Email: acepress@aol.com  
Web: acepress.com  
Services: Printing, Copying and Mailing

**CDDVD DUPLICATION WASHINGTON DC**  
Washington, DC 20007  
866-874-8725  
Web: cddvdduplicationwashingtondc.com  
Services: CD/DVD duplication and Video duplication

**FLORIDA**

**BISON DISC**  
803 S. Orlando Ave., Ste. J  
Winter Park, FL 32789  
800-401-4407  
Email: sales@bisondisc.com  
Web: bisondisc.com

**Additional location:**

5405 Wilshire Blvd., Ste. 347  
Los Angeles, CA 90036  
800-401-4407

100 Executive Way, Ste. 112-A  
Ponte Vedra Beach, FL 32082

**CD DEPOT**  
5623 N.W. 74th Ave.  
Miami, FL 33166  
800-742-3974, 305-863-8699  
Email: info@reprocd.com

**Web:** reprocd.com  
**Services:** CD/DVD duplication and replication

**CRYSTAL CLEAR CD**  
7370 Dogwood Park  
Fort Worth, TX 76118  
800-880-0073  
Email: jim@crystalclearcds.com  
Web: crystalclearcds.com  
Services: CD, CD-ROM, Cassette, DVD replication, printing, packaging, mastering, graphic design, fulfillment, promo items

**DIGITAL DOMAIN**  
478 E. Altamonte Dr., #108-122  
Altamonte Springs, FL 32750  
800-344-4361, 407-831-0233  
Web: digido.com

**INE MEDIA**  
5510 Philips Hwy., Ste. 12  
Jacksonville, FL 32207  
800-443-9030, 904-443-2681  
Fax 904-448-3103  
Email: sales@cddvdfactory.com  
Web: cddvdfactory.com  
Services: CD/DVD Duplication and Replication

**INTERMEDIA DISC**  
7359 N.W. 34 St.  
Miami, FL 33122  
305-392-9572  
Email: info@intermediadisc.com  
Web: intermediadisc.com  
Services: CD/DVD replication

**PROGRESSIVE MEDIA & MUSIC**  
2116 Southview Ave.  
Tampa, FL 33606  
813-251-8093  
Email: info@progressivecds.com  
Web: progressivecds.com  
Contact: Ken Veenstra  
Services: CD, CD-ROM, Vinyl, DVD, CD/DVD-R, thumb drives replication, graphic design, packaging, DVD authoring, inventory management, printing, mastering, video editing

**S & J CD DUPLICATION, INC.**  
105 College Dr., Ste. 3  
Orange Park, FL 32065  
888-269-7088, 904-272-0580  
Fax 904-272-9427  
Email: sales@snjcd.com  
Web: snjcd.com

**GEORGIA**  
**ATLANTA MANUFACTURING GROUP**  
4458 Peachtree Lake Dr., Ste. A  
Duluth, GA 30096  
404-230-9559 Fax 707-417-1016  
Web: amgcds.com  
Services: full-service CD and DVD manufacturer offering major label quality and affordable pricing with boutique type service

**INFINITY DISCS**  
5105 Peachtree Industrial Blvd., Ste. 103  
Atlanta, GA 30341  
770-451-7400  
Email: sales@infinitydiscs.com  
Web: infinitydiscs.com  
Services: CD/DVD duplication and replication, printing and packaging

**ROVIX**  
The Proscenium Tower  
1170 Peachtree St., Ste. 1200  
Atlanta, GA 30309  
877-ROVIX-77, 404-869-0706, 404-885-6066  
Email: solutions@rovix.com  
Web: rovix.com  
Services: CD/DVD duplication and replication

**HAWAII**  
**RAINBOW PHOTO VIDEO**  
661 Keeaumoku St., #101A  
Honolulu, HI 96814  
808-943-0276  
Email: rainbow@rainbowphotovideo.com  
Web: rainbowphotovideo.com  
Services: CD/DVD/DVD-R duplication

**IDAHO**  
**JACKSON VIDEO SERVICES**  
1075 W. Yosemite Dr.  
Meridian, ID 83646  
208-895-6646  
Email: clint@jacksonvideoservices.com  
Web: jacksonvideoservices.com  
Services: conversions, duplication, editing, repairs, transferring all media

**ILLINOIS**  
**CHICAGO PRODUCERS**  
817 S. Western Ave.  
Chicago, IL 60612  
800-467-1497, 312-226-6900  
Web: chicagoproducers.com  
Services: CD/DVD duplication and replication

**DISC MAKERS**  
560 W. Washington Blvd., #410  
Chicago, IL 60661  
800-468-9353 Fax 856-661-3450  
Web: discmakers.com  
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 50 years.

**SONY DADC**  
430 Gibraltar Dr.  
Bolingbrook, IL 60440  
630-739-8060  
Web: sonydadc.com  
Services: all DVD and CD media services, printing and packaging

**VIDEO ONE PRODUCTIONS**  
1820 W. Webster Ave., Ste. 201  
Chicago, IL 60614  
773-252-3352  
Web: video1pro.com  
Services: CD and DVD duplication and replication

**INDIANA**  
**DIGITAL VIDEO CONCEPTS**  
5342 Emerson Dr., Ste. D  
Indianapolis, IN 46203  
317-544-2150  
Web: digitalvideoindy.com  
Services: Full-service Duplicating of Cassettes DVD's, CD's and Floppy Discs

**IOWA**  
**CD DUPLICATOR, THE**  
865 6th St., Ste. #2  
Nevada, IA 50201  
515-382-4623  
Email: info@thecdduplicator.com  
Web: thecdduplicator.com  
Services: CD/DVD duplication and replication

**DUPLICATION MEDIA**  
8126 Douglas Ave.  
Urbandale, IA 50322  
316-558-5313  
Email: info@duplicationmedia.com  
Web: duplicationmedia.com  
Services: CD/DVD duplications, videotape duplications, video to DVD transfers, audio to CD transfers and more

**KANSAS**  
**WICHITA VIDEO WORKS**  
1510 W. Douglas  
Wichita, KS 67203  
316-558-5313  
Email: info@wichitavideoworks.com  
Web: wichitavideoworks.com  
Services: duplication services from many professional and consumer formats to DVD/CD/VHS

**KENTUCKY**  
**ADVANCED VIDEO SERVICES**  
1110 N. Broadway  
Lexington, KY 40505  
859-255-1975  
Email: avsmmediat13@gmail.com  
Web: advancedvideoservices.net  
Services: CD/DVD duplication, design and packaging

**LOUISIANA**  
**FAST FORWARD MULTIMEDIA, INC**  
1428 S. Hugh Wallis Rd.  
Lafayette, LA 70508  
337-262-0401, 877-497-7299  
Email: ffrmm@fastforwardmm.com  
Web: fastforwardmm.com  
Services: CD/DVD duplication

**MAINE**  
**KLARITY MULTIMEDIA**  
36 Maple St.  
P.O. Box 160  
North Vassalboro, ME 04962  
888-387-8273, 207-873-3911  
Email: terac@klarity.com  
Web: klarity.com  
Services: all related services

**MARYLAND**  
**BLUE HOUSE PRODUCTIONS**  
2201 Westview Dr.  
Silver Spring, MD 20910  
301-589-1001  
Email: info@bluehouseproductions.com  
Web: bluehouseproductions.com  
Services: CD/DVD duplication

**MORPHIUSDISC MANUFACTURING**  
100 E. 23rd St.  
Baltimore, MD 21218  
410-662-0112 Fax 410-662-0116  
Email: info@morphius.com  
Web: morphius.com  
Services: CD, CD-ROM, DVD, Blu-ray, vinyl, shaped CD/CD-Rom/vinyl, cassette, picture vinyl replication, insert printing, sticker printing, packaging, graphic design, digital download and physical distribution, fulfillment, inventory management

**MASSACHUSETTS**  
**CD SONIC**  
273 Commonwealth Ave.  
Boston, MA 02116  
888-CD-SONIC, 888-237-6642 Ext. 201  
Email: cdsonic@cdsonic.com  
Web: cdsonic.com  
Contact: Jules Seabra, VP/Sales  
Services: CD-Audio and CD ROM replication, DVD replication, VHS duplication, printing and packaging

**CD WORKS**  
30 Doaks Ln.  
Marblehead, MA 01945  
800-239-6757  
Email: customercare@cdworks.com  
Web: cdworks.com  
Services: state of the art CD and DVD duplication and replication services

**ECLIPSE VIDEO SERVICES**  
2400 Massachusetts Ave.  
Cambridge, MA 02140  
800-345-6024, 617-491-1714  
Fax 617-661-1543  
Email: info@eclipsevid.com  
Web: eclipsevid.com  
Services: CD/DVD duplication

**MICHIGAN**  
**NOBUCKS DOT NET**  
790 Glaspie Rd.  
Oxford, MI 48371  
877-NOBUCKS, 877-662-8257  
Web: CDupe.com  
Services: CD/DVD duplication, VHS to DVD Kits, short runs are no problem

**VOLK VIDEO SERVICES**  
Woodward and 16 Mile Area  
Birmingham, MI 48009  
866-752-9422, 248-203-9801  
Email: info@volkvideo.com  
Web: linkedin.com/company/volk-video-services  
Services: CD/DVD duplication and transfer

**MINNESOTA**  
**AEGIS VIDEO**  
7930 Wyoming Ave.

Minneapolis, MN 55438  
952-941-1002  
**Web:** aegisvideo.com  
**Services:** VHS/DVD/CD duplication and replication, home video to DVD

**ALLIED VAUGHN**  
7600 Parklawn, Ste. 300  
Minneapolis, MN 55435  
800-323-0281, 952-832-3100  
Fax 952-832-3179  
**Email:** jim.laib@alliedvaughn.com  
**Web:** alliedvaughn.com  
**Services:** DVD and CD replication/duplication, authoring, Media on Demand, VHS duplication, packaging solutions, graphic design, printing, inventory mgmt. \*Offices throughout the U.S., see Website.

**Additional locations:**

**Chicago**  
901 Bitter Rd., Ste. 141  
Aurora, IL 60502  
630-626-0215, 800-759-4087  
**Email:** rick.polizzi@alliedvaughn.com

**Detroit**  
11923 Brookfield  
Livonia, MI 48150  
734-462-5543, 800-462-5543  
**Email:** chris.barkoozis@alliedvaughn.com

**COPYCATS MEDIA**  
2155 Niagara Lane N., Ste. 110  
Minneapolis, MN 55447  
612-371-8008, 888-698-8008  
**Web:** copycatsmedia.com

**DUPESHOP.COM/DVB MEDIA**  
8525 Edinbrook Crossing, Ste. 102C  
Minneapolis, MN 55443  
866-874-8725, 763-315-4939  
**Email:** info@dupeshop.com  
**Web:** dupeshop.com  
**Services:** DVD duplication

**MEDIAEXPRESS**  
1515 Nicollet Ave. S.  
Minneapolis, MN 55403  
612-872-8284, 800-879-8273  
**Email:** info@mediapress.net  
**Web:** mediapress.net

**SOUND 80**  
222 S. 9th St., Ste. 3600  
Minneapolis, MN 55402  
612-339-9313  
**Email:** info@sound80.com  
**Web:** sound80.com  
**Services:** CD/DVD duplication and transfers

**MISSISSIPPI**

**JASPER EWING & SONS INC**  
P.O. Box 12853  
Jackson, MS 39211  
601-981-2178  
**Email:** info@jasperewing.com  
**Web:** jasperewing.com  
**Services:** CD and DVD Duplication

**MISSOURI**

**SMITHLEE PRODUCTIONS INC.**  
7420 Manchester Rd.  
St. Louis, MO 63143  
314-647-3900, 877-745-0900  
**Email:** sales@smithlee.com  
**Web:** smithlee.com  
**Services:** CD/DVD replication and fulfillment

**MONTANA**

**AARDVARK AUDIO-VISUAL**  
304 Moore Ln.  
Billings, MT 59101  
406-252-6474  
**Email:** sales@aardvarkav.com  
**Web:** aardvarkav.com, https://www.facebook.com/aardvarkav/  
**Services:** CD/DVD duplication

**MR. VIDEO PRODUCTIONS, LLC**  
1480 Spiritwood  
Victor, MT 59875  
888-961-4970  
**Email:** mrvideo.com@gmail.com  
**Web:** mrvideo.com  
**Services:** duplication and transfer

**PEAK RECORDING & SOUND INC.**  
P.O. Box 1404  
Bozeman, MT 59771  
406-586-1650  
**Email:** info@peakrecording.net  
**Web:** peakrecording.net  
**Services:** CD/DVD duplication and design

**NEBRASKA**

**CREATIVE VISUAL PRODUCTIONS, INC.**  
4131 S. 89th St.  
Omaha, NE 68127  
402-592-4410  
**Email:** rob@creativevisual.biz  
**Website:** creativevisual.biz  
**Services:** CD, DVD, Blu-ray, authoring, replication, duplication, packaging

**OMAHA TRANS-VIDEO LLC**  
14925 Industrial Rd.  
Omaha, NE 68144  
402-894-0105  
**Email:** joe@omahatransvideo.com  
**Web:** omahatransvideo.com  
**Services:** CD/DVD or VHS duplication

**TMS**  
**Theatrical Media Services, Inc.**  
7510 Burlington St.  
Omaha, NE 68127  
402-592-5522 Fax 402-592-0094  
**Web:** tmsomaha.com  
**Services:** Touring, Festivals, Corporate, Theatrical, House of Worship

**NEVADA**

**JETKOR**  
P.O. Box 33238  
Reno, NV 89533  
775-846-1185  
**Email:** info@jetkor.com  
**Web:** jetkor.com  
**Contact:** Sherri Del Soldato  
**Services:** full-color printing, promo packet development, cover art design, posters, web design.

**NEW HAMPSHIRE**

**NECD**  
Salem, NH  
800-617-3877  
**Email:** discman@superdups.com  
**Web:** newenglandcd.com  
**Services:** CD/DVD duplication and replication

**NEW JERSEY**

**DISC MAKERS**  
7905 N. Crescent Blvd.  
Pennsauken, NJ 08110-1402  
800-468-9353 Fax 856-661-3450  
**Web:** discmakers.com  
**Services:** CD/DVD manufacturing, graphic design, printing, download cards, distribution, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media, distribution, marketing services, also 12-in vinyl. Providing the industry standard of excellence for over 50 years.

**OASIS CD MANUFACTURING**  
7905 N. Route 130  
Delair, NJ 08110  
888-296-2747  
**Email:** info@oasiscd.com  
**Web:** oasiscd.com  
**Services:** CD/DVD manufacturing, graphic design, printing, eco-packaging, direct glass cutting (Audiophile)

**NEW MEXICO**

**CINE VIDEO PRODUCTIONS & DUPLICATION**  
35 Domingo Rd.  
Santa Fe, NM 87508  
505-466-6101  
**Email:** startzman@me.com  
**Web:** cinevisionproductions.com  
**Contact:** Richard Startzman  
**Services:** all video production needs

**KOPELE PRODUCTIONS**  
Santa Fe, NM 87501  
505-501-0589  
**Email:** Christopher@kkpele.com  
**Web:** kkpele.com  
**Services:** DVD duplication

**NEW YORK**

**A TO Z MEDIA**  
243 W. 30th St., 6th Fl.  
New York, NY 10001  
212-260-0237, 888-670-0260  
**Email:** production@atozmedia.com  
**Web:** atozmedia.com  
**Services:** DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

**DIRECT 2 MARKET SOLUTIONS**  
1387 Fairport Rd., Ste. 800  
Fairport, NY 14450  
1-800-229-8067  
**Web:** direct2marketsolutions.com  
**Services:** CD/DVD printing and duplication, printing, packaging and fulfillment

**DISC MAKERS**  
150 W. 25th St., Ste. 402  
New York, NY 10011  
800-468-9353  
**Web:** discmakers.com  
**Services:** Replication, graphic design, on-disc printing, packaging, authoring, recordable media, mastering, master transfers multimedia authoring, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 50 years.

**DUPLICATION DEPOT INC.**  
7 Plane Tree LA  
Saint James, NY 11780  
631-752-0608  
**Email:** copymydisc@gmail.com  
**Web:** duplicationdepot.com  
**Services:** CD/DVD transfers, duplication and replication

**LANDSHARK! CD DUPLICATION & DESIGN, INC.**  
325 W. 38th St., Ste. 710  
New York, NY 10018  
212-247-8995 Fax 212-247-8997  
**Email:** landsharkcd@gmail.com  
**Web:** landsharkcd.com  
**Services:** CD duplication and design

**MF DIGITAL**  
19 W. Jefryn Blvd., Ste. 2  
Deer Park, NY 11729  
631-249-9393 Fax 631-249-9273  
**Email:** support@mfdigital.com  
**Web:** mfdigital.com  
**Services:** CD/DVD duplication, DVD/CD replication, USB duplication

**PLAY-IT PRODUCTIONS**  
735 Port Washington Blvd.  
Port Washington, NY 11050  
800-815-3444, 212-695-6530  
**Web:** play-itproductions.net  
**Contact:** Tony Tyler  
**Services:** complete CD/DVD manufacturing, printing and packaging, along with graphic design, mastering and DVD authoring

**SONY DADC**  
550 Madison Ave.  
New York, NY 10022  
212-833-7816 Fax 212-833-5962  
**Web:** sonydadc.com  
**Services:** all DVD and CD media services, printing and packaging

**NORTH CAROLINA**

**STUDIO SOUTH**  
4912 Old Pineville Rd.  
Charlotte, NC 28217  
704-525-0296  
**Email:** Service@studiosouthmedia.com  
**Web:** studiosouthmedia.com  
**Services:** CD/DVD duplication and transfer

**TRIANGLE DUPLICATION SERVICES**  
4913 Professional Ct.

Raleigh, NC 27675  
919-622-0746  
**Email:** info@triangleduplication.com  
**Web:** triangleduplication.com  
**Services:** CD/DVD duplication, printing, Mini DV 8mm and VHS to DVD conversions

**NORTH DAKOTA**

**MEDIA PRODUCTIONS**  
3241 University Dr. S.  
 Fargo, ND 58104  
701-237-6863, 800-480-6863  
**Email:** info@mediaproductions.com  
**Web:** mediaproductions.com  
**Services:** CD/DVD duplication

**OHIO**

**AM TECH VIDEO, INC.**  
6585 B Smith Rd.  
Brook Park, OH 44142  
800-262-8723, 216-676-0441  
**Email:** support@atvproductions.com  
**Web:** atvproductions.com  
**Services:** CD/DVD duplication

**A TO Z AUDIO**  
9449 Brookpart Rd., Unit C  
Parma, OH 44129  
440-333-0040  
**Email:** atozaudio@atozaudio.com  
**Web:** atozaudio.com  
**Services:** CD/DVD duplication and replication, printing

**INDIE MERC STORE**  
1835 E. 30th St.  
Cleveland, OH 44114  
855-210-1412  
**Web:** indiemerch.com

**OKLAHOMA**

**CREATIVE PHOTO VIDEO, LLC**  
5845 NW 72<sup>nd</sup> Pl  
Oklahoma City, OK 73132  
405-728-4336  
**Web:** cpvokc.com  
**Services:** CD/DVD duplication

**OREGON**

**A TO Z MEDIA**  
524 E. Burnside St., Ste. 230  
Portland, OR 97214  
503-736-3261  
**Email:** info@atozmedia.com  
**Web:** atozmedia.com  
**Services:** DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

**CRAVEDOG CD & DVD MANUFACTURING**  
611 N. Tillamook St., Ste. B22  
Portland, OR 97227  
503-233-7284, 866-469-9820  
**Email:** info@cravedog.com  
**Web:** cravedog.com  
**Contact:** Michael Fitzgerald  
**Services:** CD, CD-ROM, DVD, CD Biz Card replication, printing, packaging, graphic design, promo items and apparel

**CRAZY DAISY PRODUCTIONS**  
8540 S.W. Monticello St.  
Beaverton, OR 97008  
541-517-1458  
**Email:** info@crazymastering.com  
**Web:** crazymastering.com  
**Services:** Mixing, Mastering, Duplication

**MEGALODON MANUFACTURING**  
888-234-2283  
**Email:** hello@megalodon.com  
**Web:** megalodon.com

**PENNSYLVANIA**

**RELICOPY**  
1735 Market St  
Philadelphia, PA 19103  
800-628-1124  
**Web:** relicopy.com  
**Services:** CD/DVD duplication, Video, Promotional printing, packaging

**SOUTH CAROLINA**

**PRINTS2DAY.COM**  
2 Baneberry Ct.

Simpsonville, SC 29680  
864-255-9559, 888-728-8188  
Email: [Prints2day@gmail.com](mailto:Prints2day@gmail.com)  
Web: [prints2day.com](http://prints2day.com)  
Services: CD/DVD duplication, Upload Music CD, Posters

**TENNESSEE**

**CRT**  
7532 Hickory Hills Ct.  
White Creek, TN 37189  
800-453-2533, 615-876-5490  
Web: [crtcustoproducts.com](http://crtcustoproducts.com)  
Services: CD, CD-ROM, DVD manufacturing, printing, packaging, fulfillment, mailing service, turned edge products.

**DISC MAKERS**  
1200 Division St., Ste. 102  
Nashville, TN 37203  
800-468-9353 Fax 856-661-3450  
Web: [discmakers.com](http://discmakers.com)  
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 60 years.

**EARMARK DIGITAL**  
127 Franklin Rd., Ste. 260  
Brentwood, TN 37027  
888-777-7172  
Email: [info@earmarkdigital.com](mailto:info@earmarkdigital.com)  
Web: [earmarkdigital.com](http://earmarkdigital.com)

**MCR MUSIC CITY REPLICATION VSG, INC.**  
1033 Elm Hill Pike  
Nashville, TN 37210  
615-868-1179, 615-5076  
Email: [info@newlifedigitalmedia.com](mailto:info@newlifedigitalmedia.com)  
Web: [mcreplication.com](http://mcreplication.com)  
Services: CD, DVD Replication and Duplication (Nashville's only in-house replicators), short run services, print, packaging, fulfillment, mastering

**MUZI MUSIC**  
Nashville TN  
844-689-4227 X5  
Email: [mike@muzimusic.com](mailto:mike@muzimusic.com)  
Web: [muzimusic.com](http://muzimusic.com)  
Contact: Mike Farona

**NTS PROMEDIA**  
526 E. Iris Dr.  
Nashville, TN 37204  
615-254-8178, 800-591-4804  
Email: [sales@ntspromedia.com](mailto:sales@ntspromedia.com)  
Web: [ntspromedia.com](http://ntspromedia.com)

**SWIFT MUSIC GROUP INC.**  
4117 Edwards Ave.  
Nashville, TN 37216  
615-650-0928  
Email: [info@swiftmusicgroup.com](mailto:info@swiftmusicgroup.com)  
Web: [swiftmusicgroup.com](http://swiftmusicgroup.com)

**WE MAKE TAPES, CD'S & VIDEOS**  
118 16th Ave. S.  
Nashville, TN 37203  
615-244-4236, 888-271-3472  
Email: [csr@wemaketapes.com](mailto:csr@wemaketapes.com)  
Web: [wemaketapes.com](http://wemaketapes.com)

**WTS DUPLICATION**  
2841 Hickory Valley Rd.  
Chattanooga, TN 37421  
800-217-7228, 423-894-9427  
Email: [sales@wtsmmedia.com](mailto:sales@wtsmmedia.com)  
Web: [wtsduplication.com](http://wtsduplication.com)  
Services: CD and DVD replication and duplication

**Additional location:**

526 E. Iris Dr.  
Nashville, TN 37204  
615-457-2519

**TEXAS**

**ARCUBE**  
959 E. Collins Blvd., Ste. 123  
Richardson, TX 75081  
877-677-9582  
Email: [sales@arcube.com](mailto:sales@arcube.com)

Web: [arcube.com](http://arcube.com)  
Additional locations:

**Houston, TX**  
832-573-9444

**Austin, TX**  
877-677-9582

**BLUEBONNET MEDIA GROUP, INC.**  
1850 Audubon Pond Way  
Allen, TX 75013  
469-795-6886, 214-803-9920  
Email: [atalis@bluebonnetmediagroup.com](mailto:atalis@bluebonnetmediagroup.com)  
Web: [bluebonnetmediagroup.com](http://bluebonnetmediagroup.com)  
Services: CD/DVD, Video production

**CROWN CD DUPLICATION**  
3636 S. Alameda St., Ste. B-209  
Corpus Christi, TX 78411  
888-460-0045, 361-882-8881  
Web: [crowncd.com](http://crowncd.com)  
Contact: Joseph Metz  
Services: manufacturing audio CD's, also can handle any type of data recording needs, from recording artists to businesses that have to duplicate information on a CD or DVD format. We even convert videocassettes to DVD's

**HOUSTON CD FACTORY**  
9135 Katy Fwy., Ste. 204  
Houston, TX 77024  
713-526-6874 Fax 713-526-2221  
Email: [info@aroundhouston.com](mailto:info@aroundhouston.com)  
Web: [houstoncdfactory.com](http://houstoncdfactory.com)  
Services: CD and DVD production, duplication and replication, CD and DVD graphic design and packaging.

**NATIONWIDE DISC**  
7370 Dogwood Park  
Richland Hills, TX 76118  
1-866-704-3579, 817-885-8855  
Email: [information@nationwidedisc.com](mailto:information@nationwidedisc.com)  
Web: [nationwidedisc.com](http://nationwidedisc.com)

**REPLICOPY**  
1120 Jupiter Rd., Ste. 190  
Plano, TX 75074  
972-702-8388  
Web: [replicopy.com](http://replicopy.com)  
Services: CD/DVD duplication and replication

**WORLD MEDIA GROUP**  
7370 Dogwood Park  
Richland Hills, TX 76118  
800-400-4964  
Email: [getstarted@worldmediagroup.com](mailto:getstarted@worldmediagroup.com)  
Web: [worldmediagroup.com](http://worldmediagroup.com)  
Services: CDR, DVDR duplication, CD, DVD replication, USB Drives, graphic design, packaging, fulfillment and warehousing.

**UTAH**

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Tom Parham  
128 W. 400 N.  
Cedar City, UT 84721  
702-481-1663, 702-735-4283, 800-246-5667  
Email: [info@vegascdisc.com](mailto:info@vegascdisc.com)  
Web: [hittrackstudios.com](http://hittrackstudios.com), [vegascdisc.com](http://vegascdisc.com)  
Contact: Tom Parham  
Services: Custom CD/DVD duplication and replication, Blu-ray replication and USB duplication, Full color offset printing and packaging. Multi-track recording, CD Mastering and DVD authoring services. Duplication and Pro audio equipment sales. Replication equipment by Singulus, Guann Yinn, Heino and Gima with and 10 million per month capacity. Studio and Mastering equipment include, SSL, NEVE, API, MANLEY, HDCC, Sonic Solutions, Pro-Tools and Final Cut Pro

**LARSEN DIGITAL SERVICES**  
1144 W. 2700 N.  
Pleasant View, UT 84404  
800-776-8357, 801-782-5155  
Email: [info@larsendigital.com](mailto:info@larsendigital.com)  
Web: [larsendigital.com](http://larsendigital.com)  
Services: CD/DVD duplication and replication

**MEDIAFAST**

767 S. Auto Mall Dr., Ste. 8  
American Fork, UT 84003  
801-876-1107, 888-756-8890  
Web: [mediafast.net](http://mediafast.net)  
Services: CD, DVD, Blu-ray duplication, replication, authoring, testing and complete packaging solutions

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802-734-8836  
Hinesburg, VT  
Email: [info@vermontduplication.com](mailto:info@vermontduplication.com)  
Web: [vermontduplication.com](http://vermontduplication.com)  
Services: CD/DVD duplication

**VIDEOSYNCRACIES INC**  
Green House Building  
180 Flynn Ave.  
Burlington, VT 05401  
802-861-6161, 800-559-000  
Email: [paul@vidsync.com](mailto:paul@vidsync.com)  
Web: [vidsync.com](http://vidsync.com)  
Services: DVD and CD duplication, from 1 to 1000 FAST with awesome on-disc label printing. DVD and CD Replication, as few as 500 factory pressed. DVD authoring full service video production and editing video transfer to DVD.

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800-328-2347 Ext. 1, 540-622-5580 Fax 540-622-5591  
Email: [infonow1@datadisc.com](mailto:infonow1@datadisc.com)  
Web: [datadisc.com](http://datadisc.com)  
Services: CD replication and duplication services, any quantity. CD-Audio packages, screen printing, ExpressDisc.

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Web: [furnacemfg.com](http://furnacemfg.com)  
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800-468-9353  
Web: [discmakers.com](http://discmakers.com)  
Services: replication, mastering, DVD authoring, short-run CD duplication, pack-aging, on-disc Printing, CD/DVD printers, blank CD/DVD. Providing the industry standard of excellence for over 50 years.

**REALTIME**  
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Web: [realtimempip.com](http://realtimempip.com)  
Services: CD/DVD duplication and replication, design

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Web: [dvdwv.com](http://dvdwv.com)  
Services: video duplication, 8mm to DVD, video editing, VHS to DVD and DVD transfer

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Web: [telvideo-audio.com](http://telvideo-audio.com)  
Services: audio/video transfers

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Milwaukee, WI 53202  
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Web: [iilabs.com](http://iilabs.com)  
Services: video and audio duplication

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**MICROFORUM**  
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Web: [microforum.ca](http://microforum.ca)  
Services: CD and DVD replication and digital download cards, prints and USB

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Canada  
905-709-9930, 800-819-0701  
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Web: [duplium.com](http://duplium.com)  
Services: CD and DVD Duplication, Vinyl Records, Templates and Resources, Disc Packaging

**SONY DADC**  
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Toronto, Ontario, Canada  
416-3917-970  
Web: [sonydadc.com](http://sonydadc.com)  
Services: all DVD and CD media services, printing and packaging

**MEXICO**

**SONY MUSIC ENT. MEXICO**  
Blvd. Manuel Avila Camacho 191  
Miguel Hidalgo, 11510  
Ciudad de Mexico, D.F. Mexico  
+52 55 5249 3200  
Web: [sonymusic.com.mx](http://sonymusic.com.mx)  
Services: all DVD and CD media services, printing and packaging

**PROMO SITES**

**BANDCAMP**  
Web: [bandcamp.com](http://bandcamp.com)  
Notes: promote music, all genres

**BANDS IN TOWN**  
Web: [bandsintown.com](http://bandsintown.com)  
Notes: shows

**BAND VISTA**  
Web: [bandvista.com](http://bandvista.com)  
Notes: band website creation

**BANDZOOGLE**  
Web: [bandzoogle.com](http://bandzoogle.com)  
Notes: band website creation

**BOMBPLATES**  
Web: [bombplates.com](http://bombplates.com)  
Notes: band website creation

**BUTTERFLIES RADIO**  
Web: [butterfliesradio.com](http://butterfliesradio.com)  
Notes: indie music internet radio, music submission opps.

**DATPIFF**

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

**DJ BOOTH**

**Web:** djbooth.net  
**Notes:** hip-hop promo, music reviews

**EVENTFUL**

**Web:** eventful.com  
**Notes:** shows

**FOUR FOUR**

**Web:** fourfour.com  
**Notes:** band website creation

**HIP HOP CONCERTS**

**Web:** hiphopconcerts.com  
**Notes:** Hip-hop concert information. Submit your concert/tour dates nationwide.

**HOMEGROWN HITS**

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

**INDIE ARTIST RADIO**

**Web:** indieartistradio.net  
**Notes:** music promo

**INDIE ON THE MOVE**

**Web:** indieonthemove.com  
**Notes:** Venue reviews

**MERCH DIRECT**

**Web:** merchdirect.com  
**Notes:** merch

**NIMBIT**

**Web:** nimit.com  
**Notes:** show, music, merch promo

**PUREVOLUME**

**Web:** purevolume.com  
**Notes:** music promo

**REVERBNATION**

**Web:** reverbnation.com  
**Notes:** music promo

**SECTION 101**

**Web:** section101.com  
**Notes:** website creation

**SONGKICK**

**Web:** songkick.com  
**Notes:** shows

**STAGEIT**

**Web:** stageit.com  
**Notes:** stream shows

**STORE ENVY**

**Web:** storeenvy.com  
**Notes:** merch

**DISTRIBUTION / ONLINE RETAIL**

**CD BABY**

**Web:** cdbaby.com  
**Notes:** distribution/online retail

**CHIRPIFY**

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

**GUMROAD**

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

**HELLO MERCH**

**Web:** hellomerch.com

**MERCHNOW**

**Web:** merchnow.com

**ORCHARD**

**Web:** theorchard.com

**TUNECORE**

**Web:** tunecore.com

**TUNECUBE**

**Web:** tunecube.com

**FAN MAIL / CAREER MGMT**

**ARTIST GROWTH**

**Web:** artistgrowth.com  
**Notes:** career management

**FANBRIDGE**

**Web:** fanbridge.com  
**Notes:** fan management

**IFANZ**

**Web:** ifanz.com  
**Notes:** fan management

**ONLYWIRE**

**Web:** onlywire.com  
**Notes:** Post to 47 social networks

**TOUT**

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

**NETWORKING / SOCIAL / GIGS**

**ARTIST DATA**

**Web:** sonicbids.com/artistdata  
**Notes:** Helps organize social media

**CONCERTS IN YOUR HOME**

**Web:** concertsinyourhome.com

**GIGSALAD**

**Web:** gigsalad.com

**FESTIVAL NET**

**Web:** festivalnet.com  
**Notes:** find and book festival gigs

**MUSIC2DEAL**

**Web:** music2deal.com  
**Notes:** networking

**MUSICIANS CONTACT**

**Web:** musicianscontact.com  
**Notes:** Find musicians, gigs

**MUSICPAGE**

**Web:** musicpage.com  
**Notes:** social network for music industry

**MUSIC UNITED**

**Web:** musicunited.nl  
**Notes:** Social media platform for artists and fans

**SONICBIDS**

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

**WEGETNETWORKING**

**Web:** wegetnetworking.com

**LICENSING**

**BROADJAM**

**Web:** broadjam.com  
**Notes:** licensing

**FILMMUSIC.NET**

**Web:** filmmusic.net  
**Notes:** licensing

**MUSIC2DEAL**

**Web:** music2deal.com

**MUSIC SUPERVISOR**

**Web:** musicsupervisor.com

**TAXI**

**Web:** taxi.com  
**Notes:** licensing

**INFORMATION / OPPORTUNITIES**

**DATAMUSICATA**

**Web:** datamusicata.com  
**Notes:** info/articles for artists, blog style

**DIGITAL MUSIC NEWS**

**Web:** digitalmusicnews.com  
**Notes:** Up-to-date industry news

**HIP HOP MAKERS**

**Web:** hiphopmakers.com  
**Notes:** articles for hip-hop producers

**HYPEBOT**

**Web:** hypebot.com  
**Notes:** music business news and articles

**INDABA MUSIC**

**Web:** indabamusic.com  
**Notes:** opps, contests

**INDIE BIBLE**

**Web:** indiebible.com  
**Notes:** contacts, info

**INDIE MUSIC**

**Web:** indie-music.com  
**Notes:** info on everything indie

**KINGS OF A&R**

**Web:** kingsofar.com  
**Notes:** opps

**MUSIC CLOUT**

**Web:** musicclout.com  
**Notes:** opps, info articles

**MUSIC CONNECTION**

**Web:** musicconnection.com

**MUSIC NOMAD**

**Web:** musicnomad.com  
**Notes:** music industry resources listing

**MUSIC REGISTRY**

**Web:** musicregistry.com  
**Notes:** music industry directories

**MUSIC XRAY**

**Web:** musicxray.com  
**Notes:** submissions for opps, licensing

**SONGWRITER 101**

**Web:** songwriter101.com  
**Notes:** info/articles

**SONICBIDS**

**Web:** sonicbids.com  
**Notes:** opps

**STAR POLISH**

**Web:** starpolish.com  
**Notes:** opps, info, articles

**TAXI**

**Web:** taxi.com  
**Notes:** opps/info

**TRUE TALENT MANAGEMENT**

**Web:** truetalentmgmt.com/links.htm  
**Notes:** articles/info

**BLOGS**

**2DOPEBOYZ**

**Web:** 2dopeboyz.com  
**Notes:** hip-hop blog

**ALLHIPHOP**

**Web:** allhiphop.com  
**Notes:** hip-hop blog

**ARI'S TAKE**

**Web:** aristake.com  
**Notes:** Artist blog on the industry

**AQUARIUM DRUNKARD**

**Web:** aquariumdrunkard.com  
**Notes:** blog

**BROOKLYN VEGAN**

**Web:** brooklynvegan.com  
**Notes:** blog

**DATAMUSICATA**

**Web:** datamusicata.com  
**DAT PIFF**  
**Web:** datpiff.com  
**Notes:** blog, hip-hop mixtapes

**DJ BOOTH**

**Web:** djbooth.net  
**Notes:** blog, hip-hop, R&B, soul

**HIPHOPDX**

**Web:** hiphopdx.com  
**Notes:** blog, hip-hop, R&B, soul

**INVISIBLE ORANGES**

**Web:** invisibleoranges.com  
**Notes:** blog, heavy metal

**KEVIN NOTTINGHAM**

**Web:** kevinnottingham.com  
**Notes:** underground hip-hop blog

**KINGS OF A&R**

**Web:** kingsofar.com  
**Notes:** blog

**LA MUSIC BLOG**

**Web:** lamusicblog.com  
**Notes:** blog

**LHME**

**Web:** 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:** lefsetz.com  
**Notes:** Music industry analysis

**LOSANGELOUS**

**Web:** losangealous.com  
**Notes:** blog, show listings

**MICHAEL DOLAN'S BLOG**

**Web:** jmichaeldolan.com  
**Notes:** Founder and previous Publisher of Music Connection

**PITCHFORK**

**Web:** pitchfork.com  
**Notes:** blog

**RADIOLAB**

**Web:** radiolab.org  
**Notes:** blog

**SINGERSROOM**

**Web:** singersroom.com  
**Notes:** blog, R&B/Soul

**SOUL BOUNCE**

**Web:** soulbounce.com  
**Notes:** blog, R&B/Soul

**STEREO GUM**

**Web:** stereogum.com  
**Notes:** blog

**THE HYPE MACHINE**

**Web:** hypem.com  
**Notes:** blog

**OTHER**

**ARTIST SHARE**

**Web:** artistshare.com  
**Notes:** fan funding like Kickstarter

**KICKSTARTER**

**Web:** kickstarter.com  
**Notes:** fund raising website for DIY artists

**SOUND EXCHANGE**

**Web:** soundexchange.com  
**Notes:** collecting online royalties

**TUNESAT**

**Web:** 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.*



# Who reads Music Connection?



## The Singer-Songwriter

"Music Connection is the best! It's such a great resource for any musician looking to take their prospects to the next level. The articles are so helpful and the interviews are inspirational. I look forward to it every month."

- **Kate Brown**



## The A&R Guru

"It's impressive to see Music Connection continue to be a very informative "music connection" to our industry, especially the DIY community. A great read!"

- **Don Grierson**, A&R Guru



## The Indie Artist

"Music Connection is the best magazine organization in America. They cater to all genres, provide up-and-coming artists and/or business managers with a rolodex of information to help your career go to the next level."

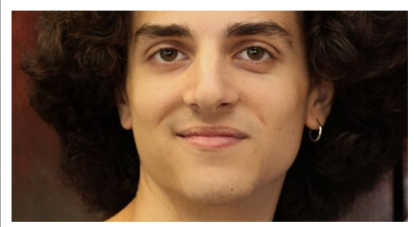
- **Darrior "Skitso" Scoggins**



## The Educator

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

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



## The Studio Owner

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

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



## The Producer-Songwriter

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

- **Alex da Kid**, *Imagine Dragons*, *Rihanna*

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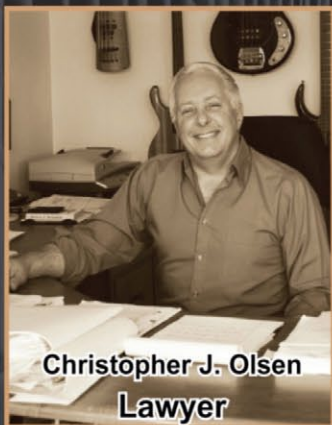
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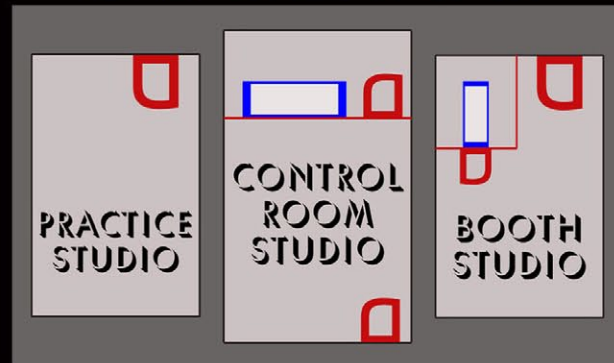


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# 5 Easy Steps: Get Your Music Into TV & Film - Successfully

If you read *MC*, you know that licensing your music to TV & film is one of the most effective ways to make money. It not only brings in a licensing fee upfront, but a steady stream of royalties on the back-end. How do you get into licensing if you've never done it? Or if you've been working at it without much success, how do you start getting those placements?

Here are five easy steps, from MakeMoneyFromYourMusic.com, to not only get you started, but help you do it successfully.

## 1) RESEARCH

You may have noticed that different TV shows or movies tend to use particular styles of music depending on the plot and vibe of the production. By understanding the kinds of music each one tends to go for, you can track down a show or upcoming movie that suits the way you write. Then all you have to do is find out who is doing the music supervision for the production and to send it to them when they happen to be looking for it. Sound difficult? This is actually pretty easy with some great online tools at your disposal.

The first place you'll want look is TuneFind.com. There you can discover what music has been used in each episode of a particular show or movie. You can also type in the name of any artist you sound similar to, and find out if and where their music may have been synced before. Chances are if they had success in a certain show or film type, you might too. The other place to investigate is YouTube where almost every show, movie or ad has a list of all the songs that were included in their soundtracks.

While it is trickier to find out what kind of music an upcoming movie is looking for and when they need it, it is dead easy with a TV show. You can bet they are looking for the same kind of music they placed in previous episodes if it's still on the air.

## 2) TARGETING

Next we want to find out who the music supervisor is for the show or movie we are going to target. To discover which music supervisor is working on which production, head over to IMDb.com and search for the show you are targeting. Scroll down until you find out who they are, then click on their name to check out their profile. You can also see what other productions they are working on as well. Now you know who to contact—you're halfway there!

## 3) SONG PRODUCTION

Whether you are an artist pitching pre-existing songs, or you wrote one specifically for the production, everything you record has to sound top-notch. This is especially true with licensing. Remember, your recording will be the final version on the soundtrack. It has to sound as good as everything else that's getting into TV & film. This is actually one of the easiest steps of them all, but is so often overlooked by songwriters.

Music supervisors consider the production value of your song first, even over whether it's a great song or a great fit for the show. If it doesn't sound as good as everything else they're placing, they won't even give it a listen. So, if you aren't a pro in your home studio, just hire a music producer online. Nowadays you can get world-class sounds on your music without stepping foot in a studio. Just send the producer some examples of what you'd like yours to sound like, and you'll be golden.

If you know what you're doing in your home studio, just make sure everything—from the recording, to your mixing and mastering—sounds

stellar. The true test is to put your song into a playlist along with other songs in your genre that are popular or have been synced before. If the production quality of your music stands up to them, you are good to go.

## 4) ORGANIZE

Now that your songs are recorded and ready to pitch to the music supervisors you've targeted, it's time to make sure you've tied up any loose ends. The first thing you want to do is make sure you have an instrumental-only mix of your songs. Music supervisors will sometimes want to use a recording of your song without the vocals so it doesn't interfere with the dialog on the screen. Second is to make sure you have included all the right metadata in your file before you send it. If you don't know what to include, you can download a free guide here: HYPERLINK "<https://www.makemoneyfromyourmusic.com/metadata>" makemoneyfromyourmusic.com/metadata. This will help a music supervisor be able to file your song correctly and be able to contact you if they forget who sent it. Third, make sure you sign up with a performance rights organization (PRO) such as ASCAP, BMI, SESAC etc. These organizations collect royalties for you whenever your song is aired, and you sure don't want to miss out on those. Lastly make sure that if you are not the sole writer, that you have a contract with the co-writer and they have given you permission to shop the song to TV & film.

## 5) PITCH YOUR MUSIC

So now it's time to get your music into the right hands. Your biggest hurdle is that music supervisors are notoriously hard to connect with. Remember that they receive hundreds of songs a week from artists just like you trying to get into TV & film. By now though, you're already head and shoulders above the vast majority of songwriters out there since you researched, targeted, produced, and organized your music properly in the first four steps.

The trick with getting your music heard when you're starting out is to develop relationships with music supervisors

directly, or go through people who already have relationships with music supervisors. If you don't have the opportunity to be introduced to the gatekeepers, find yourself a reputable licensing agent who believes in your music. You will have to give up a percentage of the upfront sync fee, but it will be well worth it if you can start getting placements with your songs. Once you build a reputation with some sync placements it will be much easier to start reaching out to music supervisors yourself. This way you will be able to keep the whole sync fee, and it will make it easier to build relationships in the industry from your previous successes.

Either way, when it comes time to send out your music, keep your email short, friendly and only include a link to download your best, targeted songs. Never include MP3's as you will guarantee your email ends up in the trash.

I have taught these five steps to many singers, musicians, and songwriters who successfully got their songs into TV & film over and over again. Most importantly, I've introduced them to top music supervisors so they could start developing those first valuable relationships in the industry.



**CHRIS SHREENAN-DYCK** is an award-winning music producer who has worked on gold and platinum-selling albums, and licenses artists' music to TV & film. He also teaches musicians how to license their own music successfully and introduces them to top music supervisors. Find out more at Make Money From Your Music, [makemoneyfromyourmusic.com](http://makemoneyfromyourmusic.com).

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