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Between the Buried and Me • UNSIGNED ARTIST REVIEWS

Vol. 43 • November 2019 • \$3.95/\$4.95 Canada



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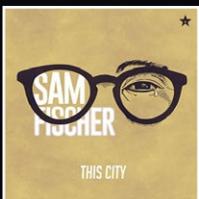
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“THIS CITY”



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Tank and the Bangas

The reasons for this unique New Orleans band's rising fortunes are detailed by front-woman Tarrion Ball, aka Tank, who discusses their open-mic origins, ceaseless touring and unwavering work ethic.

By Brett Callwood

Photos: Alex Marks



44 Tech 21 Power Engine Deuce Deluxe

By Steve Sattler

YouTube: Worldwide Open Mic

Learn how a songwriting/production team utilized YouTube to find a uniquely talented singer to bring their next hit to life.

By Josquin Des Pres and Michael Natter



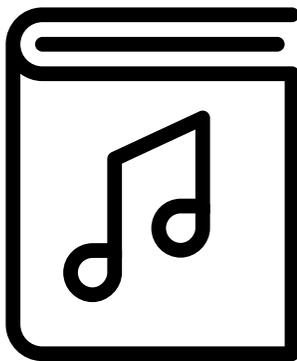
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56 Directory of Music Publishers

Compiled By Denise Coso



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AFM & SAG-AFTRA INTELLECTUAL PROPERTY RIGHTS DISTRIBUTION FUND

afmsagaatrafund.org

The Purpose of The Fund: The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund is a non-profit organization that collects and distributes royalties for non-featured artists (background singers and session musicians) for their performances on songs played on satellite radio, webcasting, non-interactive streaming services and other digital formats. The Fund was established with the passage of two important copyright laws. The Digital Performance Royalty Act of 1995 grants owners of copyrights in sound recordings an exclusive right “to perform the copyrighted work by means of digital audio transmission.” The Digital Millennium Copyright Act (DMCA) is a 1998 United States copyright law that implements two 1996 treaties of the World Intellectual Property Organization (WIPO). Now with the passage of the Music Modernization Act, pre-1972 songs will be included, which means many more artists are now receiving royalties for their musical performance.

The Breakdown: Distributing royalties on thousands of titles a year, the Fund, having grown significantly since distributing \$13 million in 2014, distributed more than \$60 million in royalties in 2019—and over \$300 million to date. For every dollar Sound Exchange receives from performances, they pay 50 cents to the rights holders, 45 cents to featured artists and the remaining five cents to the AFM & SAG-AFTRA Fund to split between background singers and musicians. While the Fund does its best to contact every person entitled to these royalties, Colin Gilbert, Associate Director IPRDF/Participant Services, urges background musicians and singers to sign onto the website and see if their names are on a list of unclaimed royalties. Artists can look up a song by artist or song title. They can also contact the Participant Services Department if they feel that they have not



been credited on a song they have performed on. There are three types of distributions: Sound Recording (non-featured session musicians and background vocalists), Audiovisual (musicians and vocalists on motion picture and TV programs exhibited in specific foreign markets) and Symphonic (featured symphony, opera and ballet musicians).

A Quote from Colin Gilbert: “There are many misconceptions about who we are and what we do. First off, despite our name, we pay all non-featured performers, both union and non-union. The burden of research falls entirely on our Fund for each title, so we are reliant on clear meta-data, including liner notes, contracts and other documentation, so it’s very important for the performer to make sure that if they performed on the recording, they are listed on the credits. Although our primary mission is paying non-featured performers, many high-profile artists are considered non-featured when they perform background work on other artist’s tracks, so they get paid as well. We give out some large checks, but often it’s the folks who get the \$50 and \$100 checks that are impacted the most by what we do. Older and retired musicians and singers who dedicated their life to their craft but don’t have a 401k or retirement fund are especially grateful for what we do. For people like that, a \$1,000 check can be life changing.”

For more information, visit afmsagaatrafund.org

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Chad Smith

Chief Executive Officer
Los Angeles Philharmonic



The Los Angeles Philharmonic has announced that **Chad Smith** has been appointed **Chief Executive Officer**. Chad Smith has overseen the launch of many of the organization's defining learning programs, including YOLA (Youth Orchestra Los Angeles), a program which has provided daily after-school music training to thousands of children in several of LA's underserved communities. Smith's tenure with the orchestra has been defined by his close relationships with Music & Artistic Director Gustavo Dudamel and Conductor Laureate Esa-Pekka Salonen. For more, contact SJefferies@laphil.org.

Beau Benton

Senior Vice President, Media
Republic Records



Republic Records has promoted **Beau Benton** to **Senior Vice President, Media**. In this new position, Benton continues to spearhead campaigns for award-winning and multiplatinum artists such as Florence + The Machine, James Blake, Kid Cudi, Post Malone, and The Weeknd. Mr. Benton joined Republic Records in 2014 as Vice President of Media. He had previously spent 10 years at the PR agency 42West. To learn more about Benton or Republic Records, contact sydney.feinberg@umusic.com.

Billy Burrs

SVP of Artist Development and Global Commerce
The Syndicate



The Syndicate has hired industry veteran **Billy Burrs** as **SVP of Artist Development and Global Commerce**. In the newly created role, Burrs will be promoting artists through all pillars of The Syndicate's services, from radio, digital, marketing, street and PR as well as expanding international opportunities and engaging with digital service providers. During his 15 years as SVP Rock Music at RCA in New York City, Burrs was integral in breaking The Strokes, Ray LaMontagne, David Gray, Foo Fighters and Kings Of Leon, among others. If you want to learn more, contact jeff@thesyn.com.

Brandon Hixon

Head of Black Music Division
Symphonic Distribution



Symphonic Distribution, the global distribution and artist marketing company, has hired **Brandon Hixon** as **Head of its newly created Black Music Division**. He has more than 20 years of experience in global hip-hop business and black music coming out of regions overseas. Before joining Symphonic Distribution, the former Columbia Records executive created We Make Music management company (also led by his wife, Tirinda Hixon), and managed critical brand campaigns within the careers of a rich cross-section of artists including De La Soul and Awkwafina. For more information, contact tony@teamsocietyhouse.co.

Colin Leibich

Marketing Partner
Mojave Audio



Mojave Audio has announced a new partnership with industry veteran **Colin Leibich**. With an extensive background in professional audio, Leibich will be focused on the company's marketing, sales initiatives, social media functions, trade shows, and other events. He started with Mojave Audio in late September. Leibich is well known in professional audio circles. His early career involved work rigging loudspeakers for Hanley Sound, the company best known for running sound at the Woodstock festival in August 1969. You can contact Roger Maycock at rmaycock@mountaincrest.net to learn more.

Kathryn Eberle

Concertmaster
Hollywood Bowl Orchestra



The Hollywood Bowl Orchestra has announced the appointment of **Kathryn Eberle** as **Concertmaster**. Eberle, a native of Nashville, TN, began her violin studies at the Blair School of Music where she studied with Cornelia Heard. She continued her studies at the Colburn School, Los Angeles, and the University of Southern California. She went on to receive her master's degree from the Juilliard School of Music, studying with Sylvia Rosenberg. She is currently the Associate Concertmaster of the Utah Symphony and has served as guest concertmaster with the Kansas City, Omaha, and Richmond symphonies. For more info, contact SJefferies@laphil.org.

Shanna Strassberg

Vice President of Music & Talent
CMT



Talent and production executive **Shanna Strassberg** has joined CMT as **Vice President of Music & Talent**. Strassberg will be responsible for driving music and artist integration efforts and steer strategic direction across multiple CMT brands. An award-winning television and music industry executive with decades of experience booking and producing talent, Strassberg comes to CMT to work on all talent bookings and initiatives, including tentpoles and music specials. In 2018, she won an Emmy as producer for Dolly Parton's *Smoky Mountains Rise*. In addition, she booked talent for almost a decade for Scripps Networks Interactive.

Theda Sandiford

Senior Vice President, Commerce
Def Jam Recordings



Def Jam Recordings has promoted **Theda Sandiford** to **Senior Vice President, Commerce**. Sandiford entered the UMG commerce sector in 2016, as Vice President, Commercial Partnerships, and was promoted last year to Senior Vice President, International Commerce & Digital Marketing. Prior to UMG, she spent four years as Vice President, Digital Marketing & Sales, Republic Records (a division of UMG). Her early New York background in music includes positions at WBL/WLIB, WYNY and Billboard magazine, where she was nominated for Music Director of the Year in 1995 by both CMA and Billboard. Contact Gabe Tesoriero at G.T@umusic.com for more.

► **AVANTONE PRO CLA-10 PASSIVE MONITORS**

Avantone Pro has been producing direct replacements of woofer and tweeter drivers for the famed Yamaha NS-10M loudspeaker and now, finally, they make a fine replacement for the whole speaker. The NS-10M was discontinued in 2001 and now, in partnership with mixer Chris Lord-Alge, the Avantone Pro CLA-10™ is here. It is as close to the original as possible. It has the same crossover circuit and frequency point, same part values and the same size sealed cabinet.

I received a pair for review and they went right to work in my studio in their usual job as a “reality check” when mixing on my big, full-range main monitor loudspeakers. Like the NS-10M, the CLA-10s focuses on the important mid-range frequencies of music mixes.

My routine is to get the mix happening on my trustworthy main loudspeakers and switch down to the CLA-10s for vocal rides, refining instrumental levels and more subtle EQ tweaks. At quiet volume levels, flaws show up instantly with these.

As a great tool and a replacement for my old and (re) tired Yamaha NS-10Ms, I use these every day in my music mixing and cannot be without them. Highly recommended! Avantone Pro sells them for \$699 a pair.

avantonepro.com/cla-10.php



◀ **ANTARES AUTO-TUNE ARTIST**

Auto-Tune Artist updates Auto-Tune Live with the real-time features of Auto-Tune Pro while in Auto Mode. It is optimized for real-time with low latency processing and is backward compatible with Auto-Tune Live. There is also the popular Classic mode for the old Auto-Tune 5 sound desired by many. It also supports pitch and scale information sent from Antares’ Auto-Key plug-in.

Opening Auto-Tune Artist in Pro Tools HDX 2019.6, I found the Basic view looked very familiar—just like Auto-Tune Pro with the giant Pitch Display and Pitch Change Meter. I immediately inserted Auto-Key on the piano track to send key and scale information to the Auto-Tune Artist plug-in inserted on the lead vocal. I was mixing a jazzy song with real instruments played during a live performance.

The verses were in C minor and it went to C major in the chorus. I initially set Retune Speed at 35 and Flex-Tune to 61. I found Auto-Tune Artist more “forgiving” for this particular singer as there were fewer artifacts and miss-tracked notes.

Auto-Tune Artist has an Advanced View that is exactly like Auto-Tune Pro’s Advance view with features like “Targeting Ignores Vibrato” and “Creating Vibratos.” Other humanizing parameters such as Variation and Onset Rate will be loved by self-produced singer/artists.

The Advance View page finishes with the ability to create customized scales or use “Learn Scale” by playing the desired notes on a MIDI keyboard. A MIDI keyboard can also play a new melody in real-time for tuning a vocalist’s already sung vocal. This is a lifesaver especially for song demo recordings when trying different singers or melody experiments. Wow! Great to have this powerful tool!

Antares Auto-Tune Artist is \$99 as an upgrade from Auto-Tune Live or Auto-Tune EFX and \$199 upgrade from Auto-Tune Access. Buy it complete for \$299 MSRP.

antarestech.com/product/auto-tune-artist

► **D’ADDARIO 9V EFFECT PEDAL POWER ADAPTORS**

The **Planet Waves PW-9VPC-02** is a 9-volt adaptor that snaps onto the top of a 9-volt battery and allows emergency backup power to any pedal with a 2.5-mm tip negative socket. Why? Because if your pedal board power supply fails or the battery inside of one of your pedals dies, you don’t have to open it all up and try to fix or replace it while the audience waits! This is critical with the new micro pedals that rely completely on the power supply—no room for a battery inside those small devices!

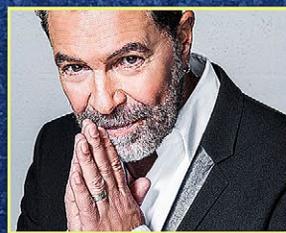
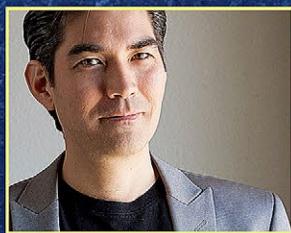
The PW-9VPC-02 comes two to a pack. The pack includes one straight and one right angled adaptor. Both have a three-inch cable and sells for \$18.95 MSRP and is must-have kit for the musician.

daddario.com





Las Vegas Suite: Nathan Tanouye featuring Clint Holmes



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store.cdbaby.com/cd/nathantanouyefeaturingclinthol

► CASIO'S NEW CASIOTONE SERIES

Back in 1980, the very first portable Casio keyboard was the CR-201—it had full-size keys yet you could carry it around easily. Almost 40 years after that introduction, Casio has now released its Casiotone series comprised of the CT-S200 (black, red and white), CT-S300 (midnight blue) and LK-S250 (all black).

They each weigh just six pounds, have built in speakers and allow for connecting your music player or your phone for playing along. I like their slim chassis, 61 keys, 400 tones (sounds), 77 rhythms and 50 patterns in Dance Music Mode. Dance Music Mode is for creating and remixing EDM style music with the ability to use specific keys to trigger drum loops, bass lines and effects.

The Casiotone Series have driver-free USB MIDI interfacing for connecting to your studio, a rechargeable battery and adapter, and all are compatible with the Chordana Play app.

The Casiotone CT-S200 (MSRP: \$109) and CT-S300 (MSRP: \$139) have touch-responsive keys and a pitch bend wheel, and the LK-S250 (MSRP: \$159) has Casio's Key Lighting System and the Step-Up lesson system.

CasioMusicGear.com



◀ EVENTIDE INSTANT FLANGER MK II PLUG-IN

The Eventide Instant Flanger Mk II is an emulation of the company's original Eventide Clockworks Instant Flanger unit that I remember using in 1975. Before the 2U Eventide Instant Flanger came along, flanging by using two tape recorders worked great but it was in no way "instant". In comparison to the earlier version Instant Flanger plug-in, the MK II plug-in adds some new creative features and functionalities not thought of in the 1970's.

The Mk II plug-in has three depths of flanging: Shallow for subtle and pretty, Deep for intense, and Wide for very stereophonic treatments. I like the Manual control for my personal touch when implementing the "combing" effect in just the right way for the musical instruments or voices. I would always automate this control in Pro Tools using the Remote feature and my MIDI keyboard's CC data. Something new is the Side Chain input for triggering the Envelope Follower—a definite sound designer's tool!

The Oscillator mode is for a constantly sweeping effect and can be sync'd to the session tempo grid. I used the Shallow intensity to constantly change room ambience behind a pair acoustic guitars.

The Effect Modifier section has been streamlined to just two controls. Bounce simulates a tape recorder's capstan coming to speed and Depth sets the intensity of the effect. The Feedback control with its Invert button has its own section in homage to the original 2U hardware unit!

Other changes are Input and Output level controls with a Limit LED, Low Cut filter for only the flanged signal and Retrig resets the LFO sweep.

Instant Flanger Mk II version 1.1.2 sells for \$129, but it's free to registered owners of Eventide's Anthology X and Anthology XI software bundles. This new version is well worth getting for the authentic sound of tape flanging delivered instantly!

eventideaudio.com/instantflanger

◀ STEINBERG DORICO 3

There are two new versions of Steinberg's music notation software, Dorico Pro 3 and entry-level Dorico Elements 3, but they have a singular goal: to make the work go faster to allow for more time to make music.

Dorico Pro 3 automatically produces a condensed conductor's score with support for tablature, guitar notation and includes the ability to score music for multiple players written on a smaller number of staves. This allows each staff to be larger relative to the page and makes the score easier to read. You may input the music for each player and click a single button to automatically produce a condensed conductor's score. Dorico decides how to write the music as clearly as possible with the flexibility to change the condensation from phrase to phrase and from system to system.

Dorico 3 also introduces tablature for fretted instruments and links notation and tablature dynamically—edits made in one representation are automatically reflected in the other. Many guitar-focused features are included in both Dorico Pro 3 and in the Dorico Elements 3—perfect for guitarists who write for other instruments.

There are dozens of further improvements too numerous to fit here, but they span across the application, playback, engraving, note input, workflow and many refinements to the user interface.

Dorico is available through the Steinberg Online Shop. Dorico Pro 3 is US \$579.99 download. Dorico Elements 3 is US \$99.99 download

new.steinberg.net/dorico



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 in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. Visit barryrudolph.com

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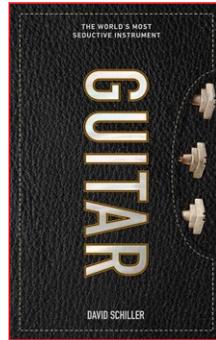
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Guitar: The World's Most Seductive Instrument

By David Schiller
(hardcover with slipcase) \$35.00

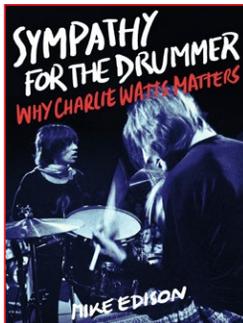
Schiller makes the case that no other instrument changed music quite like the guitar did—and he has the pictures to prove it. The coffee-table book features beautiful photographs of every instrument, along with 24 subsections highlighting some of the most influential guitar players over the past century, including Django Reinhardt, Robert Johnson, Bonnie Raitt and more. With its combination of captivating visuals and engaging information, this book is designed to grab anyone's attention.



Sympathy For The Drummer: Why Charlie Watts Matters

By Mike Edison
(hardcover) \$22.00

Inspired, insightful and some might say occasionally insane, Edison brings his prodigious writing talent to bear on perhaps the most under-appreciated skindriver in rock music history. Dismissing other drummers' often empty virtuosity—and ostentatious drumkits—the author takes us through the Rolling Stones' career evolution with a special emphasis on the beat and the unique man who kept it and continues to keep it...rockin'. The book's a total blast.

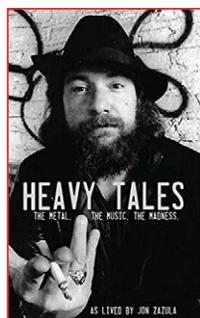


Heavy Tales: The Metal. The Music. The Madness

By John Zazula
(hardcover) \$25.05

Here's the story on how Jonny Zazula, with his wife Marsha, founded Megaforce Records out of a flea market in New Jersey back in 1982, when he received a demo tape from unsigned band

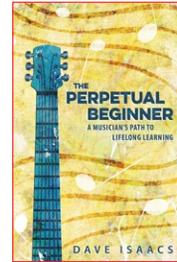
Metallica. Determined to have the music heard by the world, Jonny Z and Marsha founded Megaforce Records and released the band's debut album, *Kill 'Em All*, going on to release works by Anthrax, Testament, Mercyful Fate, Raven, Overkill, Exciter, Ace Frehley, King's X, Ministry and others. The book is illustrated with 100 rare photographs.



The Perpetual Beginner: A Musician's Path to Lifelong Learning

By Dave Isaacs
(paperback) \$16.95

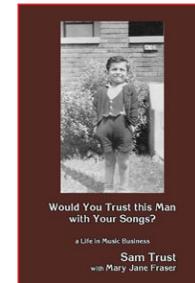
Part memoir, part musical instruction manual, *The Perpetual Beginner* is chock full of insights from Nashville mainstay Dave Isaacs. The "Guitar Guru of Music Row" takes readers on his journey through the music industry, highlighting the significant messages he has learned along the way, so readers can learn from them too. These are lessons that can help aspiring or established musicians at any age or any skill level. For Isaacs, a musician never stops being a "beginner," just when you think you know everything, another door opens.



Would You Trust This Man with Your Songs?

By Sam Trust
(paperback) \$14.00

Subtitled "A Life in Music Business," Sam Trust's memoir chronicles how his musician aspirations ended and his entry-level gig as a BMI file clerk began—and how it led to an illustrious career in music publishing. Within 15 years, he was CEO of one of most prestigious music publishing companies in the world, containing substantially all of the music of The Beatles. Trust writes evocatively about specific songs, the hits, the misses and the continued perseverance of the best and how John Lennon, Yoko Ono, Tammy Wynette, Dick Clark and others came into his orbit.



To Feel the Music

By Neil Young and Phil Baker
(hardcover) \$24.95

Neil Young has been on a mission to save high-quality audio, rejecting the ubiquitous presence of over-compressed music on today's streaming platforms. *To Feel the Music* is the story of Young's mission, along with journalist and author Phil Baker, as they challenged the

lowering standards of music quality. Whether it's analog or digital, Young and Baker want music listeners to have the chance to listen to music that expresses all the nuances that occur in the recording room—from delicate acoustic guitars, to the space between the arrangements on music old and new.



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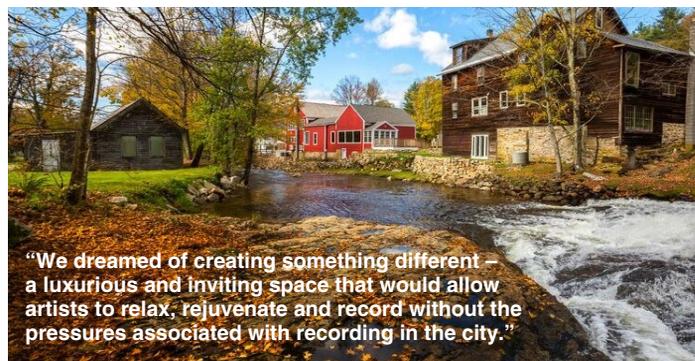


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OLD MILL ROAD RECORDING

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Historic Gristmill Turned Destination Recording Studio: Only a year after it opened in East Arlington, VT, Old Mill Road Recording has become a premier, state of the art destination studio that has hosted sessions for everything from podcasts, audio books, advertising and TV/Film post-production to musical artists in a wide range of genres—classical, rap/hip-hop, blues, jazz, R&B, gospel, bluegrass and roots rock. The facility has been featured on the cover of Mix magazine (featured as part of “The Class of 2019: The Hottest Rooms from the World’s Best Studio Designers”) and is a NAMM TEC Award nominee. Allowing visitors the opportunity to record pristine sound while overlooking a breathtaking river view in the heart of the Green Mountains, Old Mill Road Recording is the culmination of a unique 20-year friendship and the many creative collaborations of Grammy-winning engineer Benjamin J. Arindell (who has recorded and mixed for Aretha Franklin, Yolanda Adams, Janet Jackson and Busta Rhymes to name a few) and founder and in-house producer Joshua Sherman, whose production credits include top Broadway talents Sutton Foster, Elaine Stritch, Donna McKechnie, Judd Hirsch and Jim Dale.



“We dreamed of creating something different – a luxurious and inviting space that would allow artists to relax, rejuvenate and record without the pressures associated with recording in the city.”

A&B Sides: The studio has top-of-the line equipment, including a 48 channel SSL Duality mixing console, Yamaha C7 Grand Piano and Griffin Speakers. The control room, live room and isolation booth have been meticulously designed and tuned by world-renowned architectural acoustic designer Francis Manzella. Originally a two-story 18th century townhouse with a barn annex, The A Side houses the control room, the main live room and the iso booth.

With an exposed post & beam structure and high vaulted ceilings, the acoustics in the main live room are paired with an incredible view of the beautiful river running below. With a 75 sq. ft. isolation booth, a 322 sq. ft. live room and a control room featuring a 48 channel SSL Duality mixing console and Griffin speakers, the studio can accommodate rock bands, jazz ensembles, string sections, brass sections, big bands and gospel choirs.

Originally a three story 18th century townhouse, The B Side has been transformed into a relaxing space that serves multiple purposes. The first floor features office space, an open kitchen, working counter space, the equipment room, the privacy room, a luxurious handicap-accessible bathroom with roll-in shower, washer/dryer and cosmetics vanity, which serves as a dressing room when recording music videos. The second floor is a 550 square foot space that can serve as a second live room (monitored and hard-wired to the control room on The A Side), creating the opportunity to record large ensembles and choirs. The space can also serve as a rehearsal studio, a dance studio, a small performance space, or it can be utilized as a large green room.

History and a Larger Vision of the Future: The Gristmill of East Arlington, Vermont was built in 1764 by Remember Baker, who was first cousins with Ethan Allen & Seth Warner. The three cousins formed “The Green Mountain Boys,” who were the leaders of the Revolutionary War in Vermont, and The Mill served as a meeting place for them. Having purchased the property in 2014, Sherman has expanded from three buildings on 1.3 acres to 20 buildings on 50 plus acres. Under his guidance, Old Mill Road will ultimately be a full-scale production facility for TV, film, theatre, music and digital media. Thus far, they have already done post production work for 20th Century Fox, The History Channel and Netflix.

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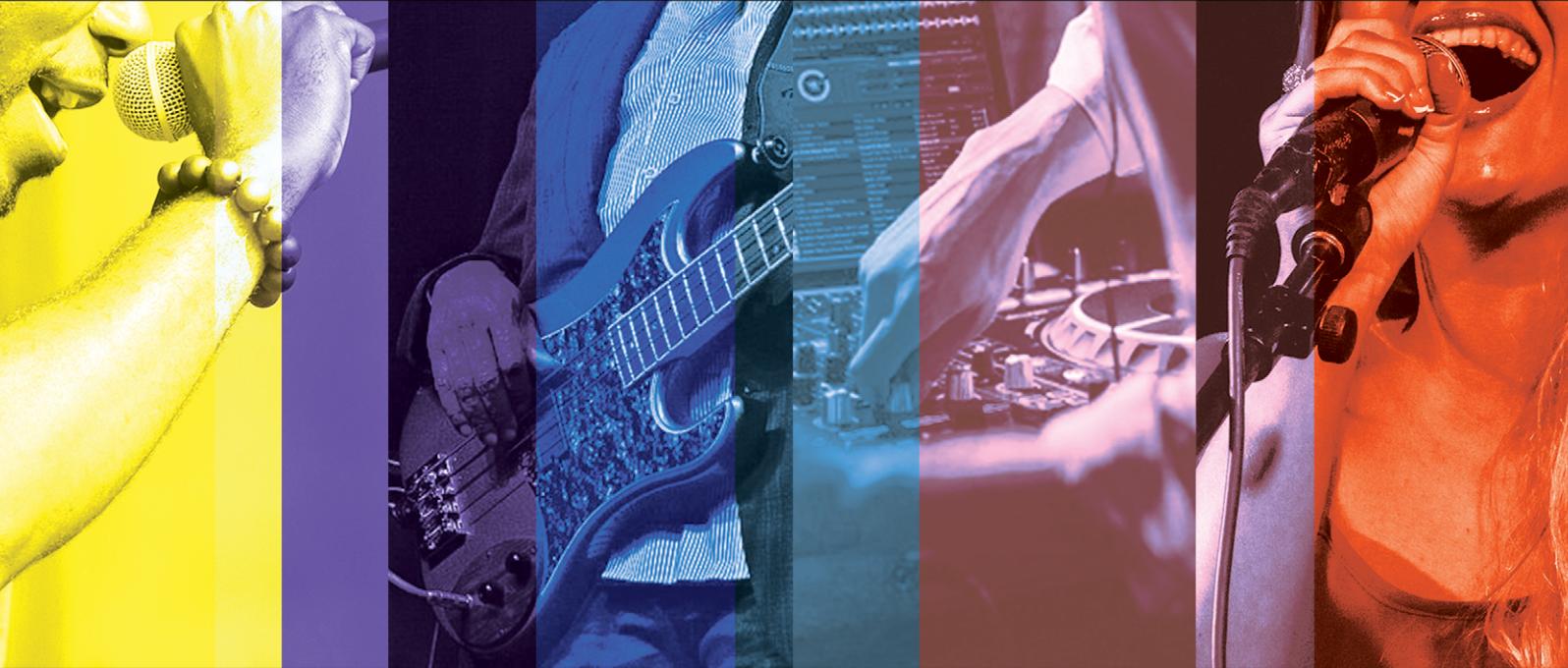
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▲ Wildcard is Lucky #7

Miranda Lambert (pictured) will release her seventh studio album, *Wildcard*, on Nov. 1 via RCA Records Nashville. The album was produced by Jay Joyce (this is Lambert and Joyce's first collaboration) and engineered by Jason Hall. Lambert recorded the album at Neon Cross in Nashville, TN. The single, "It All Comes Out in the Wash," was released this past July. She is currently on the "Roadside Bars and Pink Guitars" tour with fellow artists Maren Morris, Tenille Townes and Caylee Hammack.



▲ Lambert Does the Work on Latest Album

Mary Lambert (pictured) is set to release her album, *Grief Creatures*, on Nov. 15. Lambert wrote and performed the songs on the upcoming album and produced 16 of the 17 tracks. *Grief Creatures* is scheduled to be released by Kobalt Music. The album was recorded at Jeremy Cays Studio in Sequim, WA and was engineered by Cays and his assistant, Kate Powers. For more information, visit marylambertsings.com.



▲ A Bad Think is *The Savior* We All Need

Multi-instrumentalist and producer Michael Marquart has embarked on a one-man project as A Bad Think. He recently put out his newest album, *The Savior*, and held an exclusive listening event for the pro-audio community at Studio A of Capitol Studios. Many industry greats had a hand in making *The Savior* including producer Dave Way and mixer Bob Clearmountain. The album was recorded in Los Angeles and is distributed by The Orchard. Pictured (l-r): Bob Clearmountain, Dave Way, Michael Marquart, Craig Eastman (violins/cellos), Phil Shenale (keyboards), Jacob Bunton (guitars) and Fernando Perdomo (guitars).



▲ Brody Brown Gives Thanks to the Fund

Multi-talented musician-producer Brody Brown was working at EastWest Studios and bumped into Brian Stewart who was remixing songs for a record he wrote with Phil Everly. When Brown heard Stewart's name, he instantly recognized him as the person who connected him to the AFM & SAG-AFTRA Fund where he earns royalties for performing on many top 40 hits. Pictured (l-r): AFM & SAG-AFTRA PR & Marketing Manager Brian Stewart and Brody Brown.

Producer Playback

"You have to know your bands. Kids come out of school and they may be amazing players, but many of them don't know their history."

— C.J. Vanston (Prince, Ringo Starr)





▲ **Boxmasters Go Barefoot**

The Boxmasters, founded by J.D. Andrew and Billy Bob Thornton in 2007, recently recorded tracks for their upcoming album at Barefoot Recording studios in Hollywood. Andrew and Thornton were able to utilize several of Barefoot's features including its hand-built UTA console—one of only eight in the world. To learn more about the band, visit their website at theboxmasters.com. Pictured (l-r): Billy Bob Thornton and J.D. Andrew.



▲ **Ragnarok Never Gives Up with *Non Debellicata***

Norwegian black metallers Ragnarok were inspired by history when naming their ninth studio album *Non Debellicata*—recorded at Endarker Studio in Norrköping, Sweden and set to release on Nov. 15 via Agonia Records. The album's title is taken from a phrase "used as the motto for [their] home town Sarapsborg." The motto itself came from a letter written by Jarl Alv Erlingsson to the Scottish government proclaiming that "the people of Norway would never give up." Ragnarok includes founder and frontman Jontho, guitarist Bolverk, bassist Rammr and drummer Malignant. Pictured (l-r): Bolverk and producer Magnus Andersson.

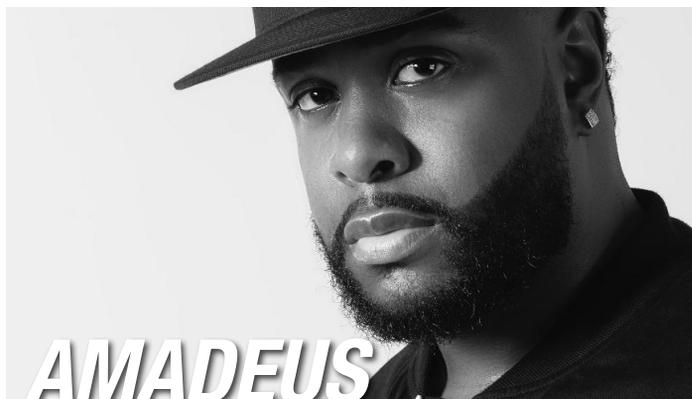
▲ **Scott Litt Remixes R.E.M.'s *Monster* for 25th Anniversary Reissue**

Renowned engineer-producer Scott Litt (pictured) works mainly with artists in the alternative rock genre. He is best known for producing six R.E.M. albums during the band's most successful period. R.E.M. has announced a six-disc 25th anniversary reissue of their 1994 album *Monster*, available Nov. 1. It includes a new mix of the album by Scott Litt completed at his Venice, CA studio where he recently installed Ocean Way Audio's HR4S monitor system.



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Bronx native Antwan “Amadeus” Thompson discovered drums in the fourth grade. He realized two things immediately: that he loved hip-hop and that music was his future. Amadeus calls New York City his home. He often works at Universal’s Manhattan studio through a deal with BMG. In addition to his gig as music director and tour drummer with multiplatinum artist Trey Songz, he has a weekend residency at Las Vegas hotspot Drai’s Beachclub & Nightclub. He’s worked with a righteous roster of artists that includes Chris Brown, Agnez Mo and 50 Cent.

Nearly 20 years into his career, Amadeus has gained some valuable insights into his creative mechanisms. “I’ve always created from my heart. I don’t chase trends, sounds or styles. I just do me and that’s the best way to create because you give an artist your heart and soul. When they hear a track for the first time, I want them to feel what I felt.”

Amadeus launched his publishing outfit Platinum Boy Music out of necessity. It’s since grown into a commodity. “I was at the ASCAP office and needed a name for my company,” he recalls. “A friend suggested Platinum Boy because I wanted all of my music to go platinum. I’ve had some [signed] artists but it’s more of a production company now. We house me as well as some songwriters and other up-and-coming producers. The great thing about collaboration is that if you put five producers in a room, what you’ll come up with is epic because that’s five different points of view.” Producers signed to Platinum Boy include Mike DiMuro, production team Velocity Music and Trilogy. Rising artists take note: submissions from unsigned producers are welcome.

There have been times when Amadeus felt the pressure to move to LA to advance his career. But they were never strong enough for him to abandon his home turf. “New York to me was always the hub. With technology today, it doesn’t matter where you are. A lot of [the work] happens online. Many of the records I’ve created, I wasn’t even in the studio. But to actually be hands-on and in the studio collaborating, I’d say that LA would be the place.”

Amadeus believes that it’s important to reinvest in the production community. He formulated his industry class Music 101. To date, he’s taught it at 30 institutions including Yale, Howard and NYU. “Coming up, no one schooled me on the business. I had to figure it out on my own. Years ago I picked up a book called *Everything You’d Better Know About the Record Industry* by [the late artist and producer] Kashif. That educated me on the business. I’ve got 18 years in the game, have produced for more than 90 major artists and toured the world. I’ve got a lot of knowledge that I’d like to share.”

Recently Amadeus produced with Chris Brown for 2019’s *Indigo*. He offers this parting piece of guidance: “Don’t talk about things before they’re released. I told people that I had a song coming out with Ceelo Green. But creatively [the record] took a turn [and the song wasn’t included].”

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BACKGROUND

As a lawyer interested in intellectual property matters, Michael Huppe never thought he'd have a job in the music industry. But landing a position at a trade association for big record companies eventually led to helming SoundExchange. Now, he oversees the nonprofit in its royalty distribution efforts and pushing legislative issues that benefit artists and songwriters.

Growth

We've paid out more than \$6 billion. [When I came in 2006-2007], we were paying out something in the neighborhood of \$30 million a year. Last year, we closed in on almost \$1 billion out the door.

The growth has been phenomenal. Obviously, it's due to the fact that the market is moving to a streaming economy, but some of that's also what we've done to fight for fair rates. We've gotten some significant rate increases over the past seven or eight years and we've done a lot to protect the value of music.

Low Admin Fees, Speed and Pay Through

There are several ways you judge a company that does what we do. One is the admin rate—how much do we take out? And there are a lot of other things, too, like speed, accuracy and how high a pay through you get. And we've done a very good job on all those metrics.

To give you a sense, it is not at all unusual to have admin rates collected in the 16-17% [range]. You go over to Europe and sometimes they're in the 20s or higher. Our admin rates for 2018 are under 5%. [85-90% of the royalties] we receive are out the door within 45 days of receipt. And we ultimately get to a pay through rate in the 96-97% range, which is pretty much as high as anybody.

Legislation

We were very involved in the Music Modernization Act. In fact, every aspect of the Music Modernization Act has the potential to have SoundExchange involved in it. The pre-'72 issue, we've been banging that drum for almost a decade, going all the way back to the Respect Act. We were the principal pushers way back when that came out. We want people to know we're always looking out for things in the regulatory sphere. We do audits. We have lawsuits where we've sued companies that we think aren't appropriately rewarding creators. We do a lot more than just cut checks.

Moving Forward Through Compromise

The Music Modernization Act was a coming together and compromise of many aspects of the industry. We all agreed to exercise the art of



“Having the information and data about your recordings correct is critical, especially in the digital world with billions of microtransactions every minute.”

the possible when it came to the MMA. [We put some] of the bigger issues that weren't ready to move yet on the back burner. Get done what you can and keep fighting on the other stuff. So the Music Modernization Act got through. It was a step forward, but it didn't actually bring the industry into real modernity.

Fair Play Fair Pay

The Fair Play Fair Pay Act is a huge issue for us. You have the broadcast industry making \$16 or \$17 billion. They draw the crowd with the music, sell advertising and they're paying exactly zero for the recordings. They are paying songwriters, as they should. But they're paying zero for the recordings and it is one of, if not the most, egregious problems with the way compensation flows in the industry.

The Importance of Metadata

Having the information and data about your recordings correct is critical, especially in the digital world with billions of microtransactions every minute. The metadata attached to music is a luggage tag that makes sure the money finds its way back to you. So much is digital, and at such a scale, that making sure you submit accurate data about all the things you own, whether it's a song or a recording or whether you're a producer and have a certain percentage on a track, you've got to make that known. You've got to get that into the relevant databases [to get paid].

We get terabytes of data every day in various stages of quality. And part of the challenge of our job is taking care of the missing data, noting where they have misspellings, figuring out when they drop the album title but we know the artist and the song... We account for that and fill it in. That's how we get to a 96 - 97% pay through rate.

ISRC

The ISRC [International Standard Recording

Code] is, essentially, the serial number for a recording. It's an internationally administered standard. The theory behind it was, "Let's assign a unique number to every recording and that will help identify whenever and wherever it's used on whatever platform and whatever codec in whatever country." The way it was rolled out, it wasn't the tool that everyone had hoped. You might have an ISRC number, but there was no place to look it up and figure out what it was. Or you might have a particular recording but you don't know the ISRC number. In theory, it was a great tool, but there was no place to centralize the information. Without that, it was a hopeless endeavor.

We have the best sound recording database in North America, if not the world. We're closing in on north of 40 million sound recordings sourced from rights owners. As part of that, they have to provide us the ISRC. On our website, we've made our database available to everyone so they can get ISRCs or submit recordings, search and play around on various metrics, export it to an Excel file or whatever. It's all free. That's one example of what we're doing to make the industry work better.

Pandora

For the first chunk of SoundExchange's existence, we focused on non-interactive streaming in the US. There came a time where Pandora needed more than that because they wanted to do interactive streaming and to go international. That required them to get licenses from the labels instead of using the licenses we administer. When they did these direct licenses, it had an impact on our collections. But a year after that we were back at our highest collections ever, doing nearly \$1 billion in 2018. And many performers on Pandora get a big chunk of their royalties through SoundExchange because we're working with the labels to administer the artist's share.

Publishing

We bought CMRRA [Canadian Musical Reproduction Rights Agency] in Canada. We've gained a significant amount of expertise in doing what we do on the sound recording side. It was a logical step for us to see if we could bring some of that sophistication and experience to the publishing side.

And we've never really viewed the music industry as bifurcated, as a lot of people do. People like to talk about recordings and publishing and songwriters and performers as if they're these distinct silos. But almost every label we pay now has publishing interests. And a huge proportion of our performers are also songwriters. So we view them all as creators.

Podcasting

We've dipped our toe into the waters of podcasting. Podcasting is a huge, growing part of the business. We recently announced a partnership with SourceAudio, which is the backend of Podcastmusic.com, to give another avenue for our recording and publishing owners to monetize their music. To add music on podcasts is something that makes podcasts more attractive, makes them stickier. We're not doing any of the licensing, but our hope is to offer opportunities to our recording and publishing clients in monetizing their content.

OPPS

Dr. Music Promotion is looking for talented emerging ReverbNation artists to work with across its multi-faceted music company. In particular, Dr. Music Promotion offers specialist care in PR, management, publishing, and distribution for artists or bands within pop, rock and metal. Go to reverbNation.com/opps.

Americana Rhythm Music Magazine is looking for artists and bands to feature in interviews, reviews and podcasts. If interested in getting some coverage that reaches thousands of Americana music fans, go to americanamusicmagazine.com.

IndieCast TV is seeking quality music videos of every genre to add to its extensive video library and is offering preferred review status. If your video is approved, it will be added to the IndieCast TV video library. Any video that lands on IndieCast TV's top 150 viewed videos will be added on its 24-hour live channel. Artists featured on the 24-hour live channel will be paid 25 cents each time their video airs. For more information and details, log on to indiecasttv.com.

PR, branding and marketing company LaFamos is rebranding itself. After years of success guiding and developing acts in the indie DIY sector, it will now be called **Trend PR**.

Offering the same level of service and care for serious artists, Trend PR will bring new ideas, fresh approaches and exciting results in its new format. To learn more, you can go to trendpr.com.

For fresh Career Opportunities sent to your inbox each Wednesday, sign up for our free newsletter, The Weekly Bulletin, at musicconnection.com.

LABELS•RELEASES SIGNINGS

Limited Edition 25th anniversary edition of *Ready to Die* by The Notorious B.I.G. was released on Sept. 13, the date of its original release. The album has been certified platinum six times.

The anniversary edition features every album track plus two bonus tracks on nine 7" colored-vinyl singles. It is presented in a cigar style box and includes a booklet filled with liner notes by veteran hip-hop journalist and author **Kathy Landoli**, never-before-seen photos from the era, as well as exclusive stories by **Easy Mo Bee** and **Chucky Thompson**, who helped produce the album.

GRAMMY nominated hip-hop artist Tyga officially signed to **Columbia Records**. On the heels of a successful year, the Los Angeles rapper joins the label's roster and will debut new music under the newly minted deal very soon.

The news follows a season fueled by the hit "**Taste**" [feat. Offset] and Tyga's latest independent album, **Legendary**, which is certified gold.

PROPS

Bishop Briggs, who has amassed nearly 2 billion global streams, announced her sophomore album, **CHAMPION**, via **Island Records**,



▲ BECK BRINGS NEW COLOR WITH *HYPERSPACE*

Electric life will be in all our brains Nov. 22, when Capitol Records releases **Hyperspace**, the brand new 14th album from seven-time GRAMMY-winning cultural chameleon **Beck**. **Hyperspace's** new dimensions in sound are the result of Beck's most collaborative efforts to date. Seven of the album's 11 tracks feature co-writing and co-production from **Pharrell Williams**. Elsewhere in the album, "**See Through**" is co-written/co-produced by frequent collaborator **Greg Kurstin**, "**Star**" is co-written/co-produced by **Paul Epworth**, and "**Stratosphere**" features back-up from **Chris Martin**.

due out Nov. 8. The album follows the summer release of "**Champion**" (which has garnered over 16 million streams to date and had its TV debut on *The Late Late Show With James Corden*) and "**Tattooed On My Heart**," and includes another brand-new track, "**Jekyll & Hide**," already released with an accompanying visualizer. Her current North American and European headline tour began Oct. 11. See bishopbriggs.com for full details.

Iron Maiden was invited to attend the **Congress of the Argentine Nation** located in **Buenos Aires** this week, prior to their sold-out concert at the **Velez Sarsfield Stadium**, to be formally honored as **Visitors of The Nation and Chamber of Deputies of Argentina**, a highly prestigious distinction granted to an international artist for the first time.

The ceremony took place at the **Salon De Los Pasos Perdidos** on

DIY Spotlight

LX

LX (pronounced "Lex") is a dance-pop artist with infectious self-confidence, and her latest single, "**Blame On Me**," is the perfect introduction to the budding starlet. Born **Lexy Bradford**, she discovered her passion for music when she sang her first solo with a 60-piece choir during a Christmas cantata, when she was only 7 years old. By the time she was in middle school, LX was already releasing music and training under mentors such as **Rodney Alejandro** (The Script, Raven-Symoné).

She credits her parents for her drive: "They're the most positive, hard-working people I know. My dad's motto 'Dare to be great' has motivated me to strive for greatness in everything I do." LX wants her boldness and ambition to motivate young girls in particular. In singles like "**One Regret**," LX

wants young girls to know that it's okay to be confident, have fun and even "play the bad guy" sometimes. This message is often delivered through sassy, tongue-in-cheek lyrics such as "Good luck getting me out your head," and "Did I mention I'm amazing?" off of her track "**Blame On Me**."

LX has appeared on such diverse events as **The Latin Grammy Awards**, **Good Morning America** and **UFC's "Fight Holiday Hunger"** special, and continues to move forward with her music and desire to inspire others through her confidence. Like her previous single, "**Blame On Me**" is set to stack up Spotify streams, showcasing her wide, expressive vocal range and self-assured attitude.

To keep up with LX's future releases and performances, visit LifeofLX.com



Friday, Oct. 11, where the band was presented with plaques.

THE BIZ

Spotify announced a new integration with Facebook Stories. The new feature will allow everyday Spotify users, artists and their teams to include 15-second song previews in their Facebook stories. By tapping the “Play on Spotify” button, users will be redirected to the Spotify app.

Previews can be generated through Spotify’s Web API. Spotify released a similar integration with Instagram back in May 2018. The Instagram integration allowed artists to share Spotify albums, tracks, artists, and playlists directly to Instagram Stories.

The current Facebook integration only allows previews of individual songs. If albums, playlists or an artist’s profile are shared on Facebook Stories, the viewer will be redirected to Spotify, but won’t be able to hear a preview.

CD Baby has announced the hiring of two notable Indian music professionals to its ex-

panding network of international representatives.

Ritnika Nayan, with years of music business leadership and education experience, wrote the book on indie music in India, all while managing a large festival and her own music company.

Priyanka Khimani, lead partner at one of Mumbai’s prominent digital entertainment and intellectual property legal firms, will offer legal guidance and other support, as CD Baby seeks to offer excellent services and tools for India’s burgeoning independent music scene. Khimani will also represent CD Baby’s sister companies, including DashGo, which offers services tailored to labels’ needs.

A new Vinyl Alliance consisting of key players across the value chain was presented at the recent **Making Vinyl Hollywood**, a B2B event for the physical music industry. The main goal of the Vinyl Alliance is to strengthen the position of vinyl records in a digital world. Members will pool resources and collaborate on research, quality and marketing activities.



▲ THE HU SHARE NEW RECORDING & TOUR DATES

Mongolian rock sensation **THE HU** will take their self-proclaimed brand of “hunnu rock” to a new level as they further embellish their blend of traditional Eastern instrumentation and throat singing mixed with Western rock music by adding in some of today’s top rock acts to guest on the viral singles from their debut album *The Gereg* (Eleven Seven Music). The first pairing features guest vocals from Danny Case of hard rock labelmates From Ashes To New on the track “Yuve Yuve Yu” and it was debuted worldwide via SiriusXM’s Octane radio show. Available now across all digital platforms. From Ashes to New have had two Top 10 singles, with streams totaling over 180 million and 223K album equivalent units to date. See thehuofficial.com.

The LEGAL Beat

BY GLENN LITWAK



There is some confusion among many people as to exactly what a “work-for-hire” agreement is and what it accomplishes. This article will explain when and how it is used.

Under copyright law, when a person creates something with at least a minimal amount of originality, they own it unless and until they transfer ownership to someone else, in writing. One way the “work-for-hire” agreement is used in the music biz is to transfer rights from people who make contributions to recordings.

An example is when you record a song. People who contribute to the recording own their

contributions to the master (since they are independent contractors), unless they transfer ownership, in writing, to you, the employer. So there will ordinarily be a “work-for-hire” provision in the contracts for the producer, musicians, and singers who contribute to the master so ownership is transferred to the employer. The wording of a “work-for-hire” agreement with a Producer is usually something along the lines of the following.

WORK-FOR-HIRE

Company and Producer acknowledge and agree that Producer is rendering services hereunder as an independent contractor. However, for copyright purposes, Producer shall be deemed an “employee-for-hire” of Artist. The results and proceeds of Producer’s services, the Master and all reproductions made therefrom and the performances embodied therein shall be deemed to be “works made for hire” and the copyrights in and to the Master (as distinguished from the underlying composition) as between Company/Producer and Artist shall be entirely the property of Artist or his designees, free of any claims what-

soever by Company and Producer, or any person or entity deriving any rights or interest through or from Company and/or Producer, and Artist shall have the exclusive right to copyright the Master in his name or the name of his designee. In the event that the Master or the results and proceeds of Producer’s services are not deemed to be “works made for hire,” Company and Producer hereby assign all of Company and Producer’s right, title, and interest therein to Artist.”

As noted above, the work-for-hire agreement should contain:

1. A statement that even though the producer is an independent contractor, for purposes of copyright law, the producer is deemed an “employee-for-hire.” That means the employer who will own the master can do whatever he or she wants with it (change it, sell it, etc.) without the employee’s permission.
2. The “results and proceeds” of the producer’s work (meaning the producer’s or other contributors work product) is deemed an “employee-for-hire.”

3. The copyright belongs to the employer.

4. There is a statement usually at the end that if for any reason the work is not deemed a “work-for-hire,” then the employee assigns (transfers) his or her contributions to the work to the employer.

Make sure your “work-for-hire” agreements contain the wording noted above. Also, I suggest getting these agreements signed before the work is done. Keep in mind if you sign a “work-for-hire” agreement (as the employee) you are giving up your copyright ownership rights in your work product.

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

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



Why I Don't Need TAXI Anymore

Randon Purcell, TAXI Member

My name is Randon Purcell, and I'm so busy composing for *several* film and TV music publishers that I don't have time to submit to any new opportunities. I know that sounds ridiculous, but it's absolutely true!

How did I get so busy?

In a word... TAXI.

Ironically, the very company that showed me the ropes, taught me how to satisfy my clients' needs, and brought me 100 new opportunities a month, is *now* the company I no longer need.

My wife and I live in Utah, we have three awesome sons, and my full-time day gig is creating software and doing web development. I make music part-time, and take advantage of every opportunity I can find to create more. The more music I make, the more placements in TV shows and films I seem to get!

How TAXI changed my life...

I was finishing up a solo album

5 years ago, and joined TAXI to market my music. There really wasn't a demand for the style of music I was making, but I noticed a huge market for instrumental music. No lyrics to write, no vocals to record, and easier mixes. I started composing for TV and film, and bam, my life was forever changed!

I got a call from a publisher about a cinematic Dubstep track of mine they got from TAXI. That really showed me that I could actually *do* this!

Need some motivation?

Prior to TAXI, I wrote 10-12 pieces of music per year, in a *good* year. Once I became a TAXI member, I started creating 70-120 pieces of music per year. And that's in my "spare" time!



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When people want to *pay* you for your music, it's amazing how much more motivated and productive you become. You'll also get faster and better with each track you write and record.

How to get started

Don't wait until you've got a big catalog before you join. That's actually the wrong approach. Instead, create what the industry executives *ask* you for, once you become a TAXI member! Don't expect miracles at first, take the advice of TAXI's A&R staff, and go to the Road Rally—TAXI's free convention for members and their guests!

Why I'm still a TAXI member

TAXI's convention is the best of its kind, and I remain an active member to take advantage of all that education, resources, and unparalleled networking. There's one more reason I'm still a member. TAXI helped me launch my music career. Maybe you should let them help you, too!



Date Signed (with Red Light): August 2018

Label: Dirt Records

Band Members: Marc LaBelle, vocals; John Notto, guitars; Justin Smolian, bass; Corey Coverstone, drums.

Type of Music: Rock & roll

Management: Mark DiDia - Red Light Management

Booking: Ken Fergaglich - UTA

Legal: Greg Cimino

Publicity: Heidi Ellen Robinson-Fitzgerald, herfitz@mac.com

Web: dirtyhoney.com

As Neil Young famously sang, "Rock & roll can never die." It might disappear from the spotlight and wallow in the underground for a while, but eventually the cycle of popularity and hipness comes around again, and the rockers will rejoice.

Still, labels are reluctant to take a chance on a hard rocking young band like Dirty Honey. These aren't the bands that stream well on Spotify. Rather than beg and plead, the band signed with Mark DiDia's Red Light Management and, for now, self-released their album on Dirt Records.

"I ran labels for years, that's my background," says DiDia. "So we have a promotion system [at Red Light] for radio. I thought we'd have a good shot at that. [I tried] to get them a record deal last year. [I sent my brother Nick], a well known engineer and producer, the songs and he wanted to do it. I shopped the EP to every label I could think of, and nobody wanted to take the dive with me. Instead of waiting around and begging someone to work with me, I figured I'd do it myself."

"Good, old-fashioned, fun, riff-based rock records never go away."

Singer Marc LaBelle confirms that they put a lot of energy into trying to get a label partner at the beginning. "We like the path that we're on. We're still taking every label meeting we can get, but there seems to be an authenticity in [not having a] mission statement. It's just a cooler thing. But if Atlantic were to give us a million dollars, that's a conversation we'd be having."

They formed a year and a half ago when LaBelle moved to LA. Serendipitously, he joined DiDia's Monday night hockey league, and the manager encouraged the frontman to write original material. He did, and the group's shared love of classic rockshone through.

"We really focus on bringing soul back to rock & roll," says LaBelle. "Modern era rock bands have gotten a little clean and perfect with their sound, and we wanted to grease it up. Get a little filthier. I love those old Zeppelin records, but I think bands like The Black Keys and Gary Clark Jr. have done a really good job of keeping the soul in their music."

The band has already opened for The Who and Slash. Without a label, but with a seasoned manager, they're taking giant strides. "Good, old-fashioned, fun, riff-based rock records never go away," says DiDia.

He's right, you know. — **Brett Callwood**



Date Signed: May 9, 2019

Label: Anchor Eighty Four Records

Band Members: Christian Evanko, vocals; Tristen Whitehead, keys/producer; Austin Pritz, guitar; Andrew Gyomal, bass; Michael LaPick, drums

Type of Music: Pop

Management: Erick Droegmoeller, erick.droegs@gmail.com/Word is Bond, inc.

Booking: Word is Bond, Inc.

Legal: N/A

Publicity: Becky Kovach - Big Picture Media

Web: facebook.com/TheStashNY, instagram.com/thestashny

A&R: Cody Jones

After two years in a band that he thought was going places but didn't, Christian Evanko found himself disillusioned with the music business. "After the experience of being signed for two years, I found it difficult to trust anyone, so I did a solo project for a while, doing folk music. It was a very down-and-out time, trying to figure out why it didn't work out. But then I got tired of people talking over me playing at shows—that's what happens when you're the guy with the acoustic guitar.

"I thought, hey, folk lends itself to the blues, so why not get a whole backing band and bring the songs to light in a different way." That effort resulted in Chris Evanko and The Stash, a band that toured and recorded on their own in the Upstate New York town of Beacon. "We loved folk, classic rock and the blues, but realized we weren't Mumford and Sons or the Lumineers, and what we really loved was the pop element in all these genres. We decided to drop my name and be a pop band."

"Wait for the internet to create a fan base."

The Stash were working with manager Erick Droegmoeller and decided to put out some singles online, each with a video attached. Once they got some attention, Droegmoeller began to pitch them, and interest landed with Cody Jones at Anchor Eighty Four. The release strategy has been to release a song each month (with video) online, and seasonal EPs—four songs that lyrically and/or sonically connect to each season. The packages are released on Spotify.

Evanko also pitches TV and movie placement for his songs. "I love [all the arts]," he says. The Stash, however, is a partnership. "Production of the music, the videos, we all contribute. Everyone is a one-fifth partner."

While the band does play live, Evanko notes, "For our genre, [putting] dates on a calendar might not be the most effective thing. We look at bands like the Chainsmokers, who have a DJ element but also rock out. Wait for the internet to create a fan base. You can't just play dive bars and do proper service to the music—you need the right sound system. So we really push our fans to pre-save us on Spotify, things like that. We're focusing on branding, marketing, and getting the best songs out each month,

"If we had kept going DIY, we would have run out of funding," Evanko says. Anchor Eighty Four provides distribution, publicity, press and funding for recording music and videos. "The most important thing they provide is guidance. Cody has [10 years experience and] he's helped develop a lot of successful artists. Every time we speak with him we learn something." — **Brett Bush**



Date Signed: April 6, 2018
Label: Lucky Hound Music
Band Members: Lodin Fortenberry, Cameron Barber, Dan Flynn and Mitchell Meitler
Type of Music: Rock
Management: 484 Artist Management
Booking: Mitchell Meitler, boredinsanmarcos@gmail.com
Legal: N/A
Publicity: Monica Hopman, monica@thonkpress.net
Web: autumnwalkertx.com
A&R: Michael Ramos, mramos@studiosattischer.com

San Marcos, TX band Autumn Walker has only been together as a unit for about three years, yet a song like “Barking at the Buddha,” from the debut *Daydreamer* album, displays a rare maturity. Intro-spective, hard-hitting lyrics are framed by lush arrangements in a song that is both dark and beautifully rich. It’s impressive that the band came together so organically.

“It started out because I was randomly introduced by one of my good friends to their cousin, who just started working at a recording studio,” says frontman Lodin Fortenberry of guitarist Cameron Barber. “A friend and I had just ended a band that we were in, so I was like, ‘Let’s start a new band.’ On that night we met we kinda all just jammed together, and the day after that we talked and decided to start a band. The goal was, at first, just to have fun and make some music together.”

“The goal was, at first, just to have fun.”

That pretty much remains the goal to this day, although obviously they’re taking it far more seriously nowadays. Things are moving fast, after all. The debut album *Daydreamer* just came out on Lucky Hound Records, and they’re touring as much as possible. Still though, they find their sound hard to describe.

“It’s kind of like alternative rock, indie rock meets alternative rock with a little bit of a punk rock influence and a little bit of alternative country,” says Fortenberry. “We take influences from a lot of different genres. We don’t really stick to one thing or another. It comes out how I write songs.”

The band hooked up with Lucky Hound when drummer Dan Flynn was working at The Studios at Fischer between Austin and San Antonio.

“They have a recording studio and a record label, and a video production facility,” Fortenberry says. “He was working there so we started practicing in the studio and recording a demo. We actually decided to record our full-length record there. After the record was finished, some people at the studio heard it and they approached us to sign to their label. So we recorded our record there and then they asked us to join their team. It was cool how it worked out.”

Producer Asher Zeitschik journeyed down from New York to work on the album, and the band is ultimately very pleased with the way it came out.

“Sonically it’s really good quality,” Fortenberry says. “We just took our time. So yeah, we’re really happy with it. We’re glad to finally have it out because we’ve been sitting on it for a little bit too long.”

With that out, the band intends to keep touring, to film some music videos and to start work on the next album.

“We’re just gonna keep doing what we’re doing,” says Fortenberry.

— Brett Callwood



Date Signed: Nov. 29, 2016
Label: Old Flame Records
Band Members: Jakob Mueller, Oliver Mueller and David Dugan
Type of Music: Indie Rock
Management: N/A
Booking: Thomas Konitzer - Outer Orbit Booking
Legal: Jason Barth (Jeff Colvin at time of signing)
Publicity: Shoshie Aborn, shoshie@bigpicturemediaonline.com
Web: slowcaves.com
A&R: Barton Dahl

Last March, Fort Collins, CO grunge pop trio Slow Caves—Danish-American brothers Jakob and Oliver Mueller and their childhood pal David Dugan—released *Falling*, their debut album recorded in Austin with legendary producer Chris “Frenchie” Smith, whose resume includes Jet, indie rockers Built To Spill, The Darkness and The Meat Puppets. Tracks from the follow-up to their 2017 EP *Desert Minded*—also on Old Flame Records—have earned several hundred thousand streams on Spotify, led by the singles “Girlfriend” and “Out of State.”

Launched out of high school in 2014, they quickly established themselves in the Denver indie music scene and started working with manager Barton Dahl, who in their second meeting told the trio about Old

“They knew we were a band that would put in the effort.”

Flame, a label out of Cincinnati that was actively seeking to sign a band from the Western US.

“We were immediately stoked about Old Flame’s roster, which included [other groups] that were lo-fi garage rock,” says Jakob. “These were ‘bedroom bands.’ That’s how we grew up, recording in our parents’ basement, and we felt we could connect with that.”

Slow Caves had been doing local gigs, without much happening on a larger scale, but soon everything started to align. After Dahl started sending Mason their demos, they had a few Skype meetings with the label chief, who signed them before ever seeing them perform live. The label released the *Desert Minded* EP, which the band recorded prior to signing.

“The key for us was, Rob was very down to earth and stoked on our music,” Jakob says. “He knew from talking with Bart (now an A&R rep with Old Flame) and Rob that we had an intense work ethic. We tour a lot and take every aspect of our careers very seriously in terms of how we present ourselves. They knew we were a band that would put in the effort to ensure we have a long career.”

In the two years between signing and releasing *Falling*, Slow Caves spent two years touring, highlighted by performances at SXSW and Treefort Music Festival. They have opened for national acts such as Third Eye Blind, Cake, Cold War Kids, The Kills and Modest Mouse.

— Jonathan Widran



▲ Zaragoza: Child of the Sun Flies to the Moon

Hard-rocking Drew Zaragoza—now known by his surname “Zaragoza”—expanded his artistry as a singer-songwriter with his debut EP *Child of the Sun*. Now, the industrious Hollywood-based vocalist and guitarist is releasing *The Midnight Sessions*, cover songs that have inspired him. Check out his version of “Fly Me to the Moon” on YouTube and find out more at zaragozamusician.com.

▶ Sam Hollander Signs to Sony/ATV

Sony/ATV Music Publishing has signed songwriter Sam Hollander to a worldwide futures deal. The NYC native is coming off the success of a co-write credit for the Panic! at the Disco worldwide hit “High Hopes” and has written for One Direction, Katy Perry, Train and Weezer, among others.



▲ BMI Parties at AmericanaFest

BMI hosted a kick-off party for Nashville’s AmericanaFest. Pictured (l-r): Mason Hunter and Nina Carter, BMI; Billy Strings, featured songwriter and performer, and Mike O’Neill and Josh Tomlinson, BMI.

ASCAP Expo Now ASCAP Experience

Now approaching its 15th year as the largest and most comprehensive songwriting conference on the planet, The ASCAP “I Create Music” EXPO is rebranding and transforming into “ASCAP Experience.” It is scheduled for Apr. 1-3, 2020 and will be held at the Intercontinental in downtown Los Angeles. The larger space will allow for multiple sessions and give attendees more events, especially smaller scale personalized experiences, in addition to the larger panels.

Also new will be a focus on wellness and self-care workshops. Performance opportunities will also be expanded. Keep an eye on this column for updates, and also check out Ascap.com.

In other ASCAP News, they are launching a new initiative to explore how its music creator members and music users can benefit from advanced technologies, new business models and creative collaboration. Dubbed the “ASCAP Advanced Research & Innovation Initiative,” the program includes a bi-monthly speaker series, plus Music Startup Summits held with venture capital and investment firms, and more. The speaker series will be held at ASCAP offices across New York City, Los Angeles and Nashville.

CCC: Don’t Give it Away

“Fair Use: Is It Really Free” is the title of the upcoming California Copyright Conference panel discussion being held on Tues. Nov. 12. The discussion will focus on the ins and outs of where these various creations fall on the Fair Use spectrum.

Held at the Courtyard Marriott,

in Sherman Oaks, CA, the panel will be moderated by Paula Savastano, Sr. Director Copyright and Royalties, Angry Mob Music, LLC and Judith Finell, Musicologist and President, Judith Finell Music Services, Inc. Panelists are Michael Donaldson, Esq., Attorney at Law, Donaldson + Callif, LLP; Jacqueline Charlesworth, Esq., Attorney at Law, Alter, Kendrick, & Baron LLP; and Evan M. Greenspan, President/CEO, EMG Music Clearance. The event kicks off with a 6:00 p.m. check in and a 6:30 p.m. - 7:30 p.m. cocktail hour.

For registration and RSVP details go to theccc.org. Email questions to questions@theccc.org.

SyncSummit Summons Songwriters

Early registration for SyncSummit Los Angeles is underway. The event will be held Dec. 2-3. The event features panels, a showcase, networking events and keynote speeches. It’s an ideal locale for meeting music supervisors, composers and others involved in the mechanisms of matching music to picture in feature films, television shows and games. Registration info is at syncsummit.com.

If you are interested in showcase opportunities at the event, email mark@syncsummit.com.

Phunklogistix Sounds on Hulu Drama

Hulu’s ‘90s period drama *Wu-Tang: An American Saga*, hit up Fervor Records for the series premiere. Featured is “Heat City” from ‘90s hip-hop group Phunklogistix. Fronted by Oakland rapper Tone Brown and hit songwriter D. Mosis, the band’s original recordings are available



◀ The Bryants at The Country Music Hall of Fame

We Could: The Songwriting Artistry of Boudleaux and Felice Bryant tells the story of Nashville’s first full-time professional songwriters. The storied duo will be honored at the Country Music Hall of Fame and the exhibit will run through Aug. 2, 2020. “Love Hurts,” “Rocky Top” and “Bye-Bye Love” are just a sampling of their best-known hits.

on the Fervor release *Dirt & Perseverance*. Contact thomas.bowen@fervor-records.com for more information.

Fourward Goes Forth with Shannan Hatch

Will Ward's global management, production and business development company Fourward has expanded into music publishing. Shannan Hatch will join the company to serve as President with offices in Los Angeles and Nashville.

Hatch most recently served as VP Creative Services for SESAC in Nashville. She serves on T.J. Martell's Southern Region's Board of Governors and as a Director at Large for the Academy of Country Music. See fourward.com.

Diane Warren Picks Up PEN

PEN America announces that platinum hit songwriter Diane Warren will receive the Artistic Expression Award at the 2019 LitFest Gala in Los Angeles. Among the most successful contemporary songwriters of our time, Warren has collaborated with legendary artists including Whitney Houston, Cher, Aerosmith, Celine Dion, Aretha Franklin, Mariah Carey, Beyoncé, Lady Gaga and Adele. Her powerful, message-driven songs like "Stand Up For Something" and "I'll Fight" have inspired millions to speak out about their beliefs and have earned her worldwide recognition, including 10 Academy Award nominations, a Grammy Award and a Golden Globe Award, among many other honors.

The 2019 LitFest Gala will take place on Nov. 1 at the Beverly Wilshire Hotel. For more informa-

tion, please visit Pen.org/litfest-gala.

California Songwriters Retreat Nov. 1-3

Join legendary songwriter David Wilcox and other luminaries for the California Songwriters Retreat in Benicia, CA. Guitarist Peppino D'Agostino and Annabelle Marie, a composer, arranger, vocalist and musician are spearheading the event.

Workshops, jams, support and camaraderie are just a few of the benefits of the retreat. Benicia is a small historic town in the Bay Area, located on the Carquinez Straits about halfway between San Francisco and the Napa Valley. Info at Musicworldretreats.com.

Global Music Rights Takes Aim

Global Music Rights (GMR), has filed a copyright infringement lawsuit against Entravision Communications, a firm that operates a number of Spanish Language radio stations in the US. The suit claims that the company violated performance rights on over 100 songs on 15,000+ occasions. Songs performed, but never compensated, include "Born to Run" by Bruce Springsteen, and "Nothing Else Matters" by Metallica.

Global Music Rights isn't required to provide blanket licenses imposed by the dreaded Consent Decree. GMR can negotiate performance rates directly with radio stations for the artists it represents, including Prince, Drake, Glen Frey, Jon Bon Jovi and John Lennon. Visit globalmusicrights.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.



▲ Busbee: A Chapter Closes

The songwriting world was stunned by the passing of Michael James Ryan, better known as Busbee, a Grammy-nominated songwriter and producer who worked with Maren Morris and Keith Urban, and wrote hits for Kelly Clarkson, 5 Seconds of Summer and P!nk. He passed away in Nashville at 43.



▲ Ricky Reed is a Big Deal

Indie publisher Big Deal Music Group has entered a joint venture deal with Nice Life Copyright Company, the music publishing company founded by producer-writer-artist Ricky Reed who is super hot with his production of Lizzo. Pictured (l-r): Jamie Cerreta, Co-President, Big Deal Music Group; Kenny MacPherson, CEO, Big Deal Music Group; Ricky Reed; Casey Robison, Co-President, Big Deal Music Group; Larry Wade, Nice Life; Brad Haering, Nice Life.



▲ AIMP Songwriter Series

The Nashville Chapter of the AIMP (Association of Independent Music Publishers) hosted its fifth annual AIMP Nashville Songwriter Series. The event featured up-and-coming songwriters. Pictured (l-r): Chris Van Belkom, Combustion Music; Kari Barnhart, Regions Bank; Michael Martin, Endurance Music Group; Dale Bobo, Big Deal Music Group; Jimmy Robbins, Ben Goldsmith, Dave Pittenger; Ree Guyer, AIMP Nashville VP; Wrensong; Emily Falvey, Claire Douglas, Griffen Palmer, Jake Rose; John Ozier, AIMP Nashville President, Reservoir; Deric Ruttan, and Brad Peterson, Regions Bank.



▲ La Company to Warner Chappell Latin

Colombian producers and songwriters La Company have signed an exclusive deal with Warner Chappell Latin. La Company are the masterminds behind Madonna's song "Bitch I'm Loca" featuring Maluma. Pictured (l-r): Nicolas Gonzalez A&R Warner Chappell Colombia; Gotex, La Company; Jorge Ovalle; DJ Maff, La Company; Stephanie Chopurian, Attorney; Lazaro Hernandez, A&R Warner Chappell Latin, and Migueman, La Company.

ADVERTISEMENT

If you visited the claims website on or before May 23, 2019 and decided not to make a claim, you are encouraged to visit it again and re-evaluate whether to make a claim.

If you own music that was streamed on Rhapsody without voluntary or compulsory licenses, you could get compensation from a class action Settlement.

A settlement has been reached with Rhapsody International Inc. ("Rhapsody") in a case known as *Lowery et. al. v. Rhapsody International, Inc. et al.* concerning the mechanical royalties of certain copyright holders. Plaintiffs allege Rhapsody unlawfully reproduced and distributed certain copyrighted musical compositions to Rhapsody's users via its music streaming service. Rhapsody denies the allegations and does not admit liability in agreeing to the settlement.

WHO IS A CLASS MEMBER?

You may be a class member if you are the owner of mechanically distributed and/or reproduced rights in Qualifying Registered Works that were made available or played on the Rhapsody music service in the United States from March 7, 2013 (registered with the U.S. Copyright Office on or before March 7, 2016) to March 21, 2019 and Qualifying Unregistered Works that were not registered with the U. S. Copyright office.

WHAT DOES THE SETTLEMENT PROVIDE?

For each validly claimed Qualified Registered Work that was played at least once in its entirety, Rhapsody will pay up to \$35 (reduced pro-rata where there is more than one claiming rights holder for the same work or the total amount of claims exceeds a set cap of \$10,000,000). To be eligible, the work: (a) must have been registered with the Copyright Office; (b) for songs with a street release date prior to March 7, 2016, the copyright must have been registered prior to March 7, 2016; (c) for songs with a street release date after March 7, 2016, the copyright must have been registered within three months of the street release date; and (d) must be one for which Rhapsody did not have a voluntary or compulsory license.

For each validly claimed Qualified Unregistered Work that was played more than 24 times in its entirety by someone other than the copyright holder and for which Rhapsody did not have a voluntary or compulsory license, Rhapsody will pay \$1.00 (reduced pro rata where there is more than one claiming rights holder for the same work or the total amount of claims exceeds a set cap of \$10,000,000).

The cap referenced above could increase up to \$20 million under certain circumstances. For more information about those circumstances, please see paragraphs 82-89 of the Settlement Agreement.

The Settlement Website below provides complete instructions that you need to follow when filing a claim.

WHAT ARE MY OPTIONS?

You must **submit a claim** online by December 31, 2019 or by mail postmarked no later than December 31, 2019 to receive a payment. You can **opt-out** of the class and keep your right to pursue your own lawsuit about these claims by mail, postmarked by July 5, 2019. You can also **object** to the settlement by mail, postmarked by July 5, 2019. For details on how to opt-out, object, or to file a claim, please visit www.RhapsodyNOIClassAction.com or contact the Claim Administrator. If you **do nothing** you will not receive a payment and you will be bound by the decisions of the Court.

COURT HEARING AND ATTORNEYS' FEES

The Court will hold a hearing on March 13, 2020 at 9:00 a.m. PT to consider whether to approve the settlement. If the settlement is approved, the attorneys for the class have represented to the Court that they intend to ask for an award of attorneys' fees, costs and expenses between \$5,511,878 and \$5,661,877.50, and potentially an additional \$75,000-\$150,000 in fees, costs and expenses incurred between now and the Court's approval. The attorneys for the class have also represented they will seek class representative payments of \$2,500 for each of the named plaintiffs. You may attend the hearing, but you do not have to. Plaintiffs' Motion for Attorneys' Fees and Costs will be posted on the website after it is filed.

MORE INFORMATION

This is only a summary. For more information, please visit: www.RhapsodyNOIClassAction.com, or contact the Claim Administrator by calling 1-833-253-8061 or by writing to Lowery v. Rhapsody, c/o Claim Administrator P.O. Box 58232, Philadelphia, PA 19102-8232.

1-833-253-8061

www.RhapsodyNOIClassAction.com

SONGWRITER PROFILE

— DAN KIMPEL

Lucy Isabel

Sign Posts of the Soul with Rambling Stranger

Bolstered by a whirling Hammond organ and a lacerating slide guitar, Lucy Isabel arrives with "How It Goes," the lead single from her full-length debut *Rambling Stranger*. Now based in Nashville, Isabel hails from Little Silver, NJ. The sound of the Hammond is a connection to this foundation.

"I never said, 'I want it to sound like Jersey,'" she notes. "But my producer, Jared Anderson, happens to have a really good ear for instrumentation. I didn't know the Jersey in me would come out that strong."

This prelude serves as an intriguing introduction to a compelling artist who curtailed her acting dreams to write and perform music. "Everything I've done in my life thus far I've done with gusto," says Isabel. "I'd been writing music for a year and playing guitar for a year and a half. I wasn't good. I moved to Nashville and declared, 'I'm a songwriter now.'"

While actors mold themselves into other characters, singer-songwriters play themselves. "I sang with an a cappella group when I was a senior in college," Isabel says. "That was my first time singing outside of a theatrical context and it made the transition easier. I played my first open mic in Nashville three days after I moved here. I was terrified, but once I got used to it it's pretty similar—making a connection with an audience."

Touring the country and performing live for two years added experience and perspective, journeys that she recalls in the song "California Coming Down." She says that her travels offered an invaluable education. "Prior to that I would do as many mini tours as I could while working a million part-time jobs in Nashville. It's a matter of committing: I try to get in, learn as much as I can, make decisions and just go for it."

Growing up in New Jersey, Isabel's first exposure to music was singing in community theaters and Catholic Church children's masses. "It was a way for me to feel connected to the world and the people around me." And although she shares a name with Santa Lucia, the patron saint of the blind, it was another famous Lucy—plus bi-cultural bloodlines—that inspired her parents' choice. "My mom is 100 percent Irish American and my father is 100 percent Puerto Rican. I was named after Lucille Ball," she reveals.

Rambling Stranger was tracked in Nashville with a stellar band, highlighted by the brilliant John Prentice on guitar. "We did it all in the studio in a couple of live takes," notes Isabel. "Jared likes to keep the session players on their toes so he didn't send them the music ahead of time. We would listen through the work tape, fumble through a take and then record." Isabel, whose purity of voice is often reminiscent of the revered folk chanteuses of the '60s, cut her vocals in those moments. "I sang live," she affirms. "That's my theater background."

"False Prophet," a standout track from *Rambling Stranger*, draws lyrics from a personal narrative. "It was a friendship I had," Isabel says. "Not a healthy one. She was having a hard time and I was trying to help her, but I was doing more damage than good. I realized that I'm not all I'm making myself out to be. I'm not that savior who can solve all of her problems." A line from the song, "I am bold but I am broken," echoes a paradoxical contrast. "It's about my relationships with other people and trying to fix my own shortcomings. To look in the mirror and say, 'You mean well, but you're not doing it.'"

"Don't Ask Me Why" from the new collection has a line that proclaims, "Some folks are born to play/And others born to see the show." Says Isabel: "I think that's true. There are people who get great joy out of having a hobby, playing the guitar and writing a song or two. You have to be a certain type of masochist to want to get up on stage every night of the week and sing your heart out to everybody."

Contact Krista Mettler, krista.mettler@skymediaonline.com



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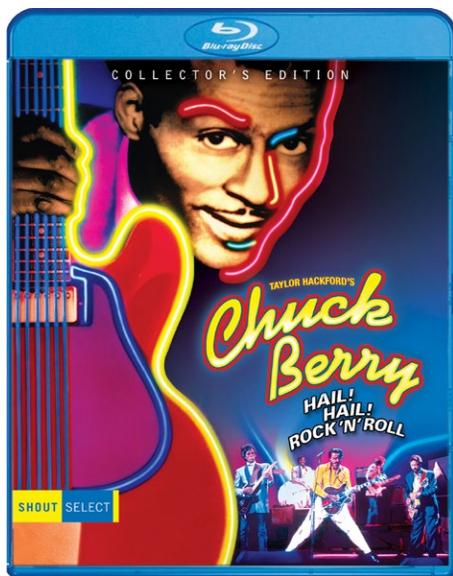
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DROPS

Chuck Berry: Hail! Hail! Rock 'N' Roll (Collector's Edition) drops on DVD on Nov. 19 via **Shout! Factory**, and for the first time ever on Blu-ray. When ordered from shoutfactory.com, buyers will receive a hardcover copy of **Johnny B. Bad: Chuck Berry and the Making of Hail! Hail! Rock 'N' Roll**, signed by author **Stephanie Bennett**. Rock trailblazer **Chuck Berry** is celebrated in this feature film that depicts the 1986 gathering of legendary musicians, organized by **Keith Richards**, to play Berry's music in honor of his 60th birthday. Performers included **Eric Clapton**, **Robert Cray**, **Linda Ronstadt**, **Etta James** and **Julian Lennon**, and the film also includes archival footage of a duet by Berry and Lennon. Special features include an introduction by director **Taylor Hackford**, rehearsal footage, a collection of classic Chuck Berry remarks, dubbed "Chuckisms," and more. Contact Lauren Blum at lblum@shoutfactory.com for details.



Recorded at **Red Rock Amphitheatre** in Morrison, CO, in June 2019, **John Fogerty – 50 Year Trip: Live at Red Rocks** drops on **BMG** Nov. 8. The live album's release coincides with the cinematic release of a new concert film, for one night only, on **Veteran's Day** (Nov. 11). On that day, the two-hour concert film plays in select theaters nationwide. The Red Rocks show took place during **John Fogerty's** US tour celebrating his 50-year career, which included his and **Creedence Clearwater Revival** classics such as "Proud Mary," "Bad Moon Rising" and covers like "I Heard it Through the Grapevine" and "Susie Q"—first released on CCR's 1968 debut album and the band's only Top 40 hit not written by Fogerty. For details, contact Melissa Dragich-Cordero at melissadragich@gmail.com.

Voice of the Eagle: The Enigma of Robbie Basho, directed by **Liam Barker**, will drop Dec. 13, chronicling the guitarist and songwriter's brief and difficult life. With interviews with **Pete Townshend** and **Country Joe McDonald**, as well as Basho's former students, contemporaries, religious associates and friends, the documentary takes viewers through Basho's beginnings as an orphan, his diagnosis with synaesthesia (which causes one to see music as color), his claims of being a reincarnated 17th-century poet,



JOHN FOGERTY

to his mysterious death, while paying homage to his musical contributions that helped shape and redefine the music of the '60s and '70s. The film also includes uncovered archival material and photography of the landscapes that inspired Basho's stunning and strange work. Contact Clint Weiler at clint@musicvideodistributors.com for more information.

I'll Never Forget You: The Last 72 Hours of Lynyrd Skynyrd is out on DVD, Dec. 13. The film uses firsthand accounts from survivors of the "before, during and after" of the fateful 1977 plane crash that killed founding member and lead singer **Ronnie Van Zant**, along with **Steve Gaines**, backup singer **Cassie Gaines**, assistant road manager **Dean Kilpatrick**, and the plane's pilot and co-pilot. Southern rock band **Lynyrd Skynyrd** was at the peak of their fame when this tragedy took place, as described in this film by three survivors: security guard **Gene Odom**, lead backup singer **Leslie Hawkins** and guitar tech **Craig Reed**. Based on Odom's book **I'll Never Forget You**, the documentary includes original behind-the-scenes film footage of the band, reenactments of key scenes and CG animations to depict the crash. For more information, contact Clint Weiler at clint@musicvideodistributors.com.



On Dec. 13, **WaterTower Music** will release the picture disc and colored vinyl editions of the **Joker Original Motion Picture Soundtrack**, by Emmy winner **Hildur Guðnadóttir** (**Chernobyl**, **Sicario: Day of the Soldado**). The score, written for Oscar-nominated filmmaker **Todd Phillips' Joker**, uses

the cello as its centerpiece with string-based melodies played by a symphony orchestra of 90 musicians. Guðnadóttir has said she wrote the music, on Phillips' instruction, based on her feelings after reading the script, which she described as a "gritty character study." The film won the **Golden Lion** (Best Film) award. Contact Joe Kara at WaterTowerMusic@warnerbros.com for more information.

On the eve of the announcement of his latest album **Bottle It In** in September 2018, **Kurt Vile** took a group of friends and fellow musicians (including **Matt Sweeney**) to the Catskill Mountains in upstate New York to rehearse and consider the musical journey ahead. **Ryan Scott** directed a documentary short about this gathering, which is now viewable to the public at kurtvile ffm.to/catskills. In addition to candid footage, the film, titled (**bottle back**), includes a solo acoustic adaptation of "Bassackwards," a performance of "Check Baby" with **The Violators** and a backyard rendition of "Baby's Arms" with **The Sadies**. Vile's tour schedule includes a few more western performances this month with **Dinosaur Jr.** and a Mexico City performance set for Nov. 19. Contact Jake Whitener at jake@matadorrecords.com.

OPPS

There's still one more submission category open for the **2020 SXSW Film Festival**—Texas High School shorts and title sequences is open until Dec. 12. Every year, SXSW offers opportunities to network and promote your

video work with categories in feature films, shorts, episodes, music videos and VR/AR/MR. For more information and guidelines on submitting your work, visit sxsw.com.

Submissions are open now for the **17th annual Vail Film Festival**, which will take place March 26-29, 2020 in the mountain town of Vail, CO. The event's deadlines to submit are Nov. 22 (regular deadline) through Dec. 15 (extended deadline). The festival will screen documentaries, feature films, shorts, documentary shorts and student films with nightly networking opportunities, parties and panel discussions. For details and to submit your work, visit vailfilmfestival.com/2020-submit.

For alerts about fresh career opportunities, check out musicconnection.com daily.

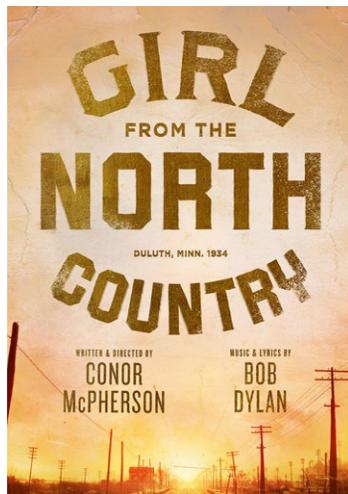
Tickets are now on sale to attend **VidCon 2020**, to take place June 17-20 in Anaheim, CA. This event is the world's largest celebration of online video, with live performances, workshops, panels and networking opportunities. Past featured



creators include **Matthew Patrick, Brother Nature, Dez Machado, Gigi Gorgeous** and more. To buy tickets and view the upcoming agenda, visit vidcon.com.

PROPS

The **Screen Actors Guild American Federation of Television and Radio Artists** recently announced that it and major record labels reached an agreement on a successor contract to their Music Video Agreement. The new three-year deal ensures some important economic and safety gains for performers working in music videos and is said to be a positive, forward-thinking



agreement to benefit industry professionals. Contact pamela.greenwalt@sagafta.org for more information.

Casting has been announced for the Broadway production of the hit musical **Girl from the North Country**. **Todd Almond, Jeannette Bayardelle, Matthew Frederick Harris, Caitlin Houlahan, Robert Joy, Tony Award nominee Marc Kudisch, Luba Mason, Ben Mayne, Tom Nelis, Tony Award nominee David Pittu, Colton Ryan, John Schiappa, Kimber Elayne Sprawl, Rachel Stern, Chelsea Lee Williams**, and Tony/Academy Award nominee

and two-time Emmy winner **Mare Winningham** will be reprising their roles from critically acclaimed runs at **The Public Theater, The Old Vic London** and in the West End. Performances will begin on Broadway in February and March 2020, with a Canadian production in Toronto performed through Nov. 24, 2019. For more information, contact [Juliana Hannett at jhannett@Rubenstein.com](mailto:Juliana.Hannett@jhannett@Rubenstein.com).

The National Hockey League has entered into a two-year, cross-platform marketing and promotional partnership with band **Green Day**. The band's song "**Fire, Ready, Aim**" and others from their latest studio album will be featured

on NHL broadcasts throughout the 2019-2020 season, including on game highlights, broadcast bumpers, tune-in campaigns and in-arena jumbotron content created and distributed by the NHL, its teams and television partners **NBC Sports Group, Sportsnet** and **TVA Sports**. Green Day will also perform at the **2020 Honda NHL All-Star Game** in St. Louis in primetime on Jan. 25. For more information, contact laura.swanson@warnerrecords.com.

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

Out Take



Dano Cerny Director/Filmmaker

Web: danocerny.com
Contact: jen@lasbandas.tv
Most Recent: Forthcoming documentary about Cerny's father coming out at age 70

As a child actor, Dano Cerny was immersed in the filmmaking process from an early age and began writing scripts in high school and directing videos for friends' bands. Today, he's directed videos that have accumulated accolades and millions of YouTube views, most recently LSD's "No New Friends" which is nominated for Best Direction at the VMAs. The latter, Cerny says, feels like the most true to his personal creative style of any project he's worked on.

"In the beginning, I learned the hard way that the best route is to say 'yes' to everything. I think I entered [the industry] being obsessed with having a certain brand, but I think you cultivate that as years go by," Cerny says. "When you start, it's hard to see your career in the long-term. You have a finite idea—if I do this project, I'm associated with that.' [But in] social media culture, we can curate what we want to represent us as artists and not advertise things we're less proud of. So saying 'no' is crazy. There's something to learn from every opportunity."

Cerny also volunteers for We Direct Music Videos, an organization dedicated to protecting music video directors. "There are no rules that really protect these directors. There have been unfair practices and lots of challenges for [them]," he says. "This is a way for more seasoned directors to help future ones."

In pursuing music video direction, Cerny says there is no single path to successfully break into the industry. For him, a major skateboarding accident in 2012 turned out to be both a distracting creative outlet during the healing process and a learning experience that translated to his work. "That was the first time I started directing on my own. And I spent months in physical therapy. I was starting to stand on my own two feet metaphorically and in real life. The patience that taught me really helped."

During that rehabilitation period, Cerny directed five videos for EDM duo Galantis.

► **The Chainsmokers Bring the World Joy**

The Chainsmokers kicked off their massive World War Joy arena tour in Cincinnati, OH. The Grammy Award-winning artist-producer duo will be crossing North America on the 41-city outing through dates in December. Multi-platinum band 5 Seconds of Summer (featured on The Chainsmokers' single "Who Do You Love") is joining the tour along with rising pop star Lennon Stella who is opening the show. Pictured is Andrew Taggart of The Chainsmokers.



▲ **Monét, Bryant and Davis are the Women Behind the Music**

Songwriter Victoria Monét, Roc Nation's Shari Bryant and Capitol Records' Britney Davis were all honored at the 11th annual ASCAP Women Behind the Music event held at Bardot in Los Angeles. The event recognizes and encourages women in the music community. ASCAP Associate Director, Rhythm & Soul Lauren Gaspard co-hosted the event and started things off by honoring late actress Diahann Carroll by sharing her quote on strong women who knocked down doors to take on influential roles previously held only by men.



◀ **Morrissey is California's Son**

Morrissey gave an electric performance at Irvine's FivePoint Amphitheatre in early October in support of his latest release, *California Son*—an album comprised entirely of covers. *MC* contributor Kevin Estrada was in attendance and caught some amazing shots. The "far-from-aging rocker" was in top form as he "paced the stage, occasionally taking the time to shake hands with adoring fans." His fall tour took him around the nation with stops in Maryland, Utah and Texas. See more at musicconnection.com/morrissey-fivepoint-amphitheatre-irvine-ca.



▲ **LA Jazz Society Honors Artists**

On Oct. 5, the Los Angeles Jazz Society presented its annual Jazz Tribute Awards & Concert honoring distinguished artists for their immense contributions in furthering the art form of jazz. Pictured (l-r): LAJS President Lois Safian, Pianist-Composer Roger Kellaway, Artistic Chair John Clayton, Honorary Chair Dave Grusin, and Advisory Board member Shari Hoffman.

Tidbits From Our Tattered Past



▲ Mensa and Kwiatkoski Team Up for Shoe Drive

Rapper-activist Vic Mensa has teamed up with pro football linebacker Nick Kwiatkoski to hold a shoe drive to benefit Chicago's underserved communities. The shoe drive will be facilitated by Mensa's non-profit, SaveMoneySaveLife. Shoe distribution will begin in November with monthly "Giving Events," which will include partnerships with several organizations that provide housing, advocacy or direct services to youths affected by homelessness and gun violence.



2003—Beth Hart—#20

Pick up this issue and you'll find a soul bearing interview with blues/R&B singer Beth Hart, who told us how her promising career initially faltered due to addiction. And songwriter Steve Dorff discusses the insights that have developed through a career working with singers as diverse as Barbra Streisand, Whitney Houston and George Strait.



◀ Motown Gets Inducted

IES 19 Honors kicked it off with the induction of MOTOWN, including (l-r) Roberto Noreiga, Michael Jackson engineer Matt Forger, Motown's Michael Durio, legendary producer Teddy Riley, IES CEO Jay Warsinske, Motown's founder Berry Gordy's son Kerry Gordy, his partner David Skye, hit writer Peter Rafelson, Stevie Wonder producer Robert Margouleff.



2009—Fabolous—#4

On top of 77 useful rehearsal tips and a Q&A with the legendary Jimmy Page, this issue delivers an exclusive interview with rapper Fabolous, who talks about overcoming career obstacles (for one: his debut album was released on 9/11). Oh, and there's a great profile of songwriter Margie Hauser who, four years before our interview, was a stay-at-home mother of four with a dream.

▶ Bomar and the Bakersfield Sound

Country music historian and author Scott B. Bomar (right) talked about the Bakersfield Sound of country music (and the Bear Family Records box set he produced titled *History: The Bakersfield Sound 1940-1974*) on KPFK-FM's *Folk Scene* with host Allen Charmin' Larman (left), heard Sundays 6-8 p.m. PT.



TANK & THE BANGGAS

BY BRETT CALLWOOD

PHOTO BY ALEX MARKS

"We're kinda realizing that if we put something out there in the air, if we ask for it and work hard enough, it comes to us."



When New Orleans fusion ensemble Tank & the Bangas released their *Thinktank* debut album in 2013, they were an entirely grassroots organization. The band members would sell the CDs themselves, they spent time touring in questionable vans, and they lived in cramped apartments. But through hard work and hard touring, their blend of soul, funk, jazz, hip-hop and rock reached a lot of ears.

Earlier this year, they put out the sophomore *Green Balloon* album, and they just got off tour with “bounce” rapper Big Freedia. It’s been a big, breakout couple of years, which already saw them win NPR’s Tiny Desk Contest with the 2017 single “Quick.” A song used on the closing credits of the Will Arnett adult cartoon *Bojack Horseman* took them to a wider audience again, and it looks like they’re ready to step up a level. We spoke to singer Tariona Ball, aka Tank, about it all...

Music Connection: When did the band form, where and why?

Tank: We started in 2011 at an open mic night in New Orleans. It wasn’t every member that’s on the stage presently today, but we started at an open mic called Black Star Books and Caffe. We were just jamming out every week, and then we just wanted to know if we could take it on the road, if it was something that was contagious, if it wasn’t just something that only felt good in New Orleans. So we decided pretty early that we wanted to travel the world with our music, and that’s what we did.

MC: Where does that band name come from?

Tank: The band name came out of a pure mistake. My nickname is Tank. My dad gave me that nickname and it always has been since I was a baby. The open mic that we started at, at Black Star Books and Caffe, the house band there called themselves the Black Star Bangas. So since I started there with their band, I just shortened it to Tank & the Bangas. I never used to like it at all because I felt like I was kinda stuck with the name. But it’s definitely grown on me.

MC: Describe the style and sound...

Tank: I just don’t put it into genre, because you know what? It does its thing. I think it’s dynamic and big. It can be folk and melodic—folky, rock, hip-hop. It literally goes through all those phases. It’s like me, like a person. You’re not the same person you were when you were 12. You grow, you change—that’s exactly what the music does. It has a spirit of its own, because we’re all contributing to it. So I just think it’s pretty dynamic and beautiful. And big.

MC: Are the open mics a big thing in New Orleans?

Tank: It used to be really huge. There were open mics almost every night of the week. There probably still is, it’s just some of them are more popular than other ones. It used to be really big, where people come and do poetry there, just speak about their experience at work that week. A place to release and let go and find community amongst everybody that has like minds.

It was really cool and very therapeutic for a lot of people. It really was, and still is.

MC: What do you think of the current state of music scene in New Orleans?

Tank: I think that the open mics are still popular right now. There’s one specifically that happens on Wednesdays that a lot of artists like to go to. From that scene, the creatives are doing a lot of cool things. Hosting things at their homes and backyards, like we used to do. The tourists are taking over New Orleans, so the artists are usual find their own hub to create and connect with each other. That’s what’s going on right now. I won’t speak about the places they do them at, because that’s how the tourists take over. We’ll keep that amongst the artists and the locals.

MC: Your second album, *Green Balloon*, came out this year—how do you think the group has evolved since the *Thinktank* debut?

Tank: Oh wow, hugely. We all obviously matured more and changed. The music has literally matured and done its thing. I personally love it. When I listen to both albums, I just can’t believe the change and growth. Especially, when we came out, we were rushing to push out *Thinktank*. The day it came out we were so scared that the albums wouldn’t reach us. We all had 100 albums, and we sold those really fast. That’s all we could honestly afford to put out. We were doing everything in-house. So it’s so great to see the transition to this one. All of us love this album. It’s a great listen when you’re on the road, and we’re on the road a lot.

MC: There was a six-year gap between albums—what took so long?

Tank: Well, it wasn’t even like a straight-up delay. It was the fact that nobody knew who we were and we had to work our albums. It’s great for artists that put out music every week—that’s amazing for you. But when you have a band as big as mine is, we didn’t have time to put out an album every single week. We had to work the albums that we had. We had to literally work it until the wheels fell off of it.

It makes no sense to constantly go into the studio and make so many albums when nobody even knows the music—nobody knows the first album. So it may seem like it was a long time, but it was perfect timing for us. The moment that people got on *Thinktank*, we were touring with our album and they learned it, and now it’s time to present something new to you. Before then, you didn’t know who we were. It made no sense. We need to work the album that we made. I have no regrets about that.

MC: Which producers and engineers did you work with on the album, and how was that experience?

Tank: Jack Splash, who works with so many artists that we already respected. I think I had the most fun with him. He’s a little perky, cool and out for anything. Mark Batson is a true OG in the game; it was a pleasure just being in his presence. He worked with everybody from Dr. Dre to anybody. He’s really humble, so that was really awesome being with him.

And then Zaytoven—c’mon, it’s Zaytoven. Gucci Mane’s friend. He was surprisingly very down-to-earth and very southern, like a church boy. It was really cool, creatively. The artists, we got the two that we wanted. Pell, who is a rapper from New Orleans and I kinda fell in love with him when we lived in London. I always wanted to work with him, so that was a dream come true. Alex Isley is an artist that we listen to all the time too. It was a dream working with her and we never thought that would happen. We just asked these people and they would say yes.

Of course, working with Robert Glasper—who would have thought that would happen? It was one of our dreams come true, this album. The people that we got—we’re happier with the second one because we’re kinda realizing that if we put something out there in the air, if we ask for it and work hard enough, it comes to us. Andre 3000 and Kendrick Lamar—I’ll put that out there. That would be amazing.

MC: Is there anybody else you would collaborate with, not just musicians but also producers?

Tank: You’d probably have to ask the other band members about those things. I don’t really think about producers. They think about producers. I think about art.

MC: What studio did you use to record *Green Balloon*?

Tank: Like, several honestly. We recorded a little bit in New Orleans, a little bit in LA, a little bit in Florida. I think that’s about it.

MC: And you didn’t consider the producers?

Tank: I love Mark Batson, Jack Splash and Zaytoven. But I don’t really sit down and think, “I wonder what producers I would love to work with.” I don’t really think of that, because my band are my producers. They produce our music, we produce our music together, so I don’t really have to think about a producer. We’re some New Orleans people who literally made everything ourselves and we didn’t have any money for no producers so it never was something that was on my mind.

MC: So overall, you’re pleased with the way it came out?

Tank: Oh, I love it. I loved it before it came out to people’s ears. I listened to it all the time. My family listened to it constantly before it even came out.

MC: Your song “Oh Heart” was used on the TV show *Bojack Horseman*—are you a fan?

Tank: I became a fan of it after the song was on the show. I really like it. I like adult cartoons. When I heard, I was all for it and it was perfect the way they put “Oh Heart” in it.

MC: You’re known as hard-touring band. Do you enjoy life on the road?

Tank: Yeah, I enjoy life on the road, but it has its moments. Just like with anybody or anything you love, you need time away from it or you’ve got to go home to spend time with your boyfriend. You need to go home and be in your own space. I’ve been home for almost a month in New Orleans right now, with dates in-between. I’ve really

enjoyed it, so now that we're about to go back, I've got to get my mind ready. It's a lifestyle—everything from what you eat, to your morning meditations, to working out, to vocally warming up. Living on the road can be cool, but it can also be like no joke. It's a lifestyle. We've been doing it for so long that people don't even know, because we did it before people even knew us.

MC: Do you write on the road? Do you find time to be creative?

Tank: Yeah, go on your phone or your notebook and write about anything. For sure.

MC: How do you maintain your voice, particularly playing in different climates around the country?

Tank: I just drink a lot of water. The venues have a lot of teas for me. It doesn't help that I like to eat the most horrible food on the road. I definitely gotta watch that because that'll hurt me. Gas stations and McDonalds—it's the worst.

MC: You've recently been on tour with Big Freedia—are you a fan?

Tank: I'm stood in front of her watching her New Orleans shows right now—it's so good. I love being on tour with Big Freedia. It's intense. It's hard to go on before or after Big Freedia, because we're both such New Orleans people that we both are big entertainers. So it's a lot of energy. The last time we went on tour, everybody got on stage all together, choir robes and big old gospel songs. It was amazing.

MC: How do you describe your live experience?

Tank: Spiritual, energetic.

MC: You have as many live albums as studio albums—do you consider yourself a live band?

Tank: No, I don't. I consider us to be our best anywhere we go, honestly, because I love being in the studio with the guys. It's a great

“We just wanted to know if we could take it on the road, if it was something that was contagious...”

energy. When we created *Green Balloon*, I was honestly surprised at how good the energy was, because I was afraid that it wouldn't be. It was so many musicians and we hadn't made an album in so long. I didn't know how it was going to be. On stage, it's just honestly two different feelings, but I don't put one over the other one. I really don't, and I don't think anybody else in the band would either.

MC: There are a lot of band members in the Bangas—individually, what do they each bring to the table?

Tank: Oh wow. Well, Norman [Spence, aux keys] has a humungous music directory in his brain. He'll know any song. If you play something, he'll know the root. You'll be like, 'How did you know that, man?' He knows stuff like that, just out of the blue.

Albert [Allenback, alto sax and flute] is always willing to try absolutely anything, from salt and pepper shakers on stage to literally blowing up a balloon in the studio and seeing what type of sounds it makes, just to add to any song.

Josh [Johnson, drums] is always behind everything, putting it together kinda like a puppeteer. He's like putting things together and pulling strings here and there, trying to get that feeling for the songs out of the guys.

Merell [Burkett, keys] is the best second-in-command type person. He'll do anything that someone asks him to do on the keys, and he won't complain about it or anything like that. He'll surprise even himself because he'll create some of the most beautiful melodies, but then he forgets them three seconds later. I'll say, 'What was that, Merell?' and he'll say, 'I don't know.' I go, 'God damn!' We've learned to always keep a recorder on us any time anyone's playing anything, because they will not remember it in the morning.

If I'm speaking about myself, I push the feeling and I remind people of, I guess, why we're doing this, to always connect with the crowd and to keep the feeling going. Because feelings are the most magical things ever, because you can't see them at all. You know they're there and you feel it. It's so incredible to me—somebody could be sad and you don't

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even know it. I just like to push that forward. All together, we create something unexpected. That's why people can't describe the music, and neither can we.

MC: Have you started thinking about the next album?

Tank: Yeah, I'm thinking about it, for sure. I'm honestly waiting to get that time to be around people like Jack Splash and stuff, just so I can see. I know the feeling I want to give people, but I want to deal with these minds to see also what they have. But the moment that your new album comes out, we've been thinking about the next album before we even put out *Green Balloon*.

MC: How is your relationship with your manager and booking agent?

Tank: My manager, Tavia Osbey, is my best friend so we have a great relationship. She literally takes care of business, loads merchandise onto the van, picks up big heavy boards. She did all of that stuff before I had anything. She would do my hair, she drove on the other side of the street when we lived in London, she booked the little shows that we had, she sold the merchandise—she was everything.

Now we've slowly put together a team. Now we have somebody that sells merch, somebody who is a tour manager and booking agent. They're really supportive. I believe that she and I made the right choices when it came down to connecting with other people besides our bandmates to help us get to the next level in our career. These people have become really important to us.

MC: You lived in London? That must have been amazing...

Tank: Yeah, we did. We all went out there to try to pursue something different, try to get our careers to the next level and see if the people across the pond were gonna be interested in our work, because we hoped that they did. Everybody kept telling us after we did our first festivals that, "Oh they're gonna take you guys overseas after this—all the festivals overseas are going to come for you." That never happened. We did all the major festivals in New Orleans—nobody came and asked us to go overseas. It finally hit us—oh we have to bring ourselves overseas.

So we hosted parties in the backyard, we got local groups to perform, and every show that we did we put in a bucket and we saved up. We bought plane tickets and we all went out together. We stayed in a two bedroom cramped-up apartment for three months. It was amazing. It was life transforming. It was hard. It was wonderful. It was a small space to sleep in, but we felt so blessed no matter what happened—flat tire, we bought an 18-year-old Japanese van that kept breaking down, but God kept covering us wherever we went. Even when it broke down, sometimes money would come from nowhere. We got care packages from our fans and friends at home, with New Orleans seasonings. It was awesome. We made friends so close, they came to New Orleans to visit us from London. It was amazing.

MC: So with the album out and the Big Freedia tour done, what's next?

Tank: I have a tour coming up with Pell, Adia Victoria and Blackalicious. Besides that, everybody has to watch out.

Contact louis.dadamio@sacksco.com



QUICK FACTS

- Tank was first known as a slam poet at New Orleans open mics, before she started singing.
- Trey Anastasio of Phish called the band a "force of nature."
- Other artists who have performed at the Blackstar open mic nights include Ledisi, Liberated Soul Collective, Elliot Luv, Meridian, Sunni Patterson, Kelly Love Jones, Sybil Channel, Monica McIntyre, Ras Ambush and Caren Green.
- The band has three live albums available—*The Big Bang Theory: Live at Gasa Gasa* from 2014, *Live Vibes* from 2018, and this year's *Live Vibes 2*.
- The latest single from the *Green Balloon* album is "Nice Things," released this year.

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A SUCCESSFUL producer-songwriter tells you how, using YouTube, he and his creative partner discovered an unknown singer-songwriter halfway around the world, launching her music career and a collaboration with multiplatinum artist Jason Mraz.

YOU

The World Wide Open Mic

BY JOSQUIN DES PRES
& MICHAEL NATTER

A NEW REALITY

In just a few short years, the proliferation of home studios and the first social media platforms have ushered in a whole new reality in the way music is created, produced, promoted and sold. First, MySpace, created in 2003, became a social media platform where artists like Colbie Caillat were initially able to gain popularity. YouTube followed in 2005.

Described briefly, YouTube allows users to upload videos, view, rate, share, comment, add them to playlists as well as subscribe to other users' channels. It offers a wide variety of user-generated and corporate media videos. Available content includes video clips, TV show clips, music videos, short and documentary films, audio recordings, movie trailers, live streams, and other content such as video blogging, short original videos and educational videos.

Most of the content on YouTube is uploaded by individuals, but media corporations offer some of their material via YouTube as part of its partnership program. Unregistered users can only watch videos on the site, while registered users are permitted to upload an unlimited number of videos and add comments to them.

In May 2007, YouTube (now owned by Google) launched its Partner Program, which allowed the uploader of the video to receive a portion of the advertising revenues. YouTube became the best way to showcase talent and to view and discover talent from all over the planet, bar none and a potential revenue stream.

Two of the earliest, high-profile YouTube music talent discoveries happened in 2007: Scooter Braun discovered Justin Bieber by accidentally clicking on his video; Neal Shon of Journey, in desperate need of a vocalist to replace frontman Steve Perry, started looking on YouTube and found Arnel Pineda in the Philippines. Many others followed, including Shawn Mendes. Those events pretty much validated the entire platform we will now call "The World Wide Open Mic."





BENEFITS FOR ALL

Even top artists and labels can be “surprised” by how powerful and far-reaching YouTube’s reach can be. Case in point, Jason Mraz... It happened twice and it was HUGE! At an ASCAP convention, producer Steve Lillywhite, (Siouxsie and the Banshees, U2, Rolling Stones, Jason Mraz, etc.) was asked for a story about his experience working with Mraz when producing his *Mr. A-Z* album.” His response was, “That’s the one that got away!” Although Jason’s mega-hit, “I’m Yours,” was already recorded, Lillywhite not only didn’t hear it as the single, he didn’t think it should even be on the album!

“I decided to not focus on comparing my journey to others, or worry about the number of views and statistics.”

- Reneé Dominique

Sometime after the album’s release, Jason was touring Europe, performing in small cities and towns. “I’m Yours” had been recorded by fans at previous shows and was posted and going viral on YouTube. At one particular outdoor show, he began singing “I’m Yours,” and he was shocked as people began singing it back to him!

They came out of the little shops and stores, all singing the song they had already learned. Bullseye!

YouTube had just made it clear that it was the new World Wide Open Mic and, even more so, it had become the new A&R department. The people had spoken! “I’m Yours” remains Jason’s biggest hit, closely followed by “I Won’t Give Up.”

As Jason began working on his *Love Is a Four Letter Word* album, he continued to tour. At a little living room show in The Netherlands, he played “I Won’t Give Up,” a slow waltzy ballad. Surely not a hit single, right? Wrong! Again, someone in the audience recorded the song and uploaded it to YouTube. As the response to the song grew, the streaming numbers quickly outpaced the other songs. The people had spoken again! Atlantic Records, Jason Mraz’s label, changed their minds about which song would be the first single off the new album. They released “I Won’t Give Up” in January of 2012 and it is now his second-biggest hit and continues to get radio and streams to this day.

Significantly, both “I’m Yours” and “I Won’t Give Up” have generated substantial publishing revenues for its writers as a result of YouTube helping to launch the songs.

COLLABORATION IS KEY

My name is Josquin Des Pres, I am a record producer, songwriter, talent scout and music entrepreneur. Originally from France, I’ve been part of the Southern California music industry for decades. Over the years, I’ve had numerous songs published by EMI, Warner Chappell, Warner Bros. TV, Universal, and others. I’ve participated in numerous co-writes with prominent songwriters such as Bernie Taupin, produced dozens of records for major and indie labels and composed for dozens of TV shows.

I’ve always been interested in discovering fresh new artists bursting with originality. If the artists have a large following, I immediately pay attention, whether I understand their music or not. Sooner or later I’ll get it. But if their music moves me and there’s a large crowd, I am definitely in.

About a year and a half ago, I teamed up with a longtime friend, songwriter Michael Natter, to

create JoNa Music Group. Our goal was to work with emerging and established songwriters and artists, to write, produce and publish hit songs. Michael has had a long history of co-writing with several artists, including *American Idol* and *X-Factor* winners, as well as several hits with Jason Mraz including his six times platinum smash “I Won’t Give Up.”

YOUTUBE SENSATION RENEÉ DOMINIQUE

Reneé Dominique is a 20-year-old singer-songwriter from the Philippines, known for her music and beautifully crafted videos on YouTube. These videos feature her unique voice, her ukulele and signature style as she covers the classic music of the Beatles, the Carpenters, other popular hits, as well as her original songs. Reneé’s talent has inspired and touched the hearts of millions of people of all ages across Asia, America, Europe and other parts of the world.

In this complicated music world where it’s nearly impossible to get noticed, where the industry seems to be looking for high social media numbers rather than talent and originality, Reneé Dominique has built an enormous YouTube following (close to 100 million combined views) and has placed her songs in international advertising campaigns (Samsung, Audi, Michael Kors, etc.). From afar, it would seem that she has carefully calculated every career move and did everything right. In reality, it is her unique, sophisticated voice, her old soul and peaceful charisma, that make it all happen.

In her own words: “I can say it was a dream that I never thought would come true, especially at this pace. I started on YouTube at 13 years old, clueless of where the platform would take me. All I knew, the moment I posted my first cover, was I just wanted to rediscover my love for music and share that with someone out there. I wouldn’t say that it all ‘just happened,’ because it took six years for me to build a following for myself, going through hits and misses with label deals, and continually doing performances for special events and invitations to music festivals.”

In addition, she says trying to juggle school and keeping a fresh YouTube presence was difficult. “There were lots of times where I would feel like maybe this career wasn’t meant for me; especially seeing everyone else’s career flourish quite instantly through YouTube. I decided to not focus on comparing my journey to others, or worry about the number of views and statistics. Instead, I would just go back to the reason why I started in the first place—simply because I love music, and I want to share that with the world. Eventually, that’s when things started to happen. Every little step and opportunity is progress for me to reach out to the dream I have.”

PRODUCTION ACROSS OCEANS

I discovered Reneé Dominique last December 2018 while dozing off in front of a television. A Samsung Galaxy commercial woke me up when I heard her angelic interpretation of Keane’s 2005 hit song “Somewhere Only We Know” playing in the background. I loved the



original song upon its first release, so hearing her version immediately caught my attention. It was astounding. This singer's ability to connect to people was second to none.

I headed to my computer to find out who she was and discovered she lived halfway around the world in Manila, Philippines. I immediately called my business partner Michael Natter at 11:30 pm and told him, "I've found an amazing vocalist, we have to work with her!" Sensing my enthusiasm, Michael was immediately on board and reached out to her the next day.

After a few emails and conversations, we all agreed to work together. The idea was to co-

write the perfect original song that would best represent her as an artist and musician. We would work from similar DAWs (Digital Audio Workstations) and exchange files and sessions from across oceans.

During the last week of 2018, between Christmas and New Year's Eve, Tolan Shaw, one of the writers working with JoNa Music Group, happened to be in town visiting from Nashville. We brought the team together and reviewed many of Reneé Dominique's previous recordings and determined her range and the best type of song to write—not only for lyrical content but key, tempo and phrasing.

Tolan started strumming a series of chords and humming a few melodies that felt suitable for Reneé's vibe. Some great lyrics were also coming together as Michael, Nancy Natter and I jumped in and started participating in the first draft of the song. The foundation was created in about three hours. We felt we had something pretty solid.

A MAJOR LABEL GETS INVOLVED

As we were focusing on writing a great song, Reneé had also been noticed by the A&R department at Universal Music, Germany. Her

cover of "Somewhere Only We Know" had been at the top of the Shazam charts in Europe and was getting substantial airplay on WRTL, a prominent station that broadcasts out of Luxembourg and covers a large part of Europe.

The label's Senior A&R Manager, Leonidas Chantzaras, had been alerted by a higher-up at the label. He then took to YouTube and confirmed her unique style after watching a series of her uploads. Leo explains: "Of course there's a big upside that she had such a following and it helps when an artist has already made a name for themselves through social media, but if the artist doesn't have something special to offer musically it doesn't really matter to us in the end."

Reneé Dominique, he continues, is a special artist "who has the ability to catch your attention simply with the sound of her voice. With Reneé, it is not about heavy production, as you can hear with the minimally produced versions of her YouTube performances. Just a great voice, a ukulele or acoustic guitar are all that is needed."

A social media presence, Leo concludes, "is important in general these days simply because that's how you reach your fans in the easiest way and that's how you can see how much your music connects to the audience out there. It's a very powerful tool to build a career independently, and if done well, it can create a substantial income for the artist."

Leo's take from Universal Music, Germany is pretty much the same as ours at JoNa Music Group. Originality, talent and a large social media following are the main ingredients that will attract labels and publishing companies as well.

The momentum was picking up and Reneé Dominique quickly found herself signing with Universal Music, Germany. Everything was falling into place....

JASON MRAZ COMES ABOARD

As all this was taking place, Michael Natter was visiting Jason Mraz and played him our early draft of the song, just to get his thoughts. Turns out Jason had more than thoughts! He added a stronger chorus without removing any of our original parts. We started sending session files across oceans, Reneé was recording her parts in Manila, Jason would record vocal parts in the US, originally to demo them for Reneé.

However, after a few back and forth exchanges, Jason suggested he come aboard as a featured singer. We eagerly emailed Reneé about Jason's decision to turn this song into a duet.

She explains: "The mere fact that Jason co-writes, hears my interpretation and shares his input and lyrics alone is already such a big deal to me. I knew the minute he and his team agreed, my side agreed that Universal Music would release it and make it happen. I knew it was going to be a special song that would touch people."

Jason also brought in Chaska Lee Potter from his supporting band, Raining Jane, who helped with parts. The song was now a duet called "Could I Love You Any More" by Reneé Dominique (feat. Jason Mraz).

As producer, I recorded the instruments and proceeded along with engineer Ian Sutton to assemble several takes sent from Reneé's studio in the Philippines along with Jason's takes recorded by Jeff Berkley in San Diego. My main challenge was to make two artists who had never met and had never sung together sound like they were in the same room and performing this very organic song.

Once we were done with recording instruments and mixing, our in-house co-producer/composer Fabien Renoult went on to fine-

tune a few details. We finally had a product we could run by Universal. We asked for final input from Leo before moving on to post-production and mastering.

THE MRAZ "GOOD VIBES" ASIA TOUR

As if Jason hadn't done enough, he offered to have Reneé join him on tour as he coincidentally kicked off the Asian leg of his "Good Vibes" tour in her hometown of Manila. Reneé would then travel to Singapore to join him for a second show as Jason generously offered to shoot a music video while they were there. All of this was a huge marketing asset for everyone involved. Jason Mraz and Reneé Dominique would shoot backstage and sound-check footage that could all be added to the show footage for a complete promo package. The goal now was that Universal would release the song on May 31 and the video on June 13.

As things were shaping up for the release of "Could I Love You Any More," I headed to Asia to represent JoNa Music Group for the song's debut on the international stage. I arrived in Manila at 6 p.m. on May 6, 2019 after a 14-hour flight from LAX and checked in to my hotel. The next morning as I was getting ready to meet up

Originality, talent and a large social media following are the main ingredients that will attract labels and publishing companies as well."

- Josquin Des Pres

with Reneé, I ran into Jason and his band in the lobby. He was headed to get coffee and offered to get me a latte. A few minutes later, Reneé and manager Abigail Pionso arrived. Introductions were made and Jason decided we should all head to his room for an acoustic rehearsal of the song. He then suggested Reneé could also sing "Lucky," his 2009 duet with Colbie Caillat.

The next day, we arrived at around 1 p.m. at the Mall of Asia Arena, a 20,000-seater in Manila. Jason and Reneé went off to the press room for some media appearances, then it was time for sound-check. A few hours later, with much anticipation, Reneé Dominique took to the stage to the roaring applause of a sold-out arena full of hometown supporters.

"This has been a dream of mine for so long. I can't believe it is happening!" said Reneé as she was introduced by Jason. "I just want to encourage all of you that if you have a dream, hold on to it and it will all come true eventually. Thank you, Jason." She then quoted a line from the song: "Out of seven billion people in the world, it's a miracle to find you." Jason humorously responded, "It is."

THE DUET GOES VIRAL

Upon its release on May 31, 2019, the song quickly entered the Spotify Global Viral Top 50 and acquired over 10 million YouTube views in just three months.

It has become the wedding song of choice for many newlyweds around the world and has the potential to join Jason Mraz's previous #1 single, "I Won't Give Up," as a heartfelt love song embedded in popular culture. Once again, YouTube—the World Wide Open Mic—brought together artists, writers, producers and record labels to create a global viral hit. It is still too early to assess the publishing returns, but the film/TV potential is immense.

When asked for advice related to the formula for her YouTube success, Reneé Dominique's response is simple: "I believe that there are no absolute do's & don'ts, especially on a platform like YouTube. That is why it has opened so many doors because they can be themselves. For me, there really isn't any formula besides just simply being authentic in your craft."

Drawing inspiration from various creators is good and healthy—but all in all, she says:

- Market yourself doing what you are good at.
- Work on your individuality.
- Always do things with an eye toward excellence.
- What makes you different and unique is what will draw people to you.
- Balance your passion and your job. It's so easy to fall into the cycle of doing things you may not necessarily love because that's what could sell and what can put food on the table.
- Always make sure that whatever content you put out is driven by your passion and not because that's what you think you have to do in order to gain traction. Always stay within what is good, encouraging and inspiring. I will always stand by this.

IT WORKS, USE IT!

Whether you're a songwriter looking for a publishing deal, an artist hoping to get "discovered" or simply trying to work out the kinks in your new songs and performance, a great first step is to attend your local open mic. This is a great idea! Nothing better than a live audience to hone in your craft.

But, whatever you choose, do not ignore and underestimate the power of the "Worldwide Open Mic." Hundreds of artists and songs have been discovered on this platform leading to lucrative film/TV placements, publishing, and record deals. The story of Reneé Dominique is a very current example.

Less than three months after the release of "Could I Love You Any More" Reneé Dominique has reunited in the US with the JoNa Music Group writing team to develop new songs, and with the helpful coordination from Leonidas Chantzaras of Universal Music, sessions have been set up with legendary hitmaker Diane Warren.

Stay tuned for more exciting new music from Reneé Dominique.

JOSQUIN DES PRES is a producer-songwriter with credits on over 60 records and music in over 40 TV shows. Josquin owns and operates TrackStar Studios.com in la Mesa, CA.

MICHAEL NATTER is a multiplatinum songwriter. Together they co-own JoNaMusicGroup.com.

Tech 21 Power Engine Deuce Deluxe

Tech 21's Power Engine Deuce Deluxe is a full-range, flat response (FRFR) amplifier that has been devised end to end to be a flexible tool for working musicians. This is (no pun intended) a true 21st century piece of technology.

Tech 21 has a long history of product innovation, and with their SansAmp pretty much invented the market for professional tube emulation guitar preamplifiers. The Tech 21 Power Engine Deuce Deluxe continues in that tradition of innovation and offers up a wide range of usable features for the gigging musician and also solves a lot of real-world interconnect problems that working musicians commonly encounter in studio or live situations.

The original Power Engine 60 was introduced in 2001, so the innovation of its design is not

Power Engine Deuce Deluxe you can use your imagination and use your legacy preamplifiers and effect processors in new and creative ways.

The XLR input and output connections on the Power Engine Deuce Deluxe allow you to connect it directly into your house PA or studio mixing board in a variety of mono and stereo configurations. For stage use, this means you can chain multiple Power Engines together in left/right mono or stereo output, main stage or monitor configurations. You can also, for example, take the "dry" line output of any solid state guitar amplifier and run 100% "wet" out of your stereo effects processor into one or two Power Engines. What you can't do is take the speaker output of your guitar amplifier and run it into the Power Engine Deuce Deluxe. You can, however, run the speaker output of your

With all that interconnectivity being possible, the Power Engine Deuce Deluxe's 200 watts are more than loud enough for most stage applications without running into the house PA. You can take the Power Engine Deuce Deluxe to your next band practice or club gig and have no problem keeping up with your drummer.

Keep in mind, the Power Engine Deuce Deluxe is not a traditional guitar amplifier even though it looks and, to a certain extent, acts like one. All of the tone-shaping controls are there to help dial in the gain stage of whatever signal path you input. This means you need to dial your tone, for the most part, at the preamplifier stage rather than the gain stage.

I tested the Power Engine with a variety of preamps and all-in-one effect devices and got the best results using a stand-alone preamp



new for Tech 21. The Power Engine Deuce Deluxe is a later generation of the original Power Engine technology with more wattage and features, and it is now suitable for use with both electric guitar and bass, acoustic guitar, electric violin—pretty much any amplified electrical musical instrument.

The Power Engine Deuce Deluxe is designed to take the input from just about any tube or solid-state instrument preamplifier, all in one amp modeling device, acoustic preamplifier, effect processor, pretty much anything with a gain stage from any manufacturer new or old. This opens some interesting possibilities. Suddenly, a bunch of old preamps and pedals that a lot of us have sitting around collecting dust come back to life.

When the first generation "all-in-one do-it-all" guitar preamplifier effect pedals were first made, the concept of a FRFR "guitar" amplifier for the working musician did not exist. From a gigging standpoint, you really had no way to accurately reproduce the tonal characteristics of said device without tonal coloration. Now, with the

guitar amplifier into a dummy load box, run that into a signal processor and then run a mono or stereo output into one or two Power Engines.

The Power Engine Deuce Deluxe features a 1 x 12 speaker with a switchable tweeter in a dual ported cabinet delivering 200 watts of transparent, color neutral power. The cabinet itself is covered in a good-looking road-worthy vinyl covering.

The Power Engine Deuce Deluxe features three band active EQ controls—high, mid and low—which gives you the flexibility to dial-in whatever preamp or gain stage device you plug into it. You also get high and low pass filters and a 10 dB pad accessible from the top of the amp. There is also a built-in professional grade headphone output, a self switching worldwide power supply and a quarter inch auxiliary input. You also get 10 dB instrument level input compensation and 0 dB line level and input compensation switches. The back of the amp features a quarter inch extension speaker output, XLR balanced inputs and outputs, a ground lift switch and a 20 dB pad.

and then running effects and tone coloration devices in series into it.

The Power Engine Deuce Deluxe is designed to accurately reproduce whatever you input into it. If you are looking for some additional "warmth" you can use a tube-based preamp and then sweeten your sound with whatever pedals or effects you want. As a guitarist, you may need to rethink your favorite tone stack settings because the device's on board controls work in some ways more like sweepable three band EQ rather than a traditional guitar amplifier tone stack.

Again, you can use this device with a range of instruments. I tested it with an acoustic guitar preamplifier and it sounded great.

The Power Engine Deuce Deluxe from Tech 21 is a lightweight, professional-grade product that you will continue to find new and creative uses for in both live and studio situations. It is MAP priced at \$449.

Check out tech21nyc.com

Dan Navarro: *A Diversified Career*

Dan Navarro might not be a household name, but he is certainly ubiquitous. The Los Angeles-based singer-songwriter has collaborated with musicians ranging from The Bangles and Dionne Warwick to Jackson Browne and The Temptations; contributed his vocals to movies including *Coco* and *Happy Feet*; and advocated for working-class artists at hearings on Capitol Hill.

Navarro—who also has a Grammy nomination under his belt, for the Pat Benatar song “We Belong”—spent about 20 years as part of the songwriting duo Lowen & Navarro. But now, seven years after his professional partner and friend Eric Lowen passed away from complications related to ALS, Navarro recently returned with his first proper solo album, *Shed My Skin*.

Music Connection: You’re a busy guy. What is your day-to-day or week-to-week routine like?

Dan Navarro: Well, right now I’m in Maryland, in the middle of a tour. On Tuesday, I flew into L.A. for *Dora the Explorer: Lost City of Gold*, which is coming out [July 31].

MC: Particularly for a musician, your IMDb page is quite impressive.

Navarro: I have done voiceover work for about 20 years. I’ve done over 150 episodes of *Family Guy* too. I have a constant, steady barrage of projects.

MC: Do you ever worry about burnout?

Navarro: I’ve been touring like this for about 30 years, and it doesn’t burn me out. Me being home for a month is a luxury—then I get stir crazy.

MC: Why do you think that is?

Navarro: A lot of it came from a fear that if I wasn’t on everyone’s radar for too long, people would forget about me. Bigger artists can do the album-tour cycle for three months every other year, but off-dates are expensive [for me]. I like to keep [my tour schedule] tight and full—and then rest.

MC: And you’re fitting in your advocacy efforts as well.

Navarro: Yes, and I’m also currently lecturing at the Berklee College of Music. A friend of mine teaches there. I teach people how the sausage is made. I’m on the National Board for SAG-AFTRA, am [a past president] of the Folk Alliance International and an Advisory Trustee to the [Golden West Chapter of the ALS Association].



“I want to help artists figure out how to do things better, like dealing with contract terms.”

MC: As an advocate for artists, what is your primary goal?

Navarro: My primary goal is putting more money into the pockets of middle-class, working artists. There are always superstars—they’re the tip of the iceberg—and novices, but it’s the middle section I care about: Those who are putting their kids through college and making car payments. With the music industry’s revenue streams having changed ... middle-class people who used to be able to make a living can’t anymore. I want to help

artists figure out how to do things better, like dealing with contract terms.

MC: You seem to be handling your own music career well, issuing your first solo album through Red Hen Records.

Navarro: It was a big transition after Eric died. We were active for 20 to 25 years. We started playing in ‘88, toured until 2008, and he died in 2012. In reinventing myself, I had to turn the barge around and figure out what I needed as an artist. I put out [Skinless: The Shed My Skin Demos] in 2013, which was a stopgap until I put out the solo album last year. It took a long time to make.

MC: You have a handful of covers on the album, too, from Kenny Edwards’ “Night Full of Rain” to Jimmy Webb’s “Wichita Lineman.”

Navarro: My favorite is actually “Sweet Sixteen,” a Billy Idol song that always seemed out of character for him. It always seemed like a bluegrass song to me. It came out in 1986, and I loved it. Billy actually wrote it. It’s a true story about a guy who was stood up at the altar by a 16-year-old and was haunted by her memory. The legend was that he levitated the stones to build the Coral Castle.

MC: So you’re performing *Shed My Skin* songs on the road through the summer, and capping off the tour with a cruise on the Mediterranean Sea?

Navarro: Yes. I like engagement affairs: They’re a chance for fan engagement in a way that’s very deep and focused. There are about 1,500 people on the ship overall. My group is closer to 75-80. We have breakfast and lunch, and do excursions together. Two years ago, we did Barcelona to Marseilles, Nice, Florence, Rome and Naples, and we had a guided tour of the Vatican that [went extra-long] because the guide liked us.

Contact Jill Kettles, Jill@missjillpr.co

Scarlxrd

Immxrtalisatixn

Island Records

Producer: Nuixge

A year and a half after Xxxtentacion's untimely death, British rapper Scarlxrd has slowly begun to fill the void that he left behind for many American hip-hop fans who still prefer a dark brand of trap metal mixed with a dose of SoundCloud rap. *Immxrtalisatixn* is the third studio release from Scarlxrd. The 25-year-old rapper screams his lungs out on nearly all 24 of the album's tracks. Rap metal songs like "Kill Cxnfirm'd" and "Ask" are standouts. But the highlight is when Scarlxrd temporarily switches gears, vocally, from his signature death growl to a contemporary rap delivery in the trap rap song "Nx Lxve." — **Miguel Costa**



9

Lemoyne Alexander

Solitude

Isotopia Records

Producer: Lemoyne Alexander

The former St8 of Grace frontman steps out with a true solo project. And by "solo" we mean written, produced and all vocals and instruments totally performed by Alexander himself. It's a full album's worth of fresh, original rock, with a pop and slightly R&B edge. Tracks like "Cookie Jar" and "Black Dress" recall the energy of Lenny Kravitz or Living Color's Corey Glover. There are also slower, soulful ballads on here, as well, such as "Why Does it Hurt So Bad" and "Please Forgive Me." Most of the tunes are built around strong hooks and lush harmonies, with the exception of "Hollywood Boulevard," which also features some ripping lead guitar work. — **Eric Harabadian**



8

Noël Wells

It's So Nice!

1356704 Records DK2

Producer: Chris Nelson

It's So Nice!—the debut album from actress, writer, director, and comedian Noël Wells—is everything a nostalgic, bluesy record should be. The album squishes in the warm duvet of melancholy, then reminds us that the romanticization she's built isn't healthy. Wells really thrives in this wrestle with her brain, heart, femininity, external success, and personal aesthetic expectations with "Silverlake," "Star," and title track, "It's So Nice!" (bonus: there's a brighter B-side "It's So Nice" sans-exclamation point, that puts her shiny star boots back on the ground). The album is honest, lovely, aching, and a hard introspective pill to swallow. — **Elena Ender**



8

Debbie Joyce

Dedicated To Nancy: The Show Goes On...

Summit Records

Exec Producer: Tyrone D. Mitchell, Ph.D

In a tribute to her late aunt, Nancy Wilson, Debbie Joyce has served up a collection of tasty standards by Cole Porter, Johnny Mercer and Sammy Cahn. Scanning like a live performance, with a core backing trio, Joyce moves through each number with ease and consistency. The breezy "Back In Your Backyard" establishes the tenor of the CD, while the sultry "You Don't Know What Love Is" propels you to reach for that scotch and soda. The arrangements perfectly complement Joyce's voice, though at times there is a desire to see her step out of her comfort zone. Kudos to her for keeping these great songs alive. — **Ellen Woloshin**



7

Sarah Rogo

Smoke and Water

Funzalo Records

Producer: David Ricketts

This debut from Sarah Rogo blends acoustic-based originals, with fresh takes on trad fare. There are really strong emotionally invested tunes like "Pieces" and the litting Patsy Cline-tinged "Here Goes Nothing." The title track explores poetic storytelling and superb National steel slide work. Rogo also employs her deep orchestral background, with a clarinet interlude on a minor key version of Carole King's "Will You Still Love Me Tomorrow." In addition, the maverick troubadour brings something special and revelatory, with a contemplative arrangement of Dolly Parton's "Jolene" and a rootsy New Orleans-like Hendrix redux on "Voodoo Child." — **Eric Harabadian**



8

Mark Winkler

I'm With You

Café Pacific

Producers: Mark Winkler & Dolores Scozzesi

LA and NYC jazz scene stalwart and contemporary West Coast Cool purveyor Mark Winkler has dipped into the hipster catalog of legendary "Route 66" cat Bobby Troup before (on 2002's *Mark Winkler Sings Bobby Troup*), but the cleverly imaginative singer-songwriter ups his game considerably on this long awaited sequel. It's a unique gathering of freshly re-imagined tunes featuring eight new recordings, three prime selections from the earlier set, a soft-spoken Trouper from a previous Winkler disc and a lush original ballad, penned with pianist Rich Eames—inspired by Troup's one-of-a-kind lyrical wordplay. — **Jonathan Widran**



7

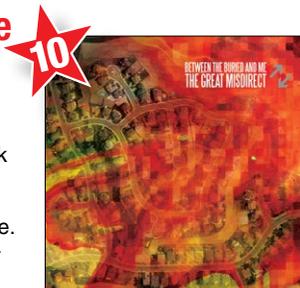
Between The Buried & Me

The Great Misdirect (re-release)

Craft Recordings (originally on Victory Records)

Producer: Jamie King

It's been a decade since BTBAM's 6-track opus, *The Great Misdirect*. To celebrate, the band are re-releasing it on double vinyl—no surround sound edition this time. Each song is still worth its weight in prog-metal gold, whether it's the bass licks n' cowbells in "Disease, Injury, Madness," the turn-based solos on the 18-minute "Swim to the Moon," or guitarist Paul Waggoner's twangy, rich vocal on "Desert of Song." Perhaps because it was ahead of its time, or because it was a follow-up to the genre bending *Colors*, this album has never gotten the critical attention it deserves. Here's hoping the re-release exposes its perfection. — **Andy Mesecher**



10

Peter Laughner

Peter Laughner

Smog Veil Records

Producers: Frank Mauceri, Mary Ann Livchak,

Nick Blakey

This 5 LP/6 CD box set is the loving, meticulous and fascinating excavation of a ghost. Laughner was an intrinsic member and driving force of the Cleveland scene as it morphed into the punk rock that took hold in New York City at places like CBGBs. As chronicled here, Laughner was an exceptional folk and blues player who fell under the sway of The Stones, Lou Reed, and Television. A founder of the legendary Pere Ubu and Rocket From The Tombs, these (often raw) demos and live recordings show the incandescent talents of an artist who sadly fell victim to addiction and death before emerging as the next Richard Hell? Jim Carroll? Truly tantalizing...! — **David Arnsion**



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.



Audio Test Kitchen: *Cooking-up Comparisons*

Alex Oana and Ian Hlatky launched their microphone-comparison service Audio Test Kitchen (ATK) when they identified a gap in the industry. Hlatky was an experienced producer and engineer while Oana worked at Los Angeles' Vintage King and later in product development for Slate, where he nurtured his near encyclopedic knowledge of mics. Often customers would tap his expertise to help choose between two pieces of gear. That's when he recognized the need for an online service to do just that. As he observes, "Sometimes ideas come from painful experiences. Now we help musicians make their own well-informed decisions." Partnered with 53 microphone manufacturers, ATK compares more than 230 mics at zero cost to users.

At first glance, microphone comparison may appear simple: have two mics record the same sound and let users listen to both results side-by-side. Once testing begins, however, it becomes clear that it takes far more to achieve an objective, airtight process. "It was a journey to create the technology that could truly reveal the qualities of a microphone," Oana recalls. "We had to be sure that each was treated exactly the same so people only heard the difference between the microphones. This would culminate in an online library that was one hundred percent cross-comparable.

"A common practice is to capture a single direct performance of a guitar or bass and then re-amplify it," he continues. "We took it one step further by having reference mics as part of the bass and guitar amp so that whether we were recording mic eleven or mic two hundred and eleven, the sound was always identical."

To further enhance the objectivity of their process, they used high-powered flashlights to identify precisely where each microphone

diaphragm was. "What's important is not just that the mic is in the right or same spot," Oana explains, "but we make sure that the diaphragm is in the same position relative to the instrument. Once we determined where they were, we'd make marks on the grills and then align them with lasers."

The two strived to identify every variable that could possibly distort the outcomes. They soon discovered that nearly imperceptible differences in the way an instrument is played could change the results even in small ways. Drums, for example, were actually struck by solenoids—robots, in effect. Of course the exact same cabling was used for each mic and preamps employed identical settings. "If

To ensure that the comparison across vocals was purely a test of the mic differences, the pair employed vocal re-amping. "Imagine recording a single vocalist exactly the same way with exactly the same inflection and moisture on their vocal chords over more than two hundred microphones," Hlatky suggests. "It becomes very impractical. But some of the mic manufacturers suggested we try their practice of vocal re-amping: you capture a single performance and then re-perform that using a surrogate speaker with none of the variability that humans have. We want there to be no variation in the performance."

"We had a breakthrough, Oana adds. "We caught the attention of the researcher at

Harman and they invited us to use their lab for more than a month. We took the idea of vocal re-amping to a new level. We had our vocalists in the anechoic chamber so we got an artifact-free bottling of that vocal source. When we'd re-amplify it, we were able to do it in three acoustic environments: one for each type of space where an end-user might record vocals themselves. We applied the same thinking to acoustic guitars."

ATK tested more than 230 mics, however a number of them came with interchangeable capsules or multiple voicings so that raised the practical pool to something north of 300. Soon, tools will be in place that will enable users to hear where each mic was used in a commercially-released track via a Spotify link. Oana and Hlatky aim to take ATK live in early October. As the company matures, it will test a range of other gear. The ultimate goal is to make it the destination for users to compare all audio tools.

For more information: audiotestkitchen.com,
alex@audiotestkitchen.com

"We took all the things we'd learned about comparisons and made sure that we didn't make the same mistakes." — Alex Oana

the preamp added something, it would skew the results," Oana observes. "We used a transformerless Grace preamp, which sounds beautiful and really lets the microphone shine through."

Something else they considered were tests that had been conducted in the past. "We took all the things we'd learned about comparisons and made sure that we didn't make the same mistakes," Oana says. "We also wanted to be sure that we elevated the state of the art. With level matching, we used a digital tool at the end. All it does is fine-resolution gain matching. It performs an automated analysis using the LUFS [loudness units relative to full scale] standard to match perceived gain."



Martell Lacey

Contact: songsunlimitedmusic@gmail.com
Web: martelllacey.com
Seeking: Booking, Film/TV
Style: R&B/Pop

Martell Lacey invests gospel roots and pro backup experience into radio-friendly recordings that showcase a voice whose impressive range is ideal for conveying love and pain. "Spell On Me" has a nice mix of pop elements and some hip-hop beats, a slick swirl of sonics that lead to a hammering crescendo that is perfect for a club. He really nails the emotion on "Love Action," which opens with a moody, eerie vibe that gives way to Lacey's supple lead and a swell of spirit voices. Upbeat and danceable, "Phenomena" has bold, funky energy and a Jason Derulo vibe where Lacey knocks us out with his full, clean falsetto. We urge this talented singer to get with a lyricist who can take his words to the next level.

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

SCORE: 7.8



Shwesmo

Contact: shwesmo.music@gmail.com
Web: shwesmo.bandcamp.com
Seeking: Booking, Film/TV
Style: Electronic/Fusion

Jagged, dissonant and relentlessly kinetic, the work of NY artist Shwesmo delights in keeping the listener off balance and intrigued. "Hamsa Beat" and "Digital Elephants" are examples of this, and both are spiced with Middle Eastern sounds, breathless/robotic/alien voices and percussion fx that suggest a futuristic James Bond theme or Blue Man Group 2050. On "Cured By The Sun," Shwesmo proves that despite his provocative, abrasive side, he can also concoct a composition that glows with tranquil melodics and soothing, ambient tones that gel into a memorable theme—perhaps for a film or video game? In sum, Shwesmo is an intriguing composer who's intent on exploring his uniqueness.

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

SCORE: 7.6



Microcosms

Contact: microcosmsmusic@gmail.com
Web: wearemicocosms.com
Seeking: Label, Booking, Licensing
Style: Alternative Rock

A Chicago trio, Microcosms have a tight, edgy, lo-fi, faintly British and consistently retro-leaning attack that makes no concession to commerciality. They're the kind of band you'd expect to hear at a college-town hipster bar. "Waste of Time" shows the band's '60s and '70s leanings, with interesting vocals that sometimes depart from the central melody, and an overall atonal and dissonant guitar tone. On the catchy "Someone You Know," the vocals match well and we especially like the backing vocals. The band's psychedelic dimension surfaces most prominently on "Forget Us." If you like your alt-rock with a rigid down-stroked guitar framework and nerd-friendly lead vocals, these are your guys.

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

SCORE: 7.0



Carmel Helene

Contact: carmelhelene@me.com
Web: carmelhelene.com
Seeking: Booking, Film/TV
Style: Country-Pop

Carmel Helene brings her rich, husky voice to bear on original songs that, while steeped in country style, possess a pop-leaning sensibility à la Taylor Swift and Kelly Clarkson. Oozing with affection and nostalgia for a longtime love (and rendered with just a guitar), "Since We Were Young" shows Helene to be an affecting communicator. "Over Me" has a twangy, top-notch band that helps her to wring maximum emotion from a song about a failed relationship. She shows her ballsy side on the country-rocker "One Foot Out The Door," about her struggle to finally walk away from an abusive relationship. We urge this artist to bring her material up a notch and make it not only solid but exceptional.

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

SCORE: 8.0



Hippy LaFlame

Contact: deadseckiiing@gmail.com
Web: soundcloud.com/user-218637856
Seeking: Label
Style: Trap/Psychedelic Hip-Hop

Texas trap rapper Hippy LaFlame brings a murky, moody, lo-fi touch to a trio of recordings that each has a certain level of trippy trap-adelics. "They Know I'm Gone" enters with a stark, delicate, acoustic guitar intro and, minutes later, exits with a LSD-juiced flurry of Kanye-influenced tempo changes with ultra-heavy vocal fx where LaFlame changes up his flow in interesting, unexpected ways. While "Overdrive" is a more typical hip-hop song, the dark, murky "In Love, Banger" allows LaFlame's flow to go full schizo, from woozy to frantic, from weed to speed, and the result is a deeply grotesque scenario. All in all, this artist is on his own strange trip and it's not yet clear who else is up for such a haunted ride.

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

SCORE: 7.2



Initial Mass

Contact: initialmass@yahoo.com
Web: initialmass.com
Seeking: Label, Film/TV, Booking
Style: Hard Rock/Prog Rock

The progressive spine of hard rock trio Initial Mass is immediately felt on "Reason To Take," a tune that could work well as a TV theme song. While Mark Baldwin's tenor voice has the ideal tone for this music, it could have even more impact if it were more prominent in the mix. As it is, the band and Baldwin's keening guitar parts tend to overshadow his voice at times. What becomes clear as we delve further into the band's recordings is how deft they are at group-vocal interplay. Both "Piece By Piece" and "Bending Light" have beautiful blends that are effectively balanced against harder, metal-style guitar riffs and contrapuntal prog-rock workouts. The blend of hard and soft elements is a winner.

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

SCORE: 7.8

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.



Kara Connolly

Contact: karaconnollymusic@gmail.com
Web: karaconnolly.com
Seeking: Label, Film/TV, Booking
Style: Singer-Songwriter, Pop

The material of most artists will benefit from savvy arrangements that are superbly recorded and mixed. But when the artist's voice is this good and her material is both eloquent and commercial, the results are unquestionably label-ready. We like Connolly's earthy vocal tone, its subtle quiver that suffuses "Life In Rear View." The song's handclaps and kids chorus in the background are nice touches too. Her compelling lyrics shine again on "Let Me Go," whose unexpected fingersnaps and backup choir would sound unique on the radio. Connolly goes more uptempo on the catchy and melodic "Highlight Reel" where her voice is, again, perfectly placed so we hear and feel every single word.

- Production 10
- Lyrics 9
- Music 8
- Vocals 9
- Musicianship 8

SCORE: 8.8



Dejhare

Contact: pr@dejhare.com
Web: dejhare.com
Seeking: Booking, Film/TV
Style: Pop

Our group is mixed as to the work of artist Dejhare. We're in agreement that her straightahead, synth-driven, dance-friendly pop music ("What Is Love?") doesn't come off well: the lyrics are clunky and there's an overall amateur-hour aura about it. But with "Alone Long Enough" and "Unbreakable" it becomes clear that Dejhare's strength lies in emotional ballads, mainly as a songwriter. The former song has a '90s ballad vibe with soft, sweet vocals, while the latter song's luxuriant, melodic appeal (violin, cello) reminds us of Celine Dion. Its expression of gratitude to a significant other is deeply felt. Overall, we feel that Dejhare would do well to team up with a fellow songwriter to pursue publishing opportunities.

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

SCORE: 7.2



OB Swank

Contact: obswankmusic@gmail.com
Web: obswank.com
Seeking: Label, Booking, Film/TV
Style: Hip-Hop

NC-based OB Swank brings his southern sensibilities to intimate, relateable songs like "A Foreva Thang," a sombre, soulful swirl (with Kanye-style "chipmunk" backup vocals) where the artist pays heartfelt tribute to his longtime significant other. "Losing Interest," on the other hand, is about a relationship with no future. Then the artist throws us a curve with "Finding Peace in Dilemmas," which starts with dissonant vocals and proceeds to deploy a succession of artful (non-commercial) elements, including an insistently unmelodic piano. All in all, we feel OB Swank has a unique vision that is undermined by a bland vocal tone. He might want to enlist other performers to have a go with his material.

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

SCORE: 7.0



Luba Dvorak

Contact: info@lubadvorak.com
Web: lubadvorak.com
Seeking: Label, Booking, Management
Style: Country-Rock

Old-school country twang and plenty of it is delivered by singer Luba Dvorak and his backups, who provide a polished, proficient foundation for his engaging, off-handed vocals. With its melodic, fairly catchy chorus, "Single Scoop Single Lady" shows Dvorak to be a likeable, straightforward storyteller. More classic twang, with plenty of pedal fills, can be heard on "Brake Lights on the LA Freeway," the artist's sad, lonesome lament to the girl he left behind. In "Brooklyn Twang" the amiable singer describes life as a country boy living in the ultimate cityfolks place. We urge Dvorak to work to expand his writing style and push himself out of his comfort zone where songs are cut from a well-worn country cloth.

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

SCORE: 7.4



Boot Juice

Contact: booking@bootjuicejams.com
Web: bootjuicejams.com
Seeking: Booking
Style: Americana/Blues-Rock

A smooth sextet that delivers modern Americana and retro-country, Boot Juice can go from graceful to gritty at the drop of a cowboy hat. The band shows its acoustic strength on "Speaking in Tones," a relaxed story-song with a soulful electric guitar solo that foreshadows what's in store. That guitar brings a tasty growl to "Save My Soul," a downhome blues-rocker that has great harmonica fills, then shifts into high gear for a memorable guitar solo. "Tempting Fate" displays the band's ability to deliver a countrified throwback tune. This is a tight unit of above-average musicians who could bring excitement to a club stage. On these recordings, their vocals are not as consistent as they could be.

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

SCORE: 7.4



Acrobotik

Contact: info@cel36.com
Web: cel36.com/artists/album-acrobotik
Seeking: Label, Booking, Film/TV
Style: Electronica/Chilled Techno

It opens with a deep, reverberating air of mystery—almost the perfect soundtrack to an art installation, but then slowly a catchy theme (yes, a hook!) begins to materialize from the mist and you realize the track is a total winner that can stand on its own. That's "This Velvet Night." Then, shifting gears, the composer offers up a lively Latin-flavored theme that, once again, patiently gathers itself into a catchy, hooky pleasure with a fetching combo of sounds that are alternately high- and low-pitched. Finally, a titanicly flatulent synth and an unflagging beat propel "Hooobop" into a realm that is futuristic, spacey and dynamic. All of which leads us to believe that this UK composer would be a blast to work with.

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

SCORE: 8.0

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

The Standard West Hollywood, CA

Contact: aeenson@shorefire.com

Web: shorefire.com/roster/jocelyn-chris-arndt

Players: Jocelyn Arndt, vocals; Chris Arndt, guitar; David Bourgeois, percussion; Dan Zavali, bass

Material: Notable standouts in the set were “Out of My Head” and “The Western.” The latter specifically was so charming in its theatricality that it was a shame to not hear more like it. The group clearly has its niche, but it would be incredible to see them expand beyond it. Taking influences from Joni Mitchell or Nickel Creek, introducing brass or more intriguing harmonies, would take obvious radio gold like “Kill In The Cure” and make it stadium level royalty. Outside of this, enunciation is key.

Musicianship: Excellent players all around. The arrangements of each song made for a smooth sonic experience. Not a part was out of place. Jocelyn may benefit from placing some vibrato on those long notes, building to the loudest note instead of starting at it; but even if she didn't, it would still be wonderful to behold. The group as a whole needs to capture that splendid theatricality that they're right on the brink of. Talent is one thing, and they have it. But figuring out how they'd want someone to describe their live act, and then pursuing that methodically and carefully, will take them beyond talent.

Performance: The performance was so seamless that finding imperfections was next to impossible without seeming nitpicky. Anything that could be spoken about would be so minor that a standard audience member would never



JOCELYN AND CHRIS ARNDT

ASHLEY KAMPHRAUS

notice. The players executed perfectly, drawing the audience toward them in the intimate space. The Standard provided an enthralling backdrop for the performers, like a snapshot created just for them. In the interest of critique, however, Jocelyn's voice is unique and impactful but could benefit from varied textures just for the sake of variety. More involvement from Chris would make a world of difference as well.

Summary: An apology must be given to Chris and Jocelyn Arndt, as there is very little that

can be offered at this current stage. The songs are top-notch, groovy and compelling. The arrangements are dynamic and unique. The talent is striking and impressive. All that's left to do is make it perfect, making sure to convey the lyrics of the stories you're telling, adding the element of theatrical performance, leaning into the interesting and visceral elements of songs you may consider strange, and making a big enough fuss so people will hear it. Once people know you're there, they'll come running.

— Kara Bradford



DETROIT TROUBLE

ERIC HARABADIAN

Diesel Concert Theatre Detroit, MI

Contact: detroittroubleband@gmail.com

Web: facebook.com/detroittrouble

Players: Ray Kaan, guitar, lead vocals; Kyle Mikolajczyk, bass, vocals; Rodney Bies, drums

Material: This incendiary Motor City trio aptly describes their music as “extreme blues.” Granted, there are many blues elements in what they do. There is almost a meeting of the minds where the tradition of Texas stalwarts like T-Bone Walker and Jimmie Vaughan blend

with the rawness of early '60s/'70s Grande Ballroom-era Detroit rock 'n roll. Their all original 30 minute set spans the gamut from the ZZ Top/Hendrix-inspired “Prologue,” to the muscular and heavy *Munsters*-themed single “Playghoul.”

Musicianship: Detroit Trouble is a classic power trio in every sense of that title. Kaan brings a veteran bravado and well-honed focus to his playing that is as much acrobatic as it is technically proficient. He is a consummate entertainer, and it shows. The same can be said for Mikolajczyk and Bies. They work well together, but can each

veer off on their own path and always return where they need to be. Vocally, Kaan has a moderate but strong range that can rise above the fray and really encapsulate the band's collective brand of volatile passion.

Performance: Pure unadulterated energy is the primary take away from this band. They really knew how to engage a crowd and build an audience. There were a moderate number of patrons in the venue when the band hit the stage. By their second song the place really began to fill up en masse and took notice. Kaan, Mikolajczyk and Bies pulled out all the stops and commanded their attention. Interacting with mechanized precision, the trio kept their composure while bouncing all over the stage and chatting up the crowd. The guitarist also demonstrated timeless moves by flawlessly playing behind his head, executing incisive strum patterns and working melodic feedback out of his amp. It was also the bassist's maiden voyage with the band, and he locked into the mix effortlessly like a streamlined hand in glove.

Summary: Detroit Trouble puts their emphasis on the basic pillars of artistry, diversity and showmanship. They know their blues and rock history and enthusiastically weave that knowledge into everything they do. It was a real advantage seeing a band of this caliber in a large room because it was immediately apparent they were up for the challenge. They can be booked as a support act or headliner and would fit in nicely on a variety of venue rosters and stages. — Eric Harabadian



PIERCE BROCHETTI

The Viper Room West Hollywood, CA

Contact: MotleyNue@gmail.com

Web: MotleyNue.com

Players: Steve Hott; vocals, Rikki Sterling; bass, Cody Gilliland; drums, Sehwan Kim; guitar

Material: Mötley Nüe is a Mötley Crüe cover band playing all the original quartet's songs from all nine albums and playing them marvelously. Mötley Crüe, who have sold more than 100 million CDs worldwide and are known as one of the most notorious rock & roll bands, would be proud to see themselves on

stage as they were. All the best Crüe tunes were on the set list as they hammered out each song superbly and had the crowd singing along with them to mega hits like "Shout at the Devil," "Ten Seconds to Love" and "Piece of your Action." And it didn't stop there. Nüe did all the hits, including "Red Hot," "Girls Girls Girls," "Wild Side," "Home Sweet Home" and the mega-popular "Dr. Feel Good," as well as "Saints of Los Angeles."

Musicianship: Mötley Crüe achieved great commercial success by incorporating crazy antics, crazy life-experiences and crazy thinking, along with great musicianship. Nüe

are very good musicians in their own right and their skills were on display as they played all of Crüe's hits almost note for note. Not only did they play well, they played while jumping around the stage, head banging, losing wigs, twirling sticks, posing for the crowd and dealing with vanished props. Each Nüe member portrayed the original Crüe member in persona and musicianship down to a tee.

Performance: Mötley Nüe, hailing from Las Vegas and dressed up in all of Mötley Crüe's "ceremonial dress," pulls no punches in imitating Crüe down to the wardrobe. When "Looks That Kill" started, it was like the audience was being taken back to 1983, to a different time and place, back to the US Festival or to CrueFest, watching the real Mötley Crüe live on stage. It was a terrific performance that was maintained for two whole sets and with great support from the crowd.

Summary: Mötley Nüe delivers an extremely good "Take-You-Back-In-Time" experience. It's "sex, drugs and rock & roll" at its finest. Impressive musical skills and having all the "moves" down right brought Mötley Crüe's career back to life. Every year was acknowledged in the set list as the band took you back to a time when Crüe was dealing with trials, tribulations and battling obstacles like drug addiction and legal problems—but also to a time when the band were at the very top of their game. Musicians know it's a daunting task to play note for note, but this was a powerful performance and every note was heart-felt and meaningful. If you get a chance to see these guys, do so. You will not be disappointed. — **Pierce Brochetti**

Bar Lubitsch West Hollywood, CA

Contact: jessicameuse@yahoo.com

Web: jessicameuse.com

Players: Jessica Meuse, vocals, guitar.

Material: Jessica Meuse is no stranger to fierce competition. Her Alabama roots were bred from a genre of music that is known for producing prolific female soloists who write, produce and play multiple instruments. So it's no surprise that her propensity for performing live shows nearly propelled her to a victorious finish during season number 13 of *American Idol*. Ever since she appeared on series, this country singer has released two full-length albums. Her most recent project, *Halfhearted*, is a collection of sentimental compositions that span the genres of country, country pop and country rock. Break-up songs like "Thank God It Didn't Work" tell of her spiritual growth, her independence, as well as her heartaches.

Musicianship: When Meuse performed her original composition "Blue Eyed Lie" in 2014 for the first time on network television, it practically made the singer-songwriter a household name. Since then, her vocal range and endearing stage presence continues to hold a loyal fanbase. Perhaps that is because she displays the same genuine vulnerability in her music that she showcased on national television five years ago.

The artist's live rendition of "Done" emphasizes that notion even further. This acoustic rock song is the story of a woman



MIGUEL COSTA

whose expectations for a romantic relationship were shattered by neglect and abuse.

Performance: With her Southern accent humming throughout the intimate setting at Bar Lubitsch, Jessica Meuse played an acoustic set by her lonesome in front of a packed house. The self-proclaimed "One Woman Show" performed original material along with a small selection of cover songs by mainstream artists.

The most poignant was a rendition of "Shallow" by Lady Gaga and Bradley Cooper where Meuse added a tasteful touch of raspy

vocalization to the high notes of the chorus section.

Summary: Holding true to the sincerity that galvanized millions of viewers during her stint on a nationally televised competition show, Jessica Meuse divulged to the live audience that most of the original songs that she played were about her ex-boyfriend. The singer-songwriter also explained how the spirituality and introspection of her music harkens back to her upbringing in Slapout, AL. Heartfelt moments like this made her acoustic performance all the more real. — **Miguel Costa**

The Canyon Club Agoura Hills, CA

Contact: joddith@aol.com

Web: sayedsabrina.com

Players: Sayed Sabrina, vocals, keyboard; Sarah Morrow, trombone; Gary Herbig, saxophone; Mitch Manker, trumpet; Dave Mason, cello; Cosima Luther, violin; Jamie Kime, guitar; Toshi Yanagi, guitar; Bobby Watson, bass; Todd Wolf, drums

Material: A feast for the eyes and ears, Sayed Sabrina is a tour de force. Celebrating the release of her album, *Thou Art That*, she played full-out to a large crowd, showing great vocal command and projection. With a sound that blends elements of Shakira, Peggy Lee, Sass Jordan and Natalie Cole, her show is unique. From the vibrato vocals and scat sounds of “Devil and the Good Lord” and romantic country ballad feel of “Into the Mouth of the Serpent” to the funky soul feel and new-age lyrics of “Free Consciousness” and “Days Like This,” Sabrina’s original compositions are as eclectic as her vocals.

Musicianship: A backing band including some of Los Angeles’ best musicians did not disappoint. Gary Herbig brought his expert saxophone stylings to “Devil and the Good Lord” and “Days Like This,” and there was a fabulous Louisiana-esque pairing of Herbig with Mitch Manker on trumpet for the ballad, “Everybody Knows.” Funky bass lines from Bobby Watson dotted “Free Consciousness,”



SAYED SABRINA

along with his solid jazz licks and a great solo on “Goody Two Shoes.” The soul ballad feel of “Home is in Your Head,” with its surprising hints of Pink Floyd and transition to reggae instrumentals, was topped off with an incredible trombone solo by Sarah Morrow—a truly original combination.

Performance: From the funky rhythm opening of “What’s Happening Here” to the commanding, feisty, syncopated delivery of “The Pedestrian,” Sabrina makes no apologies for creating her own style. Soulful blues encore, “Everyday,” highlighted her

vocal command, range, trademark growls and melismas, and included a call-and-response between Sabrina and the entire band.

Summary: From her first steps on the stage in head-to-toe sparkles and fantasy headdress, to her musical liberties, unorthodox compositions and musical styling, Sabrina has no intention of blending in. With an intensity and vocals all her own, and with a powerhouse delivery and confidence (both stylistically and musically), Sabrina represents all that today’s musical artist should be: a unique out-of-the-box expression of self. — **Andrea Beenham**



JASON ACHILLES MEZILIS

Der Wolf Pasadena, CA

Contact: Kelly Walsh, kwalsh@sropr.com

Web: jasonachilles.com

Players: Jason Achilles Mezilis, vocals, guitar; Forrest Mitchell, cajon

Material: Experimental rocker Jason Achilles Mezilis has an unmistakable, positively unique sound that you can easily hear a mile away. The multi-instrumentalist, producer and engineer—best known for his gritty,

organic instrumentation and impressive pedal dancing—plays guitar, bass and keys simultaneously whenever he performs live. Accompanied by drummer Forrest Mitchell on cajon for this particular show, Mezilis mesmerized the packed-to-the-gills Der Wolf crowd with his short set, and followed up his stripped down show with a highly informative talk about his consultant work with NASA’s Jet Propulsion Laboratory. (Mezilis is actually helping to develop a microphone system for the Mars 2020 rover.)

Musicianship: An incredible musician and a connoisseur of tone and effects, Mezilis has the ability to play sweeping solos, but he elects to concentrate more on the actual song at hand, not how fast he can get to the next riff. His sense of arrangement, and the way he builds upon each song is perhaps his best quality. Though he doesn’t usually incorporate vocals into his work, the music itself tells a story all on its own, and takes you on a retroflected journey that ebbs and flows with amazing fluidity.

Performance: Just as impressive as his musicianship is Mezilis’ ability to trigger effects, create grandiose soundscapes and produce loops to solo over on guitar. With his mad scientist-esque hair and space-agey sound, he is 100 percent the guy you’d expect to be developing microphones for Mars. Mitchell was a very nice addition on cajon, although it really would be something to see a full band backing Mezilis. For this particular crowd and space, however, it was just what the mostly CalTech and JPL-populated venue needed for their Astronomy on Tap series, which featured speakers in the science realm, like Mezilis. Hopefully we’ll hear some sounds from Mars on one of Mezilis’ future recordings.

Summary: Jason Achilles Mezilis is an artist who can be dropped into just about any situation and draw in even the most listless crowd with his innovative, avant-garde tunes and dexterous playing. Most instrumental music fades into the background, but Mezilis demands to be heard and watched. He isn’t doing the typical over-playing and flashy riffing characteristic of a lot of instrumental artists; he’s composing conceptual art. This is purposeful chaos at its finest. — **Alexx Calise**

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The Mint Los Angeles, CA

Contact: fiona@thebloomeffect.com

Web: gangstagrass.com

Players: Rench, vocals, guitar, beats; Dan Whitener, banjo, vocals; Brian Farrow, fiddle, vocals; R-son the Voice of Reason, lead vocals

Material: As pioneers of bluegrass hip-hop, Gangstagrass pairs a tight, comfortable sound with poignant and timely lyrics. Songs included "Long Hard Times To Come," from the soundtrack to the Fox TV series *Justified*, "Red Sky Morning" and even campfire jam "Gunslinging Rambler." Dan Whitener's flying fingers on the banjo and gorgeous harmonies between Whitener, Brian Farrow and founding member Rench, especially on "Bound To Ride," captivate from beginning to end and bring a deliciously fresh sound and delivery to the musical conversation.

Musicianship: Smooth bluegrass vocals from Rench, Whitener and Farrow are layered beneath the rich powerful messages of freestyling vocalist R-Son The Voice of Reason. The banjo/fiddle war between Whitener and Farrow in the viral video and crowd-pleaser "Barnburning" and lilting rhythms and acoustic fervor of "Nobody Gonna Miss Me" make clear that, despite their extremely humble disposition, these musicians are all masters of their craft. If Alison Krauss's band, Union Station, and a motivated-by-social-change hip-hop artist had a baby, this would be the result: difficult to describe, but impossible to forget.

Performance: Lyrically raw and clearly motivated by a desire to encourage



GANGSTAGRASS

understanding among people from every socioeconomic and cultural background, Gangstagrass delivers a powerful message of frustration and a desire for change with impactful storylines around political injustice and systemic failure in "Long Grey River," "You Can Never Go Home" and "Nowhere To Run." Lead vocalist R-son is engaging and vulnerable in his earnest commitment to connect with every person in the room, between frequent invitations to follow his gestures and echo the lyrics.

Summary: A warm cushion of melody and rhythm brings the focus to the interwoven politically and socially charged storylines, while shattering the parameters of musical and cultural stereotypes, leaving the audience with a strong overall message of unity and hope. With a powerful combination of musically and lyrically genuine musicians, Gangstagrass creates a fabulous, memorable experience of unity and tolerance.

— Andrea Beenham

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 N-0104 OSLO
 Norway
 +47-2242-0112

HAL LEONARD CORP.
 P.O. Box 13819
 Milwaukee, WI 53213
 414-774-3630
Web: halleonard.com
How to Submit: no unsolicited material

HARLAN HOWARD SONGS, INC.
 1902 Wedgewood Ave.
 Nashville, TN 37212
 615-321-9098
Email: yarieedge@harlandhoward.com
Web: harlanhoward.com
How to Submit: no unsolicited material

HARMONIOUS MUSIC
 5062 Lankershim Bl. #174
 N. Hollywood, CA 91601
 818-505-9537
Email: jay@2activate.com
Contact: Madeleine Smith, Jay Arthur
Styles: urban, pop, club, rock, country and children's
How to Submit: soundcloud links, easy to stream & listen (nothing to download), unsolicited material accepted

HARMONY ARTISTS
 3575 Cahuenga Blvd., W #560
 Los Angeles, CA 90069
 323-655-5007 Fax 323-655-5154
Email: jross@harmonyartists.com
Web: harmonyartists.com
Contact: Jerry Ross
Styles: all
How to Submit: no unsolicited material

HEARYOU GLOBAL PUBLISHING
 437 W Locust St #9
 Troy, KS 66087
 800-756-6714
Email: info@hearyoumusic.com
Web: hearyoumusic.com
Styles: All Styles
Published: Songs recorded by: Vanderberg, Jett Blakk, Long In The Tooth, Thought Penny, Through The Silence
How to Submit: email Christine.cochran@hearyoumusic.com (accepts unsolicited material)

INTERNATIONAL MUSIC COMPANY
 35 W 45th Street, 2nd Floor
 New York, NY 10036
 212-391-4200
Email: info@internationalmusicco.com
Web: internationalmusicco.com
Contact: Marco Berracol
Styles: publishes classical sheet music
How to Submit: no unsolicited material

J.W. PEPPER & SON, INC
 19 Sheree Blvd.
 Exton, PA 19341
 610-648-0500, 800-345-6296

Email: satisfaction@jwpepper.com
Web: jwpepper.com/sheet-music/welcome.jsp
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

JAMBO STUDIOS/RHYTHM ADDICTION/
SURROUND SOUND SONGS
 17412 Ventura Blvd. #1251
 Encino, CA 91316
 818-227-9669
Email: jambomail@aol.com
Web: michaeljaysongs.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

LAKE TRANSFER MUSIC
 11300 Hartland St.
 North Hollywood, CA 91605
 818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Contact: Tina Antoine
Styles: alt. rock, hip-hop, Latin-pop
How to Submit: unsolicited material accepted

LANDSLOWNE, WINSTON, BLOOR &
HOFFMAN HOUSE MUSIC PUBLISHERS
(LWBH) ASCAP/BMI
 P.O. Box 1415
 Burbank, CA 91507-1415
 818-748-0001
Email: info@lwbhmusicpublishers.com
Web: lwbhmusicpublishers.com
Contact: Lynne Robin Green, President
Styles: all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.
How to Submit: We are not accepting any new material

LEIBER & STOLLER PUBLISHING
 P.O. Box 11267
 Marina del Rey, CA 90295
 310-273-6401
Email: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LIPSERVICE MUSIC PUBLISHING
 9 Prospect Park W., Ste. 14B
 Brooklyn, NY 11215
 718-989-1181
Email: jlipsius@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

LOVECAT MUSIC
 142 W. End Ave., #23W
 New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com, facebook.com/LoveCatMusic
Styles: all styles of vocal music
How to Submit: email to submit

MAKIN' MUSIC
 3002 Blakemore Ave.
 Nashville, TN 37212
 615-479-7917, 760-267-3832
Web: makinmusiconline.com
Styles: country
How to Submit: no unsolicited material

MAYFLOWER MUSIC
 1951 N. Wilmot Rd., Bldg. 2, Unit 7
 Tucson, AZ 85751
 520-326-4400
Email: celestial@harmonies.com
Web: harmonies.com
Contact: Julian Parnaby
Styles: all styles
How to Submit: no unsolicited material

MEMORY LAND MUSIC GROUP
 434 West 33rd St.
 New York, NY 10001
 212-460-8677
Email: info@memorylanemusicgroup.com
Web: memorylanemusicgroup.com
Contact: Mark Spier, Pres., CEO
Styles: standards, novelties
How to Submit: no unsolicited material

MILES COPELAND GROUP
 7647 Hayvenhurst Ave., Ste. 47
 Van Nuys, CA 91406
 818-778-6510
Email: assistant@milescopeland.net
Web: copelandinternationalarts.com
How to Submit: no unsolicited material

MIRACLE WORX MUSIC PUBLISHING
 P.O. Box 955
 Summerfield, NC
 336-904-8347
Email: miracleworxmusic@gmail.com
Web: miracleworxmusic.com

Contact: Ken Gay, Jr.
Styles: Gospel, R&B/Soul, Pop, Blues
How to Submit: Send web links via email to your bio, music tracks, social media sites. No mail please

MOJO MUSIC MEDIA
 437 E. Iris Dr.
 Nashville, TN 37204
 615-255-9837
Email: butch@mojomusicandmedia.com
Web: mojomusicandmedia.com
Contact: Butch Baker
Styles: all styles
How to Submit: no unsolicited material

Additional locations:

Los Angeles
 2355 Westwood Blvd, #1245
 Los Angeles, CA 90025
 310-213-6109
Contact: Nobu Yamamoto
Email: Nobu@mojomusicandmedia.com

New York
 3000 Marcus Avenue, Suite 1W5
 Lake Success, NY 11042
 516-488-8400
Contact: Mark Frijod
Email: mark@mojomusicandmedia.com

MORAINÉ MUSIC
 500 E. Iris Dr.
 Nashville, TN 37204
 615-383-0400
Email: info@morainemusic.com
Web: morainemusic.com
Contact: Dianna Maher
Styles: country, rock, blues, Americana
How to Submit: no unsolicited material

MORGAN MUSIC GROUP
 1800 Grand Ave.
 Nashville, TN 37212
 615-321-9029
Email: songmerch@aol.com
Web: dennismorgansongwriter.com
Contact: Dennis Morgan
Styles: pop, country, rock
How to Submit: no unsolicited material

MOUNTAIN APPLE COMPANY, THE
 Honolulu, HI 96734
 808-597-1888, 800-882-7088
Web: mountainapplecompany.com
Styles: Various types of Hawaiian and Polynesian music.
How to Submit: no unsolicited material

MPL MUSIC PUBLISHING
 41 W. 54th St.
 New York, NY 10019
Web: mpcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MUSCLE SHOALS RECORDS / FAME
MUSIC GROUP
 603 E. Avalon Ave.
 P.O. Box 2527
 Muscle Shoals, AL 35662
 256-381-0801
Email: info@fame2.com
Web: fame2.com, fame2.com/submissions
Styles: country, R&B, soul
How to Submit: accepts unsolicited material, see web for details

MUSIC ROOM PUBLISHING GROUP, THE
(ASCAP) / MRP MUSIC (BMI)
 525 S. Francisca Ave.
 Redondo Beach, CA 90277
 310-503-1198
Email: mrp@aol.com, johnny@johnnyreed.com
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

MUSIC SALES CORPORATION
 180 Madison Ave.
 New York, NY 10016
 212-254-2100
Email: elisa.jacobs@musicsales.com
Web: musicsalesfilmtv.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

Additional location:

Santa Monica
 1247 6th St.
 Santa Monica, CA 90401
 310-393-9925

NEW HEIGHTS ENTERTAINMENT
 New York City
Email: info@newheightsent.com

Web: newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

NEW WEST MUSIC

Nashville, TN
Email: bob@bobbullock.net
Web: bobbullock.net
Contact: Steven Myers
Styles: country, pop
How to Submit: no unsolicited material

NORTH STAR MEDIA

3765 Wade St.
Los Angeles, CA 90066
818-766-2100, 818-766-2678
Email: pblair@northstarmedia.com
Web: northstarmedia.com
How to Submit: unsolicited material accepted

Additional location:

Michigan

40900 Woodward Ave., Ste. 350
Bloomfield Hills, MI 48304
818-766-2100

OH BOY RECORDS

P.O. Box 15022
Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
Published: see web
How to Submit: no unsolicited material

ONLY NEW AGE MUSIC (BMI) / LUCID DREAMS (ASCAP)

8033 Sunset Blvd., Ste. 472
Los Angeles, CA 90046
323-851-3355
Email: info@newagemusic.com.
suzanne@suzannedoucet.com
Web: newagemusic.com
Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

THE ORCHARD

(Sony Music Entertainment)
New York, United Kingdom
Web: theorchard.com

PEERMUSIC

901 W. Alameda Ave., Ste. 108
Burbank, CA 91506
818-480-7000
Email: losangeles@peermusic.com
Web: peermusic.com
Styles: all styles
Published: see web
How to Submit: no unsolicited material

Additional locations:

Corporate Office - Berkeley

2397 Shattuck Ave., Ste. 202
Berkeley, CA 94704
510-848-7337
Email: sfcorp@peermusic.com

Miami

5050 Biscayne Boulevard, Suite 104
Miami, FL 33137
Email: Miami@peermusic.com

Nashville

702 18th Avenue South
Nashville, TN 37203
Email: Nashville@peermusic.com

New York

152 West 57th Street
New York, NY 10107
Email: newyork@peermusic.com

PEN MUSIC GROUP, INC.

12456 Ventura Blvd., Ste. 3
Studio City, CA 91604-2484
818-766-9200
Email: michael@penmusic.com
Web: penmusic.com
Contact: Michael Eames, President
How to Submit: no unsolicited material

PRIMARY WAVE MUSIC PUBLISHING

116 E. 16th St., 9th Fl.
New York, NY 10003
212-661-6990 Fax 212-661-8890
Email: info@primarywavemusic.com
Web: primarywave.com
Styles: rock, pop

Additional location:

Los Angeles

10850 Wilshire Blvd., Ste. 600
Los Angeles, CA 90069
424-239-1200

PRISM ESCAPE MUSIC

Penny Ln. Bldg.
215 E. 24th St., Ste. 221
New York, NY 10010
212-686-0902
Email: prismescape@gagorder.com
Web: gagorder.com
Contact: George A. Gesner
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk

QUINCY JONES MUSIC PUBLISHING

6671 Sunset Blvd., Ste. 1574A
Los Angeles, CA 90028
Web: facebook.com/QuincyJones,
quincyjones.com
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

RAINEYVILLE MUSIC

8500 Wilshire Blvd., Ste. 525
Beverly Hills, CA 90211
310-277-4050 Fax 310-557-8421
Web: ronrainey.com
Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

REAL CURES MUSIC

11900 Metric Blvd., #J-195
Austin, TX 78758
512-532-6157
Email: realcures@yahoo.com
Web: realcures.net
Contact: David Lear
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk
How to Submit: unsolicited materials accepted via U.S. Mail / MP3 etc

REAL LIFE MUSIC PUBLISHING

5801 Tee Pee Trace
Nashville, TN 37013
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: pop, hip-hop, country, roots-rock
Published: Matt Heinecke, Siop, Toni Arthur, Cindy Alter, Come & Go. Also operate publishing demo studios in Nashville and L.A.

REALSONGS

323-462-1709
Email: jhorton@realsongs.com
Web: realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

RALEIGH MUSIC PUBLISHING

1411 Broadway, 4th Floor
New York, NY 10018
212-804-8181
Email: info@raleighmusicgroup.com
Web: raleighmusicgroup.com
Contact: Peter Raleigh, Steve Storch
All Styles: Heritage Catalog Admin, Pop, Hip Hop, R&B, Rock, Alternative, One Stops
Notes: Elvis Presley, George Gershwin, Anthony Newley, America, P!nchesher, Muhammad Ali, Lords of the Underground, ISLAND, Lost Frequencies, Taylor Dayne, Randy Edelman

ROBBINS ENTERTAINMENT

35 Worth St., 4th Fl.
New York, NY 10013
212-675-4321
Email: info@robbinsent.com
Web: robbinsent.com
Styles: dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

ROGERS & HAMMERSTEIN

229 W. 28th St., 11th Fl.
New York, NY 10001
212-541-6600 Fax 212-586-6155
Email: editor@rnh.com
Web: rnh.com
Styles: show tunes, concert, pop
How to Submit: No unsolicited material

RONDOR MUSIC INT'L, INC.

See Universal Music Publishing Group
2440 Sepulveda Blvd., #119
Los Angeles, CA 90064
310-865-0770
Email: rondorla@umusic.com
Web: umusicpub.com
Styles: all styles
Published: the Beach Boys, Al Green, Otis Redding, Peter Frampton, Isaac Hayes, Supertramp, Will Jennings, Garbage, Jurassic 5, Shep Crawford and Steven Van Bandit
How to Submit: no unsolicited material

ROUND HILL MUSIC

1802 Grand Ave.
Nashville, TN 37212

615-292-5100

Web: roundhillmusic.com
How to Submit: no unsolicited material
Additional locations:

New York

650 Fifth Avenue
Suite 1420
New York, NY 10019
212-380-0080

Santa Monica

1411 5th Ave, Suite 305
Santa Monica, CA 90401
310-428-0859

ROYALTY NETWORK, INC., THE

224 W. 30th St., Ste. 1007
New York, NY 10001
212-967-4300
Email: renato@roynet.com
Web: roynet.com
Styles: all styles
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta
How to Submit: please contact prior to submitting

Additional location:

Studio City

12711 Ventura Blvd., #217
Studio City, CA 91604
818-862-0775

RUMBLEFISH

212-834-0137
Email: services@rumblefish.com, LApolito@Harryfox.com
Web: harryfox.com/#/license-music
Styles: all styles
How to Submit: accepts unsolicited material. See website for details.

RYMATICA ENTERTAINMENT

P.O. Box 640337
Miami, FL 33164
786-354-1770
Email: info@rymatica.com
Web: rymatica.com
Contact: Richard John
Current Affiliate: ASCAP

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.

254 W. 31st St., 15th Fl.
New York, NY 10001
212-461-6940, 212-461-6941
Email: ny@schott-music.com
Web: schott-music.com/about/worldwide/new_york
Contact: Norman Ryan
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC

130 W. 28th St., 2nd Fl.
New York, NY 10001
800-637-2852
Web: secondfloormusic.com,
jazzleadsheets.com
Styles: Jazz
How to Submit: call or email first

SEXTILLION MUSIC

318 Kingsland Road
London E8 4DE
United Kingdom
+44 75 49 57 7919
Email: info@sextillionmusic.com
Web: sextillionmusic.com
Contact: Alexei Cernetchi
Styles: All Styles
Published: Matthew Finch, Freudz Couch, The Boston Shakers, Long John
How to Submit: Links and contact information to info@sextillionmusic.com

SHAPIRO, BERNSTEIN & CO.

488 Madison Ave., 12th Fl.
New York, NY 10022-5718
212-588-0878 Fax 212-588-0620
Email: licensing@shapiroberstein.com
Web: shapiroberstein.com
Styles: all styles
How to Submit: no unsolicited material

SHELLY BAY MUSIC

423 Mountainview Rd.
Englewood, NJ 07631
201-227-6126
Email: michelle@shellybay.com
Web: shellybay.com
Contact: Michelle Bayer
Styles: pop, rock, Americana, hip-hop
How to Submit: no unsolicited material

SILVER BLUE MUSIC / OCEANS BLUE MUSIC

3940 Laurel Canyon Blvd., Ste. 441
Studio City, CA 91604

818-980-9588

Email: jdiadmond20@aol.com
Web: joeldiamond.com
Contact: Joel Diamond
Styles: pop, R&B
How to Submit: unsolicited material accepted, does not return materials

SIMPLY GRAND MUSIC, INC

P.O. Box 770208
Memphis, TN 38177-0208
901-763-4787
Email: info@simplygrandmusic.com
Web: simplygrandmusic.com
Styles: all genres welcome
Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, the Ovations, Barbara & the Browns
How to Submit: limit three songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

Additional location:

Nashville

1507 16th Ave. S.
Nashville, TN 37212
615-515-7772

SONG GARDEN MUSIC GROUP

301 Spring Hollow Rd.
Goodlettsville, TN 37072
615-294-2866
Email: contact@songgardenmusicgroup.com
Web: songgardenmusicgroup.com
Styles: all styles of country

SONGS FOR THE PLANET

P.O. Box 40251
Nashville, TN 37204
615-269-8682
Email: songsfortheplanet@
songsfortheplanet.com
Web: songsfortheplanet.com
Styles: rock & roll, reggae, R&B, alt.
How to Submit: Email to request submission policy

KOBALT MUSIC

2 Gansevoort St., 6th Floor
New York, NY 10014
212-247-6204
Email: info@kobaltmusic.com
Web: Kobaltmusic.com

SONY/ATV MUSIC PUBLISHING

10202 W. Washington Blvd
Akio Morito Bldg. - 5th Floor
Culver City, CA 90232
310-441-1300
Email: info@sonyatv.com
Web: sonyatv.com
Styles: pop, R&B, rock, dance
Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.
How to Submit: no unsolicited material

Additional locations:

New York

25 Madison Ave., 24th Fl.
New York, NY 10010
Email: info@sonyatv.com
212-833-7730

Nashville

8 Music Sq. W.
Nashville, TN 37203
615-726-8300
Email: info@sonyatv.com

Miami

1111 Lincoln Rd., Ste. 803
Miami Beach, FL 33139
305-532-3361
Email: smplatin@sonyatv.com

SOUND IMAGE MUSIC

15462 Cabrito Rd.
Van Nuys, CA 91405
805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Styles: all styles
How to Submit: no unsolicited material

SOUND OASIS PRODUCTIONS, LLC

1251 W. Sepulveda Blvd., Ste. 107
Torrance, CA 90502
310-544-9464
Email: soundoasis@gmail.com
Contact: Valerie Jones
Styles: all styles
How to Submit: no unsolicited material

SPIRIT MUSIC GROUP

235 W. 23rd St., 4th Fl.
New York, NY 10011
212-533-7672 Fax 212-979-8566
Web: spiritmusicgroup.com

Styles: all styles
How to Submit: no unsolicited material

Additional locations:

Nashville
 1906 Acklen Avenue
 Nashville, TN 37212
 615-321-2700

Beverly Hills
 8730 Wilshire Blvd., Ste. 350
 Beverly Hills, CA 90211
 310-652-1413

London
 46A Great Marlborough St., 3rd Fl.
 London, W1F 7JW
 44 0207 043 2316

The Netherlands
 Mozartlaan 25 (h)
 1217 CM
 Hilversum, The Netherlands
 035 544 7097

SPRUILL HOUSE MUSIC, INC.
 P.O. Box 92832
 Pasadena, CA 91109-2751
 626-797-2429
Email: spruilhouse@aol.com
Web: spruilhousemusic.com
Contact: Stephanie Spruill
How to Submit: no unsolicited material

STAGE 3 MUSIC
 5759 Wallis Ln.
 Woodland Hills, CA 91367
 818-704-8657 Fax 818-704-8671
Email: info@stage3music.com
Web: stage3music.com
Styles: all
How to Submit: no unsolicited material

STEF ANGEL MUSIC GROUP
 Beverly Hills, CA
 310-388-5880
Email: musicsubmission@stefangelmusic.com
Web: stefangelmusic.com

SUPREME ENTERPRISES INTL. CORP. / FUERTE SUERTE MUSIC
 P.O. Box 1373
 Agoura Hills, CA 91376
 818-707-3481
Email: seicorp@earthlink.net, supreme2@earthlink.net
Web: raggaforce.com, fuertesuertemusic.com
Styles: Latin pop, trance, dance, Spanish/English reggae
How to Submit: unsolicited material accepted, no phone calls, include email for response, material must be copyrighted

SYMBIOTIC MUSIC PUBLISHING
 P.O. Box 88456
 Los Angeles, CA 90009
 424-245-0416
Web: symbioticmusicpublishing.com
Contact: Jerjan Alim, Creative Director A&R
Styles: All
Services: Music Publishing, Music Library
How to Submit: accepts unsolicited material, see website for details

TEN TEN MUSIC GROUP
 P.O. Box 158483
 Nashville, TN 37215
 615-255-9955
Email: info@tntenmusic.com
Web: tntenmusic.com
Styles: Country
How to Submit: no unsolicited material

TRANSITION MUSIC CORP.
 P.O. Box 2586
 Toluca Lake, CA 91610
 323-860-7074 Fax 323-860-7986
Email: submissions@transitionmusic.com
Web: transitionmusic.com
Contact: New Submissions Dept.
Published: 1000's of titles
How to Submit: unsolicited material accepted. Online only. See website.

21ST CENTURY STUDIO
 Silverlake, CA
 323-661-3130
Email: 21stcenturystudio@earthlink.net
Web: 21stcenturystudio.com
Contact: Burt Levine, A&R
Styles: rock, folk, ethnic, acoustic groups, books on tape, actor voice presentations

UNIVERSAL MUSIC PUBLISHING GROUP (UMP)
 2100 Colorado Ave.
 Santa Monica, CA 90404
 310-235-4852
Web: umusicpub.com

Published: 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, the Clash, Coldplay, Elvis Costello, the Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, T-Pain, U2, Keith Urban and the catalogs of Henry Mancini and Leonard Bernstein, more.
How to Submit: no unsolicited material

Additional location:

New York
 1755 Broadway, 3rd Fl.
 New York, NY 10019
 212-841-8156 Fax 212-841-8072
How to Submit: no unsolicited material

URBAND & LAZAR MUSIC PUBLISHING
 323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com
Contact: Jonathan Lazar
Styles: indie rock, alt., s/s, dub, pop
How to Submit: We do not accept unsolicited material

VINEYARD MUSIC
 155 N. Riverview Dr., # 223
 Anaheim, CA 92808
 714-674-7733
Web: vineyardworship.com
Styles: CCM
How to Submit: see website for instructions

WARNER CHAPPELL PRODUCTION MUSIC
 1030 16th Ave. S.
 Nashville, TN 37212
 888-615-8729 Fax 615-242-2455
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How To Submit: We do accept composer demos and library discs for consideration. We only accept emails with link to your music, NO music files attached to the email.

Additional Locations:

New York
 1633 Broadway – 9th Floor
 New York, NY 10019
 212-275-1729

Los Angeles
 10585 Santa Monica, Blvd,
 Los Angeles, CA 90025
 310-441-8722

Salt Lake City
 915 West 100 South
 Salt Lake City, UT 84104
 800-554-6462

WINETHIRTY MUSIC PUBLISHING
 A new division of Evolution Promotion
 7 Arlene Ave.
 Wilmington, MA 01887
 978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com

Contact: Karen Lee, President; Karen Doran, GM
Styles: concentrates on music placements in Film/TV, commercials, video games, web
Published: boutique publisher representing the works of a choice few independent artists and composers including: Asaf Avidan, Miles of Wire, Rogue State, Dolom Zero, Aquarius Minded
How to Submit: see website for submission instructions

Additional location:

Los Angeles
 3039 Hillcrest Dr.
 Los Angeles, CA 90016

WIXEN MUSIC PUBLISHING INC.
 24025 Park Sorrento, Ste. 130
 Calabasas, CA 91302
 818-591-7355 Fax 818-591-7178
Email: licensing@wixenmusic.com
Web: wixenmusic.com
Contact: Randall Wixen
How to Submit: call for more info

WORD MUSIC PUBLISHING
 25 Music Square
 Nashville, TN 37203
 615-687-6780
Web: wordmusic.com
Styles: CCM

How to Submit: no unsolicited material, Christian arm of Warner Brothers

ORGANIZATIONS

AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund
 4705 Laurel Canyon Blvd.
 Valley Village, CA 91607
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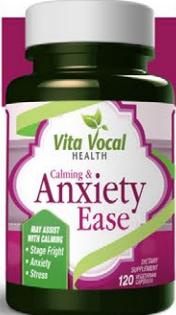
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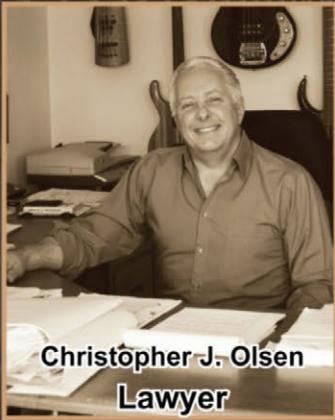
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Playing with Fyre

Insurance Considerations for Music Festival Organizers



Just weeks before it was set to begin, Woodstock 50 gasped its final breath. But the steady drumbeat of problems that caused organizers to cancel the event will only continue as financiers, artists, and organizers confront the range of legal issues that may now take center stage.

Insurance will be key to addressing the Woodstock 50 fallout, and organizers should take heed. Indeed, among the lessons to be learned from Fyre Festival—which the world saw crumble in real time in 2017—is that the consequences of unsuccessful festival planning are greatly exacerbated by a lack of insurance.

Fyre was advertised as a luxury festival, promising attendees air travel from Miami to the Bahamas, gourmet food, glamorous accommodations, and musical entertainment including headliners Blink-182, Pusha T, Tyga, and Disclosure. Yet all of these acts pulled out in the days leading up to the event, and attendees found themselves stranded in the Bahamas with plain, pre-packaged sandwiches and disaster-relief-style tents.

Consequently, Fyre organizers faced at least eight lawsuits (some of which are still pending) and hundreds of millions of dollars in potential liability. Most of these lawsuits included allegations of fraud, including claims that the organizers knowingly misrepresented for months what would be provided to festival attendees. (Indeed, after being investigated by the FBI, Billy McFarland, Fyre's main organizer, pled guilty to wire fraud and is currently in prison in upstate New York.) Many also allege breach of contract based on artist agreements and ticket sales. And because the Fyre organizers never obtained insurance, they must bear the cost of litigation and any judgments or settlements on their own.

Woodstock 50 organizers may similarly face lawsuits. Venue problems and financing disputes may be just the tip of the iceberg; the slow dissolution of Woodstock 50 that began in January is likely to reveal a range of other conflicts. Surely festival organizers are bracing for possible legal action. But, if unlike Fyre, Woodstock 50's organizers have insurance, they may have coverage against legal actions—even if their insurers initially assert that they do not.

Depending on the allegations of the claims, coverage may be available at least under either comprehensive general liability (“CGL”) or directors’ and officers’ liability insurance (“D&O”) policies (in addition to specialized policies applicable to music festivals).

Under CGL policies, insurers may argue that fraud claims are barred by intentional acts exclusions and/or that breach of contract claims are barred by breach of contract exclusions. However, the name of an exclusion does not control whether it applies—the policyholder should look closely at the language of the exclusion as compared to the allegations of the complaint(s).

Moreover, even if the insurer is correct and an exclusion applies, when a complaint includes both excluded claims and non-excluded claims (“mixed claims”), the insurer typically at least has defense obligations in connection with the lawsuit. The reason is that an insurer’s defense obligations typically extend to claims that are potentially covered, and mixed claims potentially will be covered. Thus, for example, if a lawsuit alleges negligence in addition to fraud and breach of contract (as is often the case), defense costs may be covered and the insurance company may defend the claim notwithstanding the presence of intentional acts and breach of contract exclusions. (And, depending on the scope of a settlement or judgment, the insurer also may have to indemnify at least a portion of the claim.)

Under D&O policies—which generally provide coverage to an organi-

zation’s directors and officers and/or to the organization itself for liability stemming from alleged wrongful acts in management—there may similarly be coverage for mixed claims. Thus, claims that include allegations of fraud may be covered at least in part notwithstanding fraud exclusions that often are included in D&O policies.

Moreover, most D&O fraud exclusions apply only when there has been a judgment or final adjudication of fraud. See, e.g., *Nat’l Union Fire Ins. Co. v. Brown*, 787 F. Supp. 1424, 1429 (S.D. Fla. 1991) (holding that fraud exclusion did not apply “because there has been no final adjudication establishing that the Insureds engaged in fraud, dishonesty or criminal acts”), *aff’d* 963 F.2d 385 (11th Cir. 1992); *Wojtunik v. Kealy*, 2011 WL 1211529, at *8–9 (D. Ariz. Mar. 31, 2011) (interpreting “final adjudication” requirement in fraud exclusion as not applying to a settlement). This means that D&O insurance may pay defense costs for a policyholder that is accused of fraud, as well as potentially a settlement that occurs without a judgment against the policyholder. Moreover, a court may apply the exclusion narrowly such that it only bars coverage for a “judgment or final adjudication” that specifically establishes that fraud occurred. See, e.g., *Arch Ins. Co. v. Murdock*, 2016 WL 7414218, at *5 (Del. Super. Ct. Dec. 21, 2016) (holding, where a policy required that the insured’s fraud must be established by a final, non-appealable judgment, that even the final judgment did not trigger the fraud exclusion because it did not “establish” that fraud has occurred).

However, some D&O policies provide that if a policyholder ultimately is found liable for fraud, it may be required to reimburse defense costs paid by its insurer, see, e.g., *Protection Strategies, Inc. v. Starr Indem. & Liab. Co.*, 2014 WL 1655370, at *8–9 (E.D. Va. Apr. 23, 2014), including if the policyholder pleads guilty to fraud, see *Protection Strategies, Inc. v. Starr Indem. & Liab. Co.*, 611 F. App’x 775, 777 (4th Cir. 2015). Thus—as always—policy language is key, and policyholders should be strategic about their approach to coverage disputes.

As Fyre taught us, organizers take on a great deal of risk if they try to create the next Coachella or Lollapalooza. Facing that uncertainty, wise tour organizers will carefully place and read their policies—and consult coverage counsel—from the outset, rather than hope for the best and make a panicked phone call after things burst into flames.

For further information, visit gilbertlegal.co

JENNA HUDSON focuses on complex civil litigation and dispute resolution. She has represented policyholders in both federal and state trial courts with respect to a wide range of insurance coverage matters, including bodily injury and property damage, food-contamination, toxic tort, and directors and officers coverage. Jenna also advises post-bankruptcy trusts in the recovery of insurance proceeds.

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KELLYN GOLER is an associate at Gilbert LLP. She litigates in both state and federal courts on behalf of policyholders seeking recovery under aviation, directors and officers, commercial general liability, and other lines of insurance. Kellyn also advises clients regarding risk management and insurance recovery strategies that extend beyond litigation.



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