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REVIEWS

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dUg Pinnick DP-3X Signature Pedal

dUg Pinnick. Unmistakable in every way --that voice, the songwriting, his style, and, of course, the dUg tone.

A super-compact adaptation of his Tech 21 Ultra Bass 1000 Signature head, the DP-3X also recreates the sound dUg originally developed way back in the '80s, merging high-end distortion with low-end bass. Prior to his signature head, this involved running a guitar amp and a bass amp together, along with rack full of effects. Wanting to further streamline his gear for occasions when his full Tech 21 rig simply isn't practical, dUg collaborated on the all-analog DP-3X pedal. Personally beta-testing the DP-3X on a European tour, dUg encountered a different backline in each and every venue. But no matter which amp was on stage, dUg was able to nail his immense tone each and every night.

In addition to achieving dUg's unique tone, the DP-3X has the flexibility to provide traditional bass amp sounds as well. Mix mode engages Drive to bring in distortion and Chunk for upper harmonics. A Gain button provides additional distortion and compression. In clean/full-range mode, Drive and Chunk disengage, while Comp and Gain remain active. Other controls include 3-band active EQ with switchable Mid and a master Volume.

Features include chromatic tuner, headphone capability, and an XLR Output to go direct to the PA desk or studio board without compromising detail, warmth or responsiveness.

"This pedal went way beyond my expectations. What I love most is that you can get just about any tone out of it. It's not just a one trick pony. And it's fun to play thru. I think every bass player needs one..LOL!!"
dUg pinnick



Rugged all-metal housing measures 7.75"l x 2.5"w x 1.25"h and weighs just 12 oz.

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36

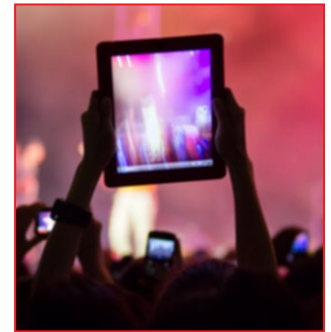
Brandi Carlile

The multi-Grammy winner tells *Music Connection* about her career struggles and the key decisions that have enabled her to reach her artistic potential.

By Gary Graff

Cover Photo: Alysse Gafkjen

Photo at Left: Catherine Carlile



46 **Facebook Live!**
By John M

Departments

- 08. Close Up
- 09. Assignments
- 10. New Toys
- 14. Book Store
- 16. Up Close
- 18. Studio Mix
- 23. Business Affairs
- 24. The Legal Beat
- 26. Signing Stories
- 28. Song Biz
- 32. Film•TV•Theater
- 34. Mixed Notes

Reviews

- 51. Album Reviews
- 52. New Music Critiques
- 54. Live Reviews



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Find Your Signature Sound & Identity

4 industry pros—experts at grooming musical talent—offer essential observations and timely advice to all artists who are working to realize their ultimate goals.

By Bernard Baur



42

58

Directory of Everything Indie: Promo, Labels, Marketing & Media Relations

Compiled By Denise Coso



- 20. Producer Crosstalk: Christian Medice By Rob Putnam
- 22. Exec Profile: Stefanie Taub By Andy Kaufmann
- 30. Songwriter Profile: Johnno By Dan Kimpel
- 48. NAMM 2019 By Brian Stewart
- 49. GRAMMY P&E Wing Honors Willie Nelson By Brian Stewart
- 50. Career Connection: Coping with Rejection By Adonis Aletras
- 78. Tip Jar: Know Your Stage Etiquette By Nicholas Mason

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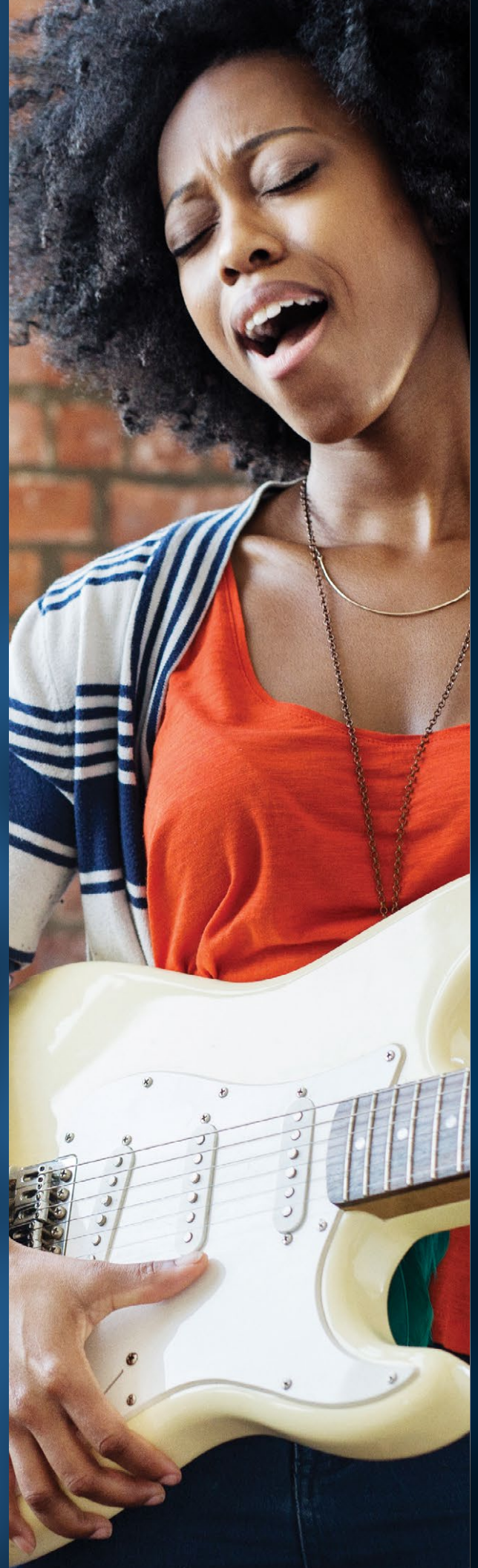
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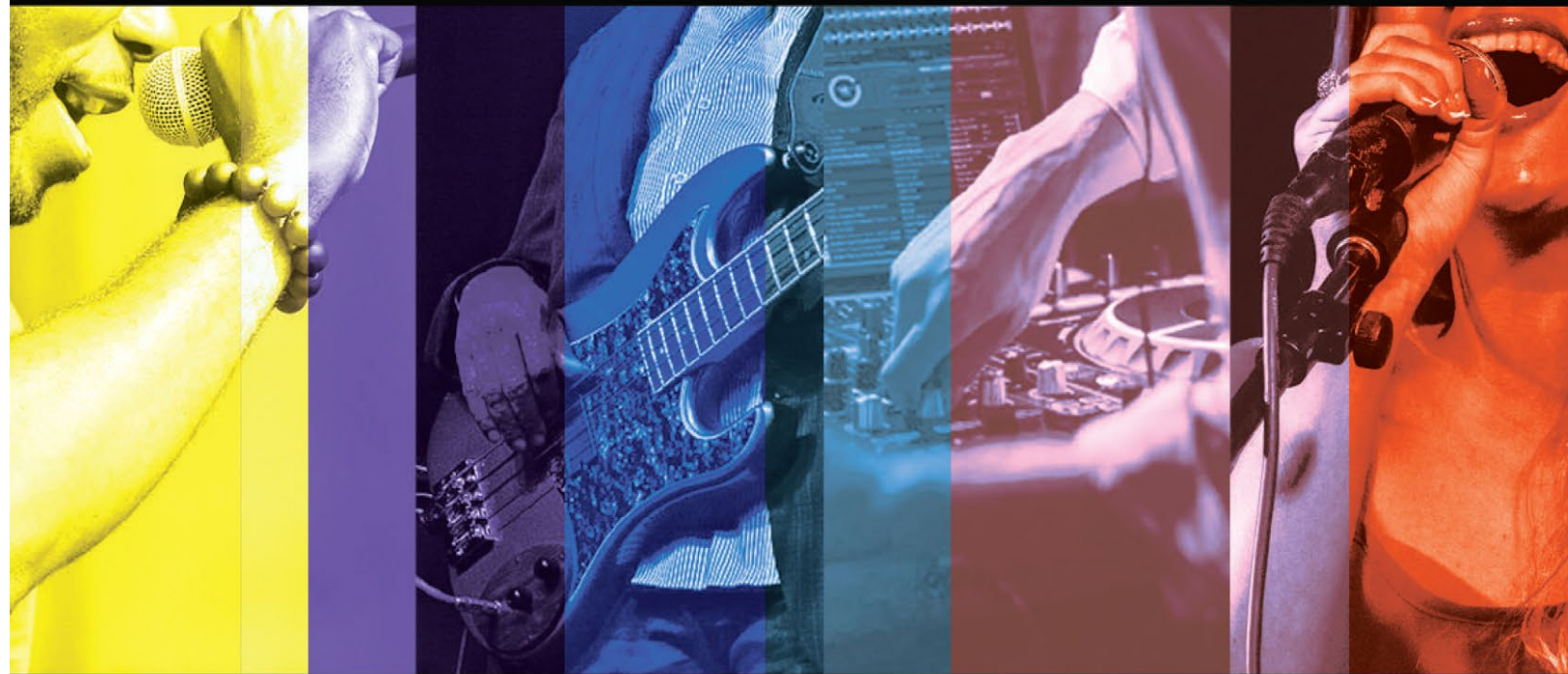
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FLUID AUDIO fluidaudio.com

Global Fluidity: After 20 years designing and developing speakers for companies like JBL, Cerwin-Vega and M-Audio, engineer, guitarist and recording enthusiast Kevin Zuccaro had grown frustrated by corporate oversight and launched his own independent company. After securing the trademark for Fluid Audio in 2010, then partnering with Norwegian based Kenneth Rustad (a former colleague at M-Audio) they began shipping their first products in 2013: The Fader Series F4 and F5. Before starting distribution in the US, Fluid secured its status as an indie audio force in the home studio market throughout Europe and Asia. “The design philosophy behind Fluid Audio has always been innovation and optimization,” Zuccaro says. “Where we think we’ve succeeded is in products like our Strum Buddy and coaxial speaker models—but most dramatically in the sound quality of every product we make.”

Initial Launch: Bringing great technology and value, the remarkably affordable 2-way, 5” F5 studio monitor is the model that started it all for Fluid Audio. The amp’s rear panel has XLR and TRS inputs for pro applications, but also includes an RCA input for more consumer-friendly applications. It also has a forward facing bass port and a generous heat sink for long mixing sessions. The F4 is essentially a miniaturized F5 using the same silk dome tweeter and waveguide, but with headphone out and aux in on the front panel for desktop applications. They have great imaging, clear articulate midrange and ample bass. The 8” in the line is the FX8 which uses a 2-way Coaxial design (or dual concentric) with the tweeter mounted in the center of the woofer.

Next Gen Products: Building upon the success of the FX8 8” Coaxial studio monitor, the 2nd generation FX80 monitor and FX50 5” version are set for release in May 2019. Now featuring Class D amplifiers with high and mid frequency adjustment knobs, acoustic space, low frequency roll off and optimized composite cone woofers, the FX series delivers outstanding imaging and off-axis response in a new, striking industrial design. DSP controlled crossover provides a perfect blending of the woofer

to the soft dome tweeter and ensures that there is effectively zero variance amplifier to amplifier.

Strum Buddy:

The Strum Buddy was born out of guitarists’ desire for convenience and portability. Mounting to your guitar using a rubber suction cup, the Strum Buddy is a 6W guitar amplifier, powered by an internal rechargeable battery. It lets the user hear and monitor their electric guitar while playing through the onboard guitar effect sounds: Crunch distortion, Chorus and Reverb. The company recently introduced the Strum Buddy “Heavy Metal Edition,” which uses the same basic design as the original (same speaker, amp, rechargeable battery and suction cup), but with two new effects to create a heavier metal vibe.

The SRI-2 Interface: Featuring a robust aluminum chassis and angled front panel, the SRI-2 interface is a sturdy piece of gear. Along with the striking design comes exceptional 21st century audio quality and functionality. Best-in-class digital converters capture the detailed nuance of every recording. The large volume knob provides accurate control of the output level, and direct monitoring provides zero-latency tracking. The truly unique innovation of the SRI-2 is the speaker switching capability, which allows the user to A-B the mix on two sets of speakers.



Find Fluid Audio at your favorite e-tailer, or contact them directly at sales@fluidaudio.com



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Paul Tapper

Chief Executive Officer
NUGEN Audio



NUGEN Audio has appointed **Dr. Paul Tapper** to the role of **Chief Executive Officer**. As CEO, Tapper will leverage the company's recent growth, and provide the vision and leadership needed to take NUGEN Audio forward into its next stage of development and expansion. Tapper developed many of the original algorithms in use by NUGEN Audio products today, including the loudness metering and correction, DynApt, upmixing and True Peak limiting. NUGEN Audio was co-founded in 2004 by Dr. Paul Tapper and Jon Schorah. Throughout his career, Tapper has worked as a lead programmer at Runecraft until 2003. Visit nugenaudio.com for more.

Caroline Diaz

Senior Director of A&R
Interscope Records



Interscope Records has appointed **Caroline "Baroline" Diaz** as **Senior Director of A&R**. Hired by Interscope Geffen A&M EVP of Urban Operations, Nicole Wyskoarko, Diaz previously served on the A&R team at Columbia Records. Prior to her time at Columbia, Diaz worked at Def Jam Recordings, where she reported to the EVP of Urban Promotion to coordinate and manage nationwide campaigns for artists such as 2 Chainz and YG. Her past experience also includes serving as operations manager at EMVE Management Group, which entailed executing events for leading brands like CÎROC, Bad Boy and VH1. Contact d.denney@umusic.com.

Michael Colon

Western Regional Sales Director
VUE Audiotechnik



VUE Audiotechnik has appointed **Michael Colon** as Western Regional Sales Director for the US. Colon will develop and support VUE's regional independent rep network while serving as the primary liaison for key customer accounts in the territory. Colon will report directly to VUE's COO, Sara Elliott, and work alongside the company's existing segment-specific sales personnel to continue the brand's momentum in key markets, including touring sound, House of Worship and fixed installation. Immediately prior to joining VUE, Michael served as the western regional sales manager, North America, for Martin Audio. Contact pr@vueaudio.com.

Nadja Wallaszkovits

President
Audio Engineering Society



Nadja Wallaszkovits has been appointed **President of Audio Engineering Society**. Wallaszkovits's 25-plus-year involvement with the Audio Engineering Society has included serving as vice chair of the Austrian section and on the Technical Committee on Archiving Restoration and Digital Libraries, as well as working in Standards on the SC-07 Subcommittee on Metadata for Audio. For the past year, Wallaszkovits has served on the Executive Committee of the AES Board of Governors' Executive Committee as President-Elect. Wallaszkovits studied ethnomusicology at the University of Vienna. For more information, contact robert.clyne@aes.org.

Kathy-Anne McManus

SVP, Global Customer Solutions and Services
Avid



Avid has appointed media technology services expert **Kathy-Anne "KAM" McManus** as **Senior Vice President of Global Customer Solutions and Services**. McManus's previous roles with Avid included VP of Worldwide Professional Services and Director of Services for Asia Pacific. Prior to rejoining Avid in January 2019, KAM held senior leadership roles in the services and support organizations of several media technology providers including Adobe, Amdocs and Ericsson and telecommunications operator Telstra. For more information, contact Jim.sheehan@avid.com and avid@ryl.com.

Tim Hrycyszyn

Vice President of Digital Marketing
Republic Records



Republic Records promotes **Tim Hrycyszyn** to **Vice President of Digital Marketing**. Hrycyszyn joined the label in 2015 as Director of Digital Marketing. Throughout his tenure at the company, he has devised and executed successful online and social media campaigns for artists across the roster, including Lil Wayne, Ariana Grande, Nicki Minaj, James Bay, Phantogram, Post Malone and more. Among those, the label received a prestigious Clio Award for its immersive initiative surrounding the launch of Lord Huron's *Vide Noir* in 2018—spearheaded by the efforts of Hrycyszyn. For more, contact Sydney.Feinberg@umusic.com.

Daniel Petruzzi

VP of Partnerships
Mixcloud



Mixcloud has hired music industry veteran and cultural marketer **Daniel Petruzzi** as its **Vice President of Partnerships**. In this position, Petruzzi will be responsible for growing and deepening engagement with Mixcloud's US creator community while advocating for the recently launched Mixcloud Select fan-to-creator subscription service. Prior to joining Mixcloud, Petruzzi spent over 17 years at Okayplayer, beginning as a Developer and ending as President/Creative Director. There, he drove the growth of the business by developing successful and innovative marketing programs while creating new content and revenue streams. Contact bill@jaybirdcom.com for more.

Allan Timms

Vice President of Engineering
Universal Audio



Universal Audio has appointed **Allan Timms** as **Vice President of Engineering**. Timms joins UA with experience leading highly skilled hardware, software and mixed-signal engineering teams. In his new role, Timms will define and deliver critical architectures for current and future UA products. As the Head of Software Engineering at Logitech, Timms was responsible for all embedded, mobile, desktop and cloud software stack teams, as well as the overall software strategy. Prior to Logitech, Timms spent more than 10 years in various engineering leadership roles at Qualcomm. For more, contact press@uaudio.com.

► KALI AUDIO LP-8 STUDIO MONITORS

Another big winner from SoCal-based Kali Audio is a full-featured two-way, powered studio monitor that has an 8-inch woofer and 1-inch soft dome tweeter. Like its baby brother the LP-6, both models feature their advanced 3-D Imaging waveguide, largest in-class magnets and voice coils, and a unique front firing, low noise port.

The LP-8 uses a 40-watt Class-D power amp with a built-in protective limiter with fast attack and release timings for the tweeter and a 60-watt amp for the woofer. The LP-8 measures 16.5 H x 10 W x 11.25 D inches and weighs about 20-pounds.

To customize them to the room they are operating within, Kali Audio monitors have a dip switch on the rear panel for adjusting them to match their exact positioning (console top, stands, wall mounting) along with switches for the nearby walls, floors and ceilings. There are also switches for your own preferred EQ settings and rear panel XLR, TRS and RCA input jacks.

I replaced my multi-thousand dollar German monitors with the LP-8s as my main monitors—the LP-8s have made my subwoofer obsolete! I especially like that ALL the sound from the left and right mix is coming from the left and right LP-8 monitors only.

So big thumbs up from me on these LP-8s—I'm mixing music on them right now and bass-heavy genres like Hip-hop and EDM translate better than ever. The artists and producers I mix for are all very satisfied with the results.

An awesome choice for surround sound (ATMOS) setups, the LP-8s make for wonderful monitoring for film and video production. The LP-8s are \$249 each and are available for pre-order now.

kaliaudio.com



◀ OVERLOUD GEM ECHOSON

Overloud's GEM ECHOSON is an awesome recreation of the Italian-made Binson Echorec; an echo/delay unit that first came out in the '60s. Instead of a tape loop that required replacement of ten, the Echorec used a spinning magnetic disk that would record and playback audio using several tape recorder-like heads surrounding the disk. It offered sounds from subtle and charmingly ethereal to weird and spacey. Nowadays, original working units can sell for thousands of dollars.

Overloud's GEM ECHOSON models the great sound of the Echorec sans the electronic limitations and problems of the 1960s hardware and adds many modern features that broaden its use.

ECHOSON runs as a mono, dual mono or a stereo processor DAW plug-in. In stereo, you have the option to cross-feedback audio between the L/R channels. By individually switching any of the four heads on/off on the left/right channels and adjusting other controls, you can achieve effects ranging from crazy and wide soundscapes to big tonality changes. I liked the onboard parametric equalizer and changing the disk speed to change delay time and there is also a BPM sync option.

I liked the precise way I could control the number of slap-back echo repeats and the unique Wow control; it randomizes the "blurring" effect of the repeating echoes and is one of the keys to the Echorec's quirky sound.

I like using ECHOSON on electric guitars, vocals and as a general send effect to add a certain mysterious "cloud" around stereo pads and sustaining keyboards. Echoston is easy on CPU usage and it's a great and unique new color now on my mixing palette!

GEM ECHOSON is available as VST, AU and AAX Native plug-ins as well as a stand-alone application. It runs in 32 or 64-bit DAWs for MACs and Windows PCs. ECHOSON sells as a download for \$139 MSRP.

overloud.com/products/echoston

► ELEVATE BUNDLE 1.5 BY NEWFANGLED AUDIO

Newfangled Audio's Elevate is an all-in-one mastering plug-in that has a multi-band limiter, human-ear EQ and powerful audio maximizer to increase loudness or improve its dynamic perception. In using it myself, I found its intelligent adaptive technology did most of the work in real-time for creating the best sounding master.

The Elevate mastering plug-in is comprised of four sub-modules: Filter Bank, Multi-band Limiter/EQ, Transient and a Spectral Clipper. The Elevate Bundle includes these as separate plug-ins called: Equivocate Graphic EQ, Punctuate Adaptive Transient Processor and Saturate Spectral Clipper plug-ins.

These sub-modules work the same as their separate plug-in versions; no need to re-learn them if you make Elevate your "one-stop" mastering processor. I found the separate plug-ins very useful for specific problem solving on individual tracks in my mixes.

For mastering, I found myself mostly in the Filter Bank section of Elevate where each band automatically adapts the attack, release and look-ahead parameters so as to greatly reduce the negative artifacts and distortion usually encountered with deep compression.

In the Transient section, you can keep the same or boost fast transients so that your mix will sound less squashed. I started using Transient processing by boosting the critical frequency bands containing the transient's power—the percussive edges of snares, kicks, and vocal consonants. Those sources now sounded clear and not muddy even though heavily compressed!

Spectral Clipper will overdrive the final output without altering the overall musicality too much and the loss of low frequencies.

Newfangled Audio's Elevate Bundle 1.5 sells for \$199 and Equivocate sells for \$99 MSRP. Highly recommended!

newfangledaudio.com



▼ D'ADDARIO ACCESSORIES POWER BASE

D'Addario's **Power Base** is a professional-grade AC power plug-strip that is perfect for on the road or back home—there is no need to worry that this all-metal power strip will fail or get easily broken enduring life on the brutal road.

Power Base has five standard spaced outlets and three wide-spaced outlets for wall-warts; that's a total of eight grounded, AC power receptacles. I'm using the Power Base right now in my studio for providing power to a keyboard, guitar amp and pedal board setup for a couple of musicians.

Besides its tough metal construction, I like that it is compact and features a low and wide footprint that remains in place no matter how many wall-warts and cables are plugged in. The Power Base has an integrated cable management system—it allows you to wrap its 6-foot cord (or any excess slack) around the base when using it or when you want to store it.

The Power Base has surge protection, a lighted on/off switch and the built-in noise filter reduces hum and power line noise.

D'Addario Accessories' Tour-Grade Power Base model PW-TGPB-01 sells for \$59 MSRP.

accessories.daddario.com



► FABFILTER PRO-Q3 PLUG-IN EQUALIZER

FabFilter's **Pro-Q3** includes all the features of their Pro-Q2 equalizer and adds a significant jump in feature sets and capabilities. First of all, there is now a dynamic EQ mode with variable Q available for the shelf or bell EQs for all 24 EQ bands.

With a dynamic EQ, it can be tricky to set an exact threshold; I mostly use the Auto Threshold mode to track the energy of the EQ band—it works fine. I do like switching over to the Threshold slider to manually setting the dynamic EQ for special effects or fixing peaking issues or tonality resonances.

You can use dynamic EQ on any band and have an adjacent band work as a conventional EQ without phase or crossover distortion caused by overlapping band processing. In addition, all three EQ processing modes are available: Zero Latency, Natural Phase and Linear Phase.

FabFilter Pro-Q3 supports surround formats up to 7.1.2 Dolby ATMOS. I inserted Q3 into a surround channel and the plug-in changes automatically and a picture of the surround speaker layout comes up for viewing and working on a channel-by-channel basis—you may include/exclude any channel(s) from processing.

There is the ability to apply mid/side processing on a per-band basis—essential for Dolby ATMOS. I especially liked Q3's external spectrum visualization feature that allows viewing other channels' Pro-Q3 EQ curves in your session. You can verify any "EQ collisions" and do EQ matching as I did for a lead vocal double-track to match the main lead vocal sung on a different microphone.

A very powerful new EQ tool in my kit, FabFilter's Pro-Q3 equalizer sells for \$179 as a download on its own or as part of one of FabFilter's many bundles.

fabfilter.com/products/pro-q-3-equalizer-plug-in



▼ IZOTOPE NECTAR 3

One of three new plug-in/bundles from iZotope (the Vocal Chain and an updated Music Production Bundle are the others), Nectar 3 is a complete suite of easy-to-use audio tools that includes a built-in Vocal Assistant and RX 7 Breath Control. iZotope Nectar 3 maybe the ultimate track and vocal processor plug-in—especially for fixing problematic vocal recordings or experimenting with elaborate and complicated effect chains.

I'm just starting to use and understand the full potential of Nectar 3's 10 processors including the Melodyne 4 Essential pitch correction module locked in the first position of the processing chain. You then can place any of the nine other processor modules in any order including two instances of a redesigned 24-band EQ module that features a dynamic EQ mode where any selected band of frequencies will compress downward as they become louder.

Vocal Assistant has two automatic analysis utilities that use machine learning to derive starting presets for vocal tracks according to one of three, user-settable preferences: Vintage, Modern and Dialogue. Time-consuming fixes like: improving boxy vocals, wild dynamics, enhancement, smoothing harshness or reducing muddiness, hiss and rumble removal are all addressed here.

The Unmask page takes a look as competing frequencies from other elements in your mix that maybe masking the clarity of your vocal track. It automatically adds or subtracts those frequencies from the vocal track—again all subject to your personal modification afterwards.

Lastly Nectar 3 has Auto Level Mode that "rides" vocal tracks in real-time. Like real-time normalization, ALM offers a good start towards placing vocal tracks within your mixes perfectly.

iZotope Nectar 3 is a great all-around system for music songwriters, producers, and engineers—any one concerned with getting solid vocal performances recorded and mixed. It automates otherwise tedious work in your DAW that are always subject to your overview and I can easily recommend it to all! It sells for \$199 MSRP.

izotope.com/en/products/mix/nectar.html



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

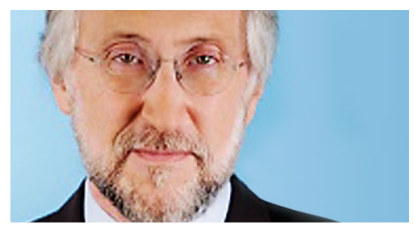
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The Singer-Songwriters

Music Connection has given us the platform to expose our music as independent artists. We have felt the genuine support and professionalism from everyone on the MC team. We truly believe this is the most honest and informative music publication out there.

- Nalani & Sarina



The Grammy Giver

"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. Thirty five years later, it's still on my regular reading list, and they're still doing a great job covering our industry and the creative community, making an important contribution to our collective development and well-being."

- Neil Portnow, President/CEO, The Recording Academy



The Indie Artist

"Music Connection is the best magazine organization in America. They cater to all genres, provide up-and-coming artists and/or business managers with a rolodex of information to help your career go to the next level."

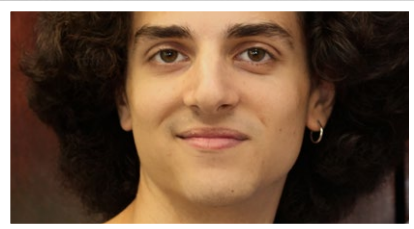
- Darrion "Skitso" Scoggins



The Educator

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

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



The Studio Owner

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

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



The Producer-Songwriter

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

- Alex da Kid, Imagine Dragons, Rihanna

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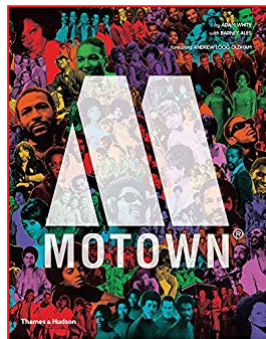
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BOOK STORE

Motown: The Sound of Young America

By Adam White
(paperback) \$39.95

From The Jackson 5 and Stevie Wonder to Diana Ross and Marvin Gaye, Motown is the home of some of the biggest names in the history of popular music. This fat, fact-filled book celebrates the

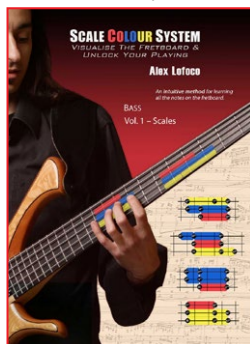


label's six decades in the industry with rare photographs and exclusive interviews with various individuals who are part of the Motown family tree. The book chronicles Motown's rise from a humble family business to music industry giant with new and exciting insights.

Scale Colour System: Visualise the Fretboard and Unlock Your Playing

By Alex Lofoco
(paperback) \$24.00

The Scale Colour System is a unique and innovative method to study music that bridges Music Theory and the Mechanics of string instruments. It's an intuitive system to map and internalize Notes, Scales and Shapes over the entire fretboard to

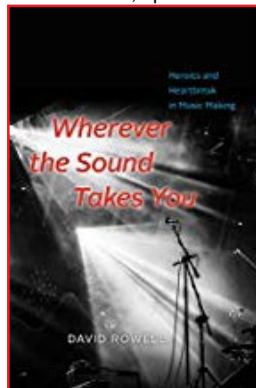


develop accuracy and to unlock your playing. The original graphics and illustrations are intuitive tools to visualize and internalize the symmetry of the fretboard—a crucial aspect to mastering the instrument—and to learn music concepts through practical application.

Wherever the Sound Takes You

By David Rowell
(hardcover) \$22.50

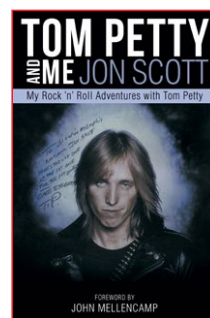
Journalist and avid musician David Rowell explores the power of music, attempting to understand the connection between music and people. Rowell interviews numerous musicians, hitting the clubs, street corners, open mics and even a death metal festival in Maryland. With detailed portraits of artists ranging from Peter Frampton to a faithful Christian man who plays drums in a storage unit, Rowell examines the connection a musician has with their chosen instrument and the feeling that takes over when they play.



Tom Petty and Me

By Jon Scott
(paperback) \$25.00

This engaging memoir tells the story of Memphis native Jon Scott, who as an ABC Records promotion man back in the mid-'70s, picked up a discarded, overlooked record by an about-to-be-dropped, overlooked record by an about-to-be-dropped from-the-label act named Tom Petty and the Heartbreakers. Scott tells the story of how he

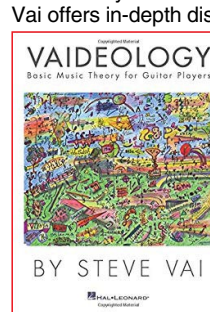


championed the band, helping to put them on track for their eventual Hall of Fame success. He would go on to be a friend and colleague of Petty's for 40 years and his personal recollections take us right up to the rock legend's final show one day before his untimely death in 2017.

Vaideology—Basic Music Theory for Guitar Players

By Steve Vai
(paperback) \$24.99

Is it essential to understand the theory that lurks behind the music you're performing? Well, no. But in his new instructional book, guitar virtuoso Steve Vai makes a strong case that whether you're a newbie or a longtime player, knowing theory will not only make you a better player, it will enable you to be a more fulfilled musician. Vai offers in-depth discussions of music theory

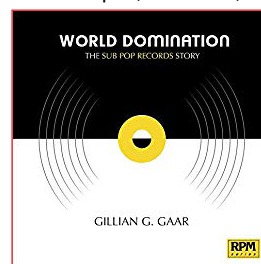


fundamentals that every aspiring (and veteran) guitar player can benefit from and he packs his book with practical exercises, diagrams, tips, inspiring ideas and concepts, practice methods and ways of looking at music that you may have never considered.

World Domination: The Sub Pop Records Story

By Gillian G Gaar
(paperback) \$20.05

Founded in the late '80s Sub Pop released early recordings by Green River, Soundgarden, Mudhoney, Tad, Nirvana, Flaming Lips, Afghan Whigs and Screaming Trees. When the world went grunge crazy in the '90s, Sub Pop was suddenly the epicenter of Seattle cool. *World Domination* is a fascinating snapshot of a label that has promoted Death Cab for Cutie, the White Stripes, the Shins, Iron & Wine, the Postal Service, Sleater-Kinney, Band of Horses, Flight of the Conchords, Fleet Foxes, Sunny Day Real Estate, Shabazz Palaces, the Head and the Heart, Father John Misty and many others.





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WARM AUDIO

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Great Analog Sound Available to Everyday Musicians: Veteran indie guitarist, engineer and producer Bryce Young launched Austin, TX-based Warm Audio in 2011 because he loves recording, achieving great sounds for himself and others and felt there was a gap in the marketplace at the time. Quite simply, he says, “Great high-quality analog sounds were not available to everyday musicians at everyday prices. If you wanted to own that gear it would cost at least a few thousand dollars.”

Warm Audio manufactures classic analog recording gear with a “no corners cut approach” to design and quality and is able to achieve low prices through high volume manufacturing and low markup. “Our slogan with our first preamp, the WA-12 (\$449) was ‘a fully professional preamp at a ridiculous price,’” Young says. He and his team of audio experts bring a collective 50 years of experience to the development, manufacturing marketing and sales of their growing line of mic preamps, compressors, equalizers and microphones. The boutique company has fostered strong relationships and partnerships with premier component manufacturers, including CineMag USA Transformers, Carnhill Transformers (UK) and Tab Funkenwerk.



“Music Connection has been my go-to, from the endless resources to the very cool features and reviews.”

— Mindi Abair



WA-251 Tube Condenser Microphone: Warm Audio’s most recent product is what they call a “faithful recreation of a legend,” the classic ‘251 which became popular as a vocal mic in the 1960’s and is now considered to be one of the greatest condenser mics ever created. The WA-251 was created to offer a classic microphone design to a new generation of artists at an affordable price. It’s an all vacuum tube, large diaphragm, transformer balanced, multi-pattern, large condenser microphone, based on the classic ‘251. The WA-251 is designed for pro studio, home studio, live, and broadcast applications and sounds great on vocals, acoustic/ electric guitars, acoustic/electric bass, drums, piano, strings, brass/woodwind instruments, and an array of other sources.

WA-84: This is another new product, a small diaphragm condenser microphone based on classic microphone circuitry. The WA-84 is a fully discrete Class A design that utilizes a CineMag USA transformer, polystyrene and Wima capacitors and a Fairchild FET. The WA-84 has a very LARGE sound for its small size and uniquely uses a heavy Nickel CineMag transformer in its signal path to warm up and ENLARGE sound sources. It is designed for pro studio, home studio, live, and broadcast applications and sounds great on a variety of instruments and sources, such as; acoustic/electric guitars, acoustic/electric bass, drums, piano, strings, brass & woodwind instruments, and an array of other sources. WA73-EQ Single Channel British Mic Pre + EQ: ‘73-style preamps have been massively used in recording and live applications for many years and are still considered to be the “Holy Grail” of preamp choices today. The Warm Audio “WA73 Family” consists of single and dual channel ‘73-style preamps (with & w/out EQ), that each pay careful homage to British audio history. WA73-EQ shines on all types of microphones and sources including; vocals, acoustic/electric guitars, bass, drums, percussion, orchestras, keyboards, and even as a tone shaping tool to run partial or complete mixes through. With 80dB of gain and a fully discrete Carnhill Transformer balanced signal path, there’s no recording, mixing or engineering task that the WA73-EQ can’t handle.

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▲ Sleater-Kinney Teams Up With St. Vincent

Washington-native indie rock trio Sleater-Kinney announced they have new music on the way, produced by Annie Clark—better known as St. Vincent. They shared the news via social media post simply stating “Sleater-Kinney. Produced by St. Vincent. 2019.” For more, visit sleater-kinney.com.



▲ Jenkins Debuts with Big Machine Records

Singer-songwriter Lauren Jenkins' debut album *No Saint* will be released on March 15 through Big Machine Records. The album was recorded in Nashville, TN and will feature 10 songs. For more, visit laurenjenkins.com.



▲ Hozier's Sophomore Baby

Multiplatinum singer-songwriter Hozier will release his sophomore album *Wasteland, Baby!* on March 1 via Rubyworks Records. The album was recorded in various cities including Chicago and Los Angeles. He kicks off his North American headlining tour in support of the record on March 10 and will play prominent festivals throughout the summer including Hangout Fest and Bonnaroo. For more, visit hozier.com.



▲ Strumbellas Rattle the Studio

The Strumbellas' fourth album, *Rattlesnake*, is out March 29 through Glassnote Records. Produced by Tim Pagnotta (Elle King, Walk the Moon), co-produced and engineered by Brian Phillips, the album was recorded on the band's home turf, at the Bathhouse Recording Studio outside of Kingston, ON and at Revolution Recording in Toronto, ON. For more, visit thestrumbellas.ca.

Producer Playback

“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.”

— David Andersen (Sound City, Slightly Stoopid)





SIMON FOSTER

▲ Pixies Return With Eighth Album

Pixies have announced a brand-new album due out this September. Produced by Tom Dalgety, (Ghost, Royal Blood, Pixies' 2016 album *Head Carrier*), the as yet untitled album was written over the course of 2018 and recorded in December at Dreamland Recordings near Woodstock, NY. Visit pixiesmusic.com for more. Pictured (l-r): Paz Lenchantin, Tom Dalgety, Black Francis, David Lovering, Joey Santiago.



▲ Diane Warren Guests on the Music Connection Podcast

Prolific Hall of Fame songwriter Diane Warren returned to the *Music Connection Podcast* for a chat about the Oscars and her creative process. From "Rhythm of the Night" that put her on the map, to her latest Oscar Nominated "I'll Fight" for the movie *RBG*, it's Warren's 10th time as a Best Original Song Nominee. Pictured (l-r): Rachel Wohl, Arnie Wohl, Randy Thomas and Diane Warren.



▲ Wallows Debuts With Atlantic

Southern California alt-rock trio Wallows debut album *Nothing Happens* will be out on March 22 through Atlantic Records. Recorded at Los Angeles' Sargent Studios, the album sees Wallows reunited with Grammy award-winning producer John Congleton (St. Vincent, Alvvays, Future Islands) and captures the band's journey towards adulthood through 11 intimate, introspective tracks. For more, visit wallowsmusic.com. Pictured (l-r): Dylan Minnette and Cole Preston.

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PRODUCER CROSSTALK

— ROB PUTNAM



Songwriter and producer Christian Medice was initiated into the music industry as a drummer with various bands when he attended Boston's Berklee College of Music. After graduation, both career questions and ferocious student debt loomed large. As a result, a year later he moved to New York City where he began to connect with various bands via Myspace (remember those days?). He offered to produce one song for free and then, provided that everyone was satisfied, charge \$100 for each song thereafter. It helped him to build both his production prowess and his industry network.

Billy Mann of Medice's management team was acquainted with P!nk and a few years ago introduced the two. Medice now works with her regularly. He moved to Los Angeles last year and records largely in his North Hollywood studio. In addition to P!nk, he's worked with Halsey, lovelytheband and many others.

One of his production signatures is to use unconventional sounds when and where appropriate. "I come from a band background and grew up listening to a lot of pop music," Medice says. "So I merged the two [to arrive at something] a little left of center. Building unique sounds has always interested me. A straight, up-the-middle pop song can get boring. I need something to take it out of that zone and make it a little bit unique."

Medice works primarily in his North Hollywood studio. But like many producers today, he has the flexibility to record virtually anywhere. "If P!nk wants to work out of a certain studio in Santa Monica, I can just use my laptop," he explains. "It's pretty much identical to my studio setup. I prefer to work out of my own space because it's more comfortable but the ability to track anywhere—it's so easy."

To draw the best out of a band or an artist, Medice finds that it's best for them to become acquainted first. Fortunately, he's the kind of person to which that comes easily. "I've been doing this for 10 years and have built up a lot of chops for how to deal with people," he observes. "There's a wide variety of personalities out there [and] I've learned how to make people comfortable—I'm pretty adaptable. If someone's new to songwriting, I'm down to hold their hand throughout the whole process."

Another of his production assets is to recognize when things aren't going well in the studio and to shift direction when necessary. "It happens all the time," Medice says. "I have a Little Tikes basketball hoop in my studio. It's probably one of the best purchases I've ever made. Things like that can lighten up the mood. Often when we come back [to the studio], the answer is right in front of us. It's a good way to get out of our heads for a minute."

When *Music Connection* spoke with Medice, he'd recently begun production of lovelytheband's second album. He aims to accompany the guys on tour this spring to write and record on the road. He's also involved with The Aces, an all-female alternative band from Provo, UT signed to Red Bull Records. His dream is to one day produce for The Killers.

The three most important lessons he's assimilated as a songwriter and producer are:

- Always be willing to learn new things. I watch the YouTube Genius channel regularly.
- Have a positive attitude. Many things won't come to fruition and may knock you down a bit. You have to keep pushing.
- Relationships are important and long-term ones always bring the best results. I've worked with Mitch Collins, singer of lovelytheband, for the past 10 years. This is the fourth band that I've produced of his.

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Chris Walla,
Death Cab for Cutie



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Phone: 818-255-7980

Web: afmsagaatrafund.org

Email: info@afmsagaatrafund.org

Clients: About 20,000 artists per year

BACKGROUND

An independent, non-profit organization, the AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund exists to collect and distribute funds generated from recordings all over the world. Last year, Stefanie Taub was selected to become the new CEO of the institution that handed out more than \$55 million in 2017.

Helping Artists Make a Living

The Fund started about twenty years ago, I was working at AFTRA then. When AFTRA merged into SAG-AFTRA in 2012, I was appointed to the board of the AFM & SAG-AFTRA Fund. I served as a trustee on the board for six years and when the previous executive director retired, we searched for a new executive.

I felt I had the experience from being both on the union side and seeing how this fund started and grew, from the legislative process and how key it was that the unions were involved in that to making sure a portion of the money that comes in is going to non-featured artists. The general consumer doesn't always think much about the contributions non-featured musicians or background vocalists make. It's been really rewarding to make a meaningful difference in people's lives and know I'm helping folks make a living.

Origins and Merging

The main thing that started this fund was when the Digital Millennium Copyright Act was passed, which created performance rights in the digital world. To be specific, it's non-interactive digital, so it's radio where you're not choosing what you're listening to. For the 5% that goes to the background singers and session musicians, each of the unions, AFM and AFTRA, could choose whoever they wanted to distribute that money.

It was really left open, where SoundExchange was appointed to distribute the rest of the other 95%, so the two unions got together and created this fund as a joint organization. There's no other organization like this where two separate unions created a fund to work on behalf of both their members. The savings of having a single entity do this just made sense. When it was first created, it brought in maybe \$100,000 a year. Now, we're bringing in about \$50 million a year.

Research & Finding Artists

We get money every year from SoundExchange. First the services, like SiriusXM, send in data and payments to SoundExchange. SoundExchange then sends us the 5% that goes to the Fund. We then research the top tracks to find out who all the non-featured performers are. It's a huge task. We have some staff who are very



"We distribute to both union and non-union performers alike, so even though we know someone performed on a recording, we may only have their name or aka, but we don't have their accurate contact information to send them their money."

knowledgeable and have different areas of expertise. Anything that's played on those services gets money. The big chunk of what we do is that research.

We post a list on our website of all the songs we distribute money to. Musicians should go to the website, check those tracks they're on and if we don't have them listed they can claim that money. We also distribute money we get from foreign countries, so it's important that we know who is on what track.

Seeking Payees

There are quite a few people we don't have contact information on, so we have a separate list of performers we're trying to locate. Because it's money that comes from copyright law, we distribute to both union and non-union performers alike, so even though we know someone performed on a recording, we may only have their name or aka, but we don't have their accurate contact information to send them their money. Somebody may see their friend on the list; they can let other musicians know this fund is out there and that they can check that unclaimed money list to see if we're trying to find them.

Keeping Track

Any sort of documentation is always helpful. Obviously, we use union contracts to determine who's on a recording. Or liner notes, which are sometimes good, sometimes bad, sometimes somewhere in between.

Artists should think about keeping a record of all the sessions they do. In the past, that wasn't as important - you got paid, cashed your check and you were on to your next session. Now, it's so important, not only for this fund but for who knows what's going to come in the future.

Eliminating the Middleman

When SoundExchange and this fund were created, the two unions fought to be independent from the labels so that the artist gets the money directly instead of it funneling through the label. That's been huge for artists, that they don't have to worry about it being recouped or going through

another layer of payment. This way, it's going directly to the artists.

Lost Info

Many people think the labels have all the information we need and that if we could just get it from them it would be easy. That's not the case. It's not because they don't want to cooperate. It's just that nobody thought they had to keep that information. We're trying to battle the past and make sure people have an awareness for the future so going forward we don't run into those same obstacles.

Going Digital

Right now, for someone to claim a track on our website they have to print out a form. We're looking to have that process become totally electronic. That would make things much faster. We're trying to move away from paper for the same reasons; not only is it less efficient but every penny we spend mailing things out or taking longer going through these processes means more money taken out of the performers' pockets. So we're really trying to do everything as efficiently as possible.

And let me put out a big push for direct deposit. It's so much more efficient.

It saves money on our end and it saves the performer from having to wait for a paper check.

Two Types of Artists

You see older artists who maybe haven't recorded anything for many years and didn't think they'd be getting money from that side of their career. This has been a blessing to them in their retirement. Also, we distribute to beneficiaries. One of the difficulties we have is getting beneficiaries to provide us with their documentation. For someone who wasn't even the performer, they have no idea this money is there. We would love to be able to get more beneficiaries their money. Then you have the other end of the spectrum —the newer artists who are just happy they're working. They may not have gotten much for the job they just did but if it becomes a hit they're going to get a big check from this fund. We tell them we have money and they think it's maybe a couple hundred dollars. They come in and we have five-figure checks and they're shocked. There's nothing like being able to put that smile on somebody's face.

Artists First

The performer comes first, because without the art they created this fund would not be here. Always at the top of my mind is how we can do better for those artists we're working for. Every penny that comes into this fund is money that was earned because of their talent. My job is to make sure we're using that money in the best way possible.

The Pre-'72 Factor

One thing that's going to affect us out of the Music Modernization Act is the money that's going to be paid to pre-'72 recordings. We'll be getting the 5% that comes to us for that and have to do a lot of outreach to get older artists and probably many beneficiaries to know that this is going to be a new income stream for them that they haven't been able to share in. That's something we're looking forward to.

OPPS

Are you ready for the big stage? If you think so, **Sonicbids** has a list of music festivals looking for artists and bands. Just go to sonicbids.com/festivals to check it out. The festivals are located across the country, with submission times ongoing and varied.

Honest Face Records, a central Massachusetts independent record label, is seeking talented artists and bands. The label aims to form a solid foundation of artists that deserve more attention and to contribute to creating a stronger community within the music scene. Go to honestfacerecords.com to check them out.

Knight Rider Radio is searching for great tracks in all genres. The podcast program specializes in playing artists who can't get airplay on FM radio. The program is not governed by the FCC, therefore it is uncensored and all tracks are welcome. For more info, go to facebook.com/krradiodj.

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Sire Records is seeking artists for label roster consideration. Sire is owned by **Warner Music Group** and distributed through **Warner Bros. Records.** They are seeking great artists (solo and groups) for their roster. Their current roster includes: **Delta Rae, Kill It Kid, Ewert and the Two Dragons, Cold Fronts, Residual Kid** and **Cyndi Lauper.** Sire is accepting submissions exclusively via MusicXray.com.

LABELS•RELEASES SIGNINGS

Billie Eilish's highly anticipated debut album, WHEN WE ALL FALL ASLEEP, WHERE DO WE GO?, will be available on March 29 via **Darkroom/Interscope Records.** The album was written, produced and recorded entirely by 17-year-old Eilish and brother **Finneas O'Connell** in their childhood home of Highland Park, Los Angeles. Recorded in Finneas' bedroom opposite Billie's, the pair spent most of 2018 writing songs on the road, then spending many days and nights when off the road, at home, recording the album. For more information, go to billieeilish.com.

The ongoing rollout of new music from Def Jam Recordings' rookie lineup (including the Bay Area's Sneakk and Lul G of SOBxRBE, Brooklyn MC Fetty Luciano, Cleveland's YFL Kelvin, Harlem rappers TJ Porter and Dominic Lord, Georgia's 17-year-old Bernard Jabs, Jacksonville's 18-year-old YK Osiris, Minneapolis' Nimic Revenue and others) comes to a head with the arrival of **UNDISPUTED,** a new branded compilation and platform designed to introduce Def Jam's next generation of stars. The record is set for release on March 8.

PROPS

Papa Roach were honored with Pandora's highly coveted "Billion Streams" plaque. It was presented to them at their final of three sold-out shows at **The Roxy** in Los Angeles in support of their new album, **Who Do You Trust?**



▲ CAGE THE ELEPHANT DROP FIFTH ALBUM

Cage The Elephant has announced the release of their fifth studio album, **Social Cues,** due out April 19 via **RCA Records.** Produced by **John Hill (Santigold, Florence + The Machine, Portugal. The Man),** the album was recorded at **Battle Tapes Recording, Blackbird Studio** and **Sound Emporium** in Nashville and **The Village Recording Studio** in Los Angeles. It was mixed by **Tom Elmhirst** and mastered by **Randy Merrill** in New York City. **Social Cues** is the follow-up to their Grammy-winning studio album **Tell Me I'm Pretty.** For additional news, go to cagetheelephant.com.

(**Eleven Seven Music**). They have sold 20 million records worldwide, garnered over 2 billion in streaming to date, and charted over fourteen Top 5 hit singles and six No. 1 hit singles on three different radio formats (**Active Rock, Alternative and Top 40**). To learn more, go to paparoch.com.

Grammy-winning singer-songwriter Maren Morris has made history with her inspired female

anthem "GIRL." The song had the highest debut on the **Country Streaming Chart** by a female artist and the highest weekly streams by a female country artist with 3.3 million audio streams. It was also No. 13 (with 3.3 million streams) on **Nielsen's Country On-Demand Audio Streaming Chart.** Morris co-wrote the song with **Sarah Aarons** and Grammy Award-winning songwriter and producer **Greg Kurstin (Adele, Sia)** co-produced

DIY Spotlight

KiSMiT

KiSMiT, the enchanting duo made up of **Carly Barnette** and **Baz King,** is having an exciting year of releases. After connecting at **Berklee College of Music,** Barnette and King immediately felt an artistic spark that led to their musical collaboration. The pair share the idea that music can be used as a form of therapy and they use their energy to create compositions that evoke strong emotions.

They draw inspiration from the funky sounds of **Allen Stone,** the playfulness of **Justin Timberlake's** dance groove and

the honest quirk of **Regina Spektor.** Their mutual love of soul, dance-pop and funk blends their voices together in a way that only fate would have it.

That unique union is noticeable within their latest releases, "Compass" and "Look No Further." Available to watch on YouTube, "Compass" incorporates passionate interpretive dance and was "the most personal project ever... In fact, making this was a test of trust and I chose to improv all the movement in the video so that I would have no choice but to trust my-

self and commit to solely being in the present moment," Barnette explains.

When the two are not focusing on their music, Barnette turns her attention to **ALLIN Los Angeles,** an arts activism organization, which she co-founded that curates artistic events, while King works on musical projects via his production studio, **Baz King Productions.**

More releases are planned for the year, in addition to developing tours on both the east and west coasts.

To keep up with **KiSMiT** and their future plans, visit KiSMITmusic.com.



the track. For more news, visit marrenmorris.com.

The **35th Annual International Blues Challenge** has crowned **Ms. Hy & The Fresh Start** as Best Band and **John Shain** as Best Solo/Duo Act. Those two acts were among more than 200 that performed at the event in Memphis, TN recently. This year's Gibson Guitar Award for the best band guitarist went to **Gabe Stillman**, and the Memphis Cigar Box Guitar Award for the top solo/duo guitarist was bestowed on **Steve Strongman**. Meanwhile, the Santa Monica born **Darryl Carriere** earned the Lee Oskar Harmonica Award. Complete info at blues.org.

THE BIZ

SiriusXM has closed on Pandora purchase for approximately \$3.5 billion in stock. SiriusXM CEO **Jim Meyer** said, "This is a tremendous outcome for two organizations with complementary platforms and large audiences, and we could not be more excited to be moving forward as one company. With

our subscription-based service of curated and exclusive content and programming, and Pandora, the largest US streaming music provider, we will now reach more than 100 million people. That is a powerful platform for consumers, content creators and advertisers. That said, good things come from being together, and we look forward to creating new unique audio packages that combine our strengths and offer an even wider range of content to our listeners."

Sony Music has dissolved its working relationship with R. Kelly, according to Variety. The move comes after years of advocacy and a documentary series that made it impossible to ignore the allegations that R. Kelly has been sexually assaulting females for decades.

Music industry veterans Don Grierson and Robert J. Nathan have passed on. Both contributed much to the music community and will be missed. **Music Connection** offers sincere condolences to their families and friends.



▲ USA SONGWRITING COMPETITION WINNER WINS GRAMMY AWARD

USA Songwriting Competition winner Lucy Kalantari won a Grammy Award recently for Best Children's Album. Her album *All The Sounds* by Lucy Kalantari & The Jazz Cats included her five-year-old son Darius Kalantari, who played the cello on the album. For more details, visit songwriting.net.

The LEGAL Beat

BY GLENN LITWAK



Clients often ask me if they should pursue a major label recording contract or an independent deal. The answer, of course, is it depends on many factors.

There are certain advantages with a major label deal. A major has more financial resources than an independent, more support staff and leverage in the marketplace. On the other hand, some new artists may feel that a major label is not paying enough attention to them and offers less creative freedom than an independent.

Of course, getting signed to a major is just the beginning of the process. I once represented a new R&B/pop band. I negotiated

a recording contract for them with a well-known major. After three years they were dropped from the label never having released any music whatsoever!

Generally, an artist will receive a bigger advance from a major label. Of course, advances are recoupable and often with a major label, you will never recoup unless you have tremendous success. You will typically only receive more money if the label exercises an option and pays you another advance. I represented a

platinum-selling group signed to a major label and the label claimed they never recouped their costs.

If you are a new artist with little bargaining power, you will in all likelihood be offered an entry level "360" deal by a major label, which means perhaps a 14 - 16 royalty rate after expenses are deducted. The label will demand 4 or more options in their favor to extend your recording contract for additional contract periods.

What's The Difference Between a Major Label and an Independent Label Deal?

Generally, on an entry-level deal, the major label can drop you whenever they want to and are under no obligation to exercise an option.

I have heard artists say they want to start out with a major for one album and then go independent. Unfortunately, that is not how it works, unless the major drops you after the first album. The labels will usually tie you up for years with options outlined in the contract.

Now let's examine an independ-

ent label deal. It should be noted that there are many different types of independent labels, from a one-person company run out of someone's apartment (you may recall that Master P started out by sometimes selling CDs out of the trunk of his car) to a successful, established independent label distributed by a major.

Independents will usually have less financial resources than a major, less clout in the industry

and less support staff. And you will probably receive a smaller advance than from a major. However, you may have more of a personal relationship with an independent; you may feel they "get you" and afford you more creative freedom. The terms of a record deal with an independent may be somewhat less onerous than with a major. Many artists start out on their own as try to "Do it Yourself" and see how far they can go on their own before they pursue a major or independent label deal. If you build up a huge social media following, are doing bigger and bigger shows, have placements in TV and film, you will in all likelihood be able to negotiate a better record deal, more like a joint venture.

"Getting signed to a major is just the beginning of the process."

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

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



I Quit My Day Job Because I Make More Money From My Music.

Matthew Vander Boegh, TAXI Member

That's every musician's dream, isn't it —quitting your day gig because you make more money with your music. Well, that's my life now, and here's how I did it...

I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



It Didn't Take That Long

I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

I live in Boise, Idaho, not Hollywood, yet my music is on TV nearly every day. My studio is in a glorified tool shed in my backyard, and my gear setup is so quaint other musicians ask, "Really? That's *it*!?" I've got a computer, monitors, a few mics, and a cheap little interface. No fancy outboard gear, no rack-mounted *anything*!

My Two Secret Weapons

Targets and deadlines are my secret weapons. Knowing who needs music and *when* they need it motivates me to get things done. It's changed my life! Actually, TAXI changed my life.

I'm getting *paid* for my music now instead of sitting on my couch *dreaming* about it. I'm my own boss, and some day my music will probably pay for my retirement, a vacation home on an exotic beach, and some umbrella drinks!



Don't wait until you've built a catalog...

Join TAXI now and let them help you build the *right* catalog! Be patient, be persistent, and you'll hit critical mass like I have. My income keeps growing every year!

I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!



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JOSH & DYLAN

Date Signed: December 3, 2018

Label: J.O.T.S. Records

Band Members: Josh, guitar, vocals; Dylan, piano, drums, vocals

Type of Music: Alternative Hip-Pop

Management: J.V.M. - 310-691-4487, jvieiramgmt@gmail.com

Booking: N/A

Legal: Nick Ferrara

Publicity: N/A

Web: joshanddylan.com; winstagram.com/joshanddylanofficial

A&R: Johnny Vieira

As a manager, Johnny Vieira has been seeking artists for more than 15 years. A longtime *Music Connection* reader, he's boosted the careers of Vanessa Hudgens and Janel Parrish, but he nearly passed up his latest discovery. The precocious young duo from Buffalo, NY found Vieira independently, "They started hounding me, but in a real cool way," notes the star maker.

When he finally broke down and listened to their song "Stay Young," Vieira instantly knew he had a hit, describing it as "An incredibly hooky song with amazing lyrics." More recordings came, each one a "winner." "I fell in love with all three songs from the get-go."

Vieira moved cautiously as at that time the boys, who'd already been making music together for a decade, were just 18 and 19. Having talked with their parents and observing the boys' social media, Vieira decided they embodied the right attitude for stardom. "The lifestyle these kids were

"I know every word to their songs. I can't imagine another A&R guy knowing every detail about the band."

living really endeared me to them," he claims. And although the boys had been recipients of other offers, Vieira triumphed because of his relentless passion. "I know every word to their songs," he declares. "I can't imagine another A&R guy knowing every detail about the band."

Besides championing them as a manager, Vieira also added the boys to his label, J.O.T.S. Records, knowing eventually one of those relationships would necessarily dissolve. Although it's a 360 deal, Vieira insists it's "very fair."

Vieira's strategy is to build steam via singles, eventually culminating in a full release. Their first single, "Kewl," burned up Spotify. Second single, "I'm Not a Rapper," hit more recently. Vieira's advice for young artists is simple—remain humble and make great music. "Write strong melodies and lyrics and you'll win. That's your best recipe for success." — **Andy Kaufmann**



DJ WHITE SHADOW

Date Signed: December 2018

Label: Primary Wave Music Publishing

Type of Music: Pop, Trap

Management: Josh Kaplan - The Propelr, josh@thepropelr.com

Legal: Josh Kaplan - The Propelr, josh@thepropelr.com

Publicity: Catie Monck - Primary Wave Music Publishing, cmonck@primarywave.com

Web: djwhiteshadow.com, primarywave.com

A&R: Sarah McCann

Based in Los Angeles with a studio in Chicago, DJ White Shadow (aka Paul Blair, DJ and Multiplatinum-selling producer DJWS) launched his career when he was 17. Late last year he partnered with New York publishing outfit Primary Wave Music Publishing (PWMP) when they inked an administration and co-publishing agreement. This came on the heels of a deal he'd completed recently with Kobalt Music Group.

He made a name for himself as a producer of Lady Gaga's *Born This Way*, which earned him a Grammy nomination. He also produced six songs for the *A Star Is Born* soundtrack. His administration agreement with PWMP is packaged with a co-publishing component. Included in his deal are some of his best-known Lady Gaga hits such as "The Edge of Glory," "Born This Way" and "The Cure."

DJWS became acquainted with PWMP through his friendship with singer-songwriter Shane Stevens, who introduced him to Sarah McCann, Senior Director, Creative for the publishing company. "At

"I wanted somebody that was a true partner as far as creatively and exploring new territory."

the end of my admin deal with Kobalt, I'd had a great relationship with them but I was looking for more of a partnership," he recalls. "When I discussed my needs with all of the major publishers, I felt that Primary Wave was a good fit. I'm a huge fan of Sarah. I know that we can do some cool stuff together.

"For this chapter of my career," he continues, "I was interested in branching out and trying some new things. I wanted somebody that was a true partner as far as creatively and exploring new territory. When I looked for a new deal, I wanted it to be an authentic partnership where I believed in someone as much as they believed in me. I wanted to take risks and do some weird new stuff—TV and film. Primary Wave was the best partner for that."

This year, DJWS aims to release some of his own music as well as material for film and TV. The day after *Music Connection* spoke with him in early January, he was poised to begin a residency at the newly-launched On The Record, a Las Vegas nightclub housed within Park MGM. — **Rob Putnam**



Date Signed: November 16, 2018

Label: BMG/MDDN

Band Members: Mitchel Cave, vocals, bass guitar; Clinton Cave, lead guitar, saxophone, programming; Christian Anthony, rhythm guitar, vocals

Type of Music: Alt-Pop/R&B/Hip-Hop

Management: MDDN

Booking: Mike Hayes - ICM Partners

Legal: Jeff Leven

Publicity: Nathalie Rubin - BMG, nathalie@vagrant.com

Web: chaseatlantic.com

A&R: MDDN

Label: Get Better Records

Band Members: Abby Weems, vocals, guitar; Ally Einbinder, bass guitar; Victoria Mandanas, drums

Type of Music: Alt-rock/Punk

Management: Adam LaRue

Legal: Richard Grabel

Publicity: Chloe Lauter, chloe@hellonewhouse.com

Web: pottymouthworld.com

“For the queers, by the queers—no sexist, racist, transphobic, homophobic, apologist bullshit will be tolerated.” These are the first words that greet music fans visiting the Bandcamp page of Get Better Records, an independent label based out of Philadelphia that was founded by Alex Licktenhour in 2010 as a means to, in their words, “reverse the constant underrepresentation of the city’s Queer arts community, with a specific focus on punk, hardcore, and alternative rock music.”

“I originally started it because other labels would just ignore me and not write me back about stuff I was doing, so I decided to do it myself,” says Licktenhour. “I set up my own label and we started releasing local bands, originally in New Hampshire. As I was discovering my own gender identity, I morphed the label to be targeted towards that, because that is what’s very important to me. I wanted to give other people who maybe didn’t have space elsewhere, space here where it was more inclusive than what was happening at the time.”

It’s a valuable and valiant cause. Nine years after forming, the Get

“Other labels would just ignore me and not write me back.”

Better team has been boosted by the direct involvement of Ally Einbinder from Potty Mouth, as well as Jenna Pup from fellow Get Better band The HIRS Collective.

“Get Better Records is a DIY, independently run label with political ideals that match our own,” says Einbinder. “That is part of it—further aligning ourselves with our ideals. And then having a maximum amount of freedom or creative control as far as the release goes. I talk to Alex every single day as it is, so to be releasing this record as a team effort—it doesn’t feel like work when you are involved in the process and the person you’re working with is also your partner. Alex and I are always talking about other things related to the label outside of this album. Just different ways we’re gonna be growing in the next year. So it’s really exciting to have that growth happen at the same time that this release is happening.”

The album she’s referring to is SNAFU, the new Potty Mouth full-length which arrives in March. It is, Einbinder says, a labor of love that was recorded over two years.

“We’re just really proud of it, and I’m really proud that we are releasing it through Get Better Records,” says Einbinder. “Independent labels are playing a bigger role and a different kind of role than they did even six years ago when our first album came out. I think that there are so many bands out there and so few of them get signed to a major label or even a bigger indie label, and yet there are all these people with music that they want to share with the world.” — **Brett Callwood**

The Australian city of Cairns, Chase Atlantic singer Mitchel Cave tells us, is beautiful but doesn’t have much of a music scene. The city, situated in the state of Queensland in the northeast part of the country, is clearly blessed. A Google image search reveals a bonafide paradise. Albeit one seriously lacking in live tunes.

“The music scene was basically, the high school we went to had a jazz band and a choir,” Cave says. “There was nothing super influential to us. I feel like we were influenced by the internet. Luckily enough, we live in the information era. It’s cool though because, when we come back here, people know who we are.”

Receiving an online musical education hasn’t done them any harm. Mitchel and his brother Clinton started playing music together at an early age, and then roped buddy Christian Anthony in when they were in their mid-teens. About five years ago, they made it official and named their new project Chase Atlantic.

“When we created the band, we didn’t expect a career out of it, but we wanted to take that next step and do something special,” Cave says. “So

“We didn’t expect a career out of it.”

it started out as a uni project. Clint was living in Brisbane, I was living in Cairns, and Christian was living in Sydney. He flew myself and Christian out to Brisbane to record some music for a university project, and it all took off from there. It felt special to us, so we made the decision to carry on with it.”

Chase Atlantic’s university project existence changed forever when they were discovered online by Joel and Benji Madden of Good Charlotte. A deal with their MDDN group and BMG Records followed.

“The Madden brothers actually found us on Twitter,” Cave says. “We’re not ones to use Twitter a whole bunch, but they found out that we’re emerging artists who didn’t have any support or management at the time. It was weird because at first we didn’t think it was real. They took us under their wing, showed us what and what not to do. Learning from their mistakes. They gave us a studio to work out of whenever we want to work in the US. They’re like big brothers to us.”

January 25 saw the release of the band’s *Don’t Try This* EP, their debut for the label. That will be followed by what will be their sophomore album.

“We have a bunch of songs up our sleeves,” Cave says. “You’ll be hearing a lot more from us.” — **Brett Callwood**



▲ BodaciousThang Gets Nasty

Los Angeles-based indie band BodaciousThang, featuring Cheyenne Jolene and Luis Munoz, have released their new EP titled *Vol. 2*. The collection is highlighted by the single and a naughty video titled “WeCanF+ck.” Send the kiddies out of the room and check it out on YouTube.

► Carbone-Rogers Gets Busy for ASCAP

ASCAP announced the appointment of Nicole Carbone-Rogers as Senior VP and Head of Events. Carbone-Rogers will be responsible for the successful execution of ASCAP’s major awards shows and other key ASCAP events. She was most recently Head of Experiential Marketing & Live Production at Pandora Media, Inc. where she was responsible for managing over 75 events annually, including events, conferences and live experiences and branding for Pandora and partner/advertiser brands.



▲ BMI Serves up Restaurant Info

BMI conducted a seminar recently on music licensing at the Mid-America Restaurant Expo in Columbus, OH, where attendees learned about Copyright Law and how to legally offer live or recorded music in a restaurant or bar. The presentation included remarks from GRAMMY-nominated singer-songwriter Will Bowen, who spoke to the group about life as a Nashville songwriter and the crucial role that BMI plays. Pictured (l-r): Dan Spears, BMI; Will Bowen and Maureen O’Rourke, Ohio Restaurant Association Managing Director of Marketing and Communications.

CCC Takes Aim with Young Guns

The California Copyright Conference (CCC) will present “Young Guns—Innovative and Thriving in the New World Music Order” on Tues. Mar. 19 from 6:15 p.m. - 9:00 p.m. in Los Angeles, CA. Moderated by Rhonda Bedikian of Heavy Harmony Music, the panel will feature Jack Udell, Founder, TH3RD Brain; Greg Katz, A&R, Defend Music; Neena Rose, recording artist and NoMBE, recording artist, composer and producer. Visit theccc.org for registration info.

Song Contest Opportunities

Two new song contests are now open for entries. The Women’s Freedom Song Contest is searching for the next female anthem to celebrate International Women’s Day with winners announced on the day of celebration, Mar. 8th.

The Women’s Freedom Song Contest is just the beginning. This inaugural event will evolve into an annual competition. The WFS is also partnering with international female charities and affiliated organizations as well as celebrity musicians to become involved in live events.

You can enter on the website womensfreedomsong.com or directly on the contest host platform at FilmFreeway.com at filmfreeway.com/WomensFreedomSongContest.

The International Songwriters Day Song Contest is looking for songs of inspiration, to kick off International Songwriters Day, April 9. The winners will be announced on that day. The contest is accepting submissions until Mar. 25.

The contest is open to songwriters all around the world, from all

levels of experience. This year’s theme is “Inspiration” and is requesting songs that inspire, think (new beginnings, second chances, starting over), etc. They can be ballads but they should have an element of hope or redemption in the storyline, to fit the theme.

Production and performance aren’t a consideration. Songs are judged by a blue ribbon panel of songwriters, producers, managers and publishers for melody, lyrics and originality. Some of the prizes include a consultation with award-winning author and co-founder of MC Michael Dolan, ADK micro-phones, a chance to pitch your music to film, TV and record labels through Broadjam, music business directories from The Music Registry, Indie Bible, Music Industry Connection, the *101 Tips and Tricks of Successful Songwriting* book, passes to the SpringboardFestival Memphis and publicity on websites and social media blasts.

Want more Opportunities for Your Music? Sign Up for MC’s Free Weekly Bulletin e-letter at musicconnection.com

Spirit Soars

Spirit Music Chief Operating Officer Jon Singer and Vice President of Acquisitions and Business Development Ross Cameron are at the forefront of a recent buyout of the company and its iconic catalog that includes over 75,000 titles with songs by Pete Townshend, T. Rex, James William Guercio, Graham Nash and Marilyn and Alan Bergman, among others, plus master recordings from the likes of T. Rex



▲ NMPA Delivers The Word

The NMPA’s Danielle Aguirre, EVP & General Counsel, sat down with AIMP NY chapter President Alisa Coleman, COO, ABKCO Music & Records, Inc., and a packed room of AIMP members at the “NMPA Talks MMA/MLC” event. Pictured (l-r): Alisa Coleman and Danielle Aguirre.

and compositions from songwriters like Billy Squier, Charles Mingus, Doc Pomus, Henry Mancini, Lou Christie, Loudon Wainwright III, Marshall Tucker Band, Phil Coulter, Boz Scaggs, T Bone Burnett, Frank Rogers, Gregg Wattenberg, David Paich, Jonny Coffey, Zach Crowell, Rami Dawod and James Bay.

According to the company, the catalog includes over 450 top 10 songs and currently has 15 Grammy nominations. Spirit Music was founded in 1994 by Mark Fried who has since departed the company. Also, as part of this current deal, Chairman David Renzer has also left Spirit.

Jonatha Brooke Nashville Workshop

Singer-songwriter Jonatha Brooke will conduct a Performing Songwriter Creative Workshops in Nashville on May 2 - 4. Titled "Discovering New Paths Into Songs," in this workshop Brooke will work closely with all levels of writers to find new ways into their songs—through poems, rhythms, tunings and melodies—that will open up channels of inspiration. She'll break down the writing process of her own songs, and join in creative exercises with the class, following the magic of where they might lead. Attendees will also have one-on-one time with Brooke to talk about artistry or get feedback on songs in progress, as well as group song work in the afternoons with and her special guests. Find out more and register at performing songwriter.com.

Tin Pan South: 27 Years of Music

Nashville Songwriters International (NSAI) will present their Tin Pan South Songwriters Festival Mar. 26-30 in Nashville. Tin Pan South is the world's largest songwriters-only festival that focuses on the songwriters and his (or her) writing. Approaching its 27th year, the festival boasts 400+ songwrit-

ers, produces 90+ shows, over five nights, in 10 different venues throughout Nashville. Tin Pan South is produced by and benefits the Nashville Songwriters Association International. Info is at Tinpansouth.com.

Inner Circle Songwriting Retreat in Ojai

Applications are now being accepted to attend the 6th Annual Inner Circle Songwriting Retreat being held at a private villa in the Ojai Hills, CA from Friday, March 29 to Monday, Apr. 1.

It is a one of a kind co-writing and performance weekend featuring multi platinum, Grammy and Emmy-winning songwriters, whose songs have been recorded by major artists such as: David Guetta, Jason Derulo, Celine Dion, Jennifer Lopez, Janet Jackson, Britney Spears, Ricky Martin, LL Cool J, Rod Stewart, Jason Mraz, The Temptations, Luther Vandross, Pitbull, Ray Charles, Snoop Dogg, Notorious BIG, Wiz Khalifa and many many more.

The four-day songwriters retreat is intensive but uplifting, hosted by veteran songwriter Alan Roy Scott, filled with co-writing, master classes, critique sessions, performances, group collaborations, breathtaking views, catered meals and connections that will last a lifetime. The Ojai Villa has the perfect ambience and amenities with lots of meeting areas, writing nooks, lovely patios with inspirational views and a starlit jacuzzi to unwind in the evening. All meals will be catered in house, featuring locally sourced organic produce, creating a community spirit throughout the event. Info is at songwritingretreats.com.

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



▲ Rory Feek: Cinema in Song

Finding Josephine, a stirring Civil War drama co-written and directed by Grammy Award-winning country music singer-songwriter Rory Feek is set for release at Wal-Mart and stores across the nation. Pictured on the red carpet at the screening at Feek's farm outside Nashville (l-r): Big Kenny of Big and Rich; Rory Feek; and John Rich of Big and Rich.



▲ Davis says ole!

ole has extended its exclusive publishing deal with Nashville based hit singer-songwriter, Jordan Davis. The deal renews the successful partnership between ole and Davis and includes the exclusive ownership of Davis's publishing rights over the long-term. Jordan Davis was named "Top New Country Artist" of 2018 by Billboard, and most recently, received a 2019 iHeartRadio Music Award nomination for "Best New Country Artist." Pictured are ole execs (l-r): Alex Tamashunas, Lauren Lieu, Gilles Godard, Helen Murphy, Jordan Davis, John Ozier, Noah McPike, Zach Sutton and Randall Foster.

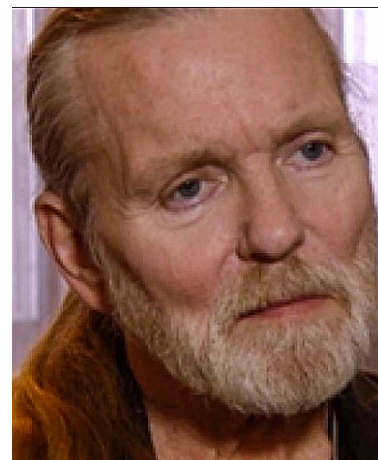
▶ Griffin Hits the Road

Grammy-winning artist Patty Griffin has announced a headlining tour. The acclaimed singer's 10th studio recording and first-ever eponymous LP, *PATTY GRIFFIN*, arrives Friday, March 8 on her own PGM Recordings label via Thirty Tigers. Full details, tour updates and much more can be found at pattygriffin.comtour.



▶ Midnight Rider: Kobalt to Rep Greg Allman Catalog

Kobalt has inked a deal with the estate of rock and blues pioneer, Gregg Allman. The worldwide agreement includes publishing administration and global sync services for all of Gregg Allman's works, which include songs with The Allman Brothers Band and his solo career. This is the first change in administration for the catalog in more than 15 years and the first time it will be represented throughout the world.





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Johnno

Echoes of the Musical Passport

The *Road Not Taken* from multi-instrumentalist, composer, and vocalist Johnno encompasses a panoramic global perspective, a fascinating musical expedition that celebrates the common threads connecting people, places and experiences. The artist, who currently lives on the Greek coast, collaborates with local artists and records in far-flung destinations including Europe, Africa, the Balkans and the Middle East.

The collection begins with Johnno's musical adaptation of "Stopping By Woods," the classic poem written by Robert Frost. "I'm just mesmerized by this poem," says Johnno. "I've known it by heart for most of my life now, and yet, I can't claim to really understand half of what's there."

In adapting the Robert Herrick poem, "To Anthea," Johnno discovered modern themes in antique text. "I was just looking through this heavy book called *The Cambridge Companion to English Poetry*. I was flipping the pages, and came across this one, and before I even started reading it, I just looked at the shape of the stanzas and saw 'Well, four lines each, short, with rhymes. This should be easy enough to compose.' Only much later, when I actually started paying attention to the words did I realize how progressive in thought this really was—super girl-power feminist stuff."

Born to Irish parents and raised in London, Johnno's musical background is jazz-based. "I'm self-taught mainly, and have been fortunate enough to grow up in this great age of digital pedagogy and free knowledge for all," he clarifies. "A lot of my songs and compositional elements started life as either licks I'd play in improvisation, or groovy vamps I'd riff on when practicing or jamming with mates. For example "To See the World" (an adaption of the poem "Auguries of Innocence" by William Blake) was born on the piano, out of a series of harmonic exercises in moving tonal centers by a minor third, something I came across in a Barry Harris master class video."

In addition to the words of the poets as adapted melodically and rhythmically by Johnno, he includes inspired covers such as the John Denver chestnut "Country Roads." In the realm of the artist, it shifts to 7/8 time, is embellished with Arabic riffs, and tracked with 200 instruments and a Tunisian orchestra. Paul Simon's "Homeward Bound," rendered poignantly with instrumentation reflecting Johnno's ancestral roots, was recorded in Ireland.

Although recorded intercontinentally with six different co-producers and engineers spanning Ireland, Greece, Jordan, Turkey and Tunisia, *The Road Not Taken* maintains a sonic core. "I'm flattered, but I honestly don't think the sound is consistent," says Johnno. "You compromise and choose variety and interest over consistency and stability—which, come to think of it, is a compromise I make as a way of life—in terms of financial, social, career and even romantic choices."

Johnno returns to the words of Robert Frost with the title track, "The Road Not Taken." The poem also gives title, in abbreviation, to his record label, RNT. "We want to explore unwalked musical roads, and explore uncharted artistic territories. The artists engaged in our projects come from a wide plethora of traditions and locations, but they all have a common thread in their bravery to step out of their comfort zones and create really brave art, that's totally aesthetic and communicative, but also meaningful in its content and context."

Expanding this worldview, in addition to the label, Johnno has established The Delia Arts Foundation. "My raison d'être as a humble little human, and as a mediocre little musician, is to use music and art to create and inspire positive change," says the artist. "That's what we're trying to do in RNT, and that's what we're trying to do in my small philanthropic endeavor. It's all about making the connections, taking these incredible traditions, learning them, respecting them, and then trying to help them communicate to a wider audience, and perhaps even with each other."




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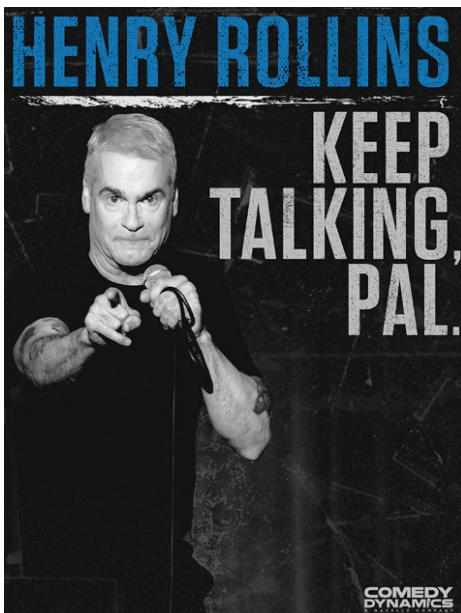
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DROPS

Following a sold-out six-city tour of California, **The Empire Strips Back—A Burlesque Parody** is returning for a six-week tour of the US and Canada from March 30 to May 4. Tickets are now on sale. Show-goers can expect to see classic striptease, song and dance, and theatrical troupe routines, all featuring **George Lucas'** classic *Star Wars* characters from a galaxy far, far away. The production was first imagined by creator **Russall S. Beattie** in 2011, and it debuted in a 150-seat venue in Sydney, Australia, subsequently going viral via seven national sold-out Australian tours and an audience of over 60,000. For ticket information, visit empirestripsback.com or email [Janette Baxa](mailto:JanetteBaxa@LiveNation.com) at JanetteBaxa@LiveNation.com.



Former **Black Flag** frontman, **RuPaul** fan, **Sons of Anarchy** star, spoken word artist and now comedian **Henry Rollins'** new special, **Keep Talking, Pal.** is out now via the **Comedy Dynamics Network** on iTunes, Google Play, Amazon, Microsoft Xbox, Vudu, Spectrum and Dish. In his fast-talking style during a special recorded in Portland, OR, Rollins discusses **Ozzy Osbourne**, why women should run the world, meeting **David Bowie** and more. Watch the trailer at youtube.com/watch?v=0rosaDU N1oo&feature=youtu.be and contact **Hannah Schwartz** at hschwartz@shorefire.com for more information.

Band vs. Brand, a documentary looking at the current state of the music business and how a musical group's "brand" holds more bearing than the band members themselves, is out now on DVD and digital formats. After a January world premiere at the Marriott Delta Garden Grove prior to the annual **The Hall of Heavy Metal History Gala**, the **Bob Nalbandian**-directed film features interviews from top industry executives and contemporary musicians, including **Megadeth's David Ellefson**, **Jack Russell** of **Jack Russell's Great White**, **Suicidal Tendencies' Dave Lombardo**, **Adam Parsons** (**Uriah Heep**, **Saxon**, **Europe**, **Thin Lizzy/BSR**) and more. Contact **Clint Weiler** at clint@musicvideodistributors.com for further information.



Grammy-winning Cajun music traditionalists **Lost Bayou Ramblers'** film score for documentary **Rodents of Unusual Size** is due out March 29. The score was composed and produced by singer/fiddler **Louis Michot** who founded the group with his brother **Andre** in 1999, featuring **Michot** originals and a "Cajun Bounce" track written by **Bryan Webre**. The documentary was created by award-winning filmmakers **Chris Metzler** and **Jeff Springer** and co-director **Quinn Costello**. It takes a close-up look into an area of coastal Louisiana that is facing an unusual and monstrous threat: 20-pound invasive South American rodents known as the nutria. As the state's coastline disappears, some locals are making a mass exodus, while others are staying where they call home. The film has won more than 15 awards and is streaming at the **Independent Lens** website: pbs.org/independentlens/films/rodents-of-unusual-size/. Contact **Howard Wuelfing** at howlingwuelf@aol.com.

Brainiac: Transmissions After Zero, a documentary about the seminal band **Brainiac** will make its worldwide premiere at this year's **SXSW Film Festival**. The film was directed by **Eric Mahoney** (**Madly**, **North Dixie Drive**) and edited by musician **Ian Jacobs**. **Brainiac** sprang from Dayton, OH's mid-'90s indie rock scene where the likes of **The Breeders** and **Guided**

by Voices also originated. Fronted by **Tim Taylor**, **Brainiac** was poised for a major label deal when Taylor was killed suddenly in a tragic auto crash—but the band's legacy influenced the likes of **Nine Inch Nails**, **The Mars Volta**, **The National** and others. With interviews from surviving band members, Taylor's family and musicians including **Fred Armisen**, **Steve Albini**, **David Yow** and **Matt Berninger**, the film explores the band's musical legacy, pop culture influence and how loved ones lived on after Taylor's death. For further details, contact **Lisa Gottheil** at lisag@grandstandhq.com.

Apple Corps Ltd. and **WingNut Films Ltd.** have announced a new collaboration between **The Beatles** and Academy Award-winning director **Sir Peter Jackson**. The new film will be based around 55 hours of never-released



footage of **The Beatles** in the studio, shot between Jan. 2 and Jan. 31, 1969. These studio sessions produced **The Beatles'** Grammy Award-winning album **Let It Be**, with its Academy Award-winning title song. The album was eventually

released 18 months later in May 1970, several months after the band had broken up. Although **The Beatles** were filmed extensively during the 1960s, this is the only footage of any note that documents them at work in the studio.

The untitled film is currently in production and the release date will be announced soon. This film is being made with the full co-operation of **Sir Paul McCartney, Sir Ringo Starr, Yoko Ono Lennon and Olivia Harrison**. Following the release of this new film, a restored version of the original *Let It Be* movie directed by **Michael Lindsay-Hogg** will also be made available. For more information, contact jennifer.ballantyne@umusic.com.



rapper, songwriter and actress **Queen Latifah Major**, whose song “**Why I Love You**” received 69 views on YouTube and is Gold-certified, will be starring as Big Head Rashad in this musical drama series telling the story of three singers in Atlanta struggling through the music business on their rise to fame, costarring **Benjamin Bratt, Amiyah Scott and Quincy Brown**. Contact Marlene.Meraz@gmail.com for more information.

OPPS

April 1 is the early-bird deadline to submit to the 5th annual **Austin Music Video Festival**, which holds its yearly awards show at the end of the year with winners announced in September. Accepted entries have access to the largest music video festival in the world, which screens videos from around the world and draws directors, musicians, producers, tech leaders and other industry leaders. For submission guidelines, visit amvfest.com/awardsand-submissions.

The Los Angeles Film Conducting Intensive offers access to web resources and holds workshops with professional instructors to help foster the skills of composers—specifically those who work on film, television and/or video games. LAFCI is now accepting online applications for next year’s intensive (held in January), which require a \$35 entry fee, résumé and work samples. Visit lafci.org/how-to-apply-for-full-instructions.

The annual **Game Developers Conference** in San Francisco will take place March 18 - 22 this year. The conference is the world’s largest professional game industry event that offers five days of workshops, discussions and networking opportunities with some of the best in the industry, including game composers. For a list of events, speakers and registration information, visit gdconf.com.

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PROPS

On the heels of his early 2019 debut album release titled **Even More**, Grammy nominee, pop-soul artist and actor **Major** recently secured a role on Fox hit television show, **Star**, alongside

Award-winning documentary **Mind Over Matter**, starring platinum-selling band **Korn** and **Brandon Mendenhall**, is out now on **Sumerian Films**. The **Sebastien Paquet**-directed film chronicles the story of Mendenhall’s journey with cerebral palsy and forming a music festival-headlining rock band. Featuring Korn band members and friends of Mendenhall **James “Munky” Shaffer, Brian “Head” Welch and Jonathan Davis**, *Mind Over Matter* dives into Mendenhall’s struggle to rehabilitate his once-paralyzed left hand in order to play guitar—a skill doctors told him he’d never be able to accomplish due to the condition, which affects movement, coordination and balance. Mendenhall formed his own band, **The Mendenhall Experiment**, which opened the main stage at **Monster Energy’s Aftershock Festival 2016** and subsequently signed a major record deal and released their debut album. Watch the film trailer at youtube.com/watch?v=vGE2k65KVgQ and contact James.Weir@AGPR.com at AGPR.com for details.



Materia Collective has released **MENU: An Homage to Game Title Themes**, paying tribute to menu themes fans will recognize from their favorite videogames. Including more than 52 arrangements, titles include **Final Fantasy, Overwatch, Horizon Zero Dawn, Stardew Valley, Celeste, Florence** and more. Contributors include videogame composers **John Robert Matz, Fredrik Häthén, and Chris Porter**, as well as arrangers and performers **Sean Schafianski (Remastered Soundtrack series), Eric Buckholz (Hero of Time) and Reven (Sins of Hyrule)**. It can be found on Spotify, iTunes and Bandcamp. Contact Jayson.Napolitano@jayson@scarletmoonpro-motions.com for more information.

award-winning composer, songwriter, producer and conductor with a multitude of projects to his name, including collaborations with rock musicians, conducting the choral symphonic suite *Reliquary* at a Burberry fashion show, and most recently, composing the dark classical instrumentation that accompanies the London backdrop of popular television series *Informer*.

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

Out Take



Ilan Eshkeri Composer

Web: ilaneshkeri.com
Contact: [Adrianna Perez, adrianna@whitebearpr.com](mailto:Adrianna.Perez@whitebearpr.com)
Most Recent: *Informer*

Ilan Eshkeri is an award-winning composer, songwriter, producer and conductor with a multitude of projects to his name, including collaborations with rock musicians, conducting the choral symphonic suite *Reliquary* at a Burberry fashion show, and most recently, composing the dark classical instrumentation that accompanies the London backdrop of popular television series *Informer*.

“I seek work with people I feel like I’m going to have an inspirational or happy collaboration with, where I’m going to have a creative experience. Fortunately, now I’m in a position to choose,” Eshkeri says. Eshkeri’s first paid composing gig was for a cheap English TV show, *Young, Gifted and Broke*—which he was, and it got him his first royalty check. But his first serious job was scoring the docudrama *Colosseum: Rome’s Arena of Death*, with the help of a glowing, “over-the-top” written recommendation from the late composer and Eshkeri’s mentor, Michael Kamen. That letter is framed today on Eshkeri’s studio wall.

“The biggest challenge is getting a gig. God knows how you get gigs in life,” he says. The next hardest challenge? Getting started. For that, Eshkeri has a self-deprecating practice that helps him through: “You’re sitting in front of 88 black and white notes. That’s terrifying. But I always think to myself, can I write something completely amazing by six this afternoon when I need to finish? No. But can I write something average by 6? By removing the pressure with that silly thought game, suddenly I’m free to begin.”

Eshkeri has also composed two ballets, *Symbiosis* and *Narcissus and Echo*, which have allowed him an unusual amount of creative freedom in the media composing world. “With ballet, the music comes first,” he says. “But in the end, they’re similar in that you’re collaborating with a creative mind. When you’re a film composer, your job is to tell stories. That’s the most important thing.”

► Pink Rocks the Palladium

Citi Sound Vault, powered by Live Nation, brought music's biggest artists known for selling out arenas—including Pink (pictured), Muse and Chris Stapleton—into the Hollywood Palladium and provided fans with access to intimate performances. For more, visit citigroup.com.



▲ Sound Royalties Reunites Smashing Pumpkins' Billy Corgan with Long-Lost Guitar

Almost three decades after it was stolen, Smashing Pumpkins' frontman Billy Corgan was reunited with his favorite guitar—a hand-painted Fender Stratocaster used to record the band's debut studio album *Gish*. The reunion took place thanks to the well-connected Alex Heiche, CEO of music royalty finance firm Sound Royalties. After being contacted about a lead on the guitar by Will Carter at Music Starts Here, Heiche coordinated a meeting between Corgan and Michigan resident Beth James, who had unknowingly been in possession of the guitar for years after purchasing it at a yard sale. Pictured (l-r): Alex Heiche, Billy Corgan and Beth James.



KEVIN MAZUR / GETTY IMAGES FOR CITI

◀ Cher Enchants Nashville

Cher brought Vegas to Nashville's Bridgestone Arena as part of her "Here We Go Again Tour." Cher's 16-song set-list included many favorites, newer songs and covers. For the full recap, visit at bit.ly/2RDeaGe.



COURTESY OF THE RECORDING ACADEMY / TRACY WOODS, GETTY IMAGES

▲ Grammy Music Education Coalition Launches All-Star Ambassador Program

The GRAMMY Music Education Coalition (GMEC), the non-profit collective dedicated to bringing universal music education to all public schools in America, has announced its 2019 plans, which include an All-Star Ambassador program and the launch of intensive programs in Philadelphia and Nashville. For more, visit grammymusiced.org. Pictured (l-r): Paul Katz, CEO/Founder Entertain Impact; Tarik Ward, Director of Music Programs, ELMA Music Philanthropies, GMEC Board Member; Lee Whitmore, Executive Director, Grammy Music Education Coalition; Brenda Robinson, Entertainment Attorney, Swanson Martin & Bell LLP, GMEC board member; Macy Gray, Artist; Charyn Harris, Executive & Artist Logistics at Macy Gray Inc.

Tidbits From Our Tattered Past



1999—Sheryl Crow—#11

In our cover story on Sheryl Crow, the singer-songwriter spoke about self-producing her new album, *The Globe Sessions*. "I really got into producing by recording my songwriting demos. You make great demos because you want to sell your songs." This issue also includes an interview with Paul Rodgers and Mick Ralphs of Bad Company.



2000—Lou Reed—#9

MC spoke to Lou Reed as he was promoting his *Ecstasy* album and he told us about a new gadget he called "the Death Pedal," which is heard on "Possum," his 18-minute-long experimental song. "I sat around playing this lick for hours. It was such fun and the tone is so devastating. And that's where the song came out of." The issue also includes an interview with Lava/Atlantic A&R man Andy Karp.



▲ SHE ROCKS AWARDS Celebrates Outstanding Women in Music

The seventh annual She Rocks Awards rocked the House of Blues Anaheim in Anaheim, CA. Hosted by the Women's International Music Network (the WiMN), the gala celebration featured a star-studded array of honorees that include Terri Nunn of Berlin, Lisa Loeb and Nita Strauss, as well many other women from all corners of the music and audio industry.



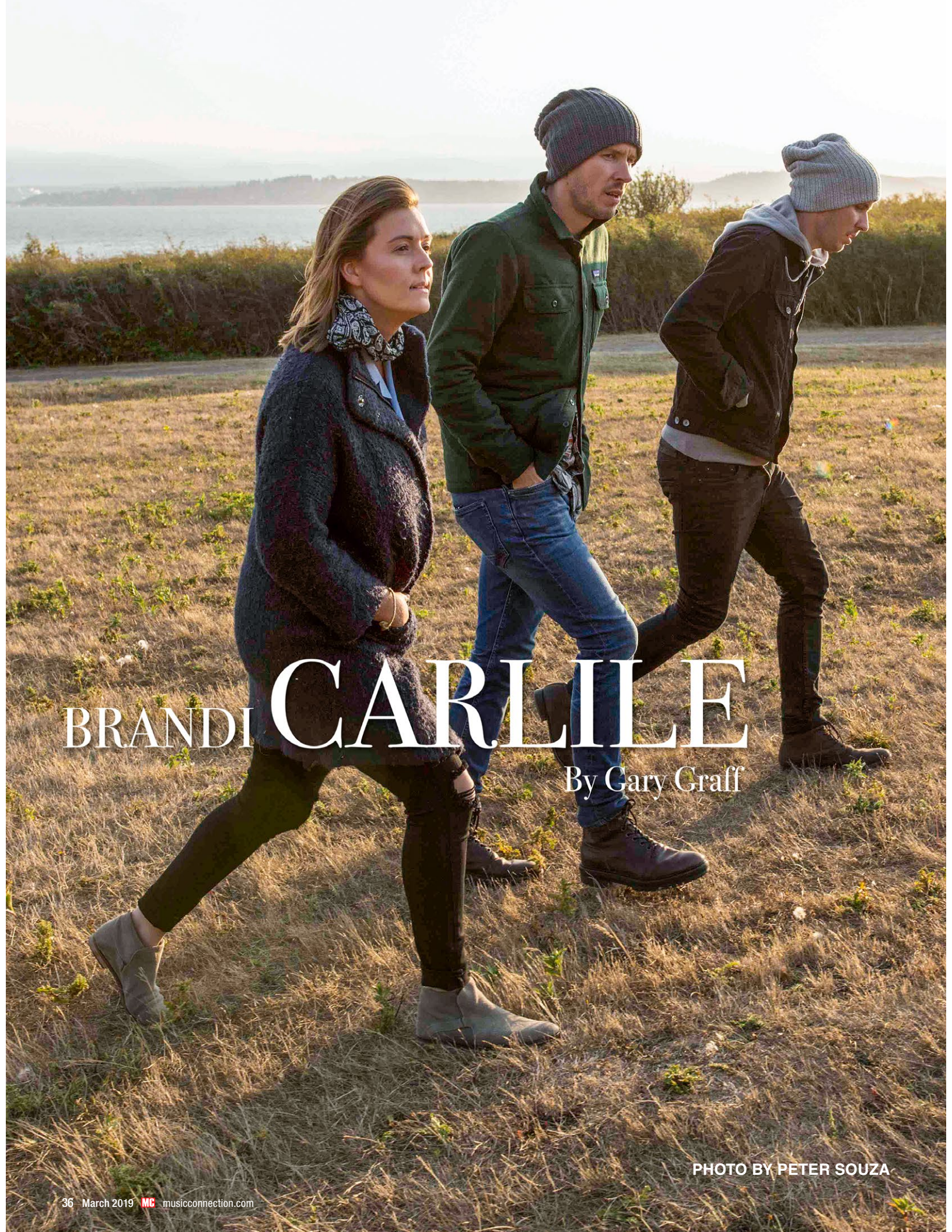
◀ BMI Takes Over Sundance

BMI hosted an exclusive dinner for film composers and directors during Sundance 2019, in its mission to emphasize the importance of film scoring at the festival. The dinner was hosted and curated by Doreen Ringer-Ross, BMI's Vice President of Film, TV & Visual Media Relations. Pictured (l-r): Travis Bacon, BMI; Doreen Ringer-Ross; Kevin Bacon, actor and musician.

▶ RCA Records and Sony Music Celebrate Grammy Night

RCA Records and Sony Music Entertainment celebrated Grammy night with RCA Records' Grammy winners (H.E.R., Jack Antonoff), nominees and more at the Sony Music Entertainment Post-Grammy Reception at NeueHouse Hollywood. Pictured (l-r): Carolyn Williams EVP of Marketing at RCA Records; Camille Yorrick EVP of Creative Content at RCA Records; Keith Naftaly, President of A&R at RCA Records; Jeanine McLean, MBK Entertainment; John Fleckenstein Co-President of RCA Records; H.E.R.; Joe Riccitelli, Co-President of RCA Records; Peter Edge, CEO & Chairman of RCA Records; Jeff Robinson, MBK Entertainment; Theola Borden, SVP of Publicity at RCA Records; and Misha Mayes, MBK Entertainment.





BRANDI CARLILE

By Gary Graff

PHOTO BY PETER SOUZA

Over the course of a nearly 15-year recording career, Brandi Carlile's ascent has been nothing to joke about. She's been winning

rave reviews since the release of her self-titled debut in 2005, and with last year's *By the Way, I Forgive You*, the Washington state singer-songwriter reached a new high-water mark.

Carlile snagged six Grammy nominations with the set, including Album of the Year and Song and Record of the Year for the single "The Joke." She went on to win three of those golden gramophones, while the album showed up on a slew of 2018 best-of lists and "The Joke" was named International Song of the Year at the UK Americana Awards (and was one of former U.S. President Barack Obama's favorite songs of the year).

In between, Carlile has been a busy and moving target, blending rock, country, folk, alternative and even blues and R&B into a focused and distinctive sound defined by her robust and fluid voice and an unsparing, introspective lyricism. Carlile plays nice with others, too—evidence her long musical partnership with twins Phil and Tim Hanseroth—and her Looking Out Foundation is a non-profit that has provided grants to Doctors Without Borders, War Child UK, the Women's Funding Alliance and many other charities.

In January, Carlile also launched a music festival, Girls Just Wanna Weekend, in Mexico, an all-female endeavor that featured performances by Patty Griffin, Indigo Girls, Margo Price, Maren Morris and others. Indigo Girls' Amy Ray describes Carlile as "just fearless, someone who makes me feel like the future's in good hands."

And Carlile's present makes that sound like anything but hyperbole...

Music Connection: It's been quite a year or so. How are you feeling about everything?

Brandi Carlile: I feel, like, tons and tons of joy and gratitude for the whole thing. It was certainly a long time coming, but I never expected it.

MC: Does it feel like a culmination or do you feel like with this album you did something or hit some nerve that's very different from what you've done before?

BC: I think it's (the album). I just feel like

it says as much about the country and where at as a nation as it does about my actual album. I just feel like, the album had a truth-telling element to it that I certainly never explored in myself before. But I also think it landed in a way on willing ears to maybe reflect on some self-criticism underneath, forgiveness, loss and some hopefulness. It just felt like maybe it was a needed thing at this given time. If I had done it in 2015, it might not have been the same.

MC: Is it fulfilling, or disturbing, that it's still of use in the same way now as it was when you wrote it?

BC: It's on an arc, for sure. It's evolved past what I actually wrote for the record. When I was writing the record I felt that what was happening is that some of us here in this country were starting to address our complacency and not understanding the institutionalized afflictions, things that we were living within

"I made a new year's resolution to do a different kind of record."

and around—until the rhetoric starting pouring in, politically, and the acts of the country started to tilt in this direction we just didn't expect it to.

As a gay person who got married before it was legal, then started to embark on this journey of mothering two daughters, I realized how asleep I'd been to some of the problems I was suddenly taking issue with. During the prior administration we felt that we were so eloquently represented by someone who was assuring us and, rightfully so, that the country was headed in the right direction as far as love and acceptance, communication. When that changed so suddenly, I think everyone did what everyone needed to do, which was take a good long look in the mirror.

MC: How have the songs on "By the Way, I Forgive You" changed and morphed between the time you wrote them and now?

BC: There's tons of ways. When I wrote the second verse of "The Joke," for instance, I was writing about Syria and the work I was doing with War Child, and what happened on our southern

border hadn't happened yet, or word wasn't getting out that it was happening yet. And watching that evolve from a far-away concept to a right here at home concept was alarming to me. I watched "The Mother" evolve from what I thought was the semi-uncharted territory of gay motherhood into just parenting—fathers, mothers, gay people, straight people, trans people. That was certainly an unexpected journey that I was really happy to see it take.

Songs about tragedy and reconciliation, like "Sugartooth" or "Most of All," I think that they landed on ears in a way that I truly desire, which is that there's no political affiliation if you've lost someone to an opiate addiction. There's no political party affiliated with that kind of loss. And I feel like everyone can understand that it is a problem, everyone can understand that we are losing our brothers and our sisters and our kids.

And then songs like "Most of All," which is about parental reconciliation, for better or worse it sort of touches on all the themes that I know I'm dealing with in my life, and I feel like we might just be in a time where some of those things are universal.

MC: Those sobering topics are not exactly the stuff of anthems, are they?

BC: I made a really conscious decision to be precious about the music this time. It was starting to get to me the amount of summer touring...and I love summer touring. That's the problem—I do love it so much that when I get on the big stages outside I become, like, The Entertainer. I want everybody to do waves, I want everyone to stand up with their beers and sing along to the big, ballsy choruses. That's what I want my summers to look like, but it was starting to affect my songwriting. So setting down my guitar and visualizing big fields full of people was messing with my equilibrium and my truth, so I made a new year's resolution to do a different kind of record with the twins.

MC: How is that collaboration changed over the years, with the twins and writing with them?

BC: It's always been a real mystical tripod, like two of us can't stand without the third. And we've been in situations where we tried before, and the night that I made that New Year's resolution they looked at me like they were seriously worried. I think they thought that it meant that I wanted to stop summer touring or something, which would inevitably lead to us all going broke. Then they really got on board. They started sending shit

to me that was, like, bringing me to my knees by the things they were saying, for the first time in their writing. We all started saying it together because we've been together for so long now that their ideas were all shared experiences.

MC: You mentioned "The Joke" before. Having a former president shout it out at the end of the year had to be a trip.

BC: Well, Barack Obama had a profound influence in my life. I proposed to my wife the day that he became the first American president to publically support marriage equality. That was a big day for me because I had always admired him and it always bothered me that he hadn't up until that point. I was surprised about the relief I felt when he did. If you listen closely to "The Joke" you can hear him in it. He influenced me on that song, probably more than any musician.

MC: You've had Grammy nominations before, but quite a few this time. How did that feel?

BC: It was such a shocking and alarming revelation to me when I had that first one (in 2015); I was so far removed from understanding that I would ever be seen or recognized by something of that magnitude—not because I didn't want to be, but I just didn't think it was going to happen. I didn't even know when they were or when the submissions were, when you were supposed to turn

in your record. I had no idea. So I'm on a plane and I get this text message from the guy that ran the record label at the time and it said, "Congratulations on your nomination." And without even thinking I wrote back, "No, this is Brandi," because I was that shocked, you know? (laughs) So here I am one record later with these six nominations and I'm in total disbelief. It's exhilarating, that's really the only way I can put it.

“Pressure keeps your blood flowing, which is good for you.”

MC: What was it like to put your own festival together?

BC: It's certainly been interesting. I've learned a lot of things about a festival, about what it takes. And one of the things I've learned is that despite what the promoters are saying, it's not that hard to secure a female headliner, and it's not that hard to secure multiple female headliners. We're sitting here, we want to do the gigs and we need y'all to let us do the gigs. How hard is that?

MC: One would have thought that Lilith Fair taught us that.

BC: Lilith Fair was monumentally successful, and the fact that it came back (in 2010) and didn't do well doesn't say shit. It was great, and I thought all of them were great, even the one that "didn't do well." It was still a great show. I think it needs to happen again. I've got some ideas about that. I've reached out to Sarah (McLachlan) a couple times on Instagram, because she's obviously a hero for me. But I think she's very busy.

MC: Was the festival your idea or were you approached to do it?

BC: I sought it out and I'd been planning it for about 13 years, ever since I did the Cayamo Cruise. There's just something about removing people from their environment that puts them on an equal playing field. If you put them on a cruise ship or a vacation destination and you're in each other's pace and you're learning each other's songs and you harmonize up on stage with each other, you're borrowing each other's guitars—it changes the dynamic. It makes it a community dynamic. That's really what I see the future for rock & roll and festivals in general, a much more collaborative, much less competitive environment—especially when women make a comprehensive decision to abandon competitiveness with each other and make one solid push ahead, together.

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So my idea was to take the template of Cayamo and make a vacation destination, like the Avett Brothers do and the Dave Matthews Band does, but make it all women to make a really powerful statement about what women can do together. A sold-out women's festival in Mexico means that thousands of people spend thousands of dollars to leave the country and watch women headline a festival, and I hope that's something that translates to more of it.

MC: You were in *A Star is Born*, too—a small part, but what's it been like to be part of that orbit?

BC: I found it really foreign, really jarring. It's been neat to see that success, for sure, especially for all my friends who were involved in it. I was asked to do a tribute to Roy Orbison ("Oh, Pretty Woman") on the soundtrack, to sing it with his young guy (Marlon Williams) whose voice just blew me away.

So I flew down to LA and Bradley Cooper was actually in the studio and produced my track. And while I was down there they said, "Would you be open to doing this scene in the film?" And I was like, "Yeah, I'll do it;" I'm an uncomfortable person in front of the camera, but I did it and it was a really cool experience and I was really happy I did it. I got to sing all day on stage at the Shrine (Auditorium) and it was killer. They didn't put the song in the soundtrack, but I wound up in this cameo scene and went to the theater and saw it and loved it.

Quick Facts

- Brandi Carlile sang for the first time on stage when she was eight years old, sometimes with her mother Teresa, growing up in Ravensdale, WA.
- At age 16 she was a backup singer for an Elvis Presley impersonator.
- Carlile was diagnosed with ADHD as a teenager and dropped out of high school
- Actress Sara Ramirez performed Carlisle's single "The Story" on a musical episode of the ABC TV drama *Grey's Anatomy*.
- Carlile has a cameo appearance in *A Star is Born*, as part of a band playing Roy Orbison's "Oh, Pretty Woman" at an awards show ceremony.
- She was the most nominated female performer at the 61st Annual Grammy Awards with six nominations—including three of the major general categories.
- Management: Mark Cunningham & Will Bowtin - Red Light Management
- Booking: Duffy McSwiggin - Paradigm Talent Agency.

MC: You're in a lot of high-pressure situations these days—*A Star is Born*, the Grammys, the Joni Mitchell 75th birthday concert. Are you good with those?

BC: Yeah, yeah, I am. I think I thrive on it, but I definitely worry sometimes that maybe I'm building too many high-adrenaline, pressure moments into my life. Maybe I should grow more tomatoes and spend more time fishing after all this—although pressure keeps your blood flowing, which is good for you.

MC: You've been doing this long enough to have some perspective on a career. What's

the key to staying creatively fulfilled?

BC: I will only be creatively fulfilled if I have four or five things going on that I'm absolutely, show-stoppingly passionate about at any given time. And I do. I have five projects and a side project I can't talk about yet. And I'm producing three records and I'm trying to get two other artists to let me produce their records. And I'm still working and touring behind *By the Way, I Forgive You*. And raising two little girls.

MC: That's a full plate

BC: And I love it.

Contact asha.goodman@sacksco.com

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-Barry Rudolph for Music Connection

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HADLOCK



So, what really defines an artist? – is it image, innate talent, being at the right place at the right time or just plain never giving up?

With over forty years experience in the school of hard knocks, Kris Hadlock is “that guy” who simply refused to give in. Along the way he’s chased away enough demons and gone down about every dead-end rabbit hole in the music business. His tales could fill a novel, and still he comes up swinging and ready for more.

So, think about it, do you really need all the holy grail accolades to be who you are? Does it really matter if your band is playing at some local dive or filling up stadiums? The point is, if you are living the dream and the dream is all you know—and you KNOW who you are—what at the end of the day does it really matter? No matter what, Kris is on board for the journey. For the long haul. It is what he was born to do.

Performing since he was 5 years old, Kris brings a wealth of skills and experience to his craft. In addition to leading his own band—Hadlock—Kris has also worked as a hired gun for

other bands, lending his skills as front man, rhythm guitarist and drummer. A skilled songwriter who has recorded close to 100 songs with Hadlock while working with many A-List producers and engineers, his songs have been heard around the globe. Kris also has an extensive resume as an actor and model.

Working steadily with a unique band of brothers (guitarist Richie Roccisano, drummer Robert Maslin, bassist Ron Lee Brock and a versatile and talented array of side men and keyboardists) Kris has been recording and touring incessantly, engaging audiences young and old across the country, staying true to himself and true to the music. He and his dedicated band will not compromise. So no, it’s not the kind of stuff that will win on American Idol or The Voice. It’s authentic, high-energy music with lyrics that are not prefabricated and disposable. Hadlock’s music touches the soul.

The thing is, Kris Hadlock is a Brand. His image is classically American. Right about now, the timing is ideal to utilize his music as a Brand Extender. It’s a fact: Millennials have embraced music from a generation ago. Kris has the goods to deliver an audience in today’s market, an audience that has readily absorbed



a host of classic American pop culture values.

Bottom line: Kris Hadlock is a fully developed artist with all the credentials anyone would need. He has the band, the songs, the stage presence and, yes, decades of real-world experience to put it all together. He also has uncommon discipline and determination, the kind that has already enabled him to fulfill a lifelong dream of becoming a commercial helicopter pilot. And, he has a new, yes a NEW idea for a TV show, NETFLIX production and Brand Extension that’s ready to go.

So, attention managers, agents, producers and influence makers... Here is a fully formed Artist Brand that is ready to be taken to the next level, a band that could not only support a national arena act but turn into a new national act that could thrive for another 30 years... Don’t we want someone with some clout and a name everyone knows?



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HOW TO FIND YOUR ARTISTIC IDENTITY & SIGNATURE SOUND

By Bernard Baur

Most artists aspire to be a “star.” To accomplish that you must stand out—apart from all the other artists doing the same thing. The success stories in the music business usually involve artists who know who they are and used that knowledge to create a signature sound. But, the truth is, most artists emulate well-known acts they admire. Unfortunately, that will not help you succeed—unless you’re in a cover band or tribute band. In fact, it will make you just like everybody else...and you will become invisible. To help our readers understand how important it is to find “yourself,” *Music Connection* speaks with four experts who give you tips on how to find your own artistic identity and signature sound.



HUNTER SCOTT
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Hunter Scott founded LaFamos PR, Branding & Social Media over 10 years ago. His company specializes in helping artists find their identity and creating a brand. LaFamos creates a story and experience for artists that engages current fans and draws in new ones. He has helped numerous independent artists find themselves and find success.

Why should artists develop their own identity and sound?

You want to be distinctive. It’s the kiss of death if people can’t recognize you in a crowd. You’ll just blend in and become invisible.

What’s your process in developing a unique artist identity?

We use a wide-ranging questionnaire. We ask why they do what they do? What they play? Who they sound like? Who they admire? And, what their goals and hobbies are? Their hobbies often reveal their uniqueness.

How encompassing is your approach?

It involves everything—it’s the whole package. In the days of social media, you have to cover everything. It all has to connect. Videos and promo photos are very important today. People

like visuals. They should project the artist’s personality and help tell their story.

How important is social media regarding an artist’s identity?

Today, it’s very important, it all has to come together. It allows artists to connect with people they may never have met before. If you do it right, it can create a community that follows and supports you for years.

What’s the key to establishing an artist’s identity?

It’s about the story and staying consistent. We help artists build their story. Some acts are more unique to begin with, while others need help. Ultimately, artists need to develop their own brand.

How can artists create a brand?

It involves their music, personality and interests. There are different options available to tell a compelling story and make it unique. Artists should envision what their brand looks like, and how it relates with people.

Would you work with any artist?

No... we are selective. If I hear potential, I might take it on. But, if an artist is just starting out, early in their career, they may need time to figure out who they are. •



STORM GARDNER
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Because of his uncanny ability to help artists find their true identity and sound, Storm Gardner has been called an “Artist Whisperer.” He has worked with dozens of superstars and performed over 600 songs for the TV show *Glee*. A finalist on the *X Factor (UK)*, he worked with Tom Cruise on *Rock of Ages*, singing 16 of the 19 tracks in the movie. The last few years, he has worked as an Artist Advisor, Performance Coach, and Casting Producer for *American Idol*. A Grammy-nominated songwriter, he currently mentors Simon Fuller’s music group *Now United*, as well as Lola Lennox (the *Eurythmics*) Annie Lennox’s daughter.

Why is it important for artists to have their own identity and sound?

Shakespeare said, “Life is a stage.” For artists that’s especially true. If you want to succeed, you must come to life with original

thoughts, style and attitude. The best artists enlighten the world.

What process do you use to help artists?

I go back to their childhood—that’s where their personality forms. I try to help artists unlock their true voice and identify what’s holding them back, because being an artist is a 24-hour job. Not everyone can be a pop star, but you can have a career if you can find what makes you special. It’s a collaborative process. My goal is to make them leaders.

What’s most critical in establishing an identity?

The way you look, dress and present yourself, artistically and musically, is the most important weapon you have in life. We study the greats, but then have to let it go. Artists need to ask themselves “Who am I?”

But many artists reflect their influences. How do you get around that?

That’s one of the most exciting parts of the journey. It’s been said that “all artists steal.” You need to learn how to listen with your ears and eyes. Influences can help you, but they can also get in the way. You need to add your own personality and perspective to make what you do special and unique.

How do you deal with an artist’s weaknesses?

I believe strength lies in weakness. Vulnerability is sacred. You should celebrate it. That transformation process is the most exciting part—making your weakness your strength.

How personal is your approach?

I had an identity crisis when I performed on *Glee*. I was singing everyone else’s material and didn’t really know who I was. That inspired me to help other artists find themselves.

But, many artists just want to fit into the music scene and would love working on a show like *Glee*.

An artist’s job is to stand out—and not fit in.

How can artists incorporate their identity into their live show?

When you study the great ones, you’ll notice that they command a room before they perform. They are the star and everyone knows it. You need to focus on your posture, your movements and how you walk across the stage. It’s a visual thing as much as a musical thing.

Is there a method that you utilize?

Yes... it’s called the “Storm Method.” S is for silence—how do I fill this sound? T is for think about it. O is for observe, R is for relax. And, finally, M is for manifest—what is the actual sound you want to project.

How does that process evolve?

Once we have a good idea of an artist’s identity, I will invite them to perform with me in a safe environment. I encourage the audience to support them. My goal is to give them the confidence they need to engage a crowd.

What kind of artists do you work with?

A lot of them are singers. But I also work with musicians. In fact, I’ve worked with a harpischord player and I’m currently working with a drummer. All artists, no matter what they do, need to have their own identity and sound.

This is a tough business... and artists are sensitive. How can artists deal with critics?

Criticism is not judgment. You do need to be self-aware and objective about your art and performance, but you can't let someone else's opinion sway you from your mission.

How can artists convey their identity in their live performance?

Artists need to understand that they are entertainers. Simply playing your music live is not a performance. Artists need to cover what I call the "Three E's." When you perform, you need to be Enlightening, Entertaining and Engaging.

What advice would you give aspiring artists?

Now is the best time for artists to break out of their shell. Don't be afraid to be controversial. You need to make your audience remember you... Do NOT play it safe. •



LARRY BUTLER

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Larry Butler is a Live Performance Coach. At Warner Bros. Records he was the in-house tour manager for WB artists, helping them perfect their live shows. That led to a position as Artist Development Director and VP of Artist Relations. He is also the author of *The Singer/Songwriter Rule Book: 101 Ways To Help You Improve Your Chances of Success*. Now based in Nashville, Butler has been focusing on helping artists find their own unique identity.

How important is it for artists to develop their own identity and sound?

It's ultra-important. You need to stand out if you want to make your mark in this business. You can't be like everyone else or like some artist who is better known than you. You need your own unique personality so an audience can get to know you.

But many artists mimic acts that they admire.

It's fine to have references. In fact, it's a good thing to know the history behind your style of music. But real artists add something to it—something new and different. If they don't, they're bound to repeat the past, including the mistakes.

Does that apply to visuals as well?

Yes... You need to take off your musician's hat and realize you are an entertainer. It involves

your clothing, your look, the way you move, everything about you. You have to be consistent, in all aspects of your art, to establish an identity. If you're all over the place, you will confuse people. Audience members will decide whether they like an act in the first 10 to 20 seconds, when the artist walks on the stage.

What exercises could artists do to develop their own persona?

First of all, it's not simply about talent. There are a lot of talented artists. It's about dedication. It has to be your life. Real artists dedicate their whole life to their artistry. You should move one step past your comfort zone—two steps is too far. You should strive to be relatable and identifiable—just outside of what's expected. If you can do that, people will remember you.

What kind of artists do you work with?

Mostly vocalists. Singers need to develop their own vocal style, otherwise they'll sound like every other good singer. There's nothing special about that. They need to develop two voices, one for ballads and another for uptempo numbers. Most importantly, they have to connect emotionally with the material. Audiences don't care about perfection—they want to feel something. •



AL SHAW

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Al Shaw is a Public Relations Specialist and Management Consultant with over 15 years of experience in music and media. He is a partner in *Machinework*, with offices in California and London. He also teaches a class called "Artist Identity" for the Independent Artist Program at the Musicians Institute in Hollywood, CA. His current clients include up-and-coming artists, DJs, producers, songwriters, record labels and sound engineers.

Why should artists find their own identity and sound?

It's important to differentiate yourself. It will help you build a career. Otherwise, you'll be just like everybody else. It's especially important for producers to differentiate themselves with identifiable sounds and productions. For example, you can clearly hear the difference between Dr. Dre and Timbaland.

How can artists achieve that differentiation?

You have to study what's already been done—

and then tear that down. Think out of the box, deconstruct it and create something new.

Where should artists start in that process?

It's about telling a story. What is your point of view? What is your message? How are you different, musically, lyrically, visually, and socially? Artists need to project those things in a unique and artistic way. You need a narrative: Who are you? What is your music about? What is your story?

Can a bio tell your story?

It can, but it's a struggle for many artists. You need to explain why you chose to be an artist, using interesting descriptors. Why do you do one thing rather than another? People want to know who you are and what your music is about.

Can artists do all that themselves, or should they seek help?

In teaching an "Artists Identity" class, I've discovered that a lot of artists need coaching. Many have a hard time breaking through their preconceived ideas or, even worse, have no idea who they are and what they represent.

How encompassing is that process?

It involves everything. You have to pull it all together to create a brand. Today, image is super-important. It has even exceeded talent. But, most important is consistency. Everything you do—including the way you look—will define your identity.

Can you give some examples of artists who did that well?

Adele perfected subtle. Lana Del Ray is more flamboyant. Lady Gaga went through several transitions, starting with a strong image and concept. With all of them, there is an underlying storyline that people found interesting.

Those examples have strong public personas. How important is that?

In public, artists should stay in character. No one likes a boring artist. You should never become normal and boring in public. You should own your persona and cultivate your colorful personality. •

FINDING YOUR IDENTITY & SOUND

[Answer These 12 Questions]

Why did you become an artist?

What inspires your art?

What are your influences?

How are you different from them?

Do you have a particular message?

What is your style?

What's your story (i.e. what have you done and what are you doing)?

What is your image?

What sets you apart and makes you stand out?

What are your goals (be specific)

What do you want people to think about you?

How will you achieve your goals and ultimate success? •



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8 Tips: FACEBOOK LIVE

— A great promotional vehicle!

I have been the host of a weekly show on Facebook Live for two years. I perform, host the show, and interview guests who also perform. As a result, my Facebook “friends list” has grown from less than 300 to over 1,500. The show has grown from about 60 views per week to around 1,400. My email list has grown, more people are coming out to my live shows, and I am occasionally being recognized in public.

Here are a few tips and guidelines that I believe have made the show successful.

1. Production Values Matter!

We do it with just an iPhone, and we always start on time. We pay attention to lighting (not too bright, not too dark) and a good, clear sound. We shoot from a small apartment, but we pay attention to what’s in the background. No trash or underwear lying around, for example. No moving objects that might distract. I keep interview questions and announcements concise and to the point. I avoid saying, “um” and I avoid long, silent pauses.

We also keep the camera moving. We don’t just put a camera on a tripod and do the show. We’ve all seen videos like this. They become visually boring. You don’t need multiple cameras and fancy graphics, but a little movement to keep the shot changing, even slightly, will keep the show visually interesting. Also, very important, check beforehand to make sure there is a good wi-fi connection. Signal drop-outs can kill you!

2. Keep It Simple! Sure, a soundstage with a techno-crane and multiple cameras would be nice, but it’s not necessary. We do a lot with just a simple iPhone. BUT—the sound is always clear.

Virtually no background noise. (Consider planes flying overhead, traffic, sirens, dogs barking, babies crying, etc.) Our show is acoustic, so we keep the phone and its built-in microphone fairly close to the source. If we were shooting a rock band we would not need to remain so close, but you still want a clear, unobstructed view.

3. Interact With Viewers! Make sure your audience knows that you appreciate them, and are paying attention to them. If you just do the show and don’t respond to comments, they’ll feel ignored and alienated. This goes beyond simply saying, “Thank you for watching.” That’s where it starts. If a viewer asks a question or makes a comment during the show, respond to

them if you can. Say hi to specific people if you know they are watching. (You can see who’s there on the screen on the iPhone.) “Hey, I see that John Doe just tuned in! Hi John!”

4. Promote! Announce, Like, Share! Be sure to ANNOUNCE the show ahead of time anywhere you can—on Facebook, (create an event page for it,) emails, posts on group pages, messages to your Facebook friends. LIKE—click “like” on people’s comments during and after your show. SHARE after the show.

see “the real me, the person,” which was one of our original objectives. So far nearly every show has attracted viewers who were already fans of the guest but who had never heard of me. These fans often end up becoming fans of mine too. The same is true for the guest—they end up with some of MY fans.

6. Be Consistent! Our viewership did not double in the first week, or the first month. But it did happen. As people realized that every Sunday morning we would be on at the same time presenting music and guests they liked—our audience grew.

7. Change It Up! Your show’s parameters can be as wide or as narrow as you like. If, for example, you have a show about auto repair, you can do something about auto repair in every show. But don’t do three shows in a row on how to change the oil. Your theme needs to be consistent, but the details can and should change. We feature live music, but I always take care to play songs that I have not performed on the show in the past several months. Changing locations can be another option. We’ve not missed a show in two years, even when we’ve travelled.

8. Follow Up! Shortly after every live broadcast, and never later than the next day, I go through all the “likes” and comments people have posted on the show. You can see at a glance which ones are already on your friends list. I type in a simple “Thank you” and a comment to most of them, and I “like” ALL of them. Anyone who is not already on my friends list gets a friend request. This, more than anything else, is

how I’ve grown my friends list. Likewise with the comments, I respond to nearly all of them, and send friend requests to those who are not already friends. It does take some time, but you can shorten the process by typing a generic “Thank you” message into your first response, and then copy and paste it into the rest, just adding the person’s name to each one. It’s a commitment, but it’s worth it.



Share it everywhere. Your own page. On friends’ pages if they don’t mind, group pages that you belong to. You want as many people as possible to see it, both live and afterwards. Encourage them to tell their friends about it to attract more viewers next time.

5. Have Guests! Not all shows need guests. If you’re doing a show about learning French, it may not be critical to have guests. In the beginning we had no guests. Just me playing songs and chatting with the viewers. But we realized that if we were going to keep the show interesting we needed each show to have something that the previous show did not. For us, that meant guests. I still get to perform my music on every show. People still get to

JOHN M is a Los Angeles-based touring singer-songwriter and host of *Sunday morning live with John M* on Facebook Live. He has self-produced six albums and a documentary about house concerts. He has also authored a book on performance. johnm.com, [Facebook.com/johnmmusic](https://www.facebook.com/johnmmusic), [youtube.com/johnmmusic](https://www.youtube.com/johnmmusic), john@johnm.com

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2019 NAMM[®]

Show Highlights

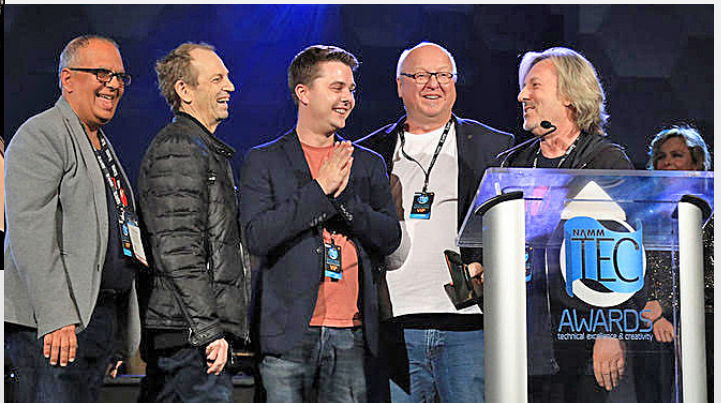
BY BRIAN STEWART

THIS YEAR'S EVENT WAS THE LARGEST IN NAMM'S 115-year history with a record of 1,726 exhibitors representing more than 6,000 brands. From live shows and charity events to rock star autographs and TEC Award winners, *MC* cameras went above, around and behind the scenes to show our readers some of the highlights of NAMM 2019...



▲ At the NAMM Dimebash charity event, Dave Grohl cooked his Back Beat Barbeque for the fans and burned on guitar with Slipknot's Corey Taylor on Pantera's classic "Walk." Pictured with (L-R) Capitol Studios VP Paula Salvatore and EastWest Studio Manager Candace Stewart.

▼ EastWest Sounds won the NAMM TEC Award for Best Musical Instrument Software for their amazing "Hollywood Choirs" and were named Best in Show for their "Hollywood Pop Brass." Pictured (l-r): Dinshah Sanjana, VP of Sales; Rhys Moody, Head of Operations; Blake Rogers, Chief Marketing Officer; Wolfgang Kundras, Head of Software Development; EastWest Sounds President Doug Rogers.



▲ Dual TEC Award winner Yamaha had on their main stage the social media star and Yamaha endorsed AJ Rafael, who breezed through a set of his songs that have had over 1.4 million views on YouTube. Pictured (l-r): Esdras Garcia, AFM & SAG AFTRA Fund Participant Services Associate; Andrew Rhim, guitar; AJ Rafael; Chad Manalo, bass; and Flash Feruccio, engineer.

▼ Producers, engineers and musicians packed the Mojave Audio booth trying out their latest MA 1000 and MA 50 mic's designed by Technical Grammy Award winner David Royer. Pictured (l-r): Eva Reistad, engineer and assistant to Hans Zimmer and Allen Meyerson; Dusty Wakeman, Mojave Audio President; and Bucket Baker, Rose Lane Studio Manager and session drummer.



▲ Audio-Technica received the NAMM TEC Award for the ATH-M60x pro headphones and held daily giveaways at the John Lennon Educational Tour Bus while A-list producers and engineers checked out their latest products at the company's booth. Pictured (l-r): Roxanne Ricks, Artist Relations Manager; producer-engineer David Reitzas; and composer-guitarist, Jimmy Khoury.

▼ Harman's JBL scored big with two wins at the NAMM TEC Awards for Best Studio Monitors for their 3 Series MkII Studio Monitors and the other for Best Sound Reinforcement Loudspeakers for their VTX A12W Line Array Loudspeaker. Bullet Boys and GN'R guitarist DJ Ashba took a moment for an *MC* photo between signing autographs at the booth. (L-R) DJ Ashba and Becki Barabas, JBL Manager Business Development.



12th Annual P&E Wing Celebration Honors Willie Nelson



The Recording Academy President/CEO Neil Portnow (L) honors Willie Nelson onstage.



(L-R) Micah Nelson, Mickey Raphael, Dave Matthews, Lukas Nelson and Corey McCormick perform.



(L-R) Producer CJ Vanston, P&E Wing Managing Director Maureen Dronney and producer Mike Clink



Lisa Loeb (L) and Feist

THE VILLAGE RECORDING STUDIOS welcomed home this year's stellar GRAMMY Week® celebration hosted by the Recording Academy™ Producers & Engineers Wing® honoring nine-time GRAMMY® Award winner Willie Nelson for his commitment to creative and sonic excellence and his ongoing support for the art and craft of recorded music. The event also acknowledges the overall industry contributions of the Producers & Engineers Wing's more than 6,400 professional members. Attendees such as Kacey Musgraves (Album of The Year winner) packed this star-studded evening, which featured a surprise performance by

Dave Matthews. After heartfelt introductions by P&E Wing Managing Director Maureen Dronney, Kacey Musgraves and producer Buddy Cannon, Willie was presented with the President's Merit Award by Recording Academy President/CEO Neil Portnow. "I want to thank the producers and engineers over the years for making me sound as good as I could," Willie said. "And I'm glad they liked me, because they really could have screwed me up!" Willie then closed the performance, playing "Living in the Promiseland" and "On the Road Again" with an ensemble including Matthews, Willie's sons Lukas and Micah Nelson, and others.



Lili Haydn (L) and Itai Disraeli



Will Lee (L) and AFM & SAG-AFTRA Fund COO Sidney White



(L-R) Producer Moogie Canazio, NAMM Video Director Pete Johnston, NAMM President/CEO Joe Lamond, NAMM TEC Awards Event Director/Nominees and Sponsors Karen Dunn



Representatives from a large range of top manufacturers, services and organizations pledged their support for the 12th annual GRAMMY Week® celebration hosted by the Recording Academy™ Producers & Engineers Wing®

Coping with Rejection, Failure and Ultimate Success

Pursuing a career in the music industry can not only be physically demanding but can also lead to punishing periods of rejection that have to be dealt with. It's something which successful film/TV/media composer Adonis Aletras knows something about and he shares some hard-won advice in the following article...

Accept the fact that you WILL hear "no" instead of "yes" most of the time...possibly for a long time. It's the way our industry works, end of story. The sooner you realize that if it were super easy, then everyone would be successful, the better. When rejection does happen, take a deep breath and cope with it head on: remember how far you have come instead of doubting how far you will go. Think of the battles you actually have won and the fears you have overcome to get to where you are now. If there are vantage points and vistas where you can pause and stare back at your achievements (however insignificant or significant those achievements may seem to you) then you're doing okay!

Separate your self-worth from your music. Yes, our music means everything to us, but at the end of the day it either works for a project or it doesn't. Someone else might be hired or signed. Your value as a human being doesn't decrease on someone's rejection of your music. If you insist on taking rejection personally, very soon it will become depressing. Keep on writing, pitching and forgetting that you pitched. Then repeat the whole process! You will retain your sanity and grow your catalog at the same time. Your career depends on your mental health so don't allow the inevitable setbacks to jeopardize either.

Demand honest opinions instead of constant applause. Open yourself to and welcome criticism. It's one of the best ways to improve your craft. There's no such thing as total failure, only lessons learned the hard way. Try to figure out why or ask, if possible, why you were rejected. Listen hard, learn, and hopefully you will not repeat the same mistake(s). Attempt to learn from those who have become successful and let them inspire you. Everyone has a different story

to tell but many traits of successful people are quite common: at some point they have failed as well, many times. Successful people embrace failure as much as their success, and they learn from it and move on.

Prepare yourself for the long haul. The protracted path to success is littered with the corpses of those who gave up half-way through or even earlier than that. It's true what they say that the way to climb Everest, is only one step at a time. Preparing doesn't just mean mentally and psychologically. It means financially as well. There will be dry spells with little or no income coming in because when you are constantly rejected,

earned a degree. That was YOUR choice. Equally nobody cares if you are a starving artist because yet again, this is your career choice. If you really love what you do then do it without any preconceived notions of grandeur. The world does not owe you a living so try creating something unique that the world will embrace and possibly purchase. Only then you will be making a living doing what you love.

Evaluate and re-examine what success means to you. In other words set up realistic goals. Your career as a composer for media or as songwriter is nothing but a long and difficult journey where there are zero promises or guarantees. You probably won't be hired

to score the next *Star Wars* movie or your song will not top Billboard despite everyone telling you that it's a hit. There is only so much room at the very top but there's a multitude of other options to pursue in our industry and succeed. The bottom line is a choice of either working towards dream or chasing an unrealistic dream. Dreams are valid of course but being pragmatic about them can save you years of meandering. Share your success with everyone else by spreading the knowledge you gained during your journey. Your influence is not determined based on your monetary success, but your ability to help others succeed.

If you do get a taste of success and you pass on the wisdom to others who may be less

fortunate than you, then the industry and your peers will appreciate and respect you even more because everyone remembers fondly someone who is generous. I'm certain there was someone, somewhere along the line, who helped you. That one sentence or small favor you do for someone might not mean that much to you but they might just change the trajectory of another's career towards the better. Gratitude should be your attitude.

ADONIS ALETRAS is a working film/TV/media composer with 100's of credits on US network/cable Television, games and apps. His music can be heard in Emmy award winning Television shows and he is a voting member of the Television Academy (Emmys) and the Recording Academy (Grammys). He is the author of the best-selling book *So, you want to become a media composer* available on Amazon/Kindle worldwide.



"Your value as a human being doesn't decrease on someone's rejection of your music."

it almost certainly means that you are broke too. Disappointment and financial hardship are the main reasons why most people give up. Even when you are successful no one can ever guarantee that you will be hired immediately after the current gig. Plan ahead and have emergency funds available to help you through the challenging times. Register your music with BMI or ASCAP because in the long run you could potentially be earning more from residuals than actual gigs.

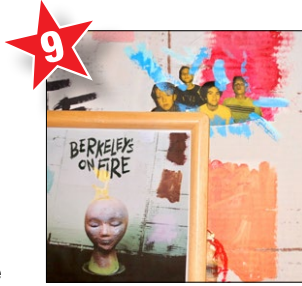
Stop feeling entitled. Entitled to a successful career, entitled to "making it" or entitled to achieving similar accomplishments as your peers. When rejection and failure unavoidably happen, the sense of entitlement will only make things worse for you. Nobody cares if you went to college to study music and you

SWMRS

Berkeley's On Fire

Fueled By Ramen
 Producer: Zac Carper

With a politically driven undertone and several nods to Oakland, CA, *Berkeley's On Fire* is a steadfast salute to the Bay Area punk rock scene. The title track is a societal anthem of reckoning similar to "London Calling" by The Clash, while the post-punk revival song "Lose Lose Lose" is an excellent display of the band's colorful sense of humor and multifaceted musicianship. This album is rooted in punk rock, post-punk and skate punk. Nonetheless, SWMRS also took time to reveal their sensitivity with compositions like "IKEA Date," a love song with elements of indie rock and shoegaze. — **Miguel Costa**



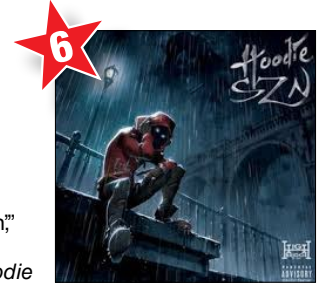
9

A Boogie wit da Hoodie

Hoodie SZN

High Bridge/Atlantic Records
 Producer: Various

With 20 songs to digest, *Hoodie SZN* is overextended and overvalued as it takes listeners on an emotional rollercoaster ride about Hoodie's life. Though "Swervin'," "Love Drugs and Sex," and "Savage" are energetic and interesting; the rest of *Hoodie SZN* seems to lose its focus. "I Did It," "Demons and Angels," "4 Min Convo," "Skeezers," "Need A Best Friend," just to name a few, are tiresome, to say the least. The best thing about this album is its album cover. With elements of *Spiderman* and *Deadpool*, Boogie is conveying his mystic; and with that mysteriousness, should be an equivalence of a quality artist. — **Adam Seyum**



6

Ed Roth

Jazzland

Funzalo Records
 Producer: Ed Roth

Emerging as an artist after years of creating keyboard magic and/or serving as music director for everyone from Annie Lennox and Keith Emerson to Coolio, Ed Roth shares a multitude of moods—from joyful and frolicsome to graceful and introspective—via masterful and deeply lyrical solo piano interpretations of classics by the legendary jazz greats who have inspired him. By creating imaginative twists with the works of Oliver Nelson, Miles Davis, Charles Mingus, John Coltrane and Chick Corea, et al, Roth makes history engaging and the future of jazz—and his prospects as an important solo artist—feel exceptionally promising. — **Jonathan Widran**



8

Nina Nesbitt

The Sun Will Come Up, The Seasons Will Change

Cooking Vinyl Limited
 Producer(s): Lostboy/Fraser T. Smith/
 Jordan Riley/Nina Nesbitt

Nina Nesbitt's sophomore album opens with "Sacred," a simple, honest pop-ballad that showcases her writing chops. "The Best You Had" is an alt-pop track with Halsey sensibilities that is a standout. "Things I Say When I Sleep" and "Last December" stray into Nesbitt's semi-acoustic folk roots and are startlingly genuine in this new pop era she is creating. A charming blend of Taylor Swift, TLC, and Lorde, Nesbitt has created a new sound for herself but her songwriting remains as impactful as ever. — **Carah Wes**



7

Quinn XCII

From Michigan With Love

Columbia Records
 Producer: Quinn XCII

From Michigan With Love is a fitting follow-up album to the debut release by Quinn XCII. This time around, the Detroit native has added more components of indie rock to his repertoire of jazz-rap cadences, alternative hip-hop, R&B and electropop. He displays that notion quite well with an indie folk song about a last-ditch attempt to salvage a romantic relationship, called "U & Us." The most noteworthy composition on this album is a cleverly written pop-rap duet with Yoshi Flower. Their collaborative effort, "Werewolf," is a radio friendly song about the pitfalls of being in an unhealthy romantic relationship. — **Miguel Costa**



8

Switchfoot

Native Tongue

Fantasy Records
 Producer: The Foreman Brothers

WHAT A SOLID ROCK ALBUM. Yes, all of the songs are in caps, showing great enthusiasm, urgency and commitment to aesthetic. The band brings a soulful swing: less of their signature California rock, more of a classic Americana vibe. The overtly faith-based songs like "JOY INVINCIBLE" and the title track "NATIVE TONGUE" fuse a U2 sound with youth group sweetness. "DIG NEW STREAMS" and "LET IT HAPPEN" are the obvious headbanging, air-guitar-playing, twist-and-shout-able tracks, though there isn't too much of a contrast from song to song. Overall, the album is optimistic and strong, but not altogether revolutionary. — **Elena Ender**



7

Badflower

OK, I'm Sick

Big Machine/John Varvatos Records
 Producer: Josh Katz and Noah Shain

Southern California rockers Badflowers exploded into the music scene with the single "Ghost"; now they're ready to top that with their raw and unapologetic debut album, *OK, I'm Sick*. The band definitely doesn't play it safe. They cover a lot of heavy and controversial subjects such as child abuse in "Daddy," political angst in "Die" and being victims of the millennial generation in "Girlfriend." Frontman Josh Katz's vocals are a joy to listen to and steals the show. His whispery and emotional delivery gives us a glimpse into his inner wild dark thoughts of the world and people among us. Props to the band for not playing it safe! — **Jacqueline Naranjo**



8

Kyle Crane

Crane Like the Bird

Consequence of Sound
 Producer: Kyle Crane

Acclaimed sideman drummer and songwriter Kyle Crane has a stellar resume, including work with Neko Case, Daniel Lanois and doubling for the co-star of the film *Whiplash*. Here he steps center stage, with a debut solo release that plays like an audio diary. The songs explore everything from childhood memories with his sister in "Nicole," to the relationship with his father and the afterlife in "When I See" and the effects on his family over the death of his Coast Guard pilot father in "Mendocino." Guest vocalists include James Mercer (The Shins), Conor Oberst (Bright Eyes) and pianist Brad Mehldau, among others — **Eric Harabadian**



8

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



City of Sound

Contact: mgowen@milestonepublicity.com
Web: cityofsoundmusic.com
Seeking: Booking, Film/TV, Distribution
Style: Alt-Rock, Pop

City of Sound's music is a brand of artful synth-heavy alt-rock that's enhanced by neo-classical accents, including violin and various orchestral elements. All of it is in support of singer Jordan Wright, whose voice, while not distinctive, is a strong instrument that has echoes of Maroon 5, Sting, OneRepublic and Fall Out Boy. On "Odyssey," thoughtful lyrics ride a tide of majestic synths whose melodic, processional pace is punctuated by a series of peaks and valleys. A similar setup propels "The Madhouse" as it deploys violin and neo-classical piano for an epic and emotive effect. "Race to the Sea" is memorable for its angelic synth chorus. Songs are solid but hooks could be even sharper.

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

SCORE: 7.8



Dream Eternal Bliss

Contact: scott@730music.com
Web: dreameternalbliss.com
Seeking: Label, Film/TV
Style: Alternative Pop-Rock

New Jersey-based Dream Eternal Bliss are a tight fourpiece fronted by Faith Banca whose voice emits plenty of sex appeal. What's the downside? Well, it's something that plagues many bands—a lack of songs that are instantly infectious. That's what this band's synth-driven sound (drawn from so many other synth-fueled pop-rock units before them) is built for. "Loud" is a showcase for Banca's sultry vocals, and the song gets to its chorus quickly, but the music is somehow dated, lacking a modern edge. "Addicted" is hampered by lyrics that are woefully cliché. We like "Pictured Glass" the most; the song's chorus grew on us over time. Solid musicians, DEB still have work to do.

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

SCORE: 7.4



Ki Storii

Contact: storiimusic@gmail.com
Web: instagram.com/ki_storii
Seeking: Booking
Style: Hip-Hop

Bronx-based Ki Storii has no problem putting forth a confident flow. In fact, from the sound of her engrossing shout-flow attack, she's a woman you do not want to mess with. "Rozay" gets right to the point, with clever lyrics that keep you interested and a catchy beat composed of synths that are by turns elastic and squirrely. "Beef N Broccoli" comes with a menacing vibe and an overall Asian feel that also makes room for a male rapper that we really like. And the backup singers' shouts are a powerful touch, too. Best of all, though, is "Act Up" where all of Ki's strengths show up in a song that's totally pumped with sass. In Ki Storii we hear an artist who is well on her way to realizing her potential.

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

SCORE: 8.2



Sojourner

Contact: mgmt@sojournertheband.com
Web: sojournertheband.com
Seeking: Label, Booking, Film/ TV
Style: Alternative Rock

A four-piece rock band fronted by singer/guitarist Christian Brown, Sojourner are a supertight unit (great drumming) whose sound, while not all that original, is thoroughly likeable, full of sunny sugar-rush energy. At the same time, the lyrics (recorded in crystal-clear fashion) are quite probing and thoughtful, dwelling on struggles of teen life as in "Never Really Ready." Just as spry and relatable is "One Step Forward," but like each of the band's songs it's also guilty of being too long, wearing out its welcome by the three-minute mark. We like "Always Around" the most, thanks to a wailing synthesizer whose presence gives the song a special impact. This band has a winning quality that's worth developing.

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

SCORE: 7.6



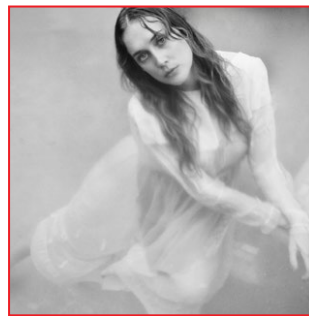
Karra Mane

Contact: manemusicofficial@gmail.com
Web: song.link/karramane
Seeking: Label, Booking, Film/TV
Style: Cinematic Dark Pop, Electro

Artist Karra Mane has a strong voice and a grand vision, imbuing all of her songs with a dark, dramatic intensity. On these recordings, however, it all sounds overwrought and the result is that her vocals are submerged in fathoms of audio. On the upside, "Pray" has a catchy chorus (that could be improved with the addition of a backup choir). And she exhibits impressive voice control on "Last Goodbye." The artist brings some R&B vocal flavor to "Every Time I Fall," which employs some effective vocal doubling. Though the Russian-raised songstress is not heavily hampered by an accent, her lyrics—her soul's message—is often lost in her songs' sonic traffic jam. We urge this artist to simplify her sound.

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

SCORE: 7.0



Allie Crow Buckley

Contact: erint@grandstandhq.com
Web: alliecrowbuckley.com
Seeking: Label, Booking
Style: Singer-Songwriter

Like some singers, Allie Crow Buckley is gifted with a voice that has a certain something that, despite whatever flaws exist in the total package, allows her to stand out. Her original songs are intriguing, like the brokenhearted "As I Walk Into The Sea" and the dark, brooding "Cuasco," both delivered with heavy, legato pacing and a profound sadness that proves to be haunting. They are also kinda long and tiresome. "Cherry Stems" is a breakthrough track as it features a section enlivened by a catchy pop energy that dovetails nicely with Buckley's voice, which possesses alternating qualities of strength and vulnerability. Fans of Lana Del Ray and Fiona Apple will warm to this interesting singer-songwriter.

- 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.



Yung mas

Contact: eastgreece@gmail.com
Web: soundcloud.com/officialyungmas
Seeking: Everything
Style: Rap

Yung mas is ahead of the competition in that he has a consistent and generally intriguing sonic vision. A haunted, mournful aura pervades each of the artist's beats, as on "Lost & Found" which sets a chilly tone of desolation for raps that are slurred, murmured and altogether introverted. And that's his main handicap right now—yung mas' conversational flows do not stand out and seize the spotlight in a forceful way. Instead, he seems content to lean back and let the other players play. In fact, on "DIPP" we can barely hear him. The good news is that there are nice touches—from melodic piano riffs, to tickety-tack percussion, to a sudden change of key in "RACCS"—that make his work stand out.

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

SCORE: 7.6



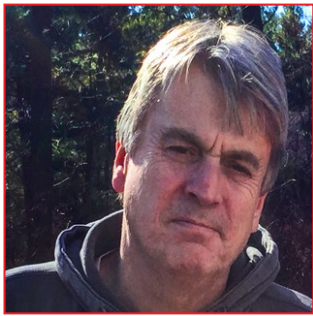
Kevin Connor and Swing 3po

Contact: info@kevinconnor.net
Web: kevinconnor.net
Seeking: Label, Film/TV, Booking
Style: Swing, Gypsy Jazz

Fans of classic Django Reinhardt records might dig this combo, whose mission seems to be to deliver us from the black hole of heaviness that has overtaken our collective psyche. In other words, guitarist/singer Connor and company, in vibrant songs like "Mt. Baker Bounce," "The Shape Song" and "Ice Cream Headache," emit a light, playful, non-threatening, thoroughly likeable vibe that has an affable, kid-friendly sensibility to the lyrics which are full of quirky, clever humor (enhanced by Connor's nerdy vocal tone). A speedy and accurate fretsman, Connor is supported at every turn by his equally agile compatriots on trumpet, standup bass and trombone. We hear a natural fit for children's theatre.

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

SCORE: 7.2



Anthony W. Rogers

Contact: glassonyonpr@gmail.com
Web: glassonyonpr.com
Seeking: Exposure, Airplay
Style: Avant-garde Pop

Nineties alt-rock refugee Anthony Rogers returns with a DIY project that's a lo-fi thumb-to-the-nose to slick neo-corporate indie-rock. Rogers' raw living-room recordings capture performances that are fun and interesting, if not altogether satisfying. "Smash" has infectious group harmonies and quirky, off-beat horn playing. "I'll Take the Blame" is noisy and chaotic, but it seems like there's a nice Beach Boys type song trying to rise from the sludge. What caught our ears most is the lazy-paced psych-pop shimmer of "Half The Picture" which conjures something of a Beatles "White Album" outtake vibe. Rogers record is not for everybody. And that seems to be the whole point.

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

SCORE: 6.8



Roses & Cigarettes

Contact: rosesandcigarettesband@gmail.com
Web: rosesandcigarettes.com
Seeking: TV/Film Placement, Booking
Style: Rock Americana

Jenny Pagliaro and Angela Petrilli are Roses & Cigarettes, a forceful duo whose songs are propelled mainly by high-energy acoustic guitar and forceful vocal harmonies. "Fast As I Can" is their best, where the duo's exuberant, girls-next-door appeal is on full throttle and is complemented by the wonderful high-lonesome whine of a pedal steel guitar that's brimming with the promise of wide open spaces. (We only wish the sound mix did not tend to overpower the girls' voices.) The brooding "Echoes and Silence" has a raspy lead vocal that's well-matched to the lyrics' pleas of desperation. We'd love to hear "Feel the Fire" done all-electric. There's strong potential here that's in need of even better material.

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

SCORE: 7.4



Jupiter in Velvet

Contact: jupiterinvelvet@yahoo.com
Web: jupiterinvelvet.bandcamp.com
Seeking: Publishing, Label
Style: Alt-Psych Rock, Electro Dance Rock

Though his recordings are demo quality, they do present solo artist Jupiter in Velvet as a captivating rock singer, someone with real presence. Right from jump he puts out a gremlin-from-another-world vibe on the guitar-driven "Heavy Like A Brick," which also features some killer bass and drums. The guitar solo is a wailer, but it's not well constructed. "Metanoia" has a breezy pace that's well matched to lugubrious organ chords, and the song's verse sections are terrific. Unfortunately, the chorus does not deliver. On "The Day I Fell From The Stars," JIV is intensely emotive, bursting with the kind of qualities that define a rock star persona. Perhaps a collaborator is the key to this artist's next step?

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

SCORE: 7.0



NIZCO

Contact: jessicamunizcollado@gmail.com
Web: nizcomusic.com
Seeking: Film/TV, Label, Distribution
Style: Ambient, Electronic, New Age

Florida composer Nizco offers lengthy themes that are alternately brooding and calming, with pacing that starts slow and skillfully transitions to a faster and more powerful profile that's punctuated by a series of cymbal shimmers along the way. Both "Trio" and "Speed Friending" incorporate piano and synths and are distinctive for featuring robotic-sounding voices—one female, one male—that make socio-political statements of empowerment. The atmospheric "Identity" emits a steady celestial swirl countered by the tolling of light, airy, meditative bells. At the end of the day, we appreciate Nizco's competent recordings but wish they presented us with an experience we haven't heard before.

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

SCORE: 7.3

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

The Whitley Los Angeles, CA

Contact: davedisarro@gmail.com

Web: facebook.com/thegatsbyaffair

Players: Ron Beem, lead vocals, guitar; Greg Duarte, lead guitar; James Decker, drums; Dave DiSarro, bass

Material: The Gatsby Affair is charmingly familiar, almost to a fault. The songs are warm and nostalgic, lacking in some emotional depth, like some of pop-punk's darlings in the early 2000's. "Easy," and "Because I Met You," were startling catchy, though the melodies have ceased to follow past the exit door of the venue. The problem for The Gatsby Affair is not in their ability to write musical hooks; instead, it is in lyrics that don't make an impact and all too similar arrangements for each song in their set. Those arrangements can be forgiven, as many people would argue every pop-punk song sounds the same anyway, but lyrics are incredibly important for acts in this genre.

Musicianship: Lead vocalist Beem has a friendly and palatable voice. It is what one might expect for the pop-punk genre, but pleasant nonetheless. Lead guitarist Duarte played clean parts with a quirky Ezra Miller-esque stage energy that was captivating for the band's small but loving audience. Bassist DiSarro has great stage presence and energy, and all of his parts (albeit simple ones) are neat and tucked in place. Good players, good singer, good songs, but a bit too familiar for a strong investment. Finding what makes your band special, be it three-part harmonies or wild bass riffs, and letting that shine through is what's going to be important for The Gatsby Affair.



Performance: The vibe of each individual player at this show, from their outfits to their energy, was exactly where it needed to be. Bass player and lead guitarist had great presence, interacting with each other in a way that seemed natural and fun. The band was well rehearsed—no parts seemed out of place, no wrong notes were heard—and the vocals were clean (if not a bit too low in the mix). In doing research about The Gatsby Affair, it was difficult to determine if this band is the usual line-up or a one night only performance. Regardless, it was fun to watch, and the audience agreed.

Summary: The Gatsby Affair is a good band. The songs are in a good place—good melodies, decent arrangements. The musicianship is good, they play well as a unit, which made this performance fine to watch. Unfortunately, good doesn't pay the bills in Los Angeles. In a city as competitive as this one, the songs and performance need to be even stronger: The story you tell is ultimately what draws fans to your music. Give them something personal and unique to listen to. There are a lot of bands doing the same routine in LA—what makes you different? Find that and play to it. It'll make a world of difference. — **Carah Wes**



Park Bar n Grill Burbank, CA

Contact: info@theholymbroken.com

Web: theholymbroken.com

Players: Scott Persico, guitar; Toby Keil, bass; Adam Lieberthal, keyboard; Kevin Brown, drums; Giovanni Blanco, vocals

Material: The Holy Broken is a five-piece band playing original old school rock & roll, but presenting it in a very modern fashion indeed. Mixing in a few different styles, they seem to be summoning up The Grateful Dead for some

help with their grooves. But help is not what they needed with this band's unique sound firmly planted in their rock roots. The Holy Broken delivered one of the best sets of 2019 so far, mixing it up with the help of a little bit of country, some folk and of course rock & roll.

Musicianship: The Holy Broken is made up of tried-and-tested music veterans playing good ol' rock & roll. They were superb in every aspect of their job and had a grand time doing it. Persico blistered up the fret board on a couple of the songs, leaving you in awe, and

when you think it can't get any better Lieberthal laid down a perfect melody on the keys. All this couldn't be done without an excellent rhythm section. Keil and Brown went well together like pancakes and syrup. Playing well off each other, they gave Blanco the backbone on which to sing his song and soul to the world.

Performance: These guys sounded great and it made for a better evening because they seemed well rehearsed. Blanco engaged the audience throughout the set and grooved to the songs even when it wasn't his time to shine. Persico was just having too much fun to even care, and when you're that relaxed everything seems to come off just right. Clean, crisp guitar solos and driving rhythms made each song a treat. No stick twirling from Brown, but he kept perfect time while Keil complemented Blanco very nicely with backing vocals.

Summary: Funny how a little bit of rock & roll, placed and played just right, made everything better on this cold, dreary, rainy night ("It Never Snows in California" but it sure does rain). Great well-rehearsed tunes made for an impressive evening of live music. Although at times the set lacked a bit of melodious harmony, as in "Coffee for the Road" (which is probably their objective), the songs are excellently crafted, as if the band took its time to get every note just right, and with the unique riffs and even better lyrics, the songs allow the listener to eavesdrop into Blanco's soul. The Holy Broken came ready to play and it was just what the doctor ordered. — **Pierce Brochetti**



THE REFLECTORS

BRETT CALLWOOD

Outrageous Cherry, a spot of The Replacements and a dab of Brit indie rockers Teenage Fanclub. The lyrics all seem to be about girls and relationships, but, hey, why not?

Musicianship: This band is tight. Like, your dress pants after Thanksgiving dinner-tight. And yet the whole ensemble seems to come together entirely naturally. We have to believe that they rehearse, and rehearse hard. But such is the fresh, fancy-free nature of the band, it feels organic. Carman and Fasciane mesh so beautifully with their respective guitars that it's like they have one Borg-like mind. It's simply all a joy to behold.

Performance: These guys are extremely watchable. They might not cover much of the stage, but they have that delightful '60s band head-side-bob. Like the musicianship, this all seems choreographed, although it probably isn't. Dapper in dress shirts, but not taking the overkill route by wearing ties, the band has an image that is smart-yet-casual, which matches the tunes. Between the songs, they're chatty and witty—though they don't allow themselves to get stale—and soon kick into the next killer number.

Summary: Opening up a four-band bill in Long Beach, The Reflectors did a great job at raising the bar almost unfairly high from the very start. Soaking up the enthusiastic attention of a music-hungry crowd, they seemed to please those who came to see them while making a few new friends. They have a great image and stacks of great songs, so they have everything going for them. They just need to keep working hard. — **Brett Callwood**

The Prospector Long Beach, CA

Contact: N/A

Web: reflectors.bandcamp.com

Players: James Carman, guitar, vocals; Nick Fasciane, guitar, vocals; Ryan Miranda, bass; Johnny Reyes, drums

Material: While it's bizarrely wet in Long Beach, even for an evening in early February, there's something about the music of LA band The

Reflectors that is wonderfully adept at shaking away these winter blues. The power-pop that this quartet peddles in is so positive, so unshakably enjoyable, that it's impossible not to get carried along for the ride. Songs such as "Baby It's You" (which is actually available as a free download if you follow the Bandcamp link above) and one that we think is called "Storming Thunder," and "Champagne" have an infectious '60s boy group vibe, blended with Detroit power-poppers Marshall Crenshaw and

Up North Craft Bar Detroit, MI

Contact: dobroman43@gmail.com

Web: carlhenrymusic.net

Players: Carl Henry, acoustic guitars, vocals; Tony Berci, harmonica

Material: Blues, boogie and a healthy dose of traditional country are what you find at a Carl Henry performance. Whether a well-placed cover or quirky original, everything is linked by a strong sense of melody, pathos and humor. Songs like Willie Nelson's "Still Not Dead" kick off that modern Americana spirit and blend with classic Detroit blues from Louis "Mr. Bo" Collins and John Lee Hooker. Otis Rush's "I Can't Quit You Baby" also figures prominently in the mix. Twisted Catholic school reminiscences with the ode "Sister Josephine" and his "Ballad of Fifty Dollars" draw you in with a very personal touch.

Musicianship: Henry is an extremely accomplished guitarist who is adept at finger-picking and slide work. In particular, his slide acumen really shines on tunes like Bo Diddley's "Hand Jive" and "Who Do You Love." He plays a lot of clean single-note lines and deftly matches them with cool chord substitutions for a nice jazz-blues approach. Vocally, Henry has a moderate range but delivers it in an authoritative and authentic manner. He has a seasoned voice, not unlike Johnny Cash or John Prine. Counterpart Tony Berci can wail on harmonica or play super sweet. He has a keen sense of where a tune is going and can adapt to the mood and feel.



CARL HENRY

ERIC HARABADIAN

Performance: Henry is a tall and striking individual. With his black cowboy hat and overall attire he blended perfectly with the rustic ambience of the bar itself. He is a story teller and properly set up each tune, with his encyclopedic recall of general music history and tales of the many Detroit area blues artists he has performed with. He also knew how to engage the crowd with some much needed humor, especially upon dealing with brief equipment issues that derailed things for a moment. However, he and Berci were a valiant pair, specifically tearing it up on

Johnny Cash nuggets like "Ring of Fire" and the heart-wrenching "Hurt."

Summary: Carl Henry is a true veteran in the sense of offering the audience a complete package as singer, songwriter, storyteller, humorist and raconteur. Even though he's very contemporary and references current events in his compositions, there is a timeless and limitless quality that should allow him to break down barriers and appeal to any age group. Henry is a "real deal" road worthy performer. — **Eric Harabadian**

Hotel Café Hollywood, CA

Contact: Wendy Brynford-Jones, wendy@conqueroo.com

Web: facebook.com/Alanadavis

Players: Adam Topol, drums; Sam Wright, guitar; Derrick Wong, bass; Alana Davis, vocals and guitar

Material: You may remember Alana Davis from her poppy, characteristically '90s hit, "32 Flavors." However, the smoky-voiced Manhattanite has adopted a more reggae- and jazz-infused sound in recent years, perhaps influenced in part by her tenure in Jamaica, and of course her being the progeny of a jazz singer. What speaks loudest, though, are her lyrics, which are laden with clever wordplay and brutal honesty (as evidenced in song titles like "Fuck Friend"). Her newer catalog may take a little warming up to, as the tunes are not commercial AC fodder, and they lack some of the pop sensibility of "32 Flavors," but Davis' "Lullaby," which is the one song she played on acoustic by herself, truly showcases her resonant voice and lyrical prowess.

Musicianship: The current Alana Davis lineup consists of Sam Wright on guitar, who also doubles as musical director, Adam Topol on drums, and newbie, Derrick Wong on bass. The air-tight rhythm section are all industry vets, having played with the likes of Jack Johnson, Matisyahu, and the Wailers, to name a few. Wright's impeccable guitar inflections



and impressive pedal dancing never once stepped on Davis' vocals or guitar playing. Wong was completely in line with Topol's one drops, and both brought an enviable snap and effortlessness to their playing. Davis undoubtedly steals the show with her pitch-perfect vocals, but her unusual and potentially perilous guitar tunings were also impressive to watch.

Performance: Never one to shy away from f-bombs and "real talk" in between songs, Davis had the audience roaring with applause and laughter. There was a bit of a lull and fuddling during some song transitions, but that was immediately forgiven due to her affable nature,

and "rock & roll earth mother" semblance. While the band is undeniably killer, and the songs are well crafted and performed masterfully, what sells the show is Davis herself; this artist's self-assuredness, humor, humility and obvious talent make her the ultimate "cool girl."

Summary: It is clear that Alana Davis has shed her skin, become richer in experience (she stepped away from the business for a number of years, got married, and had a kid), and really come into her own since her major label debut at age 23. With a voice that could stop traffic, and unapologetic, refreshingly honest lyrics, it's easy to fall in love with Davis...or, all over again. — **Alexx Calise**



The Whisky A GoGo West Hollywood, CA

Contact: ZackyBoy@MindSpring.com

Web: ZackKirkorian.HearNow.com

Players: Zack Kirkorian, guitar, vocals

Material: Zack Kirkorian is a solo act playing outer-spacey kinda music. The songs are

very busy and jam-packed with tones, notes and sounds of everything you can imagine. They evoke a feeling of being in a distant galaxy, floating around in slow motion and hearing all the sounds that humans are making but only catching the tail ends of the conversations and not making sense of anything. On top of all that, the artist adds

guitar and vocals in his live performance, making his set a very jam-packed, psychedelic and eerie experience.

Musicianship: Kirkorian seems like a good all-around guitar player who can sing well enough. He's very creative in the way he puts his music together. An aspiring shredder with good guitar technique, he lets loose on a couple of songs, particularly "Plenty of Reasons." His vocals are a good match with the eeriness of the music; sometimes he screeches, sometimes he softly sings to the audience to share his feelings. This artist is very confident in his vocals and guitar skills.

Performance: Zack Kirkorian is a solo act playing guitar and singing to backing tracks in a karaoke-style set. He has preprogrammed his music tracks and plays them out of his iPad while he sings. Aside from lights going off and on, the presentation was a bit lacking. It's tough doing an engaging performance from a chair, but Kirkorian did his best.

Summary: All in all I'd give two and half stars out of five for Kirkorian's overall performance, which was good stoner music and The Whisky's audio techs dialed in the backing tracks pretty well. "Love Me Now" and "Taker" are good examples of Kirkorian's style of music: Space Rock. In "Love Me Now" the song even talks to him and he talks back. "Cinch it Down" is the one song that stands out in that it belongs in a dance club with a thumping bass drum driving it through. Kirkorian is imaginative in the way he loads up his songs with information using tones and notes as in "We Gonna Dance." So pull up a chair, lean back, take a long drag and pass it on! — **Pierce Brochetti**

THE PRETTY FLOWERS

BRETT CALLWOOD

The Prospector Long Beach, CA

Contact: theprettyflowersla@gmail.com

Web: theprettyflowers.net

Players: Jake Gideon, guitar, vocals; Noah Green, vocals, guitar; Sean Johnson, drums; Sam Tiger, bass, vocals

Material: The Pretty Flowers know just how strong their collection of tunes is. So strong, in fact, that they barely engage in between-song banter with the gathered crowd in Long Beach, so as to be able to fit in more music. The band recently released the *Why Trains Crash* album,

a slab of work that they are understandably proud of. Naturally, we got a bunch of those songs, including the bittersweet "Some Girls." "Think about the past so much, nostalgia was your favorite crutch," croons frontman Gideon with a voice that is somehow both melancholy and super-sweet. That partially accounts for the comparisons the band is apt to get with '90s alt-rock bands such as Superchunk and Teenage Fanclub. There's a depth to the lyrics, and a real authenticity about the performance, Replacements-like, that sets the band apart from many from the same neck of the musical woods.

Musicianship: There's certainly nothing to complain about. The four members of the band are a finely tuned machine at this point, and the songs have clearly been rehearsed to where they sound much the same live as they do on record (with the addition of crowd noise and the stench of a dive bar men's room). Guitarists Gideon and Green play off of each other immaculately, while Tiger and Johnson are a powerful rhythm section. Much of the time, they allow the song to shine and don't feel the need to add unnecessary flourishes. That said, there is the occasional space for a little bit of noodle-and-widdle.

Performance: There's not a lot to say here. Again, the band members don't speak a lot between songs, other than to thank the evening's other performers and to announce that they have records for sale at the back. Rather, they plug in and blast through their set. Not to hammer the point home too much, but they really do place complete trust in their material.

Summary: The Prospector is a fun place to watch a show. The walls are decorated to look like an old gold mine, "KEEP OUT" signs made with ragged bits of wood and all. It also has great sound and a crowd that wants to hear new music. So the stage was literally set for The Pretty Flowers, and the band delivered. All of the ingredients to do well are there—the band just needs a little luck, and to keep busting their collective ass. — **Brett Callwood**

**MUSIC
CONNECTION**



"I have been lucky enough to be on the Top 100 artists to watch in Music Connection magazine for the past two years in a row and it has exposed me and my music to industry professionals looking for music like mine. The magazine has been invaluable for contact resources ." — **Binx**

Music-makers tap into this list to connect with indie labels, marketing experts and indie publicists. Plus there's loads of contact info to aid in promoting your career: swag & t-shirt manufacturers, CD/vinyl duplicators, blog sites, social media tools and more.

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415-550Ar-7865
Email: sf@1234gorecords.com
Web: 1234gorecords.com

300 ENTERTAINMENT

112 Madison Ave
New York, NY 10016
Web: 300ent.com
Notable Artists: Young Thug, Shy Glizzy, Famous Dex, Anna of the North

4AD RECORDS

17-19 Alma Rd.
London, SW 18, 1AA, U.K.
+44 20 8870 9724
Email: demos@4ad.com
Web: 4ad.com
Roster: Camera Obscura, Ariel Pink's Haunted Graffiti, Atlas Sound, Zomby

Additional locations:

625 Broadway
12th floor
New York, NY 10012
212-995-5882

2035 Hyperion Ave.
Los Angeles, CA 90027
213-341-4823

88RISING

New York, NY
Contact: Sean Miyashiro
Email: sean@88rising.com
Web: 88rising.com
Notable Artists: Joji, Rich Brian, AUGUST 08

825 RECORDS, INC.

825 48th St.
Brooklyn, NY
347-240-5417
Email: mattymendola@825records.com
Web: 825Records.com
Styles/Specialties: Artist development, solo artists, singer/songwriters, pop, rock, R&B

10TH PLANET RECORDS

P.O. Box 10114
Fairbanks, AK 99710
Email: 10planet@mosquitonet.com
Web: 10thplanet.com

A12 ENTERTAINMENT

Email: contact@a12entertainment.com
Web: a12entertainment.com
Contact: Ashley Di Buduo
Styles/Specialties: All genres, with a focus in Rock, Alternative, Metal, Indie-Rock, Classic Rock, Indie-Pop

A389 RECORDINGS

P.O. Box 12058
Baltimore, MD 21281
Email: dom@a389records.com
Web: a389records.com

AARON RECORDS

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Portland, TN 37148
615-325-3340
Email: aaronrecords@aol.com
Web: aaronrecords.com

ACCIDENTAL MUZIK, INC

323-316-4932
Email: accmuz@mac.com
Web: adammooseley.net
Contact: Adam Moseley
Styles: alternative, indie, Latin, rock, acoustic, film and TV music, music supervision
Roster: Representing many unsigned artist for music placement for TV and film. All genres.

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201-401-8482
Email: sketch@acefu.net
Web: acefu.net

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Pittsburgh, PA 15213

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Web: a-frecords.com
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818-505-0669
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Web: Activate1.com
Contact: James Arthur
How to submit: Email Soundcloud & YouTube links, or mail CD-Promo package

ALIAS RECORDS

838 E. High St. #290
Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-songwriters, electronica
Distribution: ADA
*No unsolicited material

ALLIGATOR RECORDS

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773-973-7736
Email: info@alligator.com
Web: alligator.com

ALTERNATIVE TENTACLES

P.O. Box 419092
San Francisco, CA 94141
510-596-8981 Fax 510-596-8982
Email: mail@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-word, underground
*Unsolicited material accepted

AMATHUS MUSIC

Attn: A&R
P.O. Box 95
Hewlett, NY 11557
Email: demo@amathusmusic.com
Web: amathusmusic.com
Contact: Chris Panaghi
Styles/Specialties: dance music, electronic, pop
*Accepts Demos

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St. Charles, MO 63301
888-521-8146 Fax 314-965-5648
Email: info@americaneaglerecordings.com
Web: americaneaglerecordings.com

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Web: alr-music.com
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*Business inquires only

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Web: amherstrecords.com

ANTI-

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: publicity@epitaph.com
Web: anti.com, facebook.com/antirecords

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Watchung, NJ 07069
Email: apirecords@verizon.net
Web: apirecords.com

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Email: jim@appleseedmusic.com
Web: appleseedmusic.com

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Anchorage, AK 99517

907-245-7311
Email: arcticsirn@alaska.net
Web: arcticsiren.com
Contact: Peggy Monaghan

ARKADIA LABEL GROUP/VIEW INC.

11 Reservoir Rd.
Saugerties, NY 12477
845-246-9955
Email: Viewvid@aol.com
Web: viewb2bonline.com

ASTHMATIC KITTY RECORDS

P.O. Box 1262
Lander, WY 82520
Email: info@asthmatickitty.com
Web: asthmatickitty.com
Notable Artists: Sufjan Stevens, Julianna Barwick

ASTRALWERKS RECORDS

150 5th Ave.
New York, NY 10011
212-886-7500
Web: astralwerks.com
Styles/Specialties: electronic/rock
*No unsolicited material accepted

BAR-NONE RECORDS

P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Contact: Glen Morrow, Owner
Distribution: ADA
*Unsolicited material accepted

BARSUK RECORDS

P.O. Box 22546
Seattle, WA 98122
Web: barsuk.com
Roster: Death Cab For Cutie, the Long Winters, Mates of State, Menomena, Nada Surf, Ra Ra Riot, Phantogram, Ramona Falls, the Wooden Birds, David Bazan, Maps & Atlases, Say Hi, Big Scary, Laura Gibson, Pacific Air, Chris Walla
Distribution: Redeye
*Please DO NOT send us MP3s or other audio files, but please DO send us links to your music or press kit. See website for submission.

BASEMENT BOYS INC.

2328 Champlain St, NW #309
Washington DC 20009
410-383-9103
Email: basementboys@att.net
Web: basementboys.com

BEC RECORDINGS

P.O. Box 12698
Seattle, WA 98111
206-691-9782
Email: lori@mergepr.com
Web: becrecordings.com

BEGGARS GROUP

(Also XL Recordings, Rough Trade Records, Matador Records, 4AD)
134 Grand St.
New York, NY 10013
212-995-5882
Email: banquet@beggars.com
Web: beggarsgroupusa.com
Contact: Matt Harmon, President
Styles/Specialties: indie-rock, pop, electronic and many more
Roster: Vampire Weekend, Sonic Youth, Queens of the Stone Age, the National, Warpaint, the xx, Yo La Tengo and the New Pornographers
Distribution: ADA

Additional location:

2035 Hyperion Ave.
Los Angeles, CA 90027
213-341-4823

BIELER BROS. RECORDS

4100 N. Powerline Rd., Ste. U-5
Pompano Beach, FL
954-979-4781
Email: info@bielerbros.com
Web: bielerbros.com

*If you are interested in submitting your music, please send audio or video LINKS only. We DO listen to all submissions

BIG DEAL RECORDS

15503 Ventura Blvd., Ste. 300
Encino, CA 91436
818-922-0807
Email: Info@bigdealmusicgroup.com
Web: bigdealmusic.com
Styles/Specialties: pop, rock, R&B
*No unsolicited material

Additional locations:

115 29th Ave. S.
Nashville, TN 37212
615-942-8328

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

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al@bignoiseno.com
Web: bignoiseno.com

Roster: Artists have included Christina Aguilera, Katharine McPhee, Red Hot Chili Peppers, Paul Doucette (Matchbox Twenty), Little Anthony & the Imperials, Jim Brickman, J. Geils, Bela Fleck.
*We are currently accepting demo submissions. Please call or email first.

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LaGrange, IL 60525
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Ridgeland, MS 39157
601-206-4600
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Web: blackberryrecords.com

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Email: blackd@blackdahlia.com
Web: blackdahlia.com

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Burbank, CA 91506
Email: mailorder@bomprecords.com, label@alive-records.com
Web: bomp.com, aliveenergy.com
Contact: Patrick Boissel
Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Jonestown Massacre, Soledad Brothers, The Warlocks, the Black Lips, SSM, Brimstone Howl, Trainwreck Riders, Black Diamond Heavies, Bloody Hollies
Distribution: Lumberjack Mordam Music Group
*Unsolicited material accepted. We are a small team, but we listen to it all. Do not contact us, we will contact you if we dig what we hear.

BOOSWEET RECORDS

P.O. Box 45256
Los Angeles, CA 90045
310-613-3535
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

BRAINFEEDER RECORDS

Los Angeles, CA
Email: bfcustomerservice@diystro.com
Web: brainfeedersite.com
Roster: Thundercat, Kamasi Washington, Flying Lotus

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978-532-0666
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Web: bridge9.com

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Buffalo, NY 14214
Email: blackroseproductions@gmail.com
Web: blackrosemusicpub.com

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Email: marly@bdcdistribution.com
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Web: harmonies.com

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Los Angeles, CA 90066
323-418-1400
Email: mail@centurymedia.com
Web: centurymedia.com
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CEXTON RECORDS

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Rancho Santa Margarita, CA 92688
Offices in CA and NYC
949-766-1384
Email: johncexton@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

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000 Fax 310-312-5653
Web: cleopatrarecords.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

CLOSED SESSIONS

Chicago, IL
Email: alex@closedsessions.com
Web: closedsessions.com
Notable Artists: Jamila Woods, Kweku Colins, Webster X

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

COMMUNION RECORDS

London & Brooklyn
Email: info@communionmusic.com
Web: communionmusic.com
Notable Artists: Michael Kiwanuka, Gotye, Tennis

COMPASS RECORDS

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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

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828-684-3066
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Los Angeles, CA 90026
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Web: dangerbirdrecords.com
Roster: Juiceboxxx, *Repeat Repeat, A. Sinclair, Holly Miranda

DAY 6 ENTERTAINMENT

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Contact: Cynthia Corral
Email: newtalent@day6entertainment.com
Web: day6entertainment.com

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Raleigh, NC 27619
919-844-1515

Email: info@deepsouthernentertainment.com

Web: deepsouthernentertainment.com

DEATHBOMB RECORDS

Los Angeles, CA
Web: deathbombarc.com
Notable Artists: JPEGMafia, clipping

DELMARK RECORDS

4121 N. Rockwell
Chicago, IL 60618
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Email: jazzpromo@delmark.com
Web: delmark.com

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Washington, DC 20007
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West Chester, OH 45069
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Web: dmarentertainment.com
Contact: Sheila A. Jordan
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*Accepts unsolicited material

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Los Angeles, CA 90025
310-966-4414
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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

DOMINO RECORDS

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London, UK SW18 1EG
Web: dominorecordco.com
Notable Artists: Blood Orange, Arctic Monkeys, Animal Collective

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New York, NY
Email: hello@downtownrecords.com
Web: downtownrecords.com
Notable Artists: Smino, Mura Masa, Tei Shi

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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., Ste G
Chicago, IL 60645-4963
773-262-0278
Email: info@earwigmusic.com
Web: earwigmusic.com

EAST 2 WEST COLLECTIVE

11022 Santa Monica Blvd, #350
Los Angeles, CA 90025
323-965-0852
Email: jobel@e2wcollective.com
Web: muchandhousepr.com
Contact: Laura Ackermann, Senior Publicist

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

ERASED TAPES RECORDS, LTD

174 Victoria Park Road
London E9 7HD Great Britain
Email: records@erasedtapes.com
Web: erasedtapes.com
Notable Artists: Nils Frahm, Masayoshi Fujita, Penguin Café Orchestra

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

EYRST

Portland, OR
Web: eyrst.com
Notable Artists: Neil Von Tally, The Last Artful, Dodgr. Myke Bogan

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 Abbatiello
P.O. Box 219
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: universalmusic.com/fonovisa

FOODCHAIN RECORDS

6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028

323-957-7900
Note: Please submit demos by mail

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

FRESH SELECTS
 Portland, OR
Web: freshselects.bandcamp.com
Notable Artists: The Last Artful, Dodgr, SiR, Mndsgn

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

G2 RECORDS
 14110 N. Dallas Pkwy., Ste. 365
 Dallas, TX 75254
 972-726-9203 Fax 972-726-7749
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: headlineerrecords.com

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

GHOSTLY INTERNATIONAL
 Ann Arbor, Michigan
Email: booking@ghostly.com
Web: ghostly.com
Notable Artists: Mary Lattimore, Tadd Mullinex, Matthew Dear, Kilo, Tycho

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
Email: marc@glassnotemusic.com
Contact: Marc Nicolas
 310-865-8620

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

GOOD YEARS
Email: info@goodyearsinc.com
Web: goodyearsinc.com
Notable Artists: BANKS, Francis and the

Lights, Jim-E Stack, LOYAL, Mick Jenkins and TTY

HACIENDA RECORDS
 1236 S. Staple St.
 Corpus Christi, TX 78404
 361-882-7066
Email: hacienda@haciendarecords.com
Web: facebook.com/haciendarecords

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@deepsouthentertainment.com
Web: deepsouthentertainment.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 Mortar, 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

INNOVATIVE LEISURE
 2658 Griffith Park Blvd, #324
 Los Angeles, CA 90039
Contact: Nat Nelson, Jamie Strong & Hanni El Khatib
Email: info@innovativeleisure.net
Web: innovativeleisure.net
Notable Artists: BABDADNOTGOOD, Nosaj Thing, Rhye

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

JAGJAGUWAR
 213 S. Rogers St.
 Bloomington, IN 47404
Contact: Darius Van Arman, Chris Swanson
Email: radio@jagjaguwar.com
Web: jagjaguwar.com
Notable Artists: Bon Iver, Angel Olsen, Unknown Mortal Orchestra

JAZZ LINK ENTERPRISES
 3721 Columbia Dr.
 Longmont, CO 80503
 303-776-1764
Email: hiberjude@gmail.com
Web: jazzlinkenterprises.com

JONKEY ENTERPRISES
 663 W. California Ave.
 Glendale, CA 91203
 818-242-4034
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@kreecs.com
Web: kreecs.com
Roster: Karl Blau, Aries, Jason Anderson
 Currently not accepting demos

KRANKY
 Chicago, IL
Email: krankyinfo@gmail.com
Web: kranky.net
Notable Artists: Stars of the Lid, Grouper, Tim Hecker

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
 818-850-0625

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

LIT CITY TRAX
 London, UK
Email: jcrush@litcitytrax.com
Web: litcitytrax.bandcamp.com
Notable Artists: DJ Rashad, Visionist, J-Crush

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

LOCAL ACTION
 London
Email: localactionrec@gmail.com
Web: localactionrecords.co.uk
Notable Artists: Deadboy, Jammz, DAWN

LOVECAT MUSIC
 P.O. Box 545, Ansonia Sta.
 New York, NY 10023
 646-304-7391
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com

LUAKA BOP
 195 Chrystie, 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
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
Email: helen@matadordirect.com
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

MELLO MUSIC GROUP

Tucson, AZ
Email: info@mellonmusicgroup.com
Web: mellomusicgroup.com
Notable Artists: Oddisee, Open Miek Eagle, Apollo Brown

MERGE RECORDS

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

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

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

MEXICAN SUMMER

87 Guernsey St.
Brooklyn, NY 11222
Email: info@mexicansummer.com
Web: mexicansummer.com
Notable Artists: Ariel Pink, Weyes Blood, Dungen

MILAN ENTERTAINMENT

Sherman Oaks, CA
Web: milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MIND OF A GENIUS (MOAG)

Web: mindofagenius.co.uk
Notable Artists: THEY, Gallant, ZHU

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 Guliak
*Accepts demos in CD in the mail with a handwritten note and contact info

MILK RECORDS

P.O. Box 35
Moreland LPO

Coburg 3058

Victoria, Australia
Email: milkrecordsmelbourne@gmail.com
Web: milk.milkrecords.com.au
Notable Artists: Courtney Barnett

MIXPAK RECORDS

Brooklyn, NY
Email: info@mixpakrecords.com
Web: mixpakrecords.com
Notable Artists: Popcaan, Palmistry, Murio

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: mmcperson@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 MUSIC GROUP & NVM RECORDS

7306 Ann Cabell Lane
Mechanicsville, VA 23111
804-350-4746
Email: newvisionmusicgroupnvmrecords@gmail.com
Web: newvisionmusicgroup.com
Styles/Specialties: New Country, Traditional Country, Bluegrass, Christian, Christian Country, Gospel & Americana

NEW WEST RECORDS

Nashville, TN
615-385-4777
Web: newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NINJA TUNE

1030 N. Alvarado #102
Los Angeles, CA 90026
Email: press@ninjatune.net
Web: ninjatune.net/home
Notable Artists: Bonobo, Actress, FaltyDL, The Bug

Additional location:

P.O. Box 4296
London, SE11 4WW

NITRO RECORDS

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

NOISEY BY VICE

Brooklyn, New York 11249
Email: noisey-media@vice.com
Web: noisey.com

NONESUCH RECORDS

1633 Broadway
New York, NY 10019
212-707-2000
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, Youssou 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

PAPER GARDEN RECORDS

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

PARMA RECORDINGS

223 Lafayette Rd.
North Hampton, NH 03862
603-758-1718
Email: info@parmarecordings.com
Web: parmarecordings.com

PAUL WINTER

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

PHIRE MUSIC

GSB Building Center
1 Belmont Ave, Ste 8043
Bala Cynwyd, PA 19004
215-334-5814
Email: phiremusic.studios@gmail.com
Web: phiremusiconline.com
Contact: Jamie Burrell (media), Brian McDaniel (other)
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.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
424-394-1496
Email: pplzmi@aol.com
Web: pplzmi.com
Contact: Maxx Diamond
*No unsolicited material accepted. Must first email or write with SASE for permission.

PRA RECORDS

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 Ste 7
Chicago, IL 60641
773-763-7509
Email: kenn@pravdamusic.com
Web: pravdamusic.com

PRIMARILY A CAPPELLA

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

R&S RECORDS

Email: andy@rsrecords.com
Web: randsrecords.com
Roster: James Blake, Nicolas Jaar, Paul White

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

Houston, TX 77292
713-680-8588
Email: info@rapalotrecords.com
Web: rapalotrecords.com

RAZOR & TIE ENTERTAINMENT

214 Sullivan St., Ste. 5
New York, NY 10012
212-598-2200
Email: press@razorandtie.com
Web: facebook.com/RazorandTie, razorandtie.com
Roster: see website

RED EYE MUSIC GROUP

505 Eno St.
Hillsborough, NC 27278
877-733-3931
Email: info@redeyeworldwide.com
Web: redyeusa.com
Note: no unsolicited material

RED HOUSE RECORDS

916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Email: info@compassrecords.com
Web: redhousesrecords.com
*Unsolicited material accepted

RELAPSE RECORDS

P.O. Box 2060
Upper Darby, PA 19082
610-734-1000
Email: relapse@relapse.com
Web: relapse.com
Roster: High on Fire, Judifer, Origin, Brutal Truth

REMBA RECORDS

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

REVELATION RECORDS

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

RHYMESAYERS ENTERTAINMENT

2409 Hennepin Ave.
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com

ROADRUNNER RECORDS

Warner Music Group
1633 Broadway

New York, NY 10019
212-275-2000
Web: roadrunnerrecords.com
Styles/Specialties: rock
*Unsolicited materials accepted, see web for details.

ROCKZION RECORDS
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

ROIR (SAY ROAR!)
(Reachout International Records)
P.O. Box 150-460
Van Brunt Station
Brooklyn, NY 11215
718-852-7647
Email: info@roir-usa.com
Web: roir-usa.com
Styles/Specialties: punk, reggae, rock
*Demo Policy: Please submit all demos via MusicXray: 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
*Unsolicited material accepted. No phone calls please

ROUGH TRADE RECORDS
66 Golborne Rd.
London, W10 5PS
713-388-4111
Email: enquiries@roughtrade.com
Web: roughtrade.com
Notable Artists: Princess Nokia, jennylee, Parquet Courts

RRO ENTERTAINMENT
P.O. Box 4263
Parker, CO 80134
Email: les@lesfradkin.com
Web: rroentertainment.com

SACRED BONES
Brooklyn, New York
Email: info@sacredbonesrecords.com
Web: sacredbonesrecords.com
Notable Artists: Amen Dunes, Zola Jesus, Jenny Hval

SECRETLY CANADIAN
1499 West Bloomfield Road
Bloomfield, IN 47403
812-335-1572
Email: info@secretlydistribution.com
Web: secretlycanadian.com
Notable Artists: Whitney, ANOHNI, serpentwithfeet, War On Drugs

SHANGRI-LA PROJECTS
P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com

SIX DEGREES RECORDS
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

SONIC IMAGES ENTERTAINMENT GROUP
12400 Ventura Blvd., #268
Studio City, CA 91604
323-650-4000
Email: sonicimages@sonicimages.com
Web: sonicimages.com

SOULECTION
Los Angeles
Contact: Joe Kay, Head of A&R
Web: soulection.com
Notable Artists: Goldlink, Sango, Ta-ku

SOUND KITCHEN STUDIOS, LLC
112 Seaboard Ln.
Franklin, TN 37067
615-579-4655
Email: iblonder@soundkitchen.com
Contact: Ira Blonder

Web: soundkitchen.com
Specialties: All Genres
*Unsolicited material accepted

SPARROW RECORDS
(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

SST Records
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

STANLEY RECORDINGS
2126 W. Temple St.
Los Angeles, CA 90026
213-483-0778
Email: info@stanleyrecordings.com
Web: stanleyrecordings.com

STONES THROW RECORDS, LLC
2658 Griffith Park Blvd., #504
Los Angeles, CA 90039
Email: losangeles@stonesthrow.com
Web: stonesthrow.com
Notable Artists: J Dilla, Dam-Funk, NxWorries

SUB POP
2013 4th Ave., 3rd Fl.
Seattle, WA 98121
206-441-8441 Fax 206-441-8245
Email: info@subpop.com
Web: subpop.com
Styles/Specialties: rock, alt. rock
*No unsolicited material

SUPREME ENTERPRISES INTERNATIONAL CORP.
P.O. Box 1373
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

SURFDOG RECORDS
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 Wilde Bunch
*Unsolicited material accepted, see website

SYMBIOTIC RECORDS
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
120 State Ave., N.E. 134
Olympia, WA 98501
Email: sympathy13@aol.com
Web: sympathyrecords.com

TANGENT RECORDS
P.O. Box 383
Reynoldsburg, OH 43068
614-751-1962 Fax 614-751-6414
Email: info@tangentrecords.com
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

TERRIBLE RECORDS
Brooklyn, NY
Contact: Ethan Silverman
Email: ethan@terriblerecords.com
Web: terriblerecords.com
Notable Artists: Solange, Empress Of, Blood Orange

THIN MAN ENTERTAINMENT
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

THIRD MAN RECORDS
623 7th Ave. S.
Nashville, TN 37203
615-891-4393
Email: storefront@thirdmanrecords.com
Web: thirdmanrecords.com

THUMP RECORDS
P.O. Box 9605
Brea, CA 92822
909-595-2144
Email: djultraight@thumprecords.com
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

TREASURE ISLE RECORDERS, INC.
2808 Azalea Pl.
Nashville, TN 37204
615-297-0700
Email: fredvail@treasureislenashville.com

TRUE PANTHER SOUNDS
New York, New York
Email: store@truepanther.com
Web: truepanther.com
Notable Artists: Tobias Jesso Jr. London O'Connor

URBAND & LAZAR
Los Angeles, CA
London
323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialties: indie rock, alternative, s-s
*We do not accept unsolicited material

VAGRANT RECORDS
5566 W. Washington Blvd.
Los Angeles, CA 90016
323-302-0100
Email: info@vagrant.com
Web: vagrant.com
*We do not accept unsolicited demos

VAN RICHTER RECORDS
2145 E. Tahquitz Canyon Way 4-219
Palm Springs, CA 92262
858-412-4329
Email: manager@vanrichter.net
Web: vanrichter.net
Styles/Specialties: industrial, gothic, metal
*Accepts unsolicited material

VAPOR RECORDS
1460 4th St., #300
Santa Monica, CA 90401
Email: webstar@vaporrecords.com
Web: vaporrecords.com

VICTORY RECORDS
346 N. Justine St., 5th Fl.
Chicago, IL 60607
312-666-8661 Fax 312-666-8665
Email: contact@victoryrecords.com
Web: victoryrecords.com
*Accepts unsolicited demos

WARP RECORDS
Sheffield London
Web: warp.net
Email: editor@warp.net
Notable Artists: Hudson Mohawke, Danny Brown, Aphex Twin, Kelela
*not seeking unsolicited demos

WICKED COOL RECORDS
434 6th Ave., Ste. 6R
New York, NY
347-229-2960
Email: scott@wickedcoolrecords.com
Web: wickedcoolrecords.com

XL RECORDINGS
(Beggars Group)
1 Codrington Mews
London, England W11 2EH
+44 (0) 20 8870 7511
Email: xl@xl-recordings.com

YEAR001
Krukmarkargatan 22, 118 51
Stockholm Sweden
Email: info@year001.com

Web: year001.com
Notable Artists: Yung Lean, Bladee, Thaiboy Digital

YEP ROC RECORDS
449-A Trollingwood Rd.
Haw River, NC 27258
877-733-3931
Email: info@yeprocmusicgroup.com
Web: yeproc.com

YOUNG TURKS
London, UK
Email: demos@theyoungturks.co.uk
Web: theyoungturks.co.uk
Notable Artists: FKA Twigs, The xx, SBTRKT, Sampha

MARKETERS/PROMOTERS

1 SEO EXPERTS
Los Angeles, CA 888-736-1489
Web: 1seoexperts.com
Contact: Michael Guy
Services: Providing cutting edge media and marketing

TWO SHEPS THAT PASS
401 Broadway, Ste. 804
New York, NY 10013
646-613-1101
Email: info@twoshepthatpass.com
Web: twoshepthatpass.com

360 MEDIA
1040 Boulevard S.E., Ste. C
Atlanta, GA 30312
404-577-8686
Email: hello@360media.net
Web: 360media.net

919 MARKETING COMPANY
102 Avent Ferry Rd.
Holly Springs, NC 27540
919-557-7890
Email: letsworktogether@919marketing.com
Web: 919marketing.com

INDIEPOWER
5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske CEO (40+ year veteran)
Styles/Specialties: All styles, worldwide, maximum PR, promotion, marketing and major distribution services by top pros

ABC PROMOTIONAL MARKETING
20531 Rhode St.
Woodland Hills, CA 91367
818-999-2226 Fax 818-999-2236
Email: andrew@shopabcpromo.com
Web: shopabcpromo.com

AIM MARKETING SOLUTIONS
739 Trabert Ave. NW, Bldg. A, Ste. A
Atlanta, GA 30318
404-581-7131 Fax 404-588-9244
Email: info@aimmarketingsolutions.com
Web: aimmarketingsolutions.com
Styles/Specialties: sports and entertainment marketing

A.D.D. MARKETING & ADVERTISING
6600 Lexington Ave.
Los Angeles, CA 90038
323-790-0500
Email: info@addmarketing.com
Web: addmarketing.com
Styles/Specialties: rock, hip-hop, electronic
*No unsolicited material
**No phone calls please

AFFORDABLE IMAGE
2515 N. 7th St.
Phoenix, AZ 85006
866-639-1622 Fax 602-265-3399
Email: sales@affordableimage.com
Web: affordableimage.com

AIRPLAY ACCESS
5018 Franklin Pike
Nashville, TN 37220
310-325-9997
Email: staff@airplayaccess.com
Web: airplayaccess.com
Contact: Paul Loggins
Styles/Specialties: all styles

ANDERSON MARKETING
7420 Blanco Rd., Ste. 200
San Antonio, TX 78216
210-223-6233
Email: info@andersonmarketing.com
Web: andadv.com

ARIES OF NOHO PROMOTIONS
P.O. Box 16741

North Hollywood, CA 91615
818-720-7846 Fax 818-792-7566
Email: shelby@ariesofnoho.com
Web: ariesofnoho.com
Contact: MJ Shelby
Styles: Funk, Jazz, Old School, R&B, Soul, Urban, World Beat
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band Management, Social Networking, Video Promotion and Internet Publicity

ARISTOMEDIA
1620 16th Ave. S.
Nashville, TN 37212
615-269-7071 Fax 888-894-4934
Email: info@aristomedia.com
Web: aristomedia.com

ARTISTS HOUSE MUSIC
Web: artistshousemusic.org

BEHIND THE CURTAINS MEDIA
234 6th St. Ste #5
Brooklyn, NY 11215
347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: behindthecurtainsmedia.com

BIG 10 INDUSTRIES, INC.
ROCK CITY
149 S. Barrington Ave., Ste. 812
Los Angeles, CA 90049
310-280-1610

BLACK DOG PROMOTIONS
9920 South Rural Road, Ste. 108
Phoenix, AZ 85284
480-206-3435
Email: scott@blackdogpromotions.com
Web: blackdogpromotions.com

BRYAN FARRISH PROMOTION
1828 Broadway, 2nd Fl.
Santa Monica, CA 90404
310-998-8305
Email: airplay@radio-media.com
Web: radio-media.com
Styles/Specialties: In-house and field staff to handle regular rotation on every commercial station in the U.S. and Canada, generating up to 3,000,000 listens per week on a single station in a single city. Also, college radio, specialty/mixshow radio, and gigchart.net for gigs in CA.

CARPARK RECORDS
P.O. Box 42374
Washington, D.C. 20015
Email: carparkrecords@gmail.com
Web: carparkrecords.com
Notable Artists: Toro y Moi, Skylar Spence, Cloud Nothings

CORNERSTONE
6121 Sunset Blvd.
Los Angeles, CA 90028
213-217-4500
Email: info@cornerstonepromotion.com, pr@cornerstonepromotion.com
Web: cornerstonepromotion.com
Contact: Rob Stone and Jon Cohen

Additional locations:

New York
71 W. 23rd St., 13th Fl.
New York, NY 10010
212-741-7100

London
+44-0-207-729-2637

Sao Paulo
5511.4097.9713

CREATIVE BRAND CONSULTING
2219 S. 48th St., Ste. 1
Tempe, AZ 85282
888-567-0522
Email: ron@creativebrandconsulting.com
Web: creativebrandconsulting.com

CYBER PR
389 12th St.
Brooklyn, NY 11215
212-239-8384
Email: contact@arielpublicity.com
Web: cyberprmusic.com

DEBORAH BROSSEAU COMMUNICATIONS
Los Angeles, CA
323-314-4203
Email: db@deborahbrosseau.com
Web: deborahbrosseau.com
Contact: Deborah Brosseau

DISTINCTIVE PROMO
Email: promo@distinctivepromo.com
Web: distinctivepromo.com

EVOLUTION PROMOTION
7 Ariene 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: james@fanscape.com
Web: fanscape.com

Additional location:

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

200 E. Randolph St.
Chicago, IL

150 5th Ave.
New York, NY 10011

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

FLANAGAN'S RADIO PROMOTIONS
323-876-7027
Email: submt@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!

FUTURE STAR MUSIC GROUP
Los Angeles, CA
Miami, FL
909-717-6732
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: linkedin.com/in/gailrobertspr
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: inquiries@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: vickie@girlieaction.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
Web: nationalmusicmarketing.com/company.html

HANDS ON PR & MARKETING
Email: handsopr@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
213-232-1193
Email: info@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.

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

IMAGINE PR
New York City

Email: info@imagine-team.com
Web: imagine-team.com

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
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: kmorstad@karenmorstad.com
Web: karenmorstad.com

KBH ENTERTAINMENT GROUP
Van Nuys, CA 91405
818-786-5994
Email: support@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey

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

Styles/Specialties: consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

LABEL LOGIC

Artist and Label Services
Contact: Jay Gilbert and Jeff Moskow
566 Mindenvale Court
Simi Valley, CA 93065
(310) 405-4155 (text)
Email: jay@label-logic.net, jeff@lebel-logic.net
Web: label-logic.net
Styles/Specialties: All genres

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

645 E Missouri Ave., Ste 400
Phoenix, AZ 85012
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 St. Ste 200
678-638-2600
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

MAKE GOOD MARKETING & MANAGEMENT, INC.

Paul Orescan
13636 Ventura Blvd., #185
Sherman Oaks CA 91423
(818) 749 - 7014
Email: paulorescan@me.com
Web: makegoodmarketing.com

MIKE MATISA

Independent Agent
Radio Promotions and Artist Development
(609)937-6661
Email: mikematisa@gmail.com

Website: mikematisa.com

Contact: Mike Matisa
Services: Independent agent and scout for a diversified portfolio of radio promotion and artist development professionals. Specializing in: Pop, Top 40, Adult Contemporary, Urban, Hot AC, Country, Triple A, Alternative, Active & Modern Rock, and Smooth Jazz radio formats.

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
917-292-9429
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 Ste. 3-109
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 Butner, 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, Pyramid.com, Berklee Press, TJ Martell Foundation

PYRAMID COMMUNICATIONS

1932 1st Ave., Ste. 507
Seattle, WA 98101
206-374-7788
Web: pyramidcommunications.com

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@relaxmusicgrou.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: info@spinlab.net
Web: spinlab.net
Styles/Specialties: branding campaigns, corporate communications, crisis communications, event planning and execution, public relations, publicity

SPINSTRACKING SYSTEM

A Backstage Entertainment Co.
2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-9997
Email: staff@spintrackingssystem.com
Web: spintrackingssystem.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:

720 Cole Ave
Los Angeles, CA 90038
323-822-9300

600 Congress Ave

Austin, TX 78701
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.

1 Hewitt Sq, Ste 186
East Northport, NY 11731
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. Ste 204
Encino, CA 91316
310-280-3777
Email: danny@corpsta.com
Web: totalassault.com

Additional location:

6107 Centennial Blvd.
Nashville, TN 37209
Email: melissa@corpsta.com

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

WE LOVE MUSIC PROMOTIONS

Email: clare@welovemusicpromotions.com
Web: welovemusicpromotions.com
Styles/Specialities: A unique online PR approach for unsigned bands to promote their single/EP/Album. All online promotion areas covered; Blogs, radio, student, All styles and genres covered.

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

5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske
Styles/Specialities: 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/abcpublirelations, abc-pr.com/contact.html
Contact: Amanda Cagan

ALBRIGHT ENTERTAINMENT GROUP, THE

3070 Windward Plaza, Ste. F-770
Alpharetta, GA 30005
Email: rockstarp@aol.com
Web: rockstarp.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: Irosner@artisanspr.com
Web: artisanspr.com

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
New York, NY 10005
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 St., Ste 47
New York, NY 10002
212-675-3103
Email: paul@bigpicturemediaonline.com
Contact: Dayna Ghiraldi-Travers
Web: bigpicturemediaonline.com

BIZ 3 PUBLICITY

Chicago, IL 60622
Email: info@biz3.net
Web: biz3.net

BLACK ROSE PRODUCTIONS, INC.

409 Route 112
Port Jefferson Station, NJ 776
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.

2712 Angel Drive
Los Angeles, CA 90077
310-889-9200
Email: admin@bobbimarcuspr.com
Web: bobbimarcuspr.com
Contact: Bobbi Marcus

BROKAW COMPANY, THE

10736 Jefferson Blvd., #462
Culver City, CA 90230
310-273-2060

Email: db@brokawcompany.com
Web: brokawcompany.com

BROOKS 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
Email: brian@bsgpr.com
Web: bsgpr.com

BT PR

New York, NY
646-405-7010
Email: info@btptr.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 St.
Asuza, CA 91702
310-374-9208
Email: mike@cdrollout.com
Web: cdrollout.com

CHARM SCHOOL PR

323-363-9338
Web: charmschoolie.com
Contact: Angeliq Groh
Clients: Cory Helford Gallery, Alife, Lettuce

CHASEN & COMPANY

310-274-4400
Email: info@chasenpr.com

CHIPSTER PR

2820 Audubon Village Dr.
Norristown, PA 19403
484-932-8951
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: info@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
Web: clarioncallmedia.com/about
Email: info@clarioncallmedia.com

CO5 MEDIA

323-871-0180
Email: jean@co5media.com
Contact: Jean Sievers
Web: facebook.com/CO5Media

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@carolynmcclairpr.com
Web: carolynmcclairpr.com

CYPER PR

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

DANGER VILLAGE

Los Angeles, CA
Email: Therearenostupidquestions@dangervillage.com
Web: dangervillage.com

DAVIDSON & CHOY PUBLICITY

4311 Wilshire Blvd., Ste. 402
Los Angeles, CA 90010
323-954-7510
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

DEGY PR

Toms River, NJ
732-818-9600
Email: info@degy.com
Web: degy.com
Contact: Ari Nisman

DEPT. 56

818-702-6253
Email: tmumba@aol.com
Contact: Tresa Redburn
Web: 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

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

DMMC (Greater Des Moines Music Coalition)

900 Keosauqua Way, Ste 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 Beer
 Festival; Ventura County Blues Festival,
 Temecula Blues Festival; Woodstock Blues &
 Rock Festival; Big Buggs Island Blues Bash;
 New Blues Festival; Fiesta Days; Allman
 Goldflies Band; Peach and the Almost Blues
 Band; Victoria Ginty & Ladyhawk; 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
 302-266-1273
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
 Palm Beach, FL
 310-650-8668, 561-465-2240
Email: sheryl@eastwestmedia.net
Web: eastwestmedia.net

EBONY JEANETTE PR
 310-256-6749
Email: info@ebonyjeanette.com
Web: ebonyjeanette.com
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

Additional location:

8209 Melrose Ave, 2nd Fl
 Los Angeles, CA 90046
 310-437-8199

ENGINE GROUP
 261 Madison Ave., Floor 4
 New York, NY 10016
 212-633-4567
Email: info-usa@enginegroup.com
Web: enginegroup.com/us

Additional locations:

6922 Hollywood Blvd., 12 Flor
 Hollywood, CA 90028
 310-845-3035
Email: info-usa@enginegroup.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 PR
 2658 Griffith Park Blvd., Ste. 816
 Los Angeles, CA 90039
 323-667-1344
Email: flypr@flypr.net
Web: flypr.net
Contact: Ilka Erren Pardini

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
 8820 Wilshire Blvd, Ste #300
 Beverly Hills, CA 90211
 310-954-9893
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: facebook.com/GailRobertsPR
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

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

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

HEIDI ELLEN ROBINSON FITZGERALD
 HERFITZ PR
 818-705-1267
Email: herfitz@mac.com
Web: herfitzpr.net
Contact: Heidi Ellen Robinson Fitzgerald
Clients: Anthrax, Ghost, Greta Van Fleet
 Pixies, Rick Rubin, Slayer, Dallon Weekes/
 IDKHOW

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
 2592 Hyler Ave
 Los Angeles, CA 90041
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,
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Portland, OR 97211
541-207-3872
Email: info@xopublicity.com
Web: xopublicity.com
Contact: Kaytea McIntosh

MERCH & SWAG

ADOBE GRAPHICS DESIGN, INC.
33 Great Neck Road, Ste 1
Great Neck, NY 11021
800-726-9683, 516-482-7425
Email: oroders@coyotepromotions.com
Web: coyotepromotions.com
Services: Promotional and premium items for record labels, radio stations and TV stations.

AFFORDABLE IMAGE

2515 N. 7th St.
Phoenix, AZ 85006
800-639-1622
Email: sales@affordableimage.com
Web: affordableimage.com

ANENBERG

9521 Business Center Dr., #104
Rancho Cucamonga, CA 91730
909-987-0440
Email: info@anenberg.com
Web: anenberg.com, store.anenberg.com
Services: clothing wholesaler, custom garment screenprinting
Styles/Specialties: oversized garment screenprinting, high quality plastisol, water-based and discharge inks, low minimums, fast turn-around, easy and friendly service

ARTS PROMO

P.O. Box 6
Northampton, MA
413-259-1227
Email: artspromo@artspromo.org
Web: artspromo.org
Contact: Jaime Morton

BAND MERCH

3120 W. Empire Ave.
Burbank, CA 91504
818-736-4800
Email: info@bandmerch.com
Web: bandmerch.com

BAND SHIRTS

C/- Australian Tour Merchandising Pty Ltd.
43 Brady St.
South Melbourne Victoria, Australia 3205
+61-(0) 3 9695 0104
Email: customerservice@bandshirts.com.au
Web: bandshirts.com.au

BANDWEAR

2025 Midway Rd., Ste C
Carrollton, TX 75006
877-BANDWEAR, 214-276-7350
Email: sales@bandwear.com
Web: bandwear.com
Services: Manufacturing of promotional and retail products. Vinyl stickers and custom die cutting custom paper printing. Posters and album flats. Any printed promotional products and "swag." Enabling your website with e-commerce to sell your merchandise.

BIG CARTEL

Email: support@bigcartel.com
Web: bigcartel.com
Services: Shopping cart platform for Artists, Bands and Record labels

BIOWORLD MERCHANDISING

2111 W. Walnut Ln.
Irving, TX 75038
888-831-2138
Email: info@bioworldmerch.com
Web: bioworldcorp.com
Services: Band and label merchandise management

Additional locations:

49 W. 37th St., 12th Fl.
New York, NY 10018
212-302-1922

675 Pulaski St., Ste. 120
Athens, GA 30601
706-227-6850

McGladrey Plaza
801 Nicollet Mall, Ste. 615
Minneapolis, MN 55402
612-397-9601

266 Applewood Crescent
Concord, Ontario, Canada L4K 4B4
905-669-8155

307-3098 3rd Floor
BPTP Park Centra
Sec-30 Gurgoan, Harayna
Email: contact@bioworldind.com

Jieyun Mansion

600 Ln., Room-24D #2
Tianshan Road, Changning District, Shanghai,
China-200051
#021-60960462

BLUE COLLAR PRESS

2201 Delaware St.
Lawrence, KS 66046
785-842-1414
Email: info@bluecollarpress.com
Web: bluecollarpress.com

BLUE RAVEN ARTIST MANAGEMENTZ

100 Rt. 46 E., Ste. B01

Mountain Lakes, NJ 07056

973-519-2600
Email: sean@blueravenartists.com
Web: blueravenartists.com

BRAVADO

1755 Broadway, 2nd Fl.
New York, NY 10019
212-445-3400 Fax 212-445-3499
Email: tom.bennett@bravado.com
Web: bravadosa.com

Additional locations:

9255 Sunset Blvd., Ste. 200
Los Angeles, CA 90069
310-865-5025 Fax 310-865-5036
Email: peter.lubin@bravado.com

International Contact

Bravado International Group
Ste 1B-F, Chiswick Place
272 Gunnersbury Ave.
London, W4 5QB
+44 (0) 330 587 1234
Web: bravado.com
Email: david.boyne@bravado.com

BULLETPROOF ARTISTS

241 Main St.
Easthampton, MA 01027
413-527-9393
Email: patty@bulletproofartists.com
Web: bulletproofartists.com
Contact: Patty Romanoff

BUSY BEAVER BUTTONS

3407 W. Armitage Ave.
Chicago, IL 60647
773-645-3359, 855-439-2879
Email: orders@busybeaver.net
Web: busybeaver.net

CD ROLLOUT

916 W 19th St.
Asuza, CA 91702
310-374-9208
Email: mike@cdrollout.com
Web: cdrollout.com
Contact: Mike Naylor

Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

CHASER

6424 Forest City Rd.
Orlando, FL 32810
877-739-1173
Web: districtlines.com/Chaser
Services: All merch - apparel, posters, etc.
Online fulfillment

CHRIS COOK MANAGEMENT EUROPEAN MUSIC MERCHANDISING

G03, The Light Box
111 Power Rd.
London, U.K. W4 5PY
+44 (0)20 8567 1700
Email: chris@cookmanagement.com
Web: cookmanagement.com

CLUBFLYERS.COM

2300 N.W. 7th Ave.
Miami, FL 33127
800-433-9298
Web: clubflyers.com

COMGRAPHX

1765 N. Juniper
Greenway Business Park
Broken Arrow, OK 74012
800-331-4438, Fax 918-251-8223
Email: info@comgraphx.com
Web: comgraphx.com

CRACK THE WHIP PROMOTIONS

1403 W. 6th St., 2nd Fl.
Brooklyn, NY 11204
718-368-1425
Email: info@crackthewhippromotions.com
Web: crackthewhippromotions.com

DESIGN 8 STUDIOS

5801 N. 90th St.
Omaha, NE 68134
402-571-1837
Email: info@design8studios.com
Web: design8studios.com

DISC MAKERS

5805 Sepulveda Blvd, Ste 510
Van Nuys, CA 91411
800-468-9253
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

Additional locations:

Plant and Main Office
7905 N. Route 130
Pennsauken, NJ 08110

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Chicago, IL 60661

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
949-528-3359
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

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

GIGART

San Francisco, CA
Email: mail@gigart.com
Web: gigart.com

GO MERCH

60-62 E. 11th St., 6th Floor
New York, NY 10003
Email: wholesale@gom Merch.com
Web: gom Merch.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
714-536-3939
Email: info@home-run.com
Web: hbdigital.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
800-497-8816
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

INDIEPOWER

5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske CEO (40+ year veteran)
Services: T-Shirts, Clothing, Caps, Accessories & Swag

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
561-734-9665
Email: sales@kluch.com
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

520-360-9966
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, 416-637-7766
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: merchandisemonkey.co.uk

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

1635 Old Louisburg Rd
Raleigh, NC 27607
919-713-0078
Email: chip@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.

SCHOOL KIDS RECORDS

2237 Avenet Ferry Rd. Ste 101
Raleigh, NC
Email: chillskids@gmail.com
Web: schoolkidsrecords.com/label

Additional location:

405-C Franklin St.
Chapel Hill, NC 27516
Email: skidschapelhill@gmail.com
919-960-9272

SMI PROMO

7247 Hayvenhurst Ave., Ste. A-3
Van Nuys, CA 91406
800-401-4488, 818-779-1605
Web: smipromo.com

STICKER JUNKIE
9932 Prospect Ave., #134
Santee, CA 92071
619-328-6275
Email: customerservice@stickerjunkie.com
Web: stickerjunkie.com

SUNSHINE DAYDREAM
830 W. II Route 22 #120
Lake Zurich, IL 60047
847-550-9999
Email: store@sunshinedaydream.biz
Web: sunshinedaydream.biz

TOUR CITY, INC.
630 Elmwood Ave.
Buffalo, NY 14222
716-893-2900
Email: contact@tourcitymerch.com
Web: tourcitymerch.com

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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.
South Birmingham, AL 35222
205-942-9460
Web: discountduplication.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.
Ironton, AL 35210
205-706-7163
Email: nhtapebiz@charter.net
Web: facebook.com/NHouseDigitalMedia

ALASKA

ACTION VIDEO PRODUCTIONS
430 W. 7th Ave., Ste. 100
Anchorage, AK 99501
907-277-8115 call 907-360-4276
Email: activistd1@gmail.com
Web: actvid1.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
877-593-4261, 602-277-2011
Web: 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
The Prospect Bldg., 2nd Floor, Ste 200
1501 N. University Ave
Little Rock, AR 72227
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
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: digital, physical, mobile 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

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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.

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310-479-0501, 800-668-4249
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Web: aixrecords.com
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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.

Additional location:

3720 E. 7th St.
Long Beach, CA 92804

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
3749 Buchanan St. Unit 487
San Francisco, CA 94147
888-323-9270
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

Additional location:

1223 NE Alberta St., 2nd Floor
Portland, OR 97211

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, digalog process, major manufacturing. Lower prices on automatic desktop duplicators - Epson, Primera, Systor.

DENOISE.COM
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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

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5805 Sepulveda Blvd, Ste 510
Van Nuys, CA 91411
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

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Irvine, CA 92618
855-273-4263
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Web: diskfactory.com
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*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

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
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

HB DIGITAL
18331 Enterprise Ln.
Huntington Beach, CA 92648
714-536-3939
Email: plot@home-run.com
Web: hbdigital.com
Services: CD and DVD duplication/replication, digital printing, signs, banners and displays

HELLMAN PRODUCTION
3202 Pennsylvania Ave.
Santa Monica, CA 90404
323-456-0446
Email: info@hellmanproduction.com
Web: hellmanproduction.com

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

M2 COMMUNICATIONS
235 Bellefontaine St.
Pasadena, CA 91105
626-441-2024
Email: m2com@aol.com
Web: m2com.com/casestetworks.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
1223 NE Alberta St., 2nd Floor
Portland, OR 97211
844-805-7710
Email: clientcare@mastertrack.com
Web: mastertrack.com
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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
626-962-1919 Ext. 10, Fax 626-962-1917
Email: sales@a1mediatech.com
Web: mediatekopticalinc.com/home
Services: CD, DVD, cassette and video replication/duplication, Sonic Solutions mastering, design, printing and packaging major label quality.

MIXONIC

3749 Buchanan St. Unit 487
San Francisco, CA 94109
866-838-5067

Email: customercare@mixonicon.com
Web: mixonicon.com

Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

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: Max Diamond
Services: Mastering, CD, DVD, import, export, distribution, manufacturing

QBT

1938 S. Myrtle Ave.
Monrovia, CA 91016
626-357-1330,

Email: info@qbtmedia.com
Web: qbtmedia.com
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QUALITY CLONES

CD, DVD, Mastering, Website and Video Services

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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.

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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

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4923 Indian Wood Rd., Unit 382
Culver City, CA 90230
310-559-9095

Email: BrentGroup4@gmail.com
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
Email: reps@recordtech.com

Web: recordtech.com
Services: vinyl, CD manufacturing

REEL PICTURE

5330 Eastgate Mall
San Diego, CA 92121
858-587-0301

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 Delott
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
310-760-8500

Web: sonydadc.com
Services: all DVD and CD media services, printing and packaging

SOUND ADVICE RECORDING

12750 E. Rancho Estates Pl.
Rancho Cucamonga, CA 91730
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, 818-727-0264
Email: speedlight.duplication@gmail.com
Web: speedlightduplication.com

TECHNICOLOR

323-817-6600
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

Email: info@crosspoint.com
Web: crosspoint.com
Services: one stop shop for any type film or video production

DENVER DISC

3141 Meade St.
Denver, CO 80211
303-991-3837

Email: info@denverdisc.com
Web: denverdisc.com
Services: CD/DVD duplication and printing

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

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
888-517-3910

Email: sales@bisondisc.com
Web: bisondisc.com

Additional location:

5405 Wilshire Blvd., Ste. 347
Los Angeles, CA 90036
800-401-4407

CD DEPOT

5623 N.W. 74th Ave.
Miami, FL 33166
800-742-3974, 305-863-8699

Web: cddepotstores.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
407-831-0233

Email: bobkatz@digido.com
Web: digido.com

INTERMEDIA DISC

3827 NW 125 St.
Opa Locka, FL 33054
305-392-9572 /9573

Email: info@intermediadisc.com
Web: intermediadisc.com/en
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
904-272-0580
Email: sales@snjcd.com
Web: snjcd.com

GEORGIA

ATLANTA MANUFACTURING GROUP

4458 Peachtree Lake Dr., Ste. A
Duluth, GA 30096
404-230-9559

Web: amgdc.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 Keaumoku St., #101A
Honolulu, HI 96814
808-943-0276

Email: rainbow@rainbowphotovideo.com
Web: rainbowphotovideo.com
Services: CD/DVD/DVD-R duplication

IDAHO

IE PRODUCTIONS

2975 McNeil Dr.
Idaho Falls, ID 83402
208-528-9593

Email: chad@idproductions.com
Web: ieproductions.com/services/video-production
Services: full service video shop

ILLINOIS

CHICAGO PRODUCERS

7507 Madison St.
Forest Park, 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

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
773-466-8762

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: craig@promotionalmediasupplier.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

PAT + JUDY HANDLEY
1510 W. Douglas
Wichita, KS 67203
316-558-5313
Email: info@patandjudy.com
Web: patandjudy.com
Services: duplication services from many professional and consumer formats to DVD/CD/VHS

LOUISIANA

FAST FORWARD MULTIMEDIA, INC
1428 S. Hugh Wallis Rd.
Lafayette, LA 70508
337-262-0401
Email: ffm@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 service

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 Seabro, 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: moo@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
Auburn, MI
248-203-9801
Email: info@volkvideo.com
Web: linkedin.com/company/volk-video-services
Services: CD/DVD duplication and transfer

MINNESOTA

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 Biller 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
7720 W 78th St.
Minneapolis, MN 55439
866-874-8725, 763-315-4939
Email: sales@dupeshop.com
Web: dupeshop.com
Services: DVD duplication

MEDIAXPRESS
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

SMITHEE PRODUCTIONS INC.
7420 Manchester Rd.
St. Louis, MO 63143
314-647-3900
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
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
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.

VEGAS DISC
5320 Stylers St.
North Las Vegas, NV 89031
702-735-4283, 702-481-1663
Contact: Tom Parham
Email: info@vegasdisc.com
Web: vegasdisc.com

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

KOKOPELE 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. Jeffry 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

MIXONIC
243 W 30th St., 6th Flo
New York, NY 10001
866-838-5067
Email: customercare@mixonic.com
Web: mixonic.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

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 72nd 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

MIXONIC
1223 NE Alberta St., 2nd Fl.
Portland, OR 97211
866-838-5067
Email: customercare@mixon.com
Web: mixon.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

PENNSYLVANIA

RELICOPIY
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
Web: 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: crtcustomproducts.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
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
Web: earmarkdigital.com

MCR MUSIC CITY REPLICATION VSG, INC.
1033 Elm Hill Pike
Nashville, TN 37210
615-868-1179, 615-5076
Email: info@newlifedigitalmedia.com
Web: 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
Web: muzimusic.com
Contact: Mike Faronia

NTS PROMEDIA
526 E. Iris Dr.
Nashville, TN 37204
615-254-8178, 800-591-4804
Email: sales@ntspromedia.com
Web: ntspromedia.com

SWIFT MUSIC GROUP INC.
4117 Edwards Ave.
Nashville, TN 37216
615-650-0928
Email: info@swiftmusicgroup.com
Web: 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
Web: wemaketapes.com

WTS DUPLICATION
2841 Hickory Valley Rd.
Chattanooga, TN 37421
800-217-7228, 423-894-9427
Email: sales@wtsmedia.com
Web: 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
Web: 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
Web: 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
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
Web: 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
Web: nationwidedisc.com

REPLICOPY
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Notes: band website creation

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Web: bandzoogle.com
Notes: band website creation

BOMBPLATES
Web: bombplates.com
Notes: band website creation

BUTTERFLIES RADIO
Web: 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
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HIP HOP CONCERTS
Web: hiphopconcerts.com
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HOMEGROWN HITS
Web: homegrownhits.com
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Web: HotNewHeat.com
Notes: All genres, premieres, news, reviews, concert news

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

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Web: purevolume.com
Notes: music promo

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Notes: music promo

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Notes: stream shows

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Notes: Twitter app for distribution/online retail

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Notes: Post to 47 social networks

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

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Web: sonicbids.com/artistdata
Notes: Helps organize social media

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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

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

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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: tiwaryent.com/advice-library
Notes: opps, info, articles

TAXI
Web: taxi.com
Notes: opps/info

TRUE TALENT MANAGEMENT
Web: truealentmgmt.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

KINGS OF A&R
Web: kingsofar.com
Notes: blog

LA MUSIC BLOG
Web: lamusicblog.com
Notes: blog

LHYME
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.

LOSANJEALOUS
Web: losanjealous.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: artistsshare.com
Notes: fan funding like Kickstarter

KICKSTARTER
Web: kickstarter.com
Notes: fund raising website for DIY artists

SONGDEX
Web: songdex.com
Notes: Industry song database

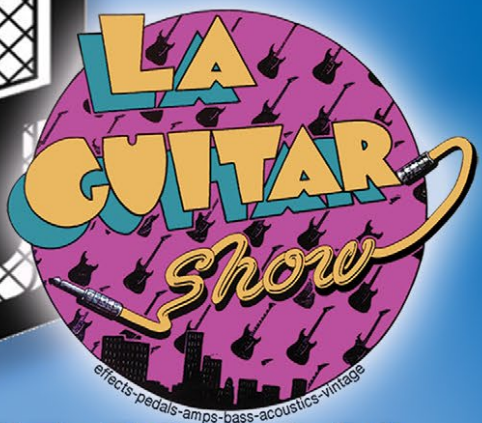
SOUND EXCHANGE
Web: soundexchange.com
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TUNESAT
Web: tunesat.com
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Know Your Stage Etiquette!

It goes without saying that a musician, at any level, should always show up to a gig on time and prepared. But once you're at the gig, how you handle yourself in the maelstrom of a live performance is crucial. Here are some do's and don'ts of stage etiquette to not only give your audience a professional level experience, but these guidelines ensure that you get the call-back from the band leader.

ENTRY AND EXIT

You wouldn't think how someone gets on and off stage would matter, but you'd be wrong. Stages can have a wide variety of entry points. Some have paths directly from a dressing room, while others could just have a set of stairs on one side. Always use the intended areas to get on and off stage. NEVER climb directly on or off from the front. This comes from practice in theatre. The front of a stage is a barrier between performer and audience. It separates two realities. Violating this reality destroys the illusion of the performance. Even in a small pub without a real stage. Make an imaginary barrier where the front of the stage "should" be, and don't cross it. Always walk into the performance space from the wings or from behind.

A CLEAN STAGE IS A HAPPY STAGE

This is more of a safety issue than a cosmetic one, but it holds merit in both arenas. Electricity is necessary for most performances in some way or another. Even a solo with an acoustic guitar probably has a vocal mic setup. Because of the need for electricity there will always be an abundance of cables. Having these cables neatly organized together will not only look cleaner, but will also minimize the chances of someone tripping or getting tangled. No one wants his or her jack ripped out of the amp mid-solo.

LET THE MUSIC DO THE TALKING

This one is a little more subjective, but for anyone who has been unsure, here are some good basics for this topic. I've never been a fan of a group coming on stage and saying, "Hi, we are (insert group name here)," before they play a song. The majority of the time people will know who the band or artist is already because they bought a ticket to see you. If you aren't as established yet, and a large portion of the show attendees aren't familiar with you, then yes, it's a good idea to introduce yourself and welcome people to the show, but only after you've played two or three songs. Likewise before your last song, remind the crowd who you are and thank them for coming. Also, the mics are hot. The audience can hear anything you say. So keep the internal banter between musicians on stage to a minimum. [Side note: take the cell phone out of the front pocket of your skintight pants.]

TECHNICAL DIFFICULTIES

Strings and drumheads break, cables crap out, jacks come loose, and gremlins invade the circuits. It's often unpredictable and no one is at fault. The WORST possible thing you could ever do is let the audience know something is up. Uttering the phrase, "We're experiencing technical

difficulties" is such a rookie move that it makes my blood boil! Your audience is there for escapism and to be entertained. Don't pull The Wizard's curtain back, it's going to make you look unprepared, regardless of who may or may not be at fault. Handle the issue as discreetly and as professionally as possible. Remember, the mics are hot. Anything you say can and will be heard by the audience.

WORKING ON THE FLY

Coming off the back of the above "technical" issues, there is often a need for adjustments during a performance. The two most common I see: monitors needing to come up or down in volume, and time checks. Often a band will ask right through the mics, "How many songs do we have left?" Shouldn't you know that already? If you're booked for a 45-minute show, time it out beforehand.

When needing an adjustment for monitor volume, a series of simple hand gestures and signals are much cleaner than discussing a technical issue through the PA. Example: If I need more bass in my ears, I make eye contact with the monitor engineer, point to the bassist, and then point up. The engineer knows exactly what I need 100% of the time. Then when the level is where I need it, I just give him an "okay" sign or thumbs up. Simple, easy, pro and the audience won't hear me complain or indicate a problem.

THE TUNING SONG

Make sure your instrument is in tune BEFORE you go on stage. Playing under hot stage lights and constant string bends can knock your instrument out, that's why we have pedal and clip-on tuners. Check your tuning between songs, but make sure your volume is off when you do! "The Tuning Song" and worse—acknowledging the tuning song on stage—is another rookie mistake. Pedal tuners will automatically mute the volume. Battery operated clip-ons pick up on vibration, not volume. So roll the volume down before bringing yourself back up to pitch.

DANGER NOODLE

"No noodling" is a phrase I tell my students. It means hands off your gear. Prior to playing the first song of the night, and also

in-between songs, there should NEVER be anything coming from your instrument. No jamming on the drums, no fret gymnastics, no talking into the mics (unless it's the obligatory introductions as noted in tip 3). Sometimes it's just a nervous habit and you may not even realize you do it, but this is where you need to have some discipline and keep yourself in check. Same tip applies to rehearsals. It's going to really annoy your band mates if they are trying to get some work done and you're essentially talking over them by noodling in-between songs.



NICHOLAS MASON, known as the "Living Dead Drummer," is a Los Angeles based session drummer & music director. His credits include international touring groups V2A, Street Drum Corps, cult favorites The Rhythm Coffin, and many more. Visit livingdeaddrummer.com connect with him at livingdeaddrummer@gmail.com.



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