

# MUSIC CONNECTION

## 2 EXCLUSIVE LISTS!

- U.S. Mastering Studios
- College/Indie Radio Stations

INSIGHTS FROM  
MASTERS OF MASTERING

Colin Leonard • Pete Doell  
Piper Payne • Bill Skibbe

5 Things to Consider  
Before Setting Up  
Your Home Studio

# JACK ANTONOFF

+ Post Malone • Mike Patton  
James Lee Stanley • Faro • Samantha Sidley



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New Toys  
p.10

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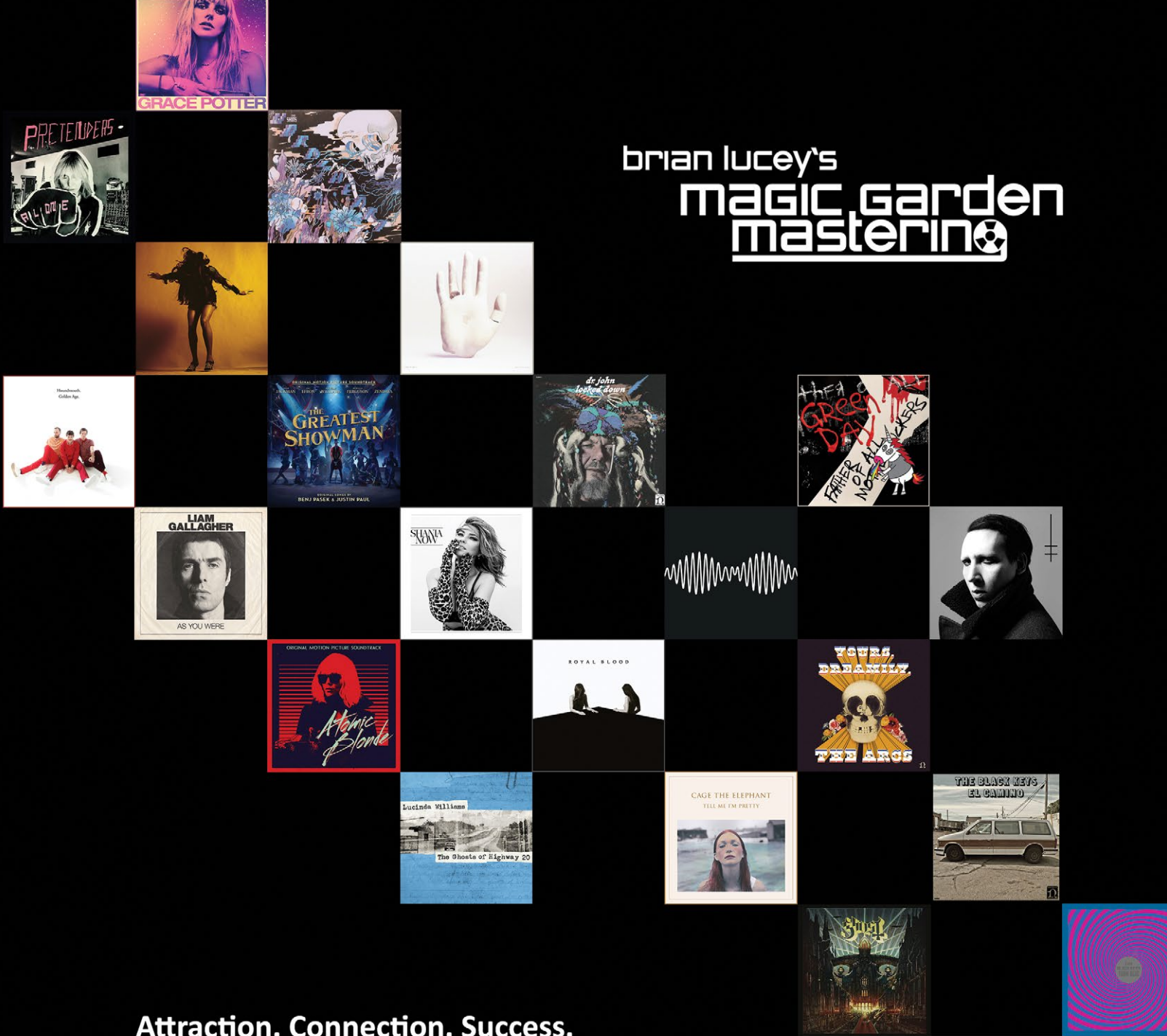
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# brian lucey's magic garden mastering



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- Katy Perry - Cozy Little Christmas:** Amazon Music #1
- Liam Gallagher - As You Were:** Billboard #1, top vinyl sales in the UK
- Dr. John - Locked Down:** Grammy Winner - Best Blues Album
- Shania Twain - Now:** Billboard #1
- Royal Blood - How Did We Get So Dark?** Billboard #1
- Ghost - Cirice:** Grammy Winner - Best Metal Performance
- Chet Faker - Built On Glass:** Aria Award Winner
- Cage The Elephant - Tell Me I'm Pretty:** Grammy Winner - Best Rock Album
- The Black Keys - El Camino:** Grammy Winner - Best Rock Album
- Arctic Monkeys - AM:** #1 UK, Certified Platinum US, UK
- The Black Keys - Brothers:** Grammy Winner - Best Alternative Album





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## Jack Antonoff

In this exclusive interview, the Grammy-winning artist-producer-songwriter (Lana Del Rey, St. Vincent, Taylor Swift, fun., and his latest band, Red Hearse) talks candidly about everything—from his lean, pre-fame years to his current successes and how he applies his creative process to each project.

By Dan Kimpel

Photos: Daniel Silbert



## 45 Pete's Effin' Birthday Bash!!!

Photos by: Brian Stewart

## Masters of Mastering

Any music-maker who truly cares about the sonic impact of his or her project will want to read these words of wisdom from four prominent mastering engineers.

By Rob Putnam



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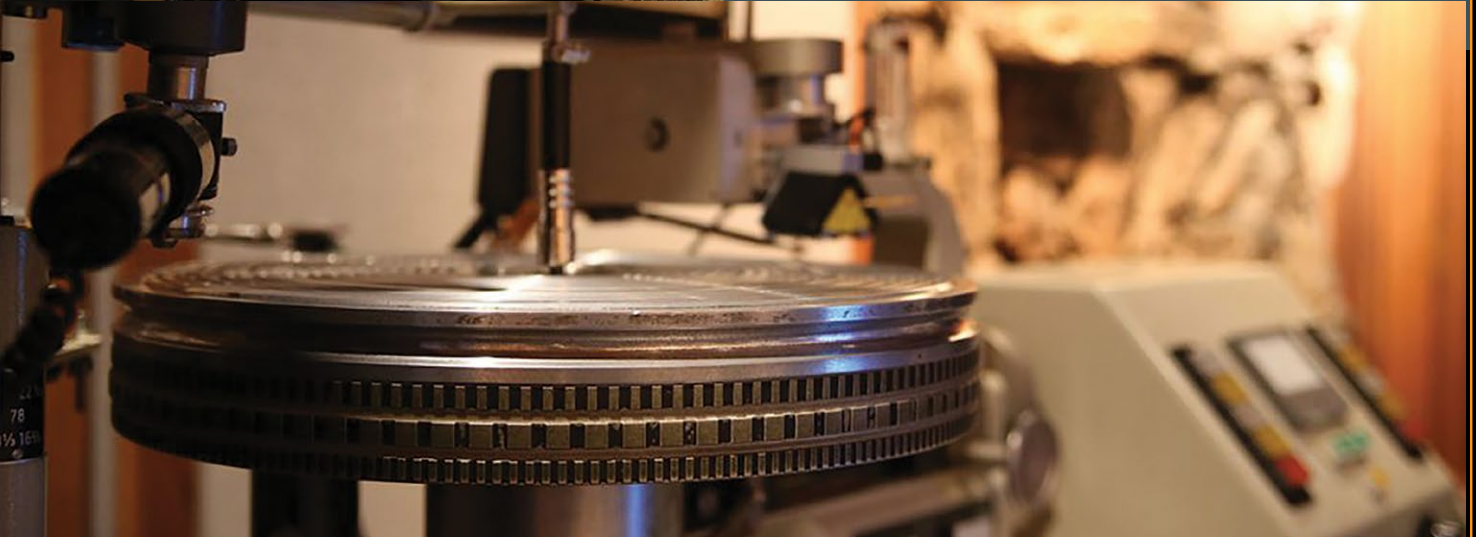
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# BURL AUDIO

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

**By and For Recording Engineers:** Founded by electrical engineer and studio owner Rich Williams in 2006, Burl Audio is a pro audio gear engineering and manufacturing company based out of Paradise Recording in the Santa Cruz Mountains. BURL's revolutionary line of gear is designed in a commercial recording studio, by professional recording engineers, for recording engineers. The company's philosophy is to provide the best possible recording devices, in modular outboard units, to all levels of recording engineers at a reasonable price. All products are designed to improve recording, mix-down, mastering and live sound significantly, and to remain as lifelong assets to the studio.

Before Burl, Williams worked as an engineer with Universal Audio, where he created the 2192 Dual AD/DA Converter, which was the first product to combine UA's history of high-quality vintage analog gear with its advanced digital technology. "I wanted to create a multi-channel AD/DA interface," he says, "so I started my own company with the intent of creating a high-quality AD/DA interface with highest quality components." The company earned its reputation quickly with the Burl B2 Bomber ADC and B2 Bomber DAC.

**B80 MOTHERSHIP:** Burl Audio's flagship product is the B80 MOTHERSHIP, an 80-channel configurable AD/DA interface that has been a foundational part of recordings by artists from Willie Nelson, Chris Stapleton and The Raconteurs to The Black Keys, Green Day, Foo Fighters and the Grammy winning film, A Star is Born soundtrack. Redefining digital recordings and building on the technology of the two-channel B2 Bombers, the B80 MOTHERSHIP was forged from the company's deep dedication to analog class-A circuitry. The B80 MOTHERSHIP stands out from every other interface on the market because it does not sterilize the source. The MOTHERSHIP has up to an 80 analog channel capacity. Using a card-based system and a heavy duty 4U chassis, the B80 MOTHERSHIP employs 10 card slots with 2, 4 and 8 channel A/D and D/A cards, all with discrete, class-A electronics. Using this card based system, the MOTHERSHIP can be configured to meet any users I/O needs.



**BDA4M:** Early in 2019, Burl Audio introduced the BDA4M Daughter Card, a mastering grade DAC with stepped attenuators and switchable output transformers. Specifically designed for mixing and mastering, this card for the MOTHERSHIPS uses the latest in BURL NextGen analog circuitry for superior clarity and fidelity. The BDA4M, transformer coupled, 4-channel digital-to-analog converter Daughter Card for the B80 and B16 MOTHERSHIP is the result of over 25 years of R&D experience in pro audio digital and analog design. Following on the success of the B2 BOMBER DAC and the BDA8 for the MOTHERSHIP, the BDA4M utilizes the newly developed BOPA11 with BURL Audio's NextGen Analog. The BOPA11 is followed by the renowned BX5 output transformer used in the B32 VANCOUVER MIX BUS.

Contact Burl Audio, [info@burlaudio.com](mailto:info@burlaudio.com)



## MASTERING SOLVED. MASTERING GRADE DAUGHTER CARDS FOR THE B80 and B16 MOTHERSHIPS



### INTRODUCING THE BAD4M DAUGHTER CARD

- 4-channel MIX / MASTERING ADC
- Switchable BX1 input transformers
- BURL NextGen BOPA14 OP-AMP
- B2 ADC stepped attenuator
- All class-A, discrete signal path
- Avid delay matching
- Filter select options



### THE BDA4M DAUGHTER CARD

- 4-channel MIX / MASTERING DAC
- Switchable BX5 output transformers
- BURL NextGen BOPA11 OP-AMP
- B2 DAC stepped attenuator
- All class-A, discrete signal path
- Avid delay matching
- Filter select options

[BURLAudio.com/Mastering](http://BURLAudio.com/Mastering)





## Tanya Lawson

Director of Reggae and Afrobeats  
Audiomack

**Audiomack**, a youth-driven, artist-first streaming platform, has named **Tanya Lawson** as **Director of Reggae and Afrobeats**. Lawson manages Reggae and Afrobeats curation as well as content and events. She previously held the position of Promotions Manager at VP Records, shepherding projects for Gyptian, Assassin, Mavado and Ricky Blaze, to name a few. She also held a position at Sony Music Entertainment in the Marketing and Promotions department as a coordinator. To learn more about Lawson or Audiomack, contact [Randall@thepurpleagency.com](mailto:Randall@thepurpleagency.com).



## Sean FitzGerald

Director, Software Engineering  
Exactuals

**Exactuals**, a provider of solutions for complex payments and metadata issues in the entertainment industry, has hired longtime software expert **Sean FitzGerald** as **Director, Software Engineering**. In this role, FitzGerald will serve as Exactuals' tech lead, overseeing updates and expansions of the company's product line, RAI, an open API that utilizes machine learning to improve music metadata. He will report to Exactuals' CTO and Co-Founder Jason Hiller and be based out of the Nashville office. He has led the development and operations of more than 75 software products at several companies. For more information, contact [laurie@jaybirdcom.com](mailto:laurie@jaybirdcom.com).



## Eric Lense

Vice President, Creative Operations  
SESAC

**Eric Lense** has been promoted to **Vice President, Creative Operations** at **SESAC**. As Vice President, Lense will work closely with the creative operations team to ensure affiliation agreements achieve the best outcome for our songwriters and publishers. In addition, he will continue to build and maintain strong relationships with songwriters, publishers and producers within the industry while providing the highest level of service. He will work alongside the executive team to assist in strategy and business development. If you would like to learn more, contact [eemery@sesac.com](mailto:eemery@sesac.com).



## Alisa Applegate

Vice President of Promotion  
Caroline

**Caroline**, an artist-development focused, full label services and distribution company, has announced that **Alisa Applegate** has joined as **Vice President of Promotions**. Prior to Caroline, Applegate was the Vice President, West Coast Promotion at ADA. Previously, in 2013 to 2018, she worked in indie promotion and in management. From 2007 to 2013, she worked at Republic Records, most recently as Sr. Director, Rhythm Radio. Caroline provides commercial, radio promotion, marketing, synch/branding/licensing, and digital marketing services. To learn more, contact [estein@solters.com](mailto:estein@solters.com).



## Lise Barbanti

Vice President, Marketing  
AllTrack

**AllTrack** has hired highly experienced marketing executive **Lise Barbanti** as **Vice President of Marketing**. Formerly the CMO of TuneCore, Barbanti has operated in a wide array of industries, spearheading marketing efforts at organizations ranging from global enterprises to groundbreaking small businesses. Barbanti and her team are hoping to reach independent music creators and inform them of their performing rights—and the royalties that go with them. For more information on Barbanti or AllTrack, contact [tyler@rockpaperscissors.biz](mailto:tyler@rockpaperscissors.biz).



## Geoff Halliday

Head of Promotions  
CD Baby

**CD Baby** is growing its Creator Services team with the hiring of **Geoff Halliday** as **Head of Promotions**. Halliday brings creative project development skills and existing editorial relationships to lead release marketing for the international team focused on providing artist/label services to its exclusive artist roster. He will oversee the company's artist marketing globally. Halliday was previously Director of Digital Marketing at Red Light Management where he oversaw marketing and promotions for artists including Marshmello, ODESZA, Rhye, Bob Moses and Bassnectar, among others. To learn more, contact [tyler@rockpaperscissors.biz](mailto:tyler@rockpaperscissors.biz).



## Lakiesha Herman

Head of Digital and Social Media  
Glassnote Records

**Glassnote Records** has announced **Lakiesha 'Kiesh' Herman** as **Head of Digital and Social Media**. She joins the New York office and will take charge globally on digital marketing and online strategy with a focus on creative, interactive and fan engagement marketing campaigns. Prior to Glassnote, Kiesh was a creative director for Wyclef Jean and content producer at Columbia Records working across a diverse roster of artists including Solange, King Princess, Lil Nas X, John Legend, Pharrell and The Internet. Her expertise in analytics and trend spotting allows her to design creative content that is tailored and tied to human experiences. For more information, contact [Lauren@glassnotemusic.com](mailto:Lauren@glassnotemusic.com).



## Shirin Foroutan

Vice President, Creative, Europe  
BMI

**BMI** has announced that **Shirin Foroutan** has been named **Vice President, Creative, Europe**. Foroutan will be based out of BMI's London office and report to Alex Flores, Senior Vice President, Creative, effective immediately. In this role, Foroutan will work closely with BMI's London office to expand its creative efforts throughout Europe which includes supporting the songwriters, composers and music publishers who choose to license their work through BMI in the United States. She will also help develop innovative strategies that will attract and nurture new talent and build on BMI's presence as a leader in the European creative community. If you are interested in learning more, contact [JThomas@bmi.com](mailto:JThomas@bmi.com).



### ► GOOD FORTUNE INDUSTRIES' PHIL THE TIP JAR

**Phil the Tip Jar** is an automated and interactive tip jar. It is a 10.25 inches tall by 5.6 inches in diameter cylinder that automates the process of collecting tips, providing business cards, announcements, or contest entry blanks—whatever you like. This is the ultimate replacement for that gold fish bowl or beer mug you have placed near the bar's cash register in the hope that your audience will stuff in cash tips.

Especially good for performing musicians and standup comedians who cannot monitor a tip jar and also pass out flyers, Phil The Tip Jar gives audiences a chuckle, increases the amount of tips and gathers contact information and/or distributes information about upcoming gigs. In short, there are loads of possible ways to use your Phil The Tip Jar!

Just drop money into the contoured slot in the top and you'll hear an audible "ka-ching" cash register sound and then a card the size of a standard business card will be dispensed automatically at the bottom. It works unattended and there is enough room for lots of cash!

It works like this: the slot has an infrared motion sensor to detect inserted bills and sometimes coins will work too. The switchable LED light show runs through a cycle of blue, red and green or you can lock in one of those colors.

Phil The Tip Jar runs on an included 5-volt power supply with a battery pack in the works for usage at outdoor events. In addition, custom branding and colors etc. will be available later in 2019.

Phil the Tip Jar is now available online for \$195 MSRP.

[tipfortipjar.com/phil](http://tipfortipjar.com/phil)



### ◀ CORT B4 PLUS BASS GUITAR

**The Cort Artisan Series B4 Plus AS RM** combines four tone woods with a lightweight swamp ash body. The open-pore finished swamp ash has an appealing grain pattern that complements the 5-piece Panga-Panga and walnut wood neck that helps to produce a tight and defined mid-range.

The B4 Plus has a 24-fret, 34-inch scale neck with a roasted maple fingerboard treated in a high temperature oxygen-free oven. This stabilizes the wood for a bigger, bolder tone while also developing a golden-brown, vintage look.

The bass guitar's tone relies on a pair of Bartolini MK-1 pickups—they will provide plenty of punch with a warm mid-range and transparent high frequencies. On board electronics include the Markbass MB-1 EQ for a natural and transparent boost without killing the organic resonance of the instrument. The double cut-away design provides access to the upper frets and Hipshot Ultralite Tuners are included.

The Cort B4 Plus AS RM sells for \$749.99 MSRP and is available in Open Pore Aqua Blue, Open Pore Trans Black, and Open Pore Burgundy Red (pictured) with black hardware and matching headstocks. Five-string models are also available.

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

### ► AKG DMS100/300 DIGITAL WIRELESS SYSTEMS

**The AKG DMS100 and DMS300** professional digital wireless systems are affordable and easily operated by anyone. The main difference between them is the number of simultaneous wireless mics and/or instruments that can be used without interference.

The AKG DMS100 allows for a total of four systems to operate simultaneously with each transmitter/receiver pair comprising one channel. For more simultaneous channels, the DMS300 (pictured) allows for up to eight systems with all the receivers connected together via Ethernet cables.

Both systems operate on the worldwide license-free, 2.4-GHz radio band and use 24-bit/48-kHz uncompressed digital audio coding with advanced AES 256-bit encryption that keeps your wireless audio communications private and secure.

The transmitters choices are either a handheld dynamic microphone or an instrument body pack transmitter that accepts 3-pin mini-XLR for an AKG headset or clip-on lapel mic.

I received the AKG DMS100 system with a HT100 dynamic mic/transmitter, mic stand clip, a pair of AA-batteries, the SR100 stationary receiver with internal antennae, and a universal power supply.

The range of the wireless system is specified at 100-feet but I found it to have nearly double that distance easily. The transmitter emits only a 10-mW signal and I liked that as a professional system, you get plenty of extra capability and reliability here. I placed the receiver inside in my studio and recorded its output as I walked and talked around outside.

Pairing the transmitter with the receiver is like Bluetooth pairing and it holds the settings when powering down and/or after changing the batteries in the transmitter. AKG touts only about 2.5-ms of audio latency.

The DMS300 receiver features a high-resolution front-panel LCD screen that shows channel ID # and battery level of the paired transmitter. These are solid and well-designed systems; the AKG DMS100 Microphone set (as tested) or DMS100 Instrument set sells for \$219 MSRP. The eight-channel DMS300 sells for \$299 MSRP.

[akg.com/dms100-dms300](http://akg.com/dms100-dms300)





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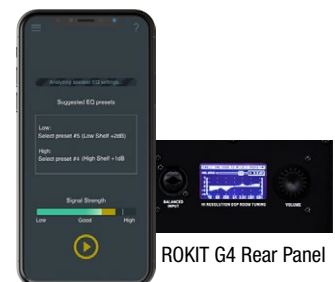
From an App that aids with DSP-driven room correction, to matching drivers made with Kevlar®, we stopped at nothing to make sure ROKIT G4s give you everything you need to deliver the best final productions possible—in any genre.

Matching drivers made with Kevlar® ensure sonic integrity and accuracy across all frequencies

New custom designed efficient Class D Power Amp with built-in limiter

KRK Audio Tools App assists in acclimating your monitors to your environment

DSP-Driven onboard EQ with visual LCD



ROKIT G4 Rear Panel



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It is ROKIT science.com | krksys.com



## ◀ YAMAHA P-121 DIGITAL PIANO

The **P-121** is a 73-key, weighted action digital piano designed in the tradition of Yamaha's best-selling P-Series digital pianos. It features Graded Hammer Standard (GHS) keyboard action, a built-in stereo speaker system and weighs only 22-lbs. Built for any player from student to seasoned professional, the instrument's matte black key tops allow beginning players to build the proper finger technique for performing on an acoustic piano.

The P-121 also reproduces the magnificent sound of the Yamaha CFIIS concert grand piano, giving inexperienced pianists the ability to make music with dynamics, expressiveness and power not typically possible with a digital piano of its compact size and price point.

The P-121 is also compatible with the Smart Pianist app for iOS devices and has a built-in USB audio and MIDI interface. This not only enables the user to play along with their favorite artists, but it also allows them to record audio and/or MIDI performances into a computer.

The Yamaha P-121 digital piano comes in both black and spotlight white finishes and sells for \$899.99 MSRP.

[yamaha.io/2S8IY3q](http://yamaha.io/2S8IY3q)



## ▲ KALI AUDIO MV-BT BLUETOOTH INPUT MODULE

The **Kali Audio MV-BT Mountain View Bluetooth Input Module** is a Bluetooth receiver with balanced L/R stereo line XLR and TRS output jacks for use with any professional audio system. You can pair your smartphone or laptop with the MV-BT that's connected to a pair of powered speakers or two line inputs of a mixer. Using Qualcomm's aptX™ low latency codec, the MV-BT is capable of receiving CD-quality stereo audio over Bluetooth.

I liked the MV-BT's big volume control knob, eliminating the necessity of controlling volume on the playback device; there is a blue LED array around the volume control to indicate the current volume level.

In my studio, I immediately "paired up" the MV-BT using a simple button next to the volume control that pulsates when NOT paired and then glows solid when paired. It couldn't be simpler and I was immediately streaming music from all the different music apps I have on my iPhone.

Now when an artist, songwriter or producer comes into my studio and wants to play music from any device—it could be a demo or a current song—I don't have to stop everything to get that device connected so everyone can listen!

With increasing popularity of phones without analog headphone jacks, Bluetooth has become the most common way to send audio from a phone. The MV-BT also has a 3.5mm input jack to provide a physical connection to devices without Bluetooth.

Available in the United States now, the Kali Audio MV-BT Mountain View Bluetooth Input Module turns any pair of speakers into Bluetooth speakers and sells for \$99 MSRP.

[kaliaudio.com/mv-bt](http://kaliaudio.com/mv-bt)

## ▼ NUGEN AUDIO LOUDNESS TOOLKIT 2.8

The **Nugen Audio Loudness Toolkit 2.8** update supports the Netflix Sound Mix Specification and Best Practices v1.1 for creating audio mixes ready for immediate Netflix streaming. The Toolkit supports native 7.1.2 channel audio streams for advanced loudness control and maintaining dialogue consistency.

The three included Nugen processors are the VisLM loudness meter available as a plug-in and standalone app, the ISL limiter plug-in, and the standalone/AudioSuite LM-Correct software. I keep LM-Correct in my Mac's dock set to ITU-R BS 1770-4 (used by Netflix) to analyze and process any recorded audio file(s) in faster than real-time.

The included DynApt extension adds immediate correction of LRA (Loudness Range Average) and provides an updated loudness parameter called Dialogue LRA that maintains dialogue intelligibility even through intentionally quiet dramatic transitions.

Just click on "File" and navigate to the desired audio file and click "Analyze" and within seconds, you'll have a measurement of True Peak and Integrated Loudness. Click on "Correct" and the file will be processed to the desired target specification and saved.

I have previously covered Nugen Audio Loudness Toolkit 2.0 and I wanted to update the changes and additions in specifications—namely Netflix streaming. The VisLM loudness meter plug-in gives me a real-time loudness history locked to time code in Pro Tools. I liked "flagging" suspect peak moments for dealing with later.

The best workflow is to use the Nugen Audio ISL on your mix bus to limit your final levels to Netflix's spec. ISL is an inter-sample True Peak limiter for controlling up to 7.1.2 channels of surround or ATMOS immersive audio.

The Nugen Audio Loudness Toolkit 2.8 bundle sells for \$899 and has become part of my quality assurance routine when providing mixes for eventually streaming for Netflix or any music streaming services.

[nugenaudio.com/loudnesstoolkit](http://nugenaudio.com/loudnesstoolkit)



**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*. [barryrudolph.com](http://barryrudolph.com)

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#### Supreme Glamour

By Mary Wilson with Mark Bego  
(hardcover) \$40.00

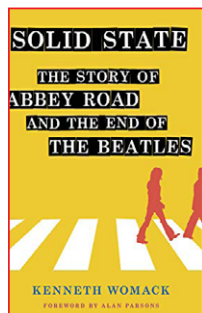
A founding member of Motown's premier vocal group, Mary Wilson tells the complete story of The Supremes and features an interesting angle. *Supreme Glamour* complements and extends their inspiring story by interweaving text sections with Wilson's insight on the sparkling collection of Supremes outfits, showcasing 35 of the most eye-catching ensembles, painstakingly re-assembled and photographed on the Grammy Museum stage. This attractive hard cover book builds a complete picture of the charm, sophistication, and appeal of Motown's leading act.



#### Solid State: The Story of Abbey Road and the End of the Beatles

By Kenneth Womack  
(hardcover) \$19.98

Womack's detailed account of the writing, recording, mixing, and reception of how the Beatles' final album was written and recorded is a treat for fans. It focuses on the dynamics between John, Paul, George, Ringo, and producer

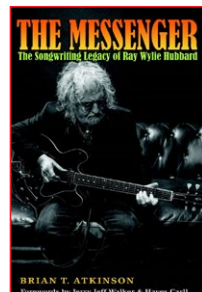


George Martin and his team of engineers, who set aside (for the most part) the tensions and conflicts that had arisen on previous albums to create a work that boasted an innovative (and, among some fans and critics, controversial) studio-bound sound that included the new Moog synthesizer, among other novelties.

#### The Messenger: The Songwriting Legacy of Ray Wylie Hubbard

By Brian T. Atkinson  
(hardcover) \$28.00

Atkinson's book demonstrates why so many musicians and industry professionals hold Ray Wylie Hubbard in such high regard. Atkinson even takes readers into and beyond the seedy bar in Red River, NM, where the incident occurred that inspired Hubbard's most famous song, "Redneck Mother." The book also features interviews with Eric Church, Steve



Earle, Kinky Friedman, Chris Robinson, and Jerry Jeff Walker. It also includes insights from up-and-comers such as Elizabeth Cook, Jaren Johnston, Ben Kweller, Aaron Lee Tasjan, and Paul Thorn. The book explores Hubbard's spiritual depth as a lyricist and his multidimensional musical reach.

#### A Dream About Lightning Bugs: A Life of Music and Cheap Lessons

By Ben Folds  
(hardcover) \$15.55

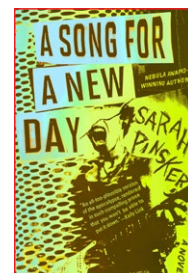
In this memoir, singer-songwriter Ben Folds looks back at his life so far in a wise chronicle of his artistic coming of age, infusing it with the wry observations of a natural storyteller. In his own unique voice, both relatable and thought-provoking, Folds digs deep into the life experiences that shaped him, imparting hard-earned wisdom about both art and life. Collectively, these stories embody the message Folds has been singing about for years: Smile like you've got nothing to prove, because it hurts to grow up, and life flies by in seconds.



#### A Song for a New Day

By Sarah Pinsker  
(paperback) \$16.00

Singer-songwriter and short fiction writer Sarah Pinsker pens a captivating dystopian science fiction novel about a world where society is plagued with random violence that has led to the prohibition of public gatherings such as music events. Despite the circumstances, there are those who are willing to break the law for the love of music and human connection. *A Song For A New Day* reminds readers to take chances in experiences and, as long as music is alive, we have hope for love and connection.



#### I'd Fight the World: A Political History of Old Time, Hillbilly, and Country Music

By Peter La Chapelle  
(paperback) \$20.00

La Chapelle traces the bonds between country music and politics—from the rise of amateur fiddler-politicians—firebrand Tom Watson and Tennessee governors Bob and Alf Taylor in the 19th century—to 20th century figures like Pappy O'Daniel, Roy Acuff, George C. Wallace, Al



Gore Sr., and Richard Nixon, who all played or harnessed music for electoral success. Also covered are present-day musician-candidates Kinky Friedman and Rob Quist, as well as recent political endorsements from figures like Hank Williams Jr., Ralph Stanley and Willie Nelson.

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**Celebrating 20 years as Cable Innovators:** Sommer Cable Germany was founded in 1999 by classical musician and innovative entrepreneur Friedhelm Sommer and CEO/fellow musician Rainer Blanck. Together with cable engineering leader Pascal Miguet, they built a thriving development



and manufacturing company with a catalog of over 12,000 products for the A/V installation, pro-audio, broadcast, video, music, IT and HiFi markets, with business partners in over 50 countries. In 2015, they entered into the US market with the establishment of wholly-owned subsidiary Sommer Cable America, Inc., based in Santa Rosa, CA and helmed by CEO Martin Ucik. The company supplies the American markets with Sommer's wide range of innovative and high-quality cable, connector, stage, PA, hardware and Audio/Video installation and distribution products.

A lifelong musician, the German-born Ucik's background includes working for the German Gibson distributor, importing musical software products, distributing European products in the US for SEK'D, and selling sound products to the movie industry for North Hollywood-based plus24. "The company founders realized that to succeed in America, relying on distributors was not

enough—they had to have their own subsidiary company there," says Ucik. "We provide continuity for the American customer. My vision was to find professional clients who would value the quality of our products, and that now includes everyone from Peter Frampton and Dave Rat (Rat Sound) to major companies in the Silicon Valley."

**SC-SPIRIT LLX:** Due to its low capacitance and its very special construction, the SC-SPIRIT LLX "LOW LOSS" is one of the world's ultra-low loss guitar cables. With this product, Sommer has fallen back on the same insulation design that is used in professional HD-SD video cables. For extra stability of the inner construction, they use an optimized concentric wire stranding and a special insulation curing on the surface. For the outer jacket, they have applied a rubberlike soft PVC jacket, which is highly flexible, extremely compact, stretches hardly and protects the whole inner structure from exterior influences. This product is especially popular among guitarists.

**Speaker Cable SC-Eclipse SPQ240 MKII:** Up and down, time and again, this speaker cable will always return to its normal position. Even with severe traffic violations—when rolled over by a flight case—it will always stand its ground.

As a special feature, Sommer has fitted the cable with a viscose filled PVC smoother and a 0.50 mm<sup>2</sup> sense line. This cable can withstand even the toughest stage demands. This speaker cable has fine and tightly woven OFC strands normally found only in exclusive top-class hi-fi cables. For optimum conductivity, they have grouped the copper strands into complex bundles, which allows for outstanding transmission quality. This can be noticed also with longer cable runs by clean and clear highs, dynamic mids, and increased bass punch.



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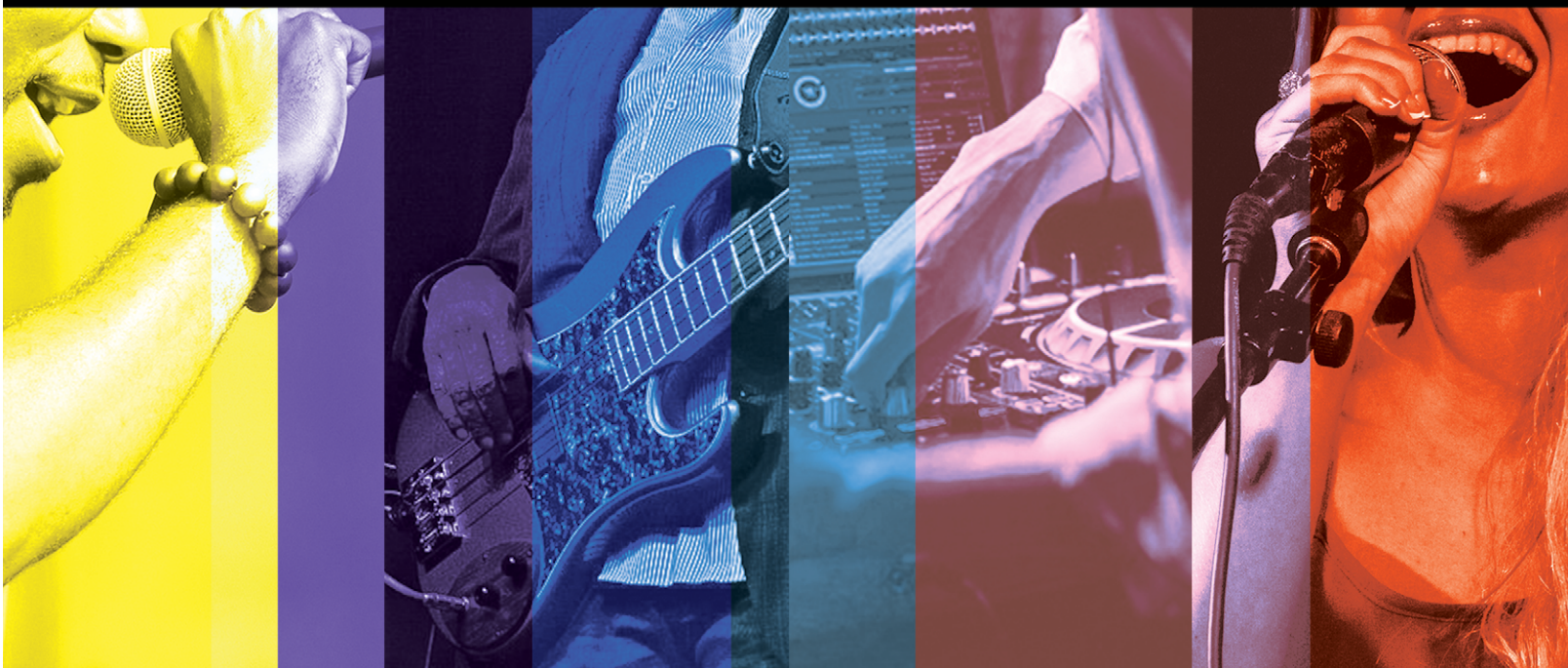
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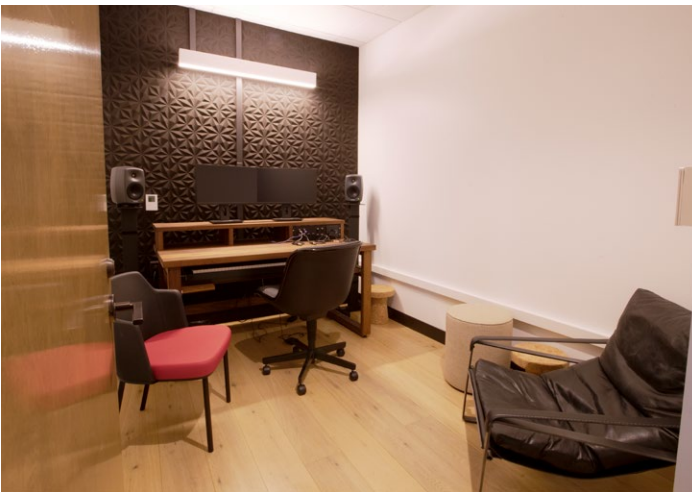
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**▲ Tegan and Sara are Just Like Us**

Identical twin sisters Tegan and Sara will release their ninth studio album, *Hey, I'm Just Like You*, on Sept. 27. Always committed to female empowerment, *Hey, I'm Just Like You* was recorded using an all-female team that included producer Alex Hope, engineer Rachael Findlen, mixer Beatriz Artola, mastering engineer Emily Lazar and assistant engineer Annie Kennedy. The album was recorded at The Warehouse Studio in Vancouver, British Columbia and will be distributed by Sire Records. Pictured (l-r): Tegan Quin, Alex Hope, Sara Quin.



**▲ BMG Comes Together Under One Roof**

BMG has opened up a new, state-of-the-art complex in Nashville to their artists and songwriters. The complex is a two floor, full-service facility that combines indoor/outdoor working spaces. BMG artists have access to multiple live performance areas, fully-equipped recording rooms, A/V meeting spaces, listening rooms and a communal outside area for live events. For more information on the new space or BMG, contact [paki.newell@bmg.com](mailto:paki.newell@bmg.com).



**▲ Shordie Goes Gold**

Warner Records artist Shordie's smash single "Betchua" is now RIAA Certified Gold. Shordie, infamous for his raspy vocal repertoire, hails from the trenches of Baltimore City where he cooked up this homegrown hit with producer YG Beatz! and expert mixing & mastering engineer Nate Middleman at Above Ground Studios.



**▲ Michelle Valenzuela Takes On Country**

According to country singer Michelle Valenzuela, country music is still very much a man's world. She has set out to change that with her current body of work, *Bitter Pill*, out now on all platforms. The album was produced by Steve Ornest at Total Access Recording Studios in Redondo Beach, CA.

**Producer Playback**

*"Be patient and make sure that your sound is unique. Be yourself because it's the only way we'll be able to see you in a crowd."*

— Eric Bellinger (*Justin Bieber, Usher, Nicki Minaj*)





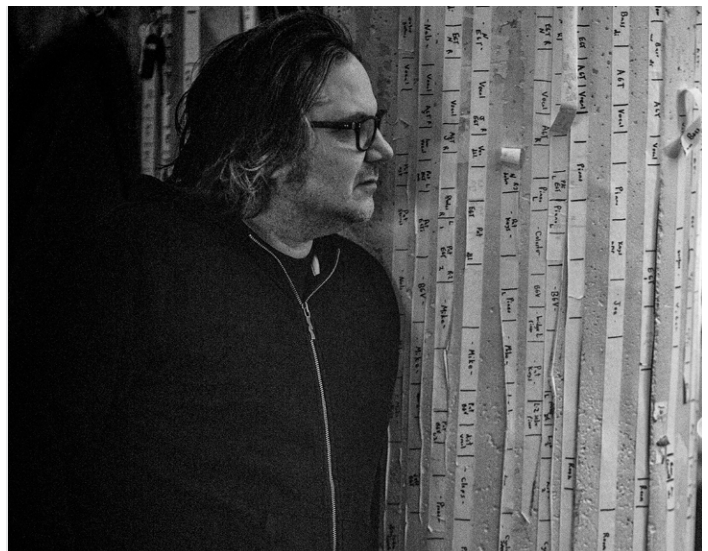
**▲ Feed the Kitty Hits Up Grohl's Studio 606**

Feed the Kitty, a self-managed Orange County, CA based trio, is currently putting the finishing touches on their fourth studio album. For this project, the band hit up Dave Grohl's Studio 606. There, they worked with producer John Lousteau who produced their album on the famous Neve board from Sound City. Pictured (l-r): vocalist/guitarist Jack Maher, drummer Jon Shumway, bassist Jed Mottley and John Lousteau.



**▲ Chemical Diary Return to Capitol**

Roland Numbers and Dudee, better known as Chemical Diary, returned to Capitol Studios recently for a four hour recording session with staff engineer Ira Grylack. The duo recorded four songs including an original rocker called "Socialism," an original country tune called "The Lone Star State" and a cover version of The Rolling Stones song "Jumpin' Jack Flash." In addition, the pair recorded a jingle that was written for Los Angeles AM radio personalities Brian Whitman and Jennifer Horn of *The Morning Answer* on AM 870.



**▲ We're Jumping for Joy—Wilco's Back**

After a performing hiatus, Wilco is back with a brand new album set to drop on Oct. 4 on dBpm Records. Vocalist and guitarist Jeff Tweedy and Tom Schick produced the album, which was recorded at The Loft in Chicago. Tom Schick engineered and mixed the record assisted by Mark Greenberg. Want to learn more about Wilco? Visit [wilcoworld.net](http://wilcoworld.net). Pictured: Jeff Tweedy.



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J. WORRA

Originally from a small town within earshot of house music mecca Chicago, and now domiciled in LA, the artist, producer and deejay J. Worra (AKA Jamie Sitter) has enjoyed a string of recent successes from launching her label ARROW Recordings, to “Modern Medicine” with guest artist Dances With White Girls and “On The Run,” which features Kaleena Zanders. Earlier in 2019, Worra was voted Breakthrough Producer in North America in a DJ MAG poll.

Her career launched in 2012 at Chicago’s electronic dance music fest “Spring Awakening.” As she recalls, “I saw a lot of male artists and thought ‘Man, I think I can do this. And I can do it better than they can.’ The next day I bought some DJ equipment, downloaded [audio editing software] Ableton and never looked back.”

As a woman in a field virtually ruled by men, Worra faced a number of challenges, many of which were due solely and, indeed, unfairly, to her gender. To counter this, Worra unceasingly produced good work and, as a result, became impossible to ignore. “All artists have challenges as they move through their careers,” she observes. “I’ve looked at it as trying to gain respect. If you produce great music and do strong shows, people can’t deny that you’re changing the course of the industry. Slowly but surely, we’re getting there.”

Earlier this year, Worra landed a deal with Thrive Records. “Back in March, Thrive heard my track ‘On The Run,’ which they’ve since released. They found it in someone’s Instagram story, reached out and asked what my plan for it was. At the time, I was just going to release it on my label ARROW Recordings. They suggested that they could do it more justice and get greater depth with [their] people that could support it. They have ample ability to get me exposure and they’re backed by a reputable label.”

Worra established ARROW Recordings in 2018 to claim both her independence and her future. “I’d hit the point where I wanted to release my own music more frequently,” she explains. “When you send it to labels, they’ll sometimes sit on it for awhile. That was frustrating so I decided to launch ARROW. I’ve released a few tracks that I believe in that labels haven’t picked up yet.”

For now, ARROW only releases Worra’s material. However, plans are afoot to take on other artists in the next 18 months.

Worra writes all of her own beats and begins each with an eight-bar loop. “The nice thing about that approach is that you know everything will layer together well when you start to spread it out,” she says of her work style. “That’s my go-to every single time.”

On the occasions when she’s stymied by a track, she diverts her attention momentarily. “I’ll give myself 15 minutes and do three ideas. That breaks the cycle and one of those ideas is going to be cool and I’ll want to run with it.”

Worra works with Mau5trap Records, launched in 2007 by Deadmau5 in partnership with Ultra Music and Virgin Records. She plans to work with producers such as New-York-based Codes and UK garage and grime girl Flava D. Worra hopes to release her first album in 2020.

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THE 3 MOST IMPORTANT

... lessons she’s learned as an artist and producer are:

- Build a team. You need good people around you.
- Persistence. You’ll hear ‘no’ a lot. So much so that you’ll want to quit. The way you respond will determine your career trajectory. You can take it to heart or you can keep working.
- Everybody thinks they need to buy top-line equipment. I tell producers to get a free download of Ableton, use the stock plug-ins because they’re incredible and let their creativity speak for itself.

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**BACKGROUND**

Centered around digital-only publishing, Rehegoo Music focuses on new and undiscovered talent. The New York- and London-based organization's recently founded label, Q&R Music, is a joint venture with Quincy Jones Productions.

**Rehegoo**

I started with Rehegoo when I was offered a position by the founder of the company, Marco Rinaldo. We met in London. The company was shifting from being a small publishing house into a more established label for young, up-and-coming artists and also expanding their distribution deals with digital platforms. I took the position because I saw the potential in the label and the vision Marco had for the future.

**The Digital Advantage**

The new label came about when we were fortunate enough to be introduced to the people at Quincy Jones Productions from a mutual connection we have in the US. Straight away, something sparked. Obviously, Quincy Jones Productions is a super well-respected label. We were honored to even think about them working with us, purely because we're much younger compared to their establishment.

But they were really interested in the way Rehegoo had managed to make a stamp in the digital industry. The way we managed to evolve with all the digital platforms kind of interested them. Naturally, they were like, well, if we can work with a company like Rehegoo that's already established in the digital industry, we'll be able to offer many more opportunities to artists.

**Passion Recognizing Passion**

The passion from our founder is imprinted in the company. [The team loves] working with up-and-coming artists, really giving the space to new producers, musicians and young talent. We have a really big team and everybody's so passionate. [Quincy Jones was inspired by] our [drive] to do things differently compared to the traditional way of nurturing talent and managing a label.

We're very young and have so much to do. He recognized the passion but, at the same time, [saw] that we have a very good team and our sales are growing really well. Some of our producers and artists have really good numbers in terms of revenue from streaming platforms.

**Talent Young and Old**

When we say young talent, it doesn't necessarily mean young people. We're targeting new, up-and-coming artists, which can be somebody who started at 17 years old or somebody who has been doing this all his life but didn't find a way to do it full-time. And I believe that, with digital



*"We want to find talent that is producing good music by themselves and they just need extra expertise."*

stores, anything is possible. With social media and online platforms, everything is possible. We don't target specific groups or music genres—what we care about is finding good producers and quality music.

**Your Talent Should Already Be There**

Everybody who applies to us goes through our A&R department. Our A&R works very closely with the A&R at Quincy Jones Productions. We want to find talent that is producing good music by themselves and they just need that extra expertise. They need help with their mastering or some sort of adjustment in the production. Let's say 90% of the product is already done and good. There's loads of talent like that today.

**Discovering and Developing Talent**

We're looking constantly to online music platforms and music communities to search for new artists. We don't just sit and wait for people to contact us. But we ask [artists] to send us demos.

We evaluate [the demos] and then, if we believe there's talent and the music is good, we [may] ask you to send us more. If you have enough to produce your own album, we'll help you with that. We support you with the creation of the album, the concept, the artwork and so on. Together, we pick the names of the songs, name of the artist, everything that needs to be done in order to launch the project.

**Exclusivity**

We offer exclusive contracts and non-exclusive contracts. We don't go by length of time or number of songs or albums. We just work with whatever material is delivered to us once we've [reached an agreement] and we can market it. Then, we [discuss] a royalty fee based on exclusivity; with non-exclusivity, it's a lower fee.

Everything the artist earns will be paid directly to them the month after.

**Transparent Payments**

We don't do money up front like a traditional label will. We just say [we] like your music—deliver as much [as] you want to and we will market it, promote you on social media and online, do everything in our power to make you grow and become more visible. Everything you earn will be paid to you directly. We're very transparent.

**Giving Opportunities**

We like to give opportunities to the types of artist who've been knocking on many doors [but] nobody's opened up for them. Maybe they didn't promote themselves enough. Maybe they didn't break the ice with the right people at a label or management company. But these people are talented [and there are] people who want to listen to their music. These people deserve to be musicians and doing what they love for the rest of their lives.

**Quincy's Mission**

For the artist to be able to work with a person like Quincy Jones is an unbelievable opportunity. This is the first time Jones has had a joint venture with another company. And he still looks for new talent. He's not just about leaning on what he's done; he's really passionate about producing and working with new talent.

**Grabbing Their Interest and Doing You**

Focus on your passion and talent. Be yourself and don't try to be somebody else or produce music that somebody else will like. Just do what you like and what is in your heart. And present it the way you want it to be.

However, don't expect that because you sign with a label affiliated with Quincy Jones that everything will come to your plate. You need to work hard, even if we support you. You must really push your [musical] boundaries and also everything else. Even if you have us marketing and promoting you, you need to do the groundwork yourself. You need to get [out there and get] your own gigs. You need to get people talking about you. Because the more you combine [the label's work and the work that you do,] the more you'll be able to break.

**Proprietary B2B Streaming**

We're launching a platform that promotes our musicians in the business-to-business market. The platform's for background music for stores and venues. We'll be streaming and creating curated playlists dedicated for hotels, luxury bars, stores and hospitality in general. [Our musicians can] become better known because someone in a hotel in New York City will listen to [their] music and discover a new artist.

**Blockchain and Innovation**

Blockchain technology can help us in regulating copyright and music royalties. This is something we're developing at the moment. We're going to implement blockchain technology within our own platform and this will allow us to pay our artists fairly, transparently and immediately.

We're constantly looking at innovation and we want to embrace [it] but we want to do it our way and the best way we can. It might take some time, but we believe we'll get there.

**OPPS**

**Deadline is fast approaching for the 16th Annual IAMA (International Acoustic Music Awards).** IAMA is the preeminent musician awards for up-and-coming music artists. It promotes excellence in acoustic music performance and artistry and is geared toward today's best emerging music acts. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. The Top Awardee will win US\$11,000 worth of prizes. The deadline to enter is Nov. 8. For more information, go to [inacoustic.com](http://inacoustic.com)

**Another Victory is conducting A&R research** to identify potential artists for its roster. **ReverbNation** and the A&R team at Another Victory will collaborate to review all submissions. Another Victory works with artists such as **Thursday, Reverend Horton Heat, Broadside**, and many more. You can go to [reverbnation.com/opportunities](http://reverbnation.com/opportunities) for additional details.

**Scene Point Blank, a music webzine, is looking to review new or recently released albums from artists and feature them within the site's "Album Reviews" section.** A select number of additional artists may also be considered for featured interviews with Scene Point Blank. Featured reviews and interviews carry a potential reach of 11,000+ fans via the Scene Point Blank website and its various social media accounts. Log onto [scenepointblank.com](http://scenepointblank.com) to learn more.

**Bold Management is on the lookout for top-quality artists who are looking to take their careers to the next level.** The Bold

Management team is interested in working with artists of any genre from anywhere in the world. You can go to [bold-management.com](http://bold-management.com) for more information.

For more fresh career Opportunities, sign up for *Music Connection's Weekly Bulletin* newsletter, which can be sent to your inbox every Wednesday.

**LABELS • RELEASES  
SIGNINGS**

**Neil Young with Crazy Horse have completed a brand new studio album titled COLORADO and it is set for release on Oct. 25 via Reprise Records.** This is the first new music since 2012's critically acclaimed **PSYCHEDELIC PILL**. The record was recorded mostly live in the studio in the Rocky Mountains of Colorado and produced by Young and **John Hanlon** with additional mixing at **Shangri-La Studios** in Malibu, and mastering by **Chris Bellman** at **Bernie Grundman Mastering**, Hollywood. As with every Young release, the resultant audio fidelity is nothing short of astonishing and sounds as if one is present on the studio floor with the band during the recording. The album will be available on high resolution digital audio through **NYA**, and on a three-sided, double vinyl album set with a bonus 7" vinyl single as well as CD and digitally at all streaming and digital outlets. For more information, go to [neilyoung.com](http://neilyoung.com).

**PROPS**

**Spinnin' Records is set to celebrate its 20th anniversary with a special event at Amsterdam's**



**▲ POTTER RETURNS WITH DAYLIGHT**

On Oct. 25, Grace Potter will release *Daylight*, her second solo LP and first for Fantasy Records. *Daylight* arrives after a turbulent, life-altering four-year hiatus from music that had the acclaimed singer-songwriter contemplating whether she would ever record another album. Cathartic and emotionally raw, *Daylight* is the result of that arduous journey, the most emotionally revealing, musically daring work of her career. Produced by her husband Eric Valentine, *Daylight* took shape in the Topanga Canyon home they recently settled into. See [gracepotter.com](http://gracepotter.com) for more. Pictured (l-r): Eric Valentine and Potter.

**legendary Paradiso club.** The evening of Friday, Dec. 6, will be a journey through two decades of hits, with several favorite Spinnin' artists performing, from seasoned veterans to some of the dance scene's fastest rising stars. The announcement comes as Spinnin' releases celebratory videos from some of its biggest artists—**Chocolate Puma, Fedde Le Grand** and **Sander van Doorn**. They're the start of an

exclusive series that will see DJs talk about their Spinnin' highlights over the years and curate their favorite Spinnin' tracks into playlists. **Roger de Graaf**, co-founder and CEO of Spinnin' Records says: "The champagne will flow at the Paradiso as we celebrate 20 years of incredible hits. We'll be joined by some of our most amazing artists who'll spin their biggest tunes for the crowd. It's great to mark the fact that Spinnin' has helped

**DIY Spotlight**

**Renay**

Renay (née Renee) means "to be re-born" in French, a name that accurately describes an artist defined by a perpetual renaissance of sound that produces multi-genre music. Renay is a pop artist, singer-songwriter, and producer-engineer based in the San Francisco Bay area. She has developed a bilingual repertoire, crossing Latin, reggae and alternative rock rhythms under several pseudonyms; "Renay" is her name as a pop/electronic artist.

Utilizing her skills for sound engineering and producing, Renay makes music that presents a unique soundscape that highlights her Bolivian/Dutch roots. Penning songs about empowerment and diversity, Renay was born to sing and write music. Writing daily,

she feels blessed with the gift to channel voices, which would otherwise go unheard. Her work has been compared to Sade, Gwen Stefani, Morcheeba and Massive Attack.

The artist's latest single, "Wanna Share," is a universal love song of empowerment, recognizing your own worth and still allowing yourself to share your life with someone else. Renay presents a powerfully clear vocal lead, relaying the importance of "being at peace with yourself, focusing on becoming your best, not compromising." The track was brought to life with the help of co-producers BTWN Productions.

For more information on Renay's journey, visit [RenayMusic.com](http://RenayMusic.com).



shape modern dance music, in the process growing from a small, club-focused label to becoming a significant internationally operating music company.” For further details, go to [spinninrecords.com](http://spinninrecords.com).

**THE BIZ**

**A federal jury’s ruling that Katy Perry and her song team stole six notes from a Christian rapper’s track—a musical pattern that strikes some as so common and monotonous that a metronome could have produced it—comes as another plague on the music industry and may rain riches down on the holy hip-hopper.** The case follows a trend in the courts that troubles the music industry because of fears that songwriters may suffer writer’s block from nervousness that the simplest musical motif that pops into their mind might be found by a jury to belong to someone else. Plaintiff **Marcus Gray aka Flame** claims Perry swiped the simplistic sequence of six even quarter notes from his track *Joyful Noise*, released in 2009, for her 2013 mega-hit “Dark Horse,” which has had 2.6 billion views on

YouTube and is sure to spike again after the ruling.

**For many years, the Copyright Office was behind the times, but it seems to be catching up.** For instance, online copyright registration of your song is much easier and faster than the old paper/snail mail way. The Office is now trying to bring album registration into the 21st century as well. As you may or may not know, there currently is no way to register an album with the Copyright Office. You can register each individual song, but that costs \$55-\$95 for each application and can turn into some big money in a hurry when an album is involved.

The way that most songwriters have been doing it for many years is to copyright a number of songs under the same registration. This really hasn’t been too much of a problem since the registration date is created for all the songs included, and that’s really all you need if you were to go to court in a plagiarism lawsuit. Finally, and many years too late, the Copyright Office is now proposing a new “Group Registration for Works on an Album of Music” or “**GRAM**.”



**▲ SRDF DISTRIBUTES OVER \$6.8 MILLION TO VOCALISTS**

The SAG-AFTRA and Industry Sound Recordings Distribution Fund (SRDF) dispersed over 40% more this year than its first distribution in 2018. These royalties are paid to vocalists who performed on recordings for labels that are signatory to the SAG-AFTRA Sound Recordings Code. The SRDF collects and distributes on behalf of non-featured and featured vocalists for various exploitations of covered sound recordings. These royalty payments currently include, but are not limited to, permanent audio downloads, interactive audio streams, and low fee synch licensing. Pictured (l-r): SRDF Fund Manager, Terry O’Neal; AFM & SAG-AFTRA Fund Director of Application Development, Lorena Lewbel; and AFM & SAG AFTRA Fund Director Of Participant Services, Colin Gilbert. More info at [saisrdf.org](http://saisrdf.org).

**The LEGAL Beat**

BY GLENN LITWAK



**This article will discuss** the important provisions of a written live performance contract from the artist’s perspective, whether at a coffee house, college campus, night club, festival, or other venue. It is important to note that before you even consider entering into a contract to perform, you need to do your “due diligence” and investigate the person or company you will be contracting with (the “Client”). For instance, does the Client have a good reputation for honesty and integrity and have experience with producing musical events? Think of the fraudulent Fyre “luxury music festival” where the entire event was a disaster. The following are important

**THE LIVE PERFORMANCE CONTRACT**

provisions that should be included:

1. The contract must specify the name of the artist or group, the Client who is hiring the artist, and the contact information for each. If you are contracting with a corporation you need to know who the authorized representative is who will be signing the contract.
2. You should indicate the venue for the performance, and the date, time and length of the show.
3. Compensation: Is the payment a flat fee or a percentage of gross sales? When will you be paid? Will there be a deposit? This is a critical provision. My general advice is to get as much of your compensation as soon as you can. The contract should allow you to cancel the show if you are not paid on time.
4. Do you have to guarantee a certain amount of tickets will be sold and, if not, do you have to pay for them?
5. Will there be other performers? What will be the order of the performances?
6. Expenses: Who will pay for

ground and/or air transportation, and hotel, if applicable.

7. Who will provide for light and sound? Make sure anything that is promised to you is confirmed in the contract.
8. Tickets: Will you be receiving some complimentary tickets and how many?
9. Will you be able to sell your music and merchandise at the show and have a person at a table to sign people up for your mailing list?
10. Will the client provide insurance?
11. Will pyrotechnics be allowed?
12. Cancellation: When and under what circumstances can each party cancel, and can the client get a refund of their deposit?
13. Force Majeure: This refers to certain events that can cause the performance to be cancelled, such as an act of god (hurricane), war, etc.
14. Will disputes be resolved by litigation or arbitration? Will the pre-

vailing party in litigation be entitled to reimbursement for their attorney fees and costs?

15. What “boilerplate” provisions will be included? These are standard type clauses in many contracts, such as what law will apply in any dispute; the written contract supercedes any other written or oral agreements or promises; the contract can only be modified by a written agreement signed by both parties and that the contract can be signed via email.

Make sure you receive a copy of the contract signed by both parties. Sometimes it is not possible to enter into a written contract. In such a circumstance, you should at least try and get an email confirmation of the important provisions of your oral agreement.

**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@gtllaw59@gmail.com](mailto:Litwak@gtllaw59@gmail.com) or visit [glennlitwak.com](http://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

**M**y 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!



# TAXI®

The World's Leading Independent A&R Company

818-222-2464 | [www.taxi.com](http://www.taxi.com)

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:** July 22, 2019  
**Label:** Beautiful Mind Records  
**Band Members:** Clyde Lawrence, vocals, keyboards; Gracie Lawrence, vocals, tambourine  
**Type of Music:** Soul/Pop  
**Management:** Zach Gurka - Ground Up Management  
**Booking:** Jesse Rosoff - United Talent Agency  
**Legal:** Jeff Worob - Serling Rooks Hunter McKoy Worob & Averill LLP  
**Publicity:** Louis D'Adamio - Sacks & Co.  
**Web:** lawrencetheband.com  
**A&R:** Jon Bellion

**B**rother and sister Clyde and Gracie Lawrence currently reside in New York City (their actual original hometown!), the hotbed of indie bands. Their success story, however, is due to their tours on the college circuit in the US during the past few years.

"We were at NC State in 2017 playing a Spring weekend show," says band frontman Clyde Lawrence. "At some of those shows, we were the headliners, and some are more like festivals, but at this one we opened for [hit-making rapper, singer-songwriter] Jon Bellion, most famous for the single "All Time Low." Our dressing rooms were right next to each other, so his band mates heard us and told him he should check us out!"

While Bellion didn't see them that night, he did have "a brief hang" with the band, according to Clyde Lawrence. He checked out their music soon after, and offered them a deal to sign to his new imprint, Beautiful Mind Records. They were the first act he signed to the label.

Although the band Lawrence is a performing soul/pop group that includes six others (including a brass section), the siblings are the band

*"If our green rooms hadn't been next to each other,..."*

owners. "Gracie and I sign the deal at the end of the day," says Clyde Lawrence. The six other band mates are composed primarily of friends who have played with Lawrence for a few years, and are fine with this arrangement. "They are all involved in the decisions." The band's upcoming release will include new material, likely to include some co-writing credits with Bellion who is producing. "This is not a clean break from our sound, our music," Lawrence said to reassure fans. Lawrence previously self-released two LPs in 2016 and 2018.

The siblings share their enthusiasm for Bellion. "Jon is such a great collaborator. He is so genuine and in a pure way, really cares about the music," says Gracie Lawrence.

"If our green rooms hadn't been next to each other, this wouldn't have happened," says brother Clyde. And also commenting on the situation with Bellion, added "We're cooking the same meal, just with different ingredients!" — **Brett Bush**



**Date Signed:** Nov. 2, 2010  
**Label:** Parlophone UK  
**Band Members:** Conor Maynard  
**Type of Music:** Pop  
**Management:** Aaron Hercules, First Access Entertainment  
**Booking:** Ryan Soroka, United Talent Agency  
**Legal:** Internal - Jo Malthouse / External - Chloe Wright - Harbottle & Lewis  
**Publicity:** Rick Gershon, Warner Records  
**Web:** conor-maynard.com  
**A&R:** Matt Meape - Parlophone UK

**I**f any reinforcement of the fact that the music industry continues to change beyond all recognition, meet Conor Maynard. The Brighton, England man got famous by covering songs and putting the videos/recordings on YouTube. Millions of people clicked his links, and now he's an original recording artist with a massive fanbase.

And we're not criticizing. The internet allows for that DIY ethic to seriously fly, and people with talent willing to put the hours in and really think about their approach can achieve a hell of a lot from their own bedroom.

"I always sung growing up, however it was only after my voice broke, that's when my more unique tone came out," Maynard says. "At the time, I had no idea that I'd ever be into songwriting—I was recording covers because I didn't know I was capable of writing my own material at that age."

*"I need a team around me."*

It really has worked for him and, while there are elements of luck involved, Maynard was very methodical in his approach to getting attention on YouTube with his covers and remixes.

"If I was going to cover or remix a song, it would be a song that was big at the time," he says. "Then, I had to make sure that whatever I did, was as different as it could be. If I was going to sing a song by someone else, I would make sure that my version sounded completely different."

That's just smart, and now he's dropping original material, such as recent singles "Not Over You" and "Hate How Much I Love You," while his hard-earned fans are sticking around. His music is pure pop, and it's earned him a deal with Warner. His A&R guy, Elias Christidis, says that they couldn't not be impressed with the numbers he's been getting online. Meanwhile, he believes that this is a golden period for pop.

"I think pop over the last few years has proven itself to be cutting edge," Elias says. "I think the most exciting production, sounds and songs are in pop music at the moment."

So in this new world, what are the benefits of being on a major label? Maynard says it's all down to personal choice.

"It is so different now," he says. "Back then, it was almost impossible to make it without the backing of a label. Now, people can go online and listen to whatever they want to listen to. It's a lot easier for people to make it independently. But the labels still hold a lot of value, and there are some things that I'll never be able to keep on top of. I need a team around me." — **Brett Callwood**



# CARLY ROSE

**Date Signed:** June 2019  
**Management:** The Revels Group (Jamil Davis, Matt Bauerschmidt, Matt Geffen and Sean Lewow)  
**Type of Music:** Alt-leaning Pop  
**Booking:** N/A  
**Legal:** Jeffrey Koening - Serling, Rooks, Hunter, McKoy, Worob & Averill, LLP  
**Publicity:** N/A  
**Web:** carlyrosemusic.com  
**A&R:** Matt Geffen

Sometimes the best opportunities in life come to those who take their time. Just ask musician Carly Rose. At the age of 13, she became the runner-up on the second season of *The X Factor* in 2012. Instead of using that momentum to release an album, she took a step back and focused on finishing school.

"I was on a label and started to learn what it means to do writing sessions, recording sessions and learn what that whole world really is," Rose recalls. "But at the end of the day, I am grateful I made the decision I did. I didn't know what I wanted at that time. I didn't know how I wanted to express myself, I didn't know what my sound was. I had a million different people telling me what they thought it should be. I knew if I put out the music that I was making at the time then I would look back in five or six years and just regret it."

Now a student in USC's music-industry program, the 20-year-old is slowly making her return with the help of the full-service artist manage-

***"I've experienced a lot of different managers."***

ment and tour management company, The Revels Group. The alt-pop songstress was introduced to the company through a friend last year and they've been building a relationship ever since.

"They've been extremely integral in this process. Getting the first single ready to go and getting me connected with different writers and producers," she says. "I've experienced a lot of different managers and just people in this industry over the years. I think I've definitely grown a little skeptical, so when I find people that I really like, respect and do what they say they're gonna do it's really important to me. They've shown me that and I can't ask for anything more."

Rose officially marked her debut as a recording artist with the release of the single "Birds & Bees" in June. The musician is gearing up to release more music in the upcoming months. — **Jacqueline Naranjo**



**Date Signed:** Oct. 25, 2018  
**Label:** BMG  
**Type of Music:** Pop/R&B  
**Management:** Leslie Armour - New Entertainment Company  
**Booking:** David Klein - UTA  
**Legal:** Joseph Serling - Serling Rooks Hunter McKoy Worob & Averill LLP  
**Publicity:** Nathalie Rubin, Nathalie.rubin@bmg.com  
**Web:** spencersutherland.com  
**A&R:** Jaime Neely - BMG

Ohio-born, Los Angeles-based singer-songwriter Spencer Sutherland is a serious artist who doesn't take himself too seriously. His tongue-in-cheek songs like "Freaking Out," "Wallpaper" and "Sweater" are witty, clever takes on love, relationships and modern life. "I feel my stuff is slightly left of center, with pop, soul and R&B influences," says Sutherland. "I'm hopefully changing lives, but not saving lives with my music, you know? I like what I do and like to have fun with it. And I try to express that in my videos too, with quirky and funny nuances in them."

Early gigs began for the twenty-something Sutherland around 2011,

***"They liked my business model and saw it was working."***

performing solo acoustic songs at local restaurants. "I played in a punk band for three months and also did a cappella stuff before I found out what I really liked, which was being a solo artist," he says. That path led to being discovered on YouTube by the UK *X Factor* TV show. Being one of the first Americans to appear on the program, the soulful and charismatic vocalist made it to the Top 12. Sutherland was also selected by iHeart Radio's Elvis Duran as *The Today Show's* Artist of the Month. It was experiences like these that led to his next level of career pursuits.

"We were meeting with a few labels when one of my manager's friends introduced us to the team at BMG," explains Sutherland. "I liked their energy. We chose BMG, not just because they were awesome people, but they let me be me as an artist. They told me, 'You can put out whatever you want and look like whatever you want. Our job is to tell you what we think and help put gasoline in the car.' That's all an artist really wants, especially today when, to a great extent, an artist can put out a record himself. BMG gets that and wants to partner with you and let you be you."

Actually a lot of that artistic freedom was largely due to the fact that Sutherland had released three successful songs on his own that were gaining considerable traction. "BMG said they liked my business model and saw it was working," says Sutherland. "They wanted to help me take things to the next level."

Sutherland's debut EP, *None of this has been about you*, is available everywhere. — **Eric Harabadian**



**▲ Miknna Inks with Angry Mob**

Angry Mob Music Group, an independent music publisher serving songwriters, composers, artists, and creatives, has signed exclusive worldwide co-publishing and administration agreements with producer/multi-instrumentalist Ken Nana and rapper/vocalist Mike B. of Miknna, a Los Angeles-based melodic hip-hop/R&B duo. The administration agreement encompasses their catalog and future releases as MIKRNA, while the co-publishing agreements cover their solo releases and shares of songs they have individually written for other artists.

**▶ Jody Williams**

Longtime BMI exec Jody Williams will be departing the organization, where he has been VP of Creative in Nashville since 2006. During his tenure, BMI's market share was increased significantly, and a new office was opened in Austin, TX. Williams is expected to return to music publishing.



**BMI Hits Record Revenue**

BMI (Broadcast Music Incorporated) ended its fiscal year on June 30 once again breaking revenue records with \$1.283 billion, up seven percent over the previous year. BMI also distributed and administered \$1.196 billion to its songwriters, composers and publishers—its highest distributions ever—and a seven percent or \$78 million increase over last year. These results mark the most reported public performance revenues and highest royalty distributions of any music rights organization in the world.

The \$1.196 billion in total distributions includes domestic and international royalties, as well as royalties from direct deals that BMI administers on behalf of its publishers. Distributions from direct deals grew \$9 million in FY '19 for a total of \$62 million, holding steady at 5% of BMI's total distributions.

The company achieved these milestones while maintaining its record-low overhead rate. When factoring in the impact of direct deal administration, BMI continues to distribute nearly 90 cents of every dollar directly back to its songwriters, composers and publishers.

BMI's total domestic revenue, encompassing digital, media and general licensing, topped out at \$943 million, a \$63 million increase. That growth was driven by a \$47 million increase in digital revenue, up 22 percent year-to-year for a total of \$262 million. New deals with the growing video-on-demand streaming market, including Twitch and Amazon Channels, as well as new licensees in the eFitness market such as Peloton and Flywheel, helped drive that success.

In addition, BMI saw its affiliate membership surpass one million for the first time ever, with over 90,000 new songwriters, composers and

publishers joining the organization this year. Notable new signings include Lil Nas X, Kendrick Lamar, Brandi Carlile, Willie Colón, and Sarah Schachner, among others. Agreements were extended with Imagine Dragons, Eminem, Shakira, John Legend, Harry Gregson-Williams, Eric Church, P!nk, Rihanna, Ben Decter, J Balvin, Hozier, Halsey, Horacio Palencia, and many more. Get more info at [bmi.com](http://bmi.com).

**CCC Panel Examines Rate Changes**

Hot off their season opening mixer at Pali House in West Hollywood, CA, the California Copyright Conference (CCC) is hosting "The Ripple Effect of Changing Rates: Backlash and Solutions." The panel—Tues. Oct. 15 from 6:15 p.m. – 9:00 p.m.—will be presented at the Courtyard Marriott, 15433 Ventura Blvd., Sherman Oaks, CA and will discuss the challenges of songwriters, publishing artists, producers, engineers and others, with shifts in royalty rates and loss of income from physical product and possible solutions to these dynamics.

Moderating the panel will be Catherine Wood, Planetnew Studios owner, producer and composer, and Rene Merideth, Co-founder and COO of Exploration Group LLC. Panelists include Michelle Lewis, SONA Co-founder and ASCAP Board Member; Sabrina Ment, Esq. Attorney at Law with LaPolt Law, P.C. and Ana Ruiz, Co-founder and CEO of Drive Music Publishing. Registration info is at [theccc.org](http://theccc.org).

**Taxi Road Rally 2019**

Since 1992, Los Angeles-based TAXI—the independent A&R company—has been connecting songwriters and composers with



**▲ Brandy Honored by BMI**

Willie Norwood, Brandy, and Sonja B. Norwood attend The 2019 BMI R&B/Hip-Hop Awards at Sandy Springs Performing Arts Center in Sandy Springs, GA. Brandy was presented with the 2019 BMI President's Award.



**◀ Shane McAnally CMA Nomination**

With his Song of the Year nomination for "Rainbow" at the 53rd Annual CMA Awards, three-time GRAMMY-winning songwriter and producer Shane McAnally ties the record for the most songs nominated in the category throughout the award show's history. He was recently named 2019 Songwriter of the Year at the ACM Awards.

irrefutable success. Members receive two free passes to the organization's three-day conference in Los Angeles. This year, the event will be held Nov. 7-10 and promises to be a power-packed immersion in all that is songwriting with classes, panels, keynote addresses, critique and pitch sessions, live performances, and opportunities to meet and interact with major and indie record execs, publishers and potential collaborators from all over the world.

Join TAXI and you can be there. Register and read more at taxi.com.

### Peermusic on the Move

Peermusic Nashville is set to relocate its office. The company will move to 55 Music Sq. E. in Nashville, which formerly housed the SESAC offices. Peermusic Nashville recently contributed to hit songs including Jason Aldean's "Girl Like You" and "Rearview Town," Riley Green's "There Was This Girl," and Cole Swindell's "Love You Too Late."

The company can be reached at 55 Music Sq. E., Ste. C, Nashville, TN 37203. The office phone number remains the same.

### Splits App for Collaborators

The new free Splits app from Create Music Group is designed to eliminate songwriting disputes between writers, producers and artists by generating a free split

agreement—the document music publishers use to clarify individual contributions to a song. Collaborators are notified for agreement and adjustments. Once all parties agree, the Splits Agreement is sent to the writers' publishers with an email to each collaborator. Check it out: splits.createmusicgroup.com.

### SCL To Host Awards

The venerable Society of Composers and Lyricists (SCL) announces that it will produce the inaugural SCL Awards on Jan. 7, 2020. The SCL is an organization of composers and songwriters active in the film and TV industry. Previously, the organization presented lifetime achievements, but this is the first endeavor honoring scores for film, TV and video games. In addition to scores, "Original Song for Visual Media" will be a category.

The organization is establishing an awards committee to review eligibility and categorization issues. Songs and scores must be commercially released during the calendar year; co-written works will be limited to two composers and a maximum of four songwriters per song. All will be "judged on their compositional craft, creativity, originality and cinematic effect," according to the rules.

Nominees will be announced on Nov. 30. Voting will take place Dec. 9-20. Visit thescl.com for details.

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



### ▲ LaShawn Daniels: Final Coda

Song Biz notes the passing of LaShawn Daniels, a songwriter and producer who wrote for pop megastars like Whitney Houston, Michael Jackson, Lady Gaga and Beyoncé and who shared a Grammy Award in 2000 for his work on the Destiny's Child anthem "Say My Name." Daniels died in a car accident. He was 41.



### ▲ Flowers Blooms With Twelve6

Hit songwriter and touring musician Jerry Flowers has signed a worldwide publishing agreement with Twelve6 Entertainment. Flowers has penned No. 1 hits for Sam Hunt ("House Party"), Jason Aldean ("A Little More Summer-time") and Billy Currington ("Do I Make You Wanna"). Pictured (l-r): Travis Myatt, Twelve6 Entertainment Sr. Director, Publishing; Jerry Flowers, and Heidi Hamels, Twelve6 Entertainment, Partner.



### ▲ AIMP: Moving Pictures in Nashville

The AIMP Nashville Chapter presented the "Inside Scoop from Music Supes V5" event. The annual event joins top music supervisors and decision makers in TV, Film, Trailers, and Ads with Nashville's most successful independent music publishers. Pictured (l-r): Cain Barnes, The Weeks; Mark Brown, Round Hill; Colin Elmore, singer-songwriter; Ree Guyer, AIMP Nashville VP, Wrensong; Mike Ladman, Droga5; Cyle Barnes, The Weeks; Jay Russell, Director/Producer; Chris Mazur, Netflix; Janine Scalise Boyd, Starz; Chris Van Belkom, Combustion Music; Kendall Lettow, peermusic; Courtney Kruckeberg, Mojo Music & Media; Dale Bobo, AIMP Nashville Treasurer, Big Deal Music; Andy Ross, Exit Strategy Productions; Scott Cresto, Reservoir Media; Damien Bone and Samuel Williams, The Weeks. Not Pictured: Ivory Layne.



### ▲ Mustard To Be Covered By ASCAP

Mega-producer and songwriter Mustard has affiliated with ASCAP. Recent hits include R&B Grammy-winning song "Boo'd Up," from Ella Mai, "Freaky Friday" by Chris Brown and "Pure Water" by Migos. Dijon Isaiah McFarlane, formerly known as DJ Mustard, released a new full-length project titled *Perfect Ten*.

# ATTENTION INDIE MUSICIANS

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Rhapsody International Inc. has agreed to pay \$10 million to resolve claims that they failed to pay songwriters royalties for their streamed music.

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“Submit Claim” link to complete  
the simple form.

Don't wait to do so. The deadline to file is December 31, 2019. If you have any questions, contact the Claims Administrator at (833) 253-8061.

## Samantha Sidley

*Styling the Song*

On her new full-length release, *Interior Person*, Samantha Sidley animates sterling songs with her lustrous voice, transforming them into a sparkling litany of self-possession, revelation and winning personality. Songwriters Inara George, Alex Lilly and Barbara Gruska tailor-made the songs that comprise this singular repertoire.

Prior to the ascent of singer-songwriters in the '60s, vocalists rarely penned their own songs. In the jazz tradition—Peggy Lee notwithstanding—this was particularly in evidence. But stylists Anita O'Day, Sarah Vaughn and countless others built their identities on these repertoires. “I feel like it got lost up until now,” says vocalist Samantha Sidley whose hip, breezy approach shares common historic roots with her predecessors. “But there are so many archetypal singers who weren't songwriters. Dionne Warwick, Dusty Springfield, Ella Fitzgerald, they were all interpreters of songs.”

For many of her album's collaborations, Sidley was close by. “For the songs on *Interior Person*, Alex, my wife Barbara and I rented an Airbnb in the desert. We went there for a few days and made dinner for each other and they wrote songs. They interviewed me, so I was present.” Although the Inara George songs were sent to her, George relied on deep knowledge of the artist. “It was what she knew of me and conversations that we had,” Sidley confirms.

Across the songs of *Interior Person*, Sidley and producer Barbara Gruska interject martini-mixed cool assisted by musical director and multi-instrumentalist Dan Reckard and trombonist Vikram Devashali. Weird electronica and stratospheric pedal steel recall Martin Denny's exotica touches. An unexpected cover is “Busy Doing Nothing,” a deep Brian Wilson-penned Beach Boys cut.

Sidley is a queer artist whose perspective is presented matter-of-factly in the upbeat lead single “I Like Girls.” On tour this summer opening for The Bird and The Bee, Sidley witnessed reality outside of Los Angeles. “I feel like every time I venture out of my bubble. ‘What is this? The world?’ I go with the flow and not overthink things. When you perform you open yourself up to a world of possible rejection. Traveling puts a fire under my ass. I keep going and give love.”

Barbara Gruska, Sidley's spouse, is one half of The Belle Brigade with her brother Ethan. A drummer whose rhythms drive the new tracks as well as the producer, she is the scion of a noted Los Angeles music family that includes her father, Supernatural composer Jay Gruska, and her grandfather, legendary film composer John Williams. Sidley is also a native Angeleno who attended Ivanhoe Elementary School in the historically progressive Silver Lake neighborhood. “I always thought my parents were freaks when I was growing up, they were very artsy, but now that I'm a grown up I think they were pretty cool,” she recalls.

To record *Interior Person*, Gruska constructed a recording studio in Sidley's childhood bedroom, a house built in the late '30s, designed by progressive architect Gregory Ain. “That house has been through so much—it's part of our story now and I love that,” says Sidley. “My sister and I shared a room and when I went to college I also shared. I'm 34 and I've never had my own room.” She still doesn't. She and Gruska recently moved out of their apartment and back to the childhood enclave-turned-studio. “There's a bed in there again,” laughs Sidley.

In between touring with her own project, Sidley has a very cool gig touring as a backup singer with Dave Grohl and Foo Fighters. “I love seeing how Dave brings it every night in a three hour show,” says Sidley. “Even on a high-end tour, you get tired; there is no time to decompress. But you wouldn't know it from the way that Dave performs.”

While Samantha Sidley is working in a historic genre, she is not a retro artist. “I want to relate to now. I want people who say, ‘I hate jazz,’ to listen and say ‘I like jazz because I can understand this.’ You have to tell your story. The easiest way to do it is to find a focal point. Your job is to give the message and move forward with it. That opens up such a world.”



Contact Josh Bloom, [josh@fanaticpromotion.com](mailto:josh@fanaticpromotion.com)

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DROPS

**Blinded By The Light: Original Motion Picture Soundtrack** is out now, featuring 12 **Bruce Springsteen** performances including greatest hits (“Born To Run,” “Dancing In The Dark,” “Hungry Heart,” “Because The Night”) and previously unreleased tracks, including “I’ll Stand By You,” as well as two live rarities: the first concert performance of “The River” from Madison Square Garden in 1979 and an acoustic solo performance of “The Promised Land” in Washington, DC, in 2014. The **Gurinder Chadha**-directed film was inspired by the true story, **Sarfraz Manzoor’s Greetings from Bury Park: Race, Religion and Rock n’ Roll** and the words and music of Springsteen, telling the coming-of-age story of a British-Pakistani teen growing up in 1987 whose life is transformed by Springsteen’s work. For more information, contact Maria.Malta@sonymusic.com.



Recording artist **Vince Staples** recently announced the launch of his new series, **The Vince Staples Show**, which initially debuted on [vincestaples.com](http://vincestaples.com) and showcases Staples’ music and witty commentary through short videos. Staples teams with collaborator **Calmatic**, whom he worked with on his video for “Fun” and who directed the video for the global hit “Old Town Road,” to direct the series. Each episode revolves around the release of a new original song released by Staples, the first being the single “So What?” Contact Court Barrett at [cbarrett@id-pr.com](mailto:cbarrett@id-pr.com).

**Steve Vai** released **Stillness in Motion**, capturing his 2012 performance at Club Nokia in Los Angeles, on Sept. 13 through his personal record label, **Light Without Heat**. The package is available on 2-Blu-Ray discs with two CDs that contain the live music release from the performance and bonus three-and-a-half-hour video diary of footage onstage and off-stage. The 2012 concert captured in the film was the 49th show of the global tour of 253 performances in more than 52 countries. For more information, contact Steve Karas at [skaras@skhmusic.com](mailto:skaras@skhmusic.com).

The original soundtrack for **Epix** series **Godfather of Harlem** features songs “Just in Case” by **Swizz Beatz, Rick Ross and DMX**, and “Hallelujah” by **Buddy, A\$AP Ferg and Wale**. Backed by a soundscape of New York hip-hop, the series premiered in September and is based on the true story of crime boss Bumpy Johnson who returned in the 1960s after 11 years in prison to find his New York neighborhood



in ruin. It was created by **Chris Brancato** and **Paul Eckstein**, with music by executive music producer **Swizz Beatz**, and starring and executive produced by Oscar winner **Forest Whitaker**. Contact Courtney.Lowery@EpicRecords.com for more information.

**Michael Epstein**-directed documentary **John & Yoko: Above Us Only Sky** dropped in September, telling the untold story of John Lennon’s and Yoko Ono’s unique artistic and romantic relationship that led to the **Imagine** album. With archive and new interviews, unreleased recordings, and commentary detailing the creative journeys that led to the music film **Imagine** and Ono’s album **Fly, Above Us Only Sky** explores how art, music, politics and activism of the era shaped one of music’s most iconic creative pairs. For details, contact Carol Kaye at [carol@kayosproductions.com](mailto:carol@kayosproductions.com).

**Shakira in Concert: El Dorado World Tour** hits theaters worldwide Nov. 13 for a one-night event with encore screenings to follow. The film captures performances plus behind-the-scenes footage about the making of the pop artist’s most celebrated tour. Following **El Dorado**, which earned **Shakira** a Grammy for Best Latin Pop Vocal Album and a Latin Grammy for Best Contemporary Pop Vocal Album, she returned to the stage to play sold out arenas around the world. Directed by **Shakira** and **James Merryman**, the film was mostly shot at Shakira’s August

2018 Los Angeles show. Contact Ollie Charles at [ollie.c@trafalgar-releasing.com](mailto:ollie.c@trafalgar-releasing.com).

OPPS

**The Music Network TV Channel on Roku Worldwide** was created by established musicians and the recording industry to spotlight signed and unsigned artists. It’s a place where record companies and fans alike can find new talent. Musicians promote themselves allowing music fans to discover new favorites. TMN, which is co-produced by **Jessica Spinelli**, has a dedicated staff working hard to change the way bands get their music heard and their videos seen. The channel features live performances, interviews, and docs, but TMN also has high-end music videos featuring national artists such as **Heathen, Sodom, Anvil, Raven, David Ellefson’s EMP bands, Green Jello, Tantric, Smile Empty Soul, Dead By Wednesday, Jasta (of Hatebreed), Anti-Flag, Bumblefoot, Radio Active Chicken Heads, A Killers Confession, Doyle**, & much more. To submit your music video go to [themusicnetwork.tv/network](http://themusicnetwork.tv/network).



**Billboard Live Music Summit and Awards** is set for Nov. 5 and 6 this year. At the time of this writing, scheduled panel and discussion topics include the growth of concert films and documentaries in the streaming era, how record demand is shaping fan experiences, and improving the concert experience for individuals with disabilities.



To register and see the schedule, go to [billboardevents.com/event/billboard-live-music-summit-and-awards-2019](http://billboardevents.com/event/billboard-live-music-summit-and-awards-2019).

**BlizzCon 2019**, **Blizzard Entertainment's** annual gaming convention, will be held Nov. 1 and 2. The event gathers gaming industry professionals and consumers for previews of upcoming Blizzard games and gaming news, workshops and panels, contests and more. Find tickets and a schedule at [blizzcon.com/en-us](http://blizzcon.com/en-us).

Early bird registration opens Oct. 15 for the **Berlin International Film Scoring Competition** and will run through Dec. 15. Participants are required to compose original music for a short film no longer than five minutes. The competition is open to composers of all ages and nationalities. Finalists are announced in February. Visit [bifsc.org](http://bifsc.org) for more information and submission guidelines.



LOS TIGRES DEL NORTE

The fifth annual **Guild of Music Supervisors "State of Music in Media"** Conference took place in September in collaboration with the **Los Angeles Film School**.

The event is the premier annual educational and networking summit for and by the best music supervisors, creatives and media industry professionals of today with performances and panels covering music in film, television, advertising, games, trailers and more.

Highlights this year included a conversation with the creative team behind the **HBO series *Euphoria***; a discussion with **John Wick** composers **Tyler Bates** and **Joel J. Richard** and music supervisors **John Houlihan** and **Kevin Edelman**; and panel including industry talents **Joel Sill**, **Budd Carr**, **Bonnie Greenberg** and

**Evan Greenspan** to discuss creative approach and the power of diplomacy in the world of music in media. For more information, contact **Korey Madson** at [korey@whitebearpr.com](mailto:korey@whitebearpr.com).

As part of the **Grammy Museum's** ongoing **Reel to Reel** series, the institution, in September, offered a special premiere screening and discussion of the new Netflix documentary, **Los Tigres Del Norte at Folsom Prison**.

The event began with a before-release screening of the film, followed by Latin Recording Academy President and CEO **Gabriel Abaroa** hosting a discussion with the band **Los Tigres**, music producer **Gustavo Santaolalla**, director **Tom Donahue** and co-writer/producer **Zach Horowitz**.

Filmed in 2018, 50 years after **Johnny Cash** gave his legendary concert at the California prison, it is the opener to the only concert the California Department of Corrections and Rehabilitations authorized to film and record at Folsom Prison for the anniversary of Cash's show.

To hear "**La Prisión de Folsom**," the Spanish-language version of Johnny Cash's landmark hit "**Folsom Prison Blues**," visit [bit.ly/2HJQDBt](http://bit.ly/2HJQDBt). Contact

**John Reilly** at [jreilly@rogersandcowan.com](mailto:jreilly@rogersandcowan.com) for more information.



## PROPS

In late August, **33 1/3 – House of Dreams** became the top-grossing non-**Hershey Felder** show recorded in **San Diego Repertory Theatre's** 44-year history. Directed by **Javier Velasco** and written by **Jonathan Rosenberg** and **Brad Ross**, the hit musical tells the story of the legendary **Gold Star Recording Studios** and its co-founder, lead engineer and hit-maker **Stan Ross**.

The production gets its name for the 33 1/2 years Gold Star was in Hollywood, cranking out some of the greatest pop and rock music of the ages, like **Phil Spector** and his **Wall of Sound**, **The Beach Boys**, **Sonny and Cher**, **Tina Turner**, **Ritchie Valens** and more—all brought to life on stage by 30 actors, dancers and a live band. For more information, contact **Matt Graber** at [mgrabers@sdrep.org](mailto:mgrabers@sdrep.org).

**Lil Nas X** and **Billy Ray Cyrus** won the **MTV Video Music Awards 2019** award for Song of the Year for "**Old Town Road**," which also took home the award for Best Direction. Watch them accept the award at the ceremony at [youtube.com/watch?v=yKoPXKjtZaM](http://youtube.com/watch?v=yKoPXKjtZaM) and watch the video at [youtube.com/watch?v=w20v5jzm3j8](http://youtube.com/watch?v=w20v5jzm3j8).

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

## Out Take



## Wi Chen

Composer/Pianist

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

**Contact:** Scott Robertson, [scott@robertsoncomm.com](mailto:scott@robertsoncomm.com)

**Most Recent:** Working with Playground Sessions

### Pianist, arranger and film composer

Wi Chen began training in classical music at the age of four, going on to earn a Bachelor of Music in piano and composition in her native Taiwan. Chen said her schooling and work had all been traditional composition, before she came to New York University to pursue a masters in scoring for film and multimedia. "When I got there, I was like, wow," Chen said. "And there was a movie called *Interstellar*. The composer was Hans Zimmer, and I remember being really inspired by that film. The score just dragged you in."

At NYU, Chen studied with film composers Irwin Fisch and Michael Patterson, and in 2017, she won the NYU Film Scoring Competition in the Animation Short category. Her first major gig in scoring music for multimedia was for a commercial. A tip of the trade in developing her craft: "When you receive an assignment, don't think so much, is it bad or good?" she says. "Just write out all the ideas you have in your head, whether it's bad or good."

Chen has written music for short films, documentaries, music videos and concert music, and her composition styles have included classical chamber music, pop songs, jazz and electric music. In addition to the NYU award for Film Composition, Chen has received gold medal awards in Taiwan, Japan and Austria. She is currently working with Playground Sessions in New York, arranging songs from around the world and across genres, including some of Harry Connick, Jr.'s original music; creating backing tracks for piano arrangements to accompany users while they learn songs; and composing original music for some of Playground's music theory courses. Chen is also a teacher in the Playground app, providing tips and teaching songs.

► **Paulette Can Do it All**

Recently, *MC* Publisher Eric Bettelli caught quite the act. Paulette the Great Impression performed her one woman show at the Silverton Hotel and Casino in Las Vegas. Her repertoire features the voices and outfits of several great performers including Tina Turner, Dolly Parton, Ethel Merman and Cher all done solely by Paulette. To learn more, visit [pauletterockir.com](http://pauletterockir.com).



▲ **Oh, What a World Musgraves Lives In**

Country singer-songwriter Kacey Musgraves played two sold-out nights at the Greek Theatre in LA. Continuing her support of the drag community, Musgraves invited famous queens Farrah Moan, Monique Heart and Silky Nutmeg Ganache to join her onstage for a performance of "High Horse." Musgraves' LA visit was the subject of recent buzz when the singer took to Instagram to revive local LA "mom and pop gem" Tom's One Hour Photo & Lab.



◀ **Everyone's Going "Crazy" for Hammack's Opry Debut**

Caylee Hammack made her Grand Ole Opry debut in August. The Ellaville, GA native entertained the audience with several songs including Patsy Cline's "Crazy" and her debut single, "Family Tree." Hammack was joined onstage by dozens of family members during her performance. Following her Opry debut, Hammack performed at Seven Peaks Music Festival and opened for Dierks Bentley and Miranda Lambert.



▲ **Minor Gets a Major Honor**

71st Primetime Creative Arts Emmy® Awards nominee Rickey Minor was honored at the Society of Composers & Lyricists 2019 Emmy Reception for his Outstanding Musical Direction of *Music Aretha! A Grammy Celebration For The Queen Of Soul* on CBS. Pictured (l-r): Transparency Entertainment Group CEO Shari Hoffman, Rickey Minor, Jay Cooper Esq. & Darice Cooper.

## Tidbits From Our Tattered Past



### ▲ Rihanna Savagely Slays NYFW

Rihanna, known for her epic pop/R&B hits, has successfully taken the fashion world by the horns. She introduced her new lingerie brand, Savage X Fenty, at New York Fashion Week on Sept. 10 with a runway show debuting her Fall/Winter 2019 collection. The show featured performances by Halsey, Migos, DJ Khaled, Big Sean, A\$AP Ferg, among many others and was a star-studded event with a combination of models, actors and dancers showing up to help Rihanna model her line. Gigi and Bella Hadid, Laverne Cox and 21 Savage were among those spotted on the runway.



### 1993—En Vogue—#5

As a member of rockin' soul-pop quartet En Vogue, Terry Ellis was proud of the group's harmonic perfectionism. "The day we hit that stage and the singing isn't happening, looking cute won't help us a bit." Elsewhere in the issue we had interviews with promoter managers Peter Asher, Mike Gormley, Ken Fritz, Tommy Manzi and others.



### ◀ PMC Celebrates Songwriting in Pine Mountain

Songwriters recently gathered in Pine Mountain, CA for the 2nd Annual Pine Mountain Club Songwriting Festival. The apex of the event was an all-star jam on Sept. 7 that ended the headliners concert. Pictured (l-r): Michelle Shocked, Shelley Peiken, Kevin Quinn, Dave Nachmanoff and Steve Hill.



### 2012—Guitar/Bass—#4

Dazzling instrumental duo Rodrigo y Gabriela graced the cover of this Guitar/Bass issue, which also featured interviews with Bootsy Collins, Steve Hillage and Tom Petersson. Said Rodrigo of his and Gabriela's post-concert routine: "Right after we leave the stage we go put our hands on ice for 20 minutes." An interview with former child actor turned musician Bill Mumy rounds out the issue.

### ▶ Mollura Signs on to Score Nash Film

Award-winning film composer Michael Mollura (left) has just signed on to score the feature film *Iron Lions* for director Michael Nash (right). Mollura and Nash collaborated before on the award winning Sundance feature film *Climate Refugees*. *Iron Lions* is the story of what took place in the Penn State Football program after it was rocked by a sex scandal. Mollura has hired Danny T. Levin and Eddie Young to contribute brass and strings to the score. Visit [michaelmolluramusic.com](http://michaelmolluramusic.com).



# JACK ANTONOFF



A SONGWRITER-PRODUCER-ARTIST ON THE TIGHTROPE  
BY DAN KIMPEL

PHOTOS BY DANIEL SILBERT

**H**e is at top of the pop game this season. Jack Antonoff has multiple co-writes and production credits on two hugely anticipated projects—Taylor Swift's #1 release *Lover* and Lana Del Rey's *Norman Fucking Rockwell*. Other recent contributions include St. Vincent's *Masseduction* and Lorde's *Melodrama* plus tracks with Carly Rae Jepsen, Pink, Sara Bareilles, Troye Sivan, Christina Perri, Rachel Platten, Kevin Abstract and Zayn.

He was a kid growing up in New Jersey, and once Jack Antonoff began making music, he never stopped. But despite signing his first record deal at age 18, he spent a decade toiling away in virtual obscurity.

Antonoff first came on the radar with his hard-touring band Steel Train. Joining with Nate Ruess and Andrew Dost he hit the mainstream in the band fun., powered by his co-written anthem "We Are Young" and "Some Nights." He got personal with Bleachers, the project he instigated while still working with fun., tracking two full-lengths and contributing music to the film *Love, Simon*.

Most recently, Antonoff has teamed up with singer-songwriter Sam Dew and Kendrick Lamar collaborator Sounwave as Red Hearse. Their self-titled full-length debut was released on Sept. 6.

MC caught up with Jack Antonoff on a recent Los Angeles visit when Red Hearse was in town to record an appearance on *The Late Late Show with James Corden*. Antonoff's East Coast origins became immediately evident with the intensity of his rapid-fire conversational velocity.

**Music Connection:** The Taylor Swift album, *Lover*, comes in with such a sense of expectation. Having written six songs on her previous release, *Reputation*, and contributing to her album *1989* what was the thought on the new project, specifically the arc of sustaining a story line across the span of tracks?

**Jack Antonoff:** It's always albums with her—documentaries about a period of time; statements that are sewn together into specific stories that are sonic. That's the only stuff that I can even make sense of. That's the thread in the albums I make. We're always talking about that thread, about that North Star. That's what a great album is, whether it's one person in the room, two people in the room or 10 people in the room.

There's this North Star that's imaginary, and we're all looking at it and trying to get there. There would be no reason to be in the studio if it wasn't a group of people trying to reach this place. That's the glory of it, to have this crazy idea and chase it.

**MC:** Even as we continue in a singles world, why do you believe that albums are essential?

**Antonoff:** I love songs to death—a song can change the world. But a song in context...a great album is a journey to take you out of yourself for an extended period of time. Not to capture one feeling or moment, but to capture an entire period of your life. I think about *Magical Mystery Tour* by the Beatles, *Heart of Saturday Night* by Tom Waits, or *Blue* by Joni Mitchell—it wasn't just a song I listened to and played in a certain mood. These albums lifted me for years. They carried me throughout an entire period of my life.

**MC:** So why the current focus on singles? Is this industry-driven?

**Antonoff:** I think the conversation that the album culture is on the decline is a complete lie.

The best and most important artists happening currently and historically have always been album artists. The industry tends to preach a different gospel, because I think they can control a singles artist more than they can control an album artist.

When someone says to me "albums are dead" I say to them, "It's because you don't listen to albums." But all of the people that I work with do. When I play shows it's audiences of album people who know every song. That's who I want to speak to.

**MC:** "Archer," the lead single on Taylor Swift's *Lover*, was supposedly written and tracked by the two of you in a few hours. You are well known for not laboring over tracks for an extended period of time. How does your deployment of analog synths work for this immediacy?

**Antonoff:** I don't use any software—I record in ProTools and I move sounds around a lot, but I won't record anything soft. Say you're working on the Prophet 5 or a Juno 6 and you find a sound and you like it. If you walk away and come back, it's not going to sound the same. Every time you play something on an analog

“  
I spent so many years living at my parents' house, borrowing money, touring, making records, and getting them done. And that was it. You get to a point where people stop asking you if you're going to try something else, because you've made it clear.  
”

synthesizer, it's the only time it's going to sound like that. You can never recall sounds—it's impossible. It's the way the thing is feeling or moving or coming through the console. I like knowing that if something happens and you're playing a Moog Model D and it feels incredibly cool, there's no getting it later.

That's my ultimate outlook on recording and production and writing. You are endlessly messing around until you find those moments. And if you are in contact with something that can be easily duplicated, you're hurting yourself from finding that moment. You want to walk on the tightrope. You want to be right on the edge. You want to be playing an instrument that you can never play the same way again.

**MC:** Are these decisions made instinctively? And what do you think listeners will vibe from this immediacy?

**Antonoff:** If you surround yourself with those kinds of things I think you make quicker decisions and you make better decisions as to what is good and what cuts to the bone. Whereas if you have some soft synths and you can pull up the same sounds over and over again the risk is so much lower. I'm at a point in my career where I can buy some of those synths, obvi-

ously. I don't care if I'm making a pop record or a country record; I believe that even a totally untrained ear can feel on a gut level the difference between something in a computer versus the low end on a Moog Model D or when you hit the chorus button on a Juno 6.

**MC:** Speaking of immediacy: you just recorded "Looking for America" with Lana Del Rey, a message song recorded with just guitar and voice.

**Antonoff:** It's all happening right now. Lana and I have been working together for a long time now, we made an album, *Norman Fucking Rockwell*, and we made a lot of other things. And after the shootings in El Paso and Dayton, she called me and said, "I want to write something." It's amazing. We got together in Los Angeles and went to Conway Recording. I took out a guitar and we came up with "Looking for America." We produced it quickly because we wanted to put it out in this moment.

Nowadays, it's so easy to share your opinion and put it out online if you are an artist or a musician or a poet. Maybe back in the day something would happen in the culture and Joan Baez or someone would record a song and then play it that night and that's how people would react to it.

**MC:** The tracks from the new Lana Del Rey project focus on her as a storyteller, with an almost folk narrative approach.

**Antonoff:** I think there's a time for that—things going on that are well addressed by folkie storytelling. But how do we bring pieces of that and bring it into the future?

With certain kinds of storytelling the way you record it is interesting. What is the perspective of this story? Is it the voice of God with reverb? With a lot of the records I've been making lately, when the lyric is personal, I want to hear it super dry and super upfront, like someone is saying it to me. If it sounds like a huge important idea, then stack it, drench it in reverb and let it sound like the voice of God.

**MC:** "Greenlight," which you co-wrote and produced with Lorde, has that upfront effect.

**Antonoff:** With the lyrics Lorde is writing and what she's singing, it would be unfair to mask the vocal. Then it gets fun with panning and movement. But when a story is that specific, we welcome that challenge of having a very dry vocal coming at you. It's so much harder to do; to get that one vocal—you're hearing every inflection, whether its compressed or not compressed, it's right there.

**MC:** You have a studio in Brooklyn that you've characterized as a safe space for artists. Is this a physical or a psychological dynamic?

**Antonoff:** Once you step into a big studio you can get a little tight. You know how much money you're spending, what is at stake, and there is a staff of people. My whole experience in making records is the same, whether I was messing around as a teenager, messing around as an adult, or working with a friend or a big artist: Whatever it is, everyone is just trying to access that feeling of when they wrote the song and when they are in it. The ultimate expression of recording as an art form is to capture and document that perfectly. To get as close to the bone as possible.

**MC:** How do you define the space physically?

**Antonoff:** With my place in Brooklyn I tried to create a place where everything is up all of the time. All of the chains are as great as if I was working on a record in a big studio, but it's in a

really small room and there's crap everywhere and it feels easy and loose. What happens in that room is I'm able to get those feelings that you're in the bedroom demoing something but I'm recording it on all of that gear I need to be recording it on so that it's final.

**MC:** We understand you prefer a very small core of creators, maybe just you and the artist?

**Antonoff:** I love collaborating. In my experience, less is usually more, especially if you have a crazy big idea of what you want to do and you can find a partner. With a small group, you're speaking in a language that nobody else knows. In my experience, that idea can actually be realized if you conceive of it in a small group. When you open it up and other people begin bringing their ideas to that concept there's different emotions and feelings and it can sometimes fall apart.

Nine times out of 10 that first crazy idea you have is the thing. And then the hardest job of being an artist or a producer or a songwriter is actually staying on that road and not letting anyone else push you the wrong way, put the wrong beat on it, take the feeling out or change the one lyric that means the most to you.

**MC:** In creating songs, do you think it's important that they can work completely stripped down, independent of arrangement or production?

**Antonoff:** You want a certain number of songs on an album that can just work as songs or pieces of poetry if you read them. Then you have these other things that are these weird architectural concepts that only work as a part of a whole, and if you removed them it would all dissolve. It's like a Beatles theory. On any Beatles record—especially the later ones—there are a handful of songs that are unimpeachably

perfect songs that you could just sit at your piano and play. And then there are others that make sense with the labyrinth of ideas and productions that are happening.

That's what makes it so glorious. St. Vincent reminds me of that. You get the things that are incredibly perfect and classic and things that are bananas that shouldn't work but do.



**MC:** The Kevin Abstract full-length, *Arizona Baby*, has a very hermetic and consistent sound.

**Antonoff:** He's one of my favorite living artists at the moment. We got in the room and that was it: the sound was very specific, a Moog Model D pitched super high, so it was very West Coast sounding, a specific Hofner bass, a specific Telecaster, a specific drum set at Electric Lady Studios recorded in a very specific

way—a little sandbox. It's all played live in the room and organic, with sounds no one has heard before. With that album we knew it was happening right now. We had to get it down and recorded because the moment was upon us.

**MC:** You have a new project called Red Hearse. How did this trio come together?

**Antonoff:** It was birthed out of three guys, we're all friends and we all were equally not into the way a lot of records get made with all these tons of different people flying all over the place. So what if the three of us got in the room and recorded music and that was it? And there's not a single other writer, producer or player—just three people making a record. Sounwave from LA, Sam Dew from Chicago and I'm from New Jersey. We have a large footprint of America mapped out with this project.

**MC:** The backing vocals on the Red Hearse song "Half Life" are reminiscent of Electric Light Orchestra (ELO).

**Antonoff:** My number one inspiration is Jeff Lynne for a number of reasons. Specifically because he's the one person out there, to my estimation, who really balances production, engineering writing and artistry all together. I fit in all of those spaces and they're all different. Jeff Lynne nails it on all angles.

**MC:** For the past couple of years you have been producing The Ally Coalition Talent Show in New York with artists including Lana Del Rey, Lorde, Regina Spektor and Hayley Kiyoko. It has raised funds for organizations for LGBTQ youth centers. We love that you call it a "talent show."

**Antonoff:** When we have an audience, it's really easy to raise money. And we make that event something fun and exciting and inspiring that

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people look forward to, and not some stuffy thing that they hate going to. It's for a good cause.

Once a year, if we can raise a lot of money that goes to local LGBTQ shelters—with nothing in the middle. I get my friends together that I've made records with that year and have a bunch of surprises. It's just get on stage, be totally loose, play songs acoustic, have a great time and raise a ton of money. That's the least you can do if you have an audience.

If it's something as vital as kids on the street, everyone is looking at a much bigger thing than themselves.

**MC:** You spent almost 10 years in virtual obscurity before your breakthrough into the mainstream. What was happening during that period? Did the world catch up with you?

**Antonoff:** I had no commercial success in any sense, for my first 10 years, which I love. I think part of making records and touring is about this illusion, about the conversation in your head that you can't let go of, these lyrics you have to say. If motivation of the world responding to your art inspires your art, then you really should not be making art. It's not something you do because you enjoy the reaction; it's something you do because you have to.

That's not to say it's not the great joy of my life to be heard and have the ability to go buy some of these synthesizers, and work with the people I do, and be in these nice studios and hear my music through a giant Neve. But all of that aside, it doesn't really matter. All that matters is that I have to do it or I wouldn't have an existence. If you're lucky enough to know what makes you exist, you have to do it.

**MC:** Was this a frustrating period for you, prior to your breakthrough?

## Quick Facts

- Jack Antonoff's sister, Rachel Antonoff, is a well-regarded fashion designer. His younger sister Sarah died at age 13 from cancer when he was 18. He has spoken openly about how her death affected him and his song "I Wanna Get Better," Bleachers' first single, reflects this anxiety.
- Until age 28, Antonoff lived with his parents in Woodcliff Lake, NJ. The family also lived in New Milford, NJ.
- On the Bleachers debut, *Strange Desire*, Antonoff credits guitarist "Little Ricky" Antonoff, who is his father.
- A gay friend who was coming out inspired "Brave," a song co-written with and recorded

by Sara Bareilles. Antonoff has referenced the song as "A civil rights anthem."

- In 2019, Antonoff won Best Rock Song at the 61st Grammy Awards for "Masseduction" with St. Vincent. He was awarded Album of the Year for Taylor Swift's *1989*. He previously was awarded in 2013 for co-writing the Song of the Year for "We Are Young" featuring Janelle Monáe and Best New Artist with fun. He was nominated in 2018 for Best Song Written for Visual Media for "I Don't Want to Live Forever," from the film *Fifty Shades Darker* recorded by Taylor Swift and Zayn.

- Recording vocalists in the control room, rather than a vocal booth, is a technique Antonoff employs to maintain intimacy.

**Antonoff:** I spent so many years living at my parents' house, borrowing money, touring, making records, and getting them done. And that was it. You get to a point where people stop asking you if you're going to try something else, because you've made it clear. And I chose being the ultimate definition of a loser, because that's a pretty small price to pay to have the glory of feeling yourself with music, or poetry and recording. It was a long time before anyone cared.

**MC:** How did the success of the band fun. illuminate that future path?

**Antonoff:** It was the beginning of people

letting me in the room. Writers and producers who are reading this know: Sometimes you're in that studio alone and you think this is so happening, and no one wants to hear it from you, because you have no way in the door. No one is vouching for you because you have no hits or stats. With fun. I knew I had a shot. I was so proud that I was having success and the door was open, but it wasn't going to stay open forever. And I had to work my ass off. I still feel like that every day. None of this is permanent.

Contact [Jamie.Abzug@rcarecords.com](mailto:Jamie.Abzug@rcarecords.com)

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# MASTERS OF MASTERING 2019

BY ROB PUTNAM

Pictured: Colin Leonard's mastering suite at SING Mastering with custom built Egglestonworks Ivy monitors.





"If you just put up expensive speakers and then jump on the EQ, you'll fool yourself."

## Pete Doell

**Company:** Aftermaster Studios  
**Clientele:** Ray Charles, John Waite, Toto  
**Contact:** aftermaster.com

*Veteran mastering engineer Pete Doell has put the finishing sheen on records since he joined the industry in the '70s. On the heels of nearly two decades of service with Capitol Records, he spent several years with Universal Mastering. But when its LA mastering department shuttered nearly four years ago, Doell made a seamless transition to Aftermaster Studios when he began work the following Monday in a room that he deems nearly ideal. Notably, Aftermaster makes an automated mastering plug-in designed by Shelly Yakus, engineer, former VP at A&M Records and co-founder of Aftermaster.*

**Are present-day artists more technically savvy or less? Moreover, is it important that they be?**

A number of artists have gotten hip to the fact that you don't have to strangle the emotion and excitement out of a performance to get it heard. Hopefully, dynamics will begin to come back in a big way. The streaming services have helped us make good-sounding music because they impose a penalty if you submit a file that's too loud. But I like to think that most artists still respect and trust the professionals.

**If you could build your ideal mastering room, what would go into it?**

The shape is a lot of it, but the most important thing is the accuracy of what you hear. The acoustic treatment of the room matters. I spent

several days before I started to work [at Aftermaster] to fine-tune the position of the speakers so that the size, imaging and tonal balance was just the way it should sound without any EQ. If you just put up expensive speakers and then jump on the EQ, you'll fool yourself.

**What are the best reasons for artists to attend mastering sessions?**

If you've never been to one, it's informative to share what you expect the process can do for you. We're not able to change your mix, but we can change the perception of it. It's also a good time to make sure that we understand your artistic vision. If your music is hard to pigeon-hole, you can come and describe some of your influences and maybe bring some examples.

**What are the best reasons for artists not to attend mastering sessions?**

Money. It takes much less time if you're not here. If you're going to turn over rocks because a record doesn't sound quite the way you expected [at home or in your car], some of that is because those other reference points aren't as accurate as a mastering room.

**When you begin work on a track, is your first instinct about it usually correct?**

It depends. If it's a seven- or eight-minute song, you may get an impression in the first 32 bars. When you get to the end of the track, you may have to re-evaluate. If something starts soft and then gets humongous at the end, the way you make it so it doesn't sound completely anemic is you elevate the beginning and then find a spot before the giant build at the end. You can start the whole thing up three or four dB and have it gradually decrescendo so you don't really notice it. As far as internal dynamic surprises, that happens. But most of the time, within the first 30 seconds you'll get a good idea of what a track needs.

**How do you help clients communicate what they want from you?**

I have a checklist for new clients, most of which is about the deliverables. If something falls through the cracks, it'll cost them time and money. We need to get clients to reveal everything they need and expect.

**Formal engineering education programs increase regularly. Are there already enough and/or are artists better off learning the craft on their own?**

Learning your skills from reading or watching YouTube videos is helpful but there's no substitute for sitting at the feet of Al Schmitt or Elliot Scheiner, hear these amazing things and see how much or how little they do.

**Has automated mastering taken work away from engineers? Has it gotten better over the past few years?**

My job is kind of doomed; it will be taken over at some point by automation.

**Do you use the best monitors available or is it better to listen through gear comparable to what the average person uses?**

There is room to listen on multiple sets of speakers to hear how something translates. Here I have these spectacular Lipinski monitors because the room is so small—they're all five feet away from me so the imaging is unbelievable. Occasionally I'll make a disc to play in my car, but I've yet to think "This sounds way different than I thought it did."

**Has the field of mastering improved in terms of sound in recent years or is there still**

**pressure for music to be loud?**

The stuff on the airwaves is superior sounding and technology continues to march on. There are better-sounding converters coming around every few years. Stuff that sounded great a decade ago sounds like dog meat compared to the possibilities of today. •

## Colin Leonard

**Company:** SING Mastering  
**Clientele:** Cardi B, Beyoncé, Justin Bieber  
**Contact:** singmastering.com/about

*Atlanta-based mastering matador Colin Leonard set foot into the field after he graduated from Full Sail University in 1997 and then completed his own band's masters the following summer. When the opportunity arose to work in a studio, he found mastering's allure irresistible. Highly versed in vinyl, he's cut lacquer masters since 2006, notably on SING's 1969 Neumann VMS-66 paired with a DJR computer. Leonard also owns Aria Mastering, an analog robotic mastering service and has mastered a number of Grammy-winning records. Often, remasters crop up, as with his recent record with jazz artist Philippe Saisse.*



"The audio schools are a strong start. It was an amazing experience for me."

**Are present-day artists more technically savvy or less?**

Most of the bigger artists have their own engineers and then they hire an additional mixer. The majority of them are good at what they do, so normally I don't talk to the artist. I'm in touch with his or her personal engineer.

**If you could build your ideal mastering room, what would go into it?**

I sort of have it now with my custom, hand-made EgglestonWorks Ivy loudspeakers. They're amazing—like, seven feet tall and about 800 pounds apiece. There are 19 drivers in each speaker and they're powered by big Cello amplifiers. I believe it's the only set that uses active crossover on the low-frequency drivers. I can completely adjust the low-frequency crossover electronically with a Pass Labs electronic crossover.

**To what extent has online streaming influenced your work?**

Not a lot. There are a few things: Apple Digital Masters [formerly Mastered for iTunes] and little level options that make things sound better through streaming. Other than that, I think about how things will translate and I constantly monitor the various services—for my stuff and other people's.

**What are the best reasons for artists to attend mastering sessions?**

It's good to establish a relationship with the mastering engineer and to ensure that an artist is comfortable with them.

**What are the best reasons for artists not to attend mastering sessions?**

Once you have a relationship with an engineer, it's not necessary. It's important that you listen in the environment that you're used to.

**How much of your business is done online?**

All of it, really. I can't remember the last time someone brought in a CD or hard drive. Even if a client comes in, the files still come online.

**When you begin work on a track, is your first instinct about it usually correct?**

I hope so. I've done this on so many songs so I can tell quickly what needs to happen. It takes a long time to develop that. But now things come together pretty quickly.

**How do you help clients communicate what they want from you?**

It's important for a good engineer to read between the lines. In the age of internet music, there isn't a lot of [spoken] communication. So you need to be a student of what's going on in multiple genres and be able to hit the mark properly the first time. Artists don't give me a lot of input unless it's a mix engineer.

**Formal engineering education programs increase regularly. Are there already enough?**

The audio schools are a strong start. It was an amazing experience for me and I learned from experienced engineers. It's like any school: you get out what you put into it. I did as many sessions as possible while I was there.

**Has automated mastering taken work away from engineers?**

It hasn't. It's a common misconception that it will. Most of those comments are from people that don't master much. In reality, they're different products. Often mix engineers use them as a reference for their clients. It's also used on projects where artists don't have the time or budget for professional mastering, and if the automated stuff didn't exist they'd probably release it as is or put a limiter on it. But since

these things have come along, my business has increased a lot.

**Do you use the best monitors available or is it better to listen through gear comparable to what a typical artist uses?**

You want to have a full-range monitoring system: a 20 Hz to 20 kHz monitor with a soft dome tweeter is your best bet. Using a hi-fi-type speaker like the EgglestonWorks will give you a better representation of how a track translates to the outside world. They're more extended on the top and bottom than a mixing monitor, which focuses more on the midrange.

**Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?**

It's definitely improved. The good stuff now sounds great. Part of that is technology, part is people learning more. Some stuff is loud, but that's always going to be the case. •

## Piper Payne

**Company:** Neato Mastering  
**Clientele:** Madame Gandhi, Third Eye Blind, Cartoon Network  
**Contact:** neatomastering.com

*Piper Payne launched her mastering career after she earned her BFA in music with a minor in electronics. Payne delved even deeper when she enrolled in a master's program in Norway with a focus on classical recording engineering. An assistant position with legendary engineer Bob Katz led, ultimately, to the construction of Neato Mastering, her own room in Oakland, CA. She now divides her time between Neato and Nashville's Infrasonic Mastering, an outfit she joined forces with in the spring of 2019. There she often works with what she considers the finest cutting lathe in existence: the Neumann 32b.*

**Are present-day artists more technically savvy or less?**

Yes and no. But at its core, the way records are made is the same. I'm all about empowering artists. So my inclination is for them to be extremely informed about what happens to their music after it leaves my hands. Do they have to know everything about the mastering process? No. They just have to trust me. To build that trust, a lot of my onboarding process is educating my client.

**To what extent has online streaming influenced your work?**

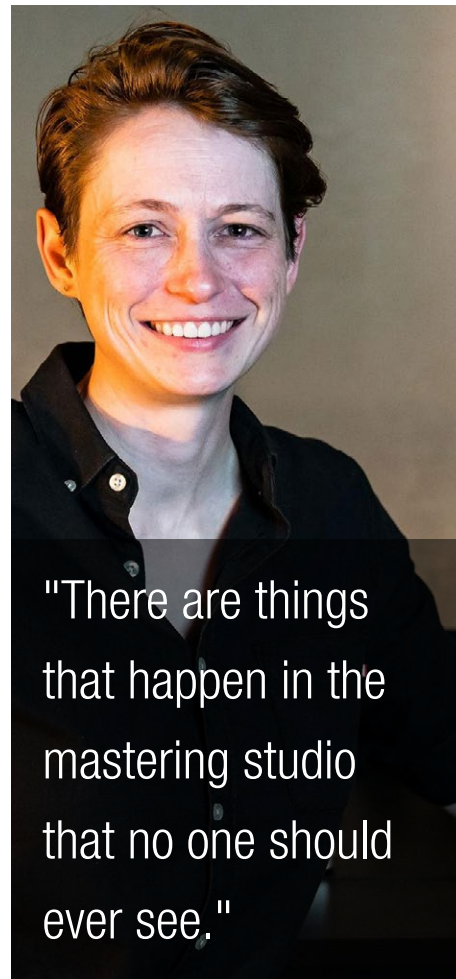
Streaming has made it easier for artists to make records, so it's easier for me to have more clients. I can listen to my music in almost real time. It's like shining a mirror back on my technical skills. I can make a song sound good by hitting a service's loudness target. If I make it really loud, it's not going to sound good next to other songs and a client won't like it anyway.

**What are the best reasons for artists to attend mastering sessions?**

Artists have spent many years and their life savings on making their record and I can finally say to them "This is your project; this is what you've been working on. We're almost done." That feeling is super fun.

**What are the best reasons for artists not to attend mastering sessions?**

There are things that happen in the mastering studio that no one should ever see. If an artist is super close to a project, attends a session and sees me clean the pops and clicks of bad edits or a little distortion in the vocal, they can never unhear it. Half the time they're grateful and the other half they go back and fix the problems and then I'll have to remaster it. That's not good for anyone. As to attending or



"There are things that happen in the mastering studio that no one should ever see."

not attending, a combination is good. Come in for the sequencing and maybe the last few songs, a consultation before and after the session or attend an online session.

**How much of your business is done online?**

Most of it. Often clients will send me something and then call to elaborate, which is great. The best mastering session is either 100 percent in person, which isn't feasible, or have it all done by email. It's rare for someone to drop off a hard drive.

**When you begin work on a track, is your first instinct about it usually correct?**

Yes. Sometimes it'll be 90 percent there and we'll have to make a couple of adjustments, either to the entire record or just a few songs, but most of the time I'm right. Only in the last few years have I had the confidence and immodesty to say, "Yes, I know what it's supposed to sound like."

**Are there already enough formal mastering engineering education programs?**

Are engineers better off learning on their own? Not now. There's too much information out there and not enough mentors. Gone are the days when you could knock on every door in Los Angeles and find a badass who would take you under their wing. Now there are too many young folks vying for the attention of not enough well-trained professionals.

**Has automated mastering taken work away from engineers? Has it gotten better over the past few years?**

It has and will continue to get better. It has not affected my business in any way. If anything, it's called attention to what it means to have a human being working on things that human beings listen to.



"The modern way of working [remotely] is best."

**Do you use the best monitors available or is it better to listen through gear comparable to what a typical artist uses?**

Listen on the very best monitors in the best-tuned room you can get. Grab the finest equipment you can afford and upgrade when you can manage something better. There's always someone who will buy your Apollo or KRKs.

**Has the field of mastering improved in terms of sound quality or is there still pressure for music to be loud?**

Mixing has changed a lot more than mastering. I'm getting better-sounding mixes because

there are more tools for budding mix engineers. The sound and quality is better, [but] it fools more people into thinking that they're better at what they do. •

## Bill Skibbe

**Company:** Third Man Mastering  
**Clientele:** Franz Ferdinand, Jack White, The Black Keys  
**Contact:** [thirdmanmastering.com](http://thirdmanmastering.com), [Billskibbe@thirdmanrecords.com](mailto:Billskibbe@thirdmanrecords.com)

*Bill Skibbe began his career in Chicago during the mid-'90s. His first foray into the music business proper came when he joined well-known indie label Touch and Go Records. As a member of various bands, Skibbe learned much of the mastering craft on his own and has worked with a range of talent that includes many Grammy-winning artists. He also had a hand in the construction of Steve Albini's Electrical Audio as well as John McEntire's original Soma Electronic Music Studios. In total, Skibbe has built five studios over the years and now works out of Detroit's Third Man Mastering.*

**Are present-day artists more technically savvy or less? Moreover, is it important that they be?**

They're definitely not. We're not dealing with the same level of professionals as we did in the '90s. I see all kinds of files come in, especially for cutting. Every record that comes in I have to do some sort of mastering on it even if clients say, "This is going to be a flat cut." I still have to make it fit. Some of the stuff that comes in is out of control. But I don't ever slight the record. I just make it work.

**If you could build your ideal mastering room, what would go into it?**

Right now I feel like I don't need anything else. I might get a Maselec or Fairman tube EQ. I've got a nice old Sorotec and my Esoteric 660s. They sound fantastic even running through without hitting them. It adds some kind of top-end magic. I enjoy the signal chain here now.

**To what extent has online streaming influenced your work?**

This studio is full-service, so we master for digital and analog. We're primarily a vinyl studio because we're connected to the record plant. But I master for iTunes all the time and I still do digital files even for records that I'm cutting: streaming files ready for Spotify.

**What are the best reasons for artists to attend mastering sessions?**

The best reason is so that they can make decisions at the immediate time. But I don't recommend it anymore.

**What are the best reasons for artists not to attend mastering sessions?**

The modern-day way of working—where clients send files and then revisions are done after the fact—is best. When you go into a studio you've never been to before, you don't understand the monitoring system. That's true if you're producing or just listening. You can't tell what's happening on their monitors even if they're super clear because you've never listened on them before. If you have a rapport with a mastering

house and you've attended multiple sessions as a producer, you're going to know the outcome of the engineer's work and you'll be able to go in and reference on their monitors. But [to develop that] takes time. Also, when you attend, it slows down the mastering engineer.

**How much of your business is done online?**

A third of it, which is from third-party customers. The other two-thirds is through the record plant or Third Man directly—probably a third each.

**When you begin work on a track, is your first instinct about it usually correct?**

If you've worked with someone before, you have a rapport with them and you'll know how they'll want it; you're inside their head. I do what I want immediately—my initial impulse—and then send the client a reference. If they like it, I know I'm on the right track. Track-record-wise, it's probably 75 percent of the time I'm right.

**How do you help clients communicate what they want from you?**

You begin right away by conversing with them. One of the questions you ask up front is, "What are you hearing out of this? Do you want it to be super loud, super full-frequency?" Most of the time, you do your work and start to listen to [clients] during the revision chain.

**Are there already enough formal mastering engineering education programs?**

It depends on how you learn. When you produce a record, you'll see people with all sorts of talent levels. But it doesn't translate to how successful their band becomes or how good their music is. I didn't come up through any kind of formal education in audio. I learned by taking things apart, by being in bands and conquering problems out of my own drive. But I've met a lot of engineers who went to sound school and they're great.


**Has automated mastering taken work away from engineers? Has it gotten better over the past few years?**

People who are going to use automated mastering have a certain mindset and probably wouldn't be inclined to pay an engineer to master anyway. I don't believe it's taking anything away from anybody. It's also about imparting taste and a sound.

**Do you use the best monitors available or is it better to listen through gear comparable to what a typical artist uses?**

We've got Atomic SixTens, which are made in Detroit. They're accurate monitors although they're not super clean. They articulate well, have depth and power amps so they don't clip easily. They're clean on the top end and translate well to the outside world.

**Has the field of mastering improved in terms of sound in recent years or is there still pressure for music to be loud?**

There's still a loudness war going on, it's all about being competitive and it's prevalent in the world of vinyl. People feel that their record isn't loud enough and I'll say, "It's a 24-minute side! Do you want it to sound good or do you want it extremely loud?" I've had clients where I couldn't cut it loud enough for them. But it works well for certain types of pop: it's smashed to bits, has no dynamic range but it sounds amazing. In rock you want to have dynamics. • 

# CD Baby – A History of Artists Helping Artists

According to their website, CD Baby represents over 650,000 artists and is responsible for streaming more than 7 million tracks. Currently serving musicians in a multitude of ways including sync licensing, streaming distribution and royalty collection, the company began in 1998 as an online CD store. Over the years, the venerable independent has earned its reputation as a reliable ally for blossoming artists.

One way they've earned that clout is by offering artists royalty data and the ability to withdraw weekly earnings since nearly its inception. Recently, Sony announced with much fanfare that it would be offering their clients a similar level of functionality. Vice President of Marketing Kevin Breuner couldn't resist taking a shot at the label with a cheeky video. "There's no reason they shouldn't have been doing it a long, long time ago," he admonishes. "They just didn't want to."

It's not the only example of how the major label system has taken advantage of artists. Breuner, who moonlights as an artist himself, was once signed to one of those corporate behemoths. Examining his old contract, things like a 25% withholding for breakage stand out... and not in a good way. "That's very much from the old school vinyl days," he scolds. "That didn't

artists. Besides their previously mentioned services, CD Baby provides every customer with free access to marketing tools such as Show.co and HearNow, both accessible directly via the website's dashboard. "The number one thing people ask us for after distribution," Breuner claims, "is how do I market my music." Yet another benefit the company proudly offer is CloudBounce, which allows creators to master their recordings for the basement price of \$4.90 a track.

Then there's social media. CD Baby aligns with all the major digital networks, including YouTube, Facebook and Instagram, to make sure your tracks are properly registered and being collected upon. Although one might assume this isn't a potentially rich source of revenue, Breuner notes that all sorts of hidden uses for one's music exist and can bring a profit. "This manufacturing company in China had a bunch of videos showing their equipment and they used my music," he tells us. "There's random stuff like that all over." Likewise, CD Baby can uncover any unregistered use of your music, where otherwise it would remain impossible to discover. With Instagram Stories, musicians can make their music available for the network's users to drop their sounds into videos, granting musicians yet another potential

Musician Conference, coming to Austin, TX August 16th - 18th for its fifth iteration. For just \$129, creative types will have access to open mics, mentoring sessions, a jam room and beyond. For more details, check out [diymusiciancon.com](http://diymusiciancon.com).

As a company founded by an independent artist and currently staffed somewhere around 90% by active independent musicians, CD Baby has spent years earning invaluable trust among the music community, trust that's been generated by their overall commitment to placing power into the hands of musicians.

"We have a giant call center where we take thousands of calls and answer thousands of emails from artists daily," boasts Breuner. "And when you're in that much direct contact with your client base, you get to know them really well. Most of the music business still doesn't have the proper perception of whom artists really are and what they hope to accomplish. Most people in the business world have never been artists. They're looking at it as a business and most artists did not get into music because they wanted to be a businessperson. They wanted to create because they had something to say."

See [cdbaby.com](http://cdbaby.com)

*"The number one thing people ask us for after distribution is how do I market my music."*

happen in the CD world. But they retained all that stuff because it's another way to scoop money off the top."

Breuner explains that the reason major labels lack transparency is because of their primary aim—to create and own master recordings. Boosting an artist's overall career is secondary to that monetary goal. And when artists have the ability to see where all the money's going, their tricks become quickly apparent. It's only now that the independent market has become so enormous that the majors are finally tweaking their methodologies. "When a major corporation stops treating their employees like they're in sweatshops, we don't celebrate it," pokes Breuner. "It's not revolutionary when corporations stop being shady."

A reputation for shadiness has never been an issue for CD Baby. Rather, they take pride in helping artists fund themselves. As long as you have money being generated in your account, you can instruct weekly withdrawals of any amount above \$10. That money can be sent via check, PayPal or direct deposit. And the second information is loaded onto an artist's account it's available for viewing. "That's something we just don't mess around with," Breuner attests, mentioning the situation swirling around PledgeMusic as a cautionary tale.

The company's ultimate mission is to generate opportunities for monetization for

revenue stream.

Although they've been primarily digital since 2004, distributing music to outfits like Spotify, Apple Music and Amazon, Breuner points out that CDs still serve an important role in the industry's commercial ecosystem. "For some genres, CDs are still very important, especially if you're playing live," he instructs, noting certain genres like country and folk still rely heavily on optical media. "You don't want to miss out on any monetization options." CD Baby's alliance with DiscMasters can help fulfill that need.

As important as possessing physical merchandise may be, inspiration and guidance play an even more important role in nurturing one's career. For this, they founded the DIY





# Pete Doell's *Effin' Birthday Bash!!!*

**RENOWNED MASTERING ENGINEER PETE DOELL**—who for years has organized the popular weekly lunchtime meet-up of producers and engineers in Burbank, CA—was honored with a surprise birthday bash recently. An estimated 150 of Doell's colleagues turned up to celebrate with the popular audio pro. Attendees enjoyed a delicious Mexican buffet on the restaurant's outdoor patio area, before digging into—what else—an awesome birthday cake. Happy Effin' Birthday, Pete! And many more!

Engineer Clark Germain; Producer-Engineer J.J. Blair; AFM & SAG AFTRA Fund PR & Marketing Manager Brian Stewart; United Studios Manager Rob Goodchild



Mojave Audio President, Producer-Engineer Dusty Wakeman and Pete Doell



Producer-Mixer Ross Hogarth; Producer-Mixer Al Schmitt



Nick Dofflemyer, GM of Universal Mastering (retired); Shig Chiba, Owner of Chiba Sushi; Tony Valenziano, President of Smile Records; Pete Doell



Photos by Brian Stewart

# How to Save a Life in the Music Industry

For more than 35 years, music equipment designer Jan Alejandro has sold cases, welded parts and crates through Jan-Al Cases, a company he runs out of East Los Angeles with his wife, Muffie. A former roadie, Jan has crafted custom cases to save many high-profile artists in a pinch, including Paul McCartney, Madonna and the Rolling Stones.

This year, however, he saved a musician in a different respect entirely: from imminent death. Whereas Alejandro usually endows musicians with his equipment, in September he supplied one with a kidney.

One of Alejandro's regular clients is Reggie McBride, an esteemed, road-worn bass player he has known for almost 40 years.

About three years ago, when Alejandro was working for Barry Manilow, he submitted an order to his longtime vendor Jan-Al Cases and, during the course of their discussion, the bassist admitted to his old friend that one of his kidneys was failing him.

"He told me he needed a kidney, and I said, 'I'll give you mine,'" Alejandro said matter-of-factly to *Music Connection* in early August. "He thought I was joking, but I told him, 'Hey, if you want an old, used kidney, I can give you one.'"

Naturally, the agreement didn't congeal that easily. For one thing, Alejandro—whose friend had donated one of her kidneys to an individual who lived to age 90—had to check with his doctor to make sure his kidney transplant would be viable. After he was cleared, he had to win the approval of his family, which includes a wife and three children. Lastly, he had to promise to abandon his hobby of riding motorcycles, as people with only one kidney are advised to take extra safety precautions and avoid contact sports.

"I guess my MMA career is over," he joked, before turning serious. "But really, I didn't have to think twice about it. I feel I had to do this for Reggie."

McBride was born in Detroit in 1954 and has a star-studded resume that includes collaborations with Elton John, the Eagles and Stevie Wonder. (Incidentally, Wonder himself is in the process of getting a kidney transplant.)

In 2015, McBride discovered he had been suffering from kidney failure for many years, after his high blood pressure had caught up with him.

"I went on dialysis, and as you probably

know, you don't last long on it," McBride told *Music Connection*. "They said I would have to wait at least 10 years [for a donor], and then I would only get a cadaver kidney. During that time, I could get myself into health trouble. So I was under pressure after about four years of having kidney failure with no donor at all."

McBride's family has a history with kidney

problems. His son gave a kidney to his twin sister, who suffered from lupus, but while the surgery was successful, she later passed away.

According to the Federal Health Resources & Services Administration, most living donations occur between family members or close friends, and there are roughly the same number of living donors as deceased donors each year in the U.S. McBride said his doctors told him the living donor option is best, and that he was overjoyed when Alejandro turned out to be a match.

"Jan was the only one who stepped up," McBride said. "So I told the doctor, 'Don't mess up, man. Whatever you do.'"

Fast-forward a month later, and *Music Connection* checked in with Alejandro and

McBride to find them both in cheerful, post-surgery spirits. "I'm going to USC-Stanford football game today, so I guess I can say I'm doing pretty well," Alejandro says. "As a child of the '60s and '70s, I can't believe I was able to do this." For his part, McBride says, "I feel great. I'm still healing and I go to the bathroom a lot. My body is learning to adjust. If I feel up to it, I'm going on the road. I still love sessions and recordings and love playing gigs."

Alejandro—no stranger to brushes with celebrities—said he was stunned by how many calls he received from musicians.

"I got so many calls from out of the blue, saying, 'Did you really do this for Reggie?' I got a call from the Eagles saying how Reggie has done so much stuff for Don. I've been surprised—but I shouldn't have been."

He continued: "I get all the time, 'You're an angel,' but I don't feel that way. [When Reggie's son told me over the phone], 'Thank you for saving my father's life,' then it hit me."

Added McBride: "This is the most loving thing that a human being can do for another."

As both a witness to and participant in saving the life of another human being, Alejandro is making it his mission to encourage others in the music industry to consider donating their kidneys—or, at least, to become aware of the need for kidney transplants.

According to the United Network for Organ Sharing, about 93,000 people are on the kidney transplant waiting list.

"When I put on my Facebook that I was doing

this, I said I wasn't doing it to toot my own horn but to get people to consider it," Alejandro said. "Another friend who's a musician—he's 20 years younger than me—said he was able to do it and his friend is doing well. A friend of mine I used to be in a band with said he has kidney disease and was waiting on one. I said, 'Get a doctor lined up.'"

Even with doctors, donors and patients in the mix, the ever-modest (and affable) Alejandro insisted that other supporters be recognized as well.

"Reggie and I were able to get through this with the love and support from our wives, our kids and our friends," he says. "It's been a blessing for both of us."

See [janalcase.com](http://janalcase.com)



**"I got so many calls from out of the blue, saying, 'Did you really do this for Reggie?'"**

# QSC CP Series CP8

The CP portable loudspeakers from QSC offer a lightweight, rugged, portable sound solution that is designed to bring QSC's professional quality pro audio products at an affordable price point.

The CP loudspeakers are designed from the ground up to be adaptable to just about any indoor or outdoor pro audio application. The CP series is flexible enough to allow it to be scaled to most PA applications. They can be used as an instrument amplifier, public address system, floor monitor, with a fixed installation and much more. You can use the CP8 with a subwoofer, as a stage monitor or submix out to a second loudspeaker.

Both the CP8 and CP12 are extremely well constructed of high impact molded plastic.

Both the CP8 and the larger CP12 share a 1000-Watt Class D amplifier (800 watts going to the woofer and 200 watts going to the horn). The amplifier generates a peak sound pressure level (SPL) of 124 dB for the CP8 and 126 dB for the CP12.

The main difference between the CP8 and CP12 is in the sound dispersion radius. The other main difference between the CP8 and CP12 is in the shape of the cabinet's molded horn and in bass frequency response. Other than that, the specifications of the CP8 and CP12 are identical except for size and weight. The CP8 weighs in at just 21 pounds the CP12 weighs in at 30 pounds, both are easy to "grab and go".

The CP8 I tested has two gain controls, one for each channel—the pots are high quality indented controls that can dial in up to plus 10 dB. There is also a built-in limiter in the CP8's circuitry that will, in most cases, prevent the unit from clipping. The CP8 has a total of three inputs—two combo jacks allowing quarter inch and microphone inputs. There is also a 3.5 mm stereo input jack for connecting a CD player, MP3 player or similar sound source. The XLR main output sums all three of these inputs into one balanced output.

The CP loudspeakers are designed to be color

neutral. They are also designed to take a substantial amount of SPL before the amplifier clips or breaks up. For me as a guitar player that's great news as I found I could get a clean flat frequency response from the CP8 that accurately represented the signal path of whatever I plugged into it.

For example, I took the line output from a Trace TA30 acoustic guitar amp into the CP8 and it sounded great. Next I ran a Tube Works "Real Tube" preamp guitar pedal directly into the CP8 to see how that would function as a guitar amp. Finally, I tested the CP8 with just my Line 6 HX Effects processor in between the preamp pedal and the CP8 and again it again sounded great. I could hear all the depth

and dimension of the various effects clearly and without coloration. In fact, as the CP8 is so color neutral, the effects sounded better than if I was going through as I usually do a tube or solid-state guitar amplifier. For me as a church musician, the CP8 preamp pedal and an effects processor is all I would need under most circumstances.

While there are no onboard equalization controls on the CP8 or CP12, there are a series of contour settings accessible from a rotary switch that can be used to automatically dial in the frequency curve of some of the most commonly used applications. Included are settings for Dance and Speech, the latter of which will roll off the high frequencies or boost

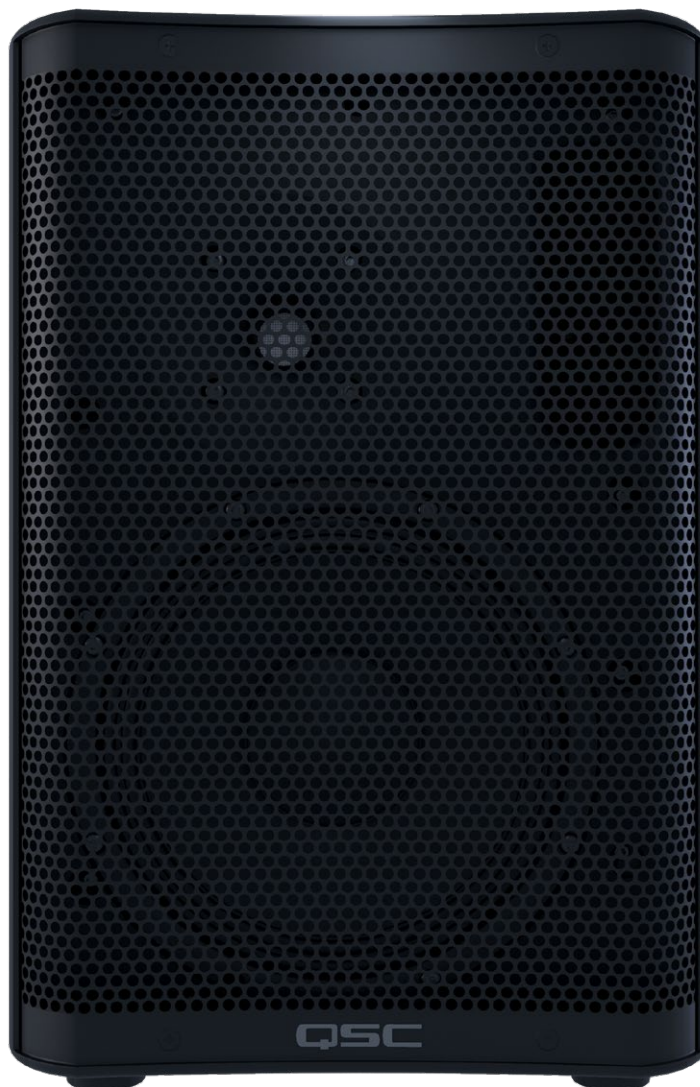
the midrange curve. While there are some inherent limitations in only having four equalization controls (three if you don't count the "default" setting) most users will find the onboard digital signal processing (DSP) enough for most applications.

The CP8 and the larger CP12 are designed to tightly integrate with QSC's Touchmix series of digital audio mixers. The Touchmix series mixers are available in several formats offering scalable inputs and features depending on your needs. Between the CP Series and Touchmix series mixers, QSC is offering an attractive point of entry to a digital pro audio system that is designed to be future proof with easy-to-install end-user software and firmware updates.

QSC offers a range of accessories for the CP series, including indoor and outdoor covers, carrying totes and a steel yoke for mounting the CP8 on walls, beams or other structures.

Both the CP8 and CP12 offer outstanding performance at a surprisingly affordable price point. With a MAP price of just \$399 for the CP8 and \$499 for the CP12, the CP Series from QSC delivers features and specifications that until now would be unheard of.

Find out more at [qsc.com](http://qsc.com)



**Tiny Moving Parts**

*Breathe*

Hopeless Records

Producers: Greg Lindholm & John Fields

Unity of purpose and emotional grandiosity, spurred naturally by the group's familial bonds, inject this collection of pop punk, emo-tastic spazz-outs with a patina of depth. Ultimately, Tiny Moving Parts' warmed over compositions, barren of standout moments beyond a few intrepid axe displays, could have been plucked from the mid-'90s. Lead single "Medicine" represents the disc's finest, especially when factoring in the video which depicts a surgical patient shredding the gnar mid-operation. Bloody funny.

– Andy Kaufmann



**Honeyblood**

*In Plain Sight*

Marathon Artists

Producer: John Congleton

Honeyblood put up a fierce fight with *In Plain Sight*, the new riot grrrl album we so desperately needed this year. The feminist punk rock sound scuffs up a faint, mock doo-wop base of fuzzy, aching non-melodies, especially prevalent in "A Kiss from the Devil," "The Third Degree," and "Glimmer." Long-awaited anthems for going to war include "The Tarantella" and "Take the Wheel," but are reined back by sincere, smoky ballads "Twisting the Aces" and "Harmless." *In Plain Sight* is, at its core, unexpectedly bizarre, jagged, and smart, but such an "Of course, that's what it should be; I can't believe I predicted anything different," kind of gift. – Elena Ender



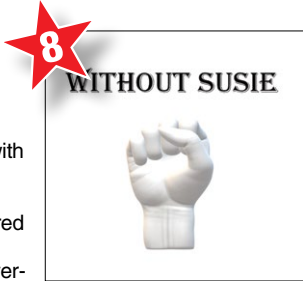
**James Lee Stanley**

*Without Susie*

Beachwood Recordings

Producer: James Lee Stanley

Stanley is a seasoned singer-songwriter, with a career that goes back to the early '70s. One of the progenitors of independent recording, this veteran tunesmith has partnered with musical heavyweights like Peter Dinklage and John Batsdorf. His latest release is a versatile and refreshing mix of acoustic guitar-fueled socio-political commentary and love songs. Stanley has a rich and soothing voice that hypnotically draws you in, not unlike James Taylor or Bill Withers. And you can't go wrong with little gems like an ode to one's best self in "Live it Up Now" or the modern age blues of "Hang Up and Drive." It's an artful blend of clever lyricism and wry humor. – Eric Harabadian



**Mike Patton/  
Jean-Claude Vannier**

*Corpse Flower*

Ipecac Recordings

Producer: Mike Patton

Best known for fronting Faith No More, Patton has worked with Bjork and beatboxer Rahzel—the guy's an enigma. By his standards, *Corpse Flower* is an accessible album, which sees him link up with French composer Jean-Claude Vannier. Songs such as the glorious "Browning" are quirky, sure. But the melodies are front and center, alongside poetic, Dylan/Waits-esque lyrics. The weirdness lies elsewhere—in the smoky, Lynch-ian, twisted cabaret vibe. As is always the case with Patton, go in with your mind wide open. – Brett Callwood



**Jonathan Cilia Faro**

*From Now On*

BFD Records

Producers: Jonathan Cilia Faro and Matteo Cifelli

The title of Sicilian born tenor Jonathan Cilia Faro's majestic collection lends itself to a declaration: *From Now On*. Fans of epic, romantic "popera" can set aside their Bocelli, Groban and Il Divo albums and make his authentic, powerful vocals their "go-to" when their spirits need a lift. Working with top Italian songwriters and arrangers and penning lyrics to four of the album's songs, the singer creates an otherworldly vibe that's driven, like real opera, by narrative highs and lows, with sweet moments of lyrical intimacy followed by bursts of intense, soaring emotion. He powerfully translates his personal triumphs into every transcendent note.

– Jonathan Widran



**Rocky Kramer**

*Firestorm*

Allied Artists Music Group

Producer: Kim Richards

Norwegian singer-songwriter/guitarist Kramer knows how to blend rock & roll flash with intricate symphonic arrangements. This auto-biographical album is a thinly veiled throwback to '80s shred metal and well-choreographed power ballads. "Rockstar" and "Alcohol" check all the boxes and hit all the prog metal marks. Singles like "Can You Feel It" and "I Wanna Know" are a little mellower and balance acoustic passages with great vocals and rich harmonies. Catchy hooks and shades of Malmsteen/Blackmore are present. Perhaps a tad cliché at times but, overall, Kramer and crew are solid players, and it shows. – Eric Harabadian



**Post Malone**

*Hollywood's Bleeding*

Republic Records

Producers: Various

Post Malone is a musical chameleon who dabbles in most genres, which can explain his longevity thus far. *Hollywood's Bleeding* takes listeners on an emotional ride through Malone's life. Notable features from heavyweights like Meek Mill, Future, Travis Scott, plus a special piece from Ozzy Osbourne, make *Hollywood's Bleeding* worth listening to. The album hits with songs like the title cut, as well as "Saint-Tropez," "Enemies," and "On The Road," among a few others. Though the album may surpass any of Malone's previous releases, it seems as if he is more focused on delivering songs for streaming purposes versus providing timeless classics. – Adam Seyum



**Barrett Martin Group**

*Songs of the Firebird*

Sunyata Records/ Sony Entertainment

Producer: Barrett Martin

Grammy-winning percussionist and composer Martin releases his seventh solo venture and leaves no musical stone unturned. This magnum opus features 20 tracks of rhythm-heavy delights. From seminal Weather Report-like overtones and Afro-Latin grooves to drums-n-bass funk, there is something here to stimulate your mind, spirit, and soul and feet. He utilizes a dense patchwork of instruments to make his pieces come alive, including congas, bongos, various bells, gongs, vibes, kalimba and traditional drums. On board are special guest guitarists Peter Buck and Kim Thayil who, along with pianist Wayne Horvitz, add unique spice and presence to select compositions. – Eric Harabadian

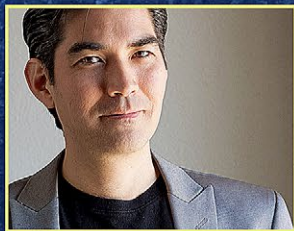


To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.





**Las Vegas Suite: Nathan Tanouye featuring Clint Holmes**



*with the Las Vegas Jazz Connection a 32-piece Jazz Orchestra  
featuring vocals created for a Las Vegas Theme Suite*

**Executive Producers: Carolyn Freeman • Ann Parenti • Robert Case**



The music tracks on this album can be heard and purchased at

[forgottensongmusic.com/shop/](http://forgottensongmusic.com/shop/) • [newpants.com/las-vegas-suite/](http://newpants.com/las-vegas-suite/)  
[store.cdbaby.com/cd/nathantanouyefeaturingclinthol](http://store.cdbaby.com/cd/nathantanouyefeaturingclinthol)



## Esoteric Creations

**Contact:** esocollective@gmail.com  
**Web:** esocollective.com  
**Seeking:** Management, Booking  
**Style:** Hip-Hop/R&B

The four artists who comprise Esoteric Creations still have a ways to go, particularly in the area of production, but they're clearly onto something. "To Love" matches a soulful & wispy female vocal with a laidback rapper. It's a combo that generates an infectious groove, but it's undermined by a sound mix that allows the music to overwhelm the vocals. That's a consistent issue on the group's other tracks, as well. "Gold" has reflective, sometimes melancholy melodies amid a nice swirl of synthesizers, percussion effects and a speedy male rap flow, while "Flow" rides a slinky, sonically seductive water metaphor, but the mixes on both songs again are not all they need to be. Keep working, folks.

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

**SCORE: 7.2**



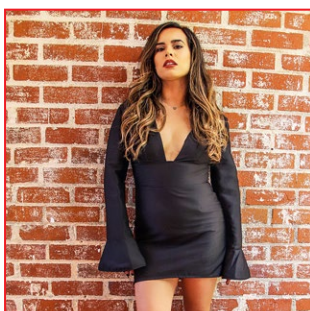
## Batfarm

**Contact:** batfarmband@yahoo.com  
**Web:** batfarmband.com  
**Seeking:** Management, Booking  
**Style:** Pop-Rock/Indie

A self-described "darkadelic" duo, Batfarm's Alexx Calise and Dennis Morehouse have an expertly crafted EP that wisely puts Calise's vocal prowess front and center. In fact, her ability to deliver an array of shades and textures is impressive. Meanwhile, her backup harmonies on "Get Out" provide a timely boost at the right moments. The laid-back, luxuriant vibe of "Now That You're Gone" is so well mixed that it allows the singer's emotive power to really resonate. Whatever the demands of the song (falsetto, vibrato), Calise summons it with skill, as on the dark, churning rocker "Not Sorry." Though Batfarm still have work to do (lyrics are not all they could be), this tight, skillful duo are well on their way.

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

**SCORE: 8.0**



## Michelle Valenzuela

**Contact:** steveornest@gmail.com  
**Web:** michellevalenzuelaofficial.com  
**Seeking:** Label, Booking  
**Style:** Country

Michelle Valenzuela has had placements on TV and for other artists, and she invests plenty of sass and strength into her naturally husky voice, making a song like "Sweet Talk" with its "Go waste someone else's time" line, quite convincing. Same goes for the crafty, clever and similarly themed "Me and Maybelline," another formulaic country lament graced with short, spot-on licks and a rich fabric of sound that's suffused with electric organ. It is on the stripped-down "Bitter Pill," however, that Valenzuela connects with the listener by summoning authentic emotion about a busted love affair and years gone to waste. The song could be even more affecting if the artist were to use softer shades of her voice.

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

**SCORE: 7.8**



## h3o

**Contact:** jeff2068415997@gmail.com  
**Web:** fullsoundrecording.com  
**Seeking:** Distribution  
**Style:** Prog Jazz

Jazz devotees, especially those who dig the dawn of progressive jazz, might like this project by Seattle-based Jeff Herrmann. All of it is crisply performed and cleanly re-recorded—with apparently no synthesizer in sight. And while the compositions are solid, it's the nimble performances that sustain our interest. "Four What" starts out a bit frenzied but settles into an extremely fluid display of musicianship: saxophone, guitar, drums, and bass. We especially like "Little Mis Mystery," which begins with a soothing sax heralding a new day and goes on to achieve an alert yet relaxed vibe. The galloping "Cantaloupe Breath" is a vibrant exhibit of guitar and bass skill. A niche jazz label could be a good fit for these recordings.

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

**SCORE: 8.0**



## Magic City Hippies

**Contact:** bradstreet@11e1evengroup.com  
**Web:** soundcloud.com  
**Seeking:** Label, Publishing, Film/TV  
**Style:** Psych Pop

We didn't know what to expect from this outfit, and what we got is as surprising as it is alluring. A Miami trio, Magic City Hippies specialize in hooky, heavily produced tracks stuffed with rock, funk, hip-hop, Cubano, electronica, you name it, all of it artfully layered with an incredible density that somehow manages to avoid overcrowding. The only thing wrong with the funky-sad groove of "Spice" is that (at barely a minute long) it's way too short! "Indiana" features rapping and singing over a plush fabric of sound, topped off by a searing, shrieking guitar solo. "Float" again demonstrates the group's delight in audio distortion, old-school flavors and under-emphasizing their hooks.

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

**SCORE: 8.0**



## Jake Aaron

**Contact:** jakeaaronmusic@gmail.com  
**Web:** jakeaaron.com  
**Seeking:** Film/TV  
**Style:** Alt-Folk

Singer-songwriter Jake Aaron's recordings show an artist who likes to embrace the imperfections, preferring his band to deliver authentic sounding acoustic music, warts and all. But while we appreciate this pursuit, there are times, as in "Morning Town," where the raspy-voiced artist and his band sound downright messy, frustrating the listener's ability to enjoy his poetic lyrics. A pair of instrumentals ("New Mexico" and "Give Me Your Horse") fare a bit better, showcasing nimble musicianship by each band member. The latter tune, with its retro jazz-pop vibe, Booker T & the MGs-style organ, and an engaging trumpet solo, could be a candidate for inclusion on a film/TV soundtrack.

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

**SCORE: 7.4**

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



## Tracy Bryant

**Contact:** george@planetarygroup.com  
**Web:** soundcloud.com/tracybryant-1  
**Seeking:** Film/TV  
**Style:** Garage/Post-Punk

Some talented artists, in pursuit of an authentic, non-commercial edge, can take it a bit too far, and that seems to describe artist Tracy Bryant whose catchy alt-rock tunes are spare, stripped down and performed with spot-on skill. However, pursuing recordings that have such a lo-fi edge undermines Bryant's songs: too often we cannot decipher his no-frills indie-style vocals. We like "Bury Me" with its basic guitar chords and retro organ parts. But the call-and-response vocal setup (where Bryant alternates with an echoed female) doesn't quite gel with the rest of the song's mix. Same problem on "Nightmare" and "The Fool," though at their roots both songs have an undeniable appeal.

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

**SCORE: 7.2**



## Charlie Chilango

**Contact:** charliechilango2018@gmail.com  
**Web:** soundcloud.com/user-600934655  
**Seeking:** Film/TV  
**Style:** Instrumental/Electronic

Composer Charlie Chilango distinguishes himself from other film/TV composers with his bold, "I'm here and you'd better deal with me" energy that sometimes evokes a *Super Mario* videogame style. "Fresh-est Around" barges into your life with a barrage of funky bass stabs and an array of cymbal/hi-hat accents that prove to be fun and unpredictable. We can imagine the danceable "Razzle Dazzle" (with its squealy synths and alien "voicings") complementing a movie chase scene. "Over and Outside" has a happier vibe, complete with infectious handclaps. Not your typical film/TV composer, this Michigan-based artist will need to target projects that will appreciate his brand of musical mischief.

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

**SCORE: 8.0**



## Unsung Lilly

**Contact:** stewart@bohemianent.com  
**Web:** unsunglilly.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Empowered Pop

Anyone on the lookout for melodic, expertly recorded, and motivational pop songs with grace and grit might want to check out this twosome, Sera and Frankie, who show a consistent ability to craft a rich tapestry of sound on each track. We especially like "Fly" whose catchy hook, hand-claps and "It's not enough to just survive" spirit makes it a winner. Above all, Sera's deep, impassioned voice maintains its fullness even at the top of her range. And the production is excellent, emitting a high level of skill whether on the instrumentation or the voices. "Pendulum" and "I Am" possess similar inspirational messages, leading us to wonder if Unsung Lilly could put together a rousing theatrical piece.

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

**SCORE: 8.2**



## Miss Kelli

**Contact:** 313ent@gmail.com  
**Web:** misskellimusic.com  
**Seeking:** Booking  
**Style:** R&B/Dance

Baltimore's Miss Kelli is an engaging dance-pop artist inspired by classic '70s and '80s club music, and whose message is consistently positive and uplifting. On each synth-powered song, Kelli's deep, husky voice brims with disco-diva energy, testifying to the singer's perseverance, deliverance and gratitude. "Contagious" is an extremely danceable club workout that conjures the spirit of Donna Summer. After a fun opening segment, "Troubled Waters" delivers another message of strength overcoming adversity, though the song's insistent piano chords acknowledge the existence of a dark force on the horizon. These recordings suggest that Miss Kelli would be a compelling live act on a dance club stage.

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

**SCORE: 7.2**



## Mustafa Khaliq Ahmed

**Contact:** david@powderfingerpromo.com  
**Web:** sonofthedrumsong.com  
**Seeking:** Film/TV  
**Style:** World/Jazz

Ahmed demonstrates formidable percussion prowess in this jazzy, low-key trio, whose material inspires them to strive for subtlety. Propelled by Ahmed's bongos and armada of hand instruments, "At The Temple" allows a flute player to take flight and a standup bassist to never lag behind. Together these musicians serve the subtleties of the song. "The 41st" deftly contrasts fast percussion with mellow, melodic guitar, taking us on a tripped-out journey whose finale signals our ultimate arrival and deliverance. "Destination" evokes a land of mystery and features a decrescendo of percussion to introduce new elements. Ahmed and his hi-touch crew know how to achieve more with less.

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

**SCORE: 7.6**



## Dante Mazzetti

**Contact:** jessica@dantemazzetti.com  
**Web:** dantemazzetti.com  
**Seeking:** Film/TV  
**Style:** Americana/Folk

Plenty of artists are competent singers. Few voices, however, possessed a distinctive level of character that sets them apart. And that describes artist Dante Mazzetti, whose vocals are downright loaded with attitude and character. Or, let's put it this way: the guy's a real character, alright? He delivers a unique brand of country-folk blues-rock that's fed through a modern-day Brooklyn boho filter. "Hey Now," "Secret" and "I'll Be Around" all possess the artist's loose and ragged brand of blues-rock, flavored with mandolin, horns, piano and more, all of it spiced with an occasionally dirty-ass guitar tone. And despite the retro origins of the genre, there's not one lyric here that's cliché. This artist is a diamond in the rough.

- Production ..... 8
- Lyrics ..... 8
- Music ..... 8
- Vocals ..... 8
- 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](http://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.

**Genghis Cohen** West Hollywood, CA

**Contact:** robert.margouleff@gmail.com

**Web:** animalsunofficial.net

**Players:** Steven Blake, vocals, guitar; Will Alton, drums, vocals; Bryan Dawson, bass guitar

**Material:** Will Alton and Steven Blake are a pair of musically inclined brothers at the forefront of a rock band. That's a tried and true formula that Animal Sun has used to capture the essence of their live shows in a series of recordings that were helmed by their Grammy-winning producer, Robert Margouleff, and his partner Aaron Zepeda. That premise became more apparent when this sibling duo published "Girl in Blue," a colorful pop-rock composition that differs from the acoustic rock elements of a song they wrote called "Explode." The Charlottesville, VA band's recently released EP *Beginnings* is a spectrum of alternative rock that highlights several of their musical influences.

**Musicianship:** Steven Blake writes emotional love songs that seem to connect with concertgoers of the college-aged demographic. Hence, Animal Sun's rise through the ranks of Central Virginia's music scene is likely a testament to the band's penchant for performing live and a nod to the sentimental value of their content. The band's live rendition of "Homesick" presents that notion well. Blake's vocal register emits a sound that is similar to the tonality of Jesse Rutherford from The Neighbourhood. The rhythms and drumming techniques of his younger brother, Will Alton, serve as a fitting backdrop for Blake's guitar playing.

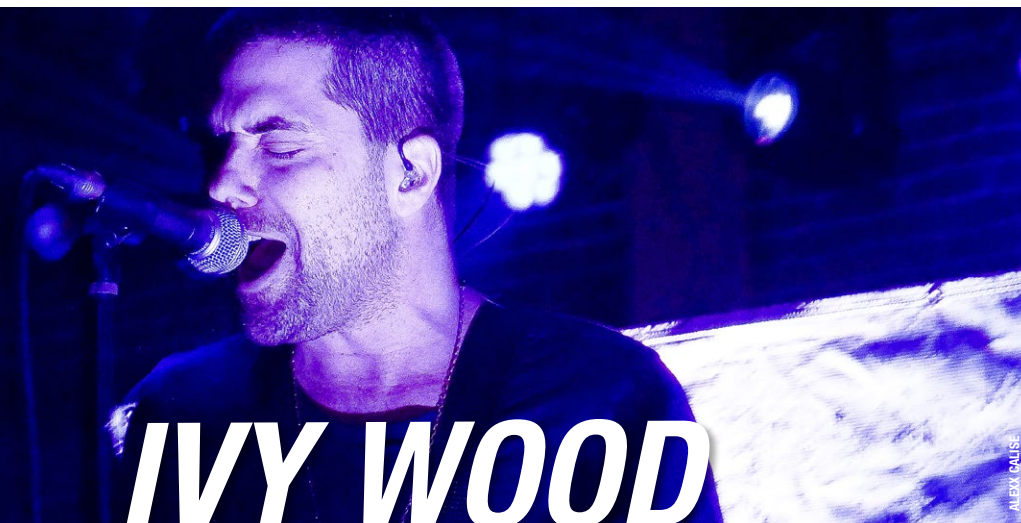


**Performance:** Animal Sun performed eight songs in a stripped down setting at Genghis Cohen, playing the entire set without a keyboardist. That was an important factor, because the synthesizer has become a crucial part of songs like "Soul on Fire." So when they performed this track live, it actually resonated more like an indie-folk song. Nevertheless, that change was a good display of just how dynamic the duo are as musicians. The brothers, Will Alton and Steven Blake, were joined on stage by bassist Bryan Dawson. The intimacy of this small venue made it easy for the viewers to focus on the band's synergy and their ability to

engage the audience members in a personable dialogue.

**Summary:** The small confines of this venue gave the crowd an up close and personal look into the passion behind Steven Blake's touching stage presence. It also emphasized the importance of Will Alton's drum fills in every song. Animal Sun created their namesake as a tribute to a childhood friend who passed away. The band was built upon depth and meaning. And that is exactly what their live show delivered.

— Miguel Costa



**1720** Los Angeles, CA

**Contact:** pat@stellarnorthmusic.com

**Web:** ivywoodmusic.com

**Players:** Julien Baptiste, guitar, vocals; Dennis Nilsson, drums

**Material:** Ivy Wood, a fantastic sludge-rock duo consisting of Julien Baptiste and Dennis Nilsson, have long been one of LA's best-kept secrets. However, it seems the secret's finally starting to make its way out, as they've landed a coveted opening slot on a tour with

Charming Liars, and they've amped up their light show, promotion and stage presence in a way that longtime IW fans haven't seen out of the alt-rock twosome before.

Their new tunes, including the gritty, hauntingly beautiful "Bleed Me Clean—which was a recent pick on Spotify's "Fresh Finds" playlist—have a delightfully dirty, southern tinge; like a much more thoughtful, evocative and murky Black Keys. They're truly a '90s lover's wet dream, with vocals reminiscent of silverchair's Daniel Johns, crunchy guitars a la Nine Inch Nails, and an overall rawness

and honesty that went missing with the grunge era.

**Performance:** One thing this band has nailed down is vibe. They've always managed to put on a pro level show, especially with their lighting, even in their fledgling stages. Though Baptiste remarked that they had some technical issues on stage (they've been trying to master a program that allows them to control their own light show), you would never know it.

Baptiste and Nilsson are purposeful in their movements. Not showy. Reactive when the music calls for it. The only complaint would be the distance between the two band members on stage. Because of how far apart they were from each other, it created a bit of a disconnect, and Baptiste had to walk quite a ways if he ever wanted to interact with Nilsson.

**Musicianship:** Baptiste's guitar work has always been second to none. A master of tone, Baptiste is able to wail away on guitar just as well as he does his vocals. Also impressive is his stellar independent motion, having the ability to shred complicated riffs all while singing equally difficult vocal counterparts. Nilsson is an equally artful drummer, and gives Ivy Wood that lazy, sludgy movement indicative of this genre of music.

**Summary:** Ivy Wood is on a great path, doing a fine job of bringing in the '90s nostalgia without sounding too throwback. It's only a matter of time before you hear their tunes during a chain gang scene or something equally audacious in an edgy TV show or film. — Alex Calise



# ANDRAS JONES

KARA BRADFORD

**The Hotel Cafe** Hollywood, CA

**Contact:** mg@lapdev.com

**Web:** facebook.com/andras.jones

**Players:** Andras Jones, guitar, vocals; Marshall Thompson, keys, vocals; John Schroeder, electric guitar; Vikram Devasthali, trombone, vocals; Miranda Lee Richards, vocals

**Material:** Andras Jones has a somewhat baffling song style; equal parts comedic and introspective, it is difficult to decipher which songs are meant to be taken seriously and which are meant to summon laughter. At

their best, Jones' stories provide a unique perspective and interesting lyrical choices. At worst, the songs have confusing narratives and make some rookie mistakes. The pursuit of "true art" may have pulled Jones away from songs that relate to anyone but himself. This isn't necessarily bad, but if not kept in check, songs like these will remain basement hits and never progress to a wider audience.

**Musicianship:** Jones and all of his guests are skilled players. The singer himself can boast a Rivers Cuomo-esque charm in vocal style, but it could be easy to see all of the very similar

guitar parts as slightly juvenile. At this show, keyboardist Marshall Thompson, guitarist John Schroeder, trombonist Vikram Devasthali, and guest vocalist Miranda Lee Richards proved to be excellent additions. "Spin the Bottle" was a particular standout in the set, with a folky sound that just made sense for the stories Jones wanted to tell. Adopting that sound could be a huge game changer for this act.

**Performance:** As usual for The Hotel Cafe, there were almost too many cooks in the kitchen for the set to be comfortable. The small stage had a difficult time housing every performer, and it came off as unrehearsed despite that not being the case. The cramped quarters allowed for very little interaction between performers and no real movement to engage the audience. The sheer fact that the group didn't take themselves too seriously was refreshing to see, almost like friends in a living room.

**Summary:** Andras Jones doesn't fall into some of the traps most acts do; his arrangements are solid and there is obvious love in each song. However, Jones creates new problems for himself. All of these issues can be solved with a solid and thought-out answer to a single question: why do these songs exist? It may sound harsh, but knowing what your songs want and the life you want them to live is crucial in deciding tone. Is their purpose to be comedic, or to be thought provoking? To gather a small cult following, or appeal to the masses? Some soul searching could give Jones the perspective that will put him on the right track. — **Kara Bradford**

**Maui Sugar Mill Saloon** Tarzana, CA

**Contact:** kwalsh@sropr.com

**Web:** mandamosher.com/home

**Players:** Manda Mosher, lead vocals, guitar, harmonica; Eric Craig, guitar, vocals; Dan Wistrom, pedal steel, guitar, vocals; Aron Stern, bass; Jesper Nørskov Kristensen, drums; Special Guest: Mark Christian, guitar

**Material:** In a room full of friends and long-time fans, multi-instrumentalist and Americana songstress Manda Mosher rocked the house at Tarzana's Maui Sugar Mill Saloon. With an edgy blend of rock and traditional country, Mosher's strong vocals and warm vibrato created a unique, yet somehow familiar sound. Her opening number, "Lay Me Down," felt reminiscent of Sheryl Crow and Alannah Myles, and new tracks—"Fast As I Can" (featuring Dan Wistrom on pedal steel guitar) and "Back On Track"—both gave a definitive nod to Tom Petty and brought a relaxed atmosphere to the evening, quite a feat in a small, loud venue.

**Musicianship:** From the moment Mosher and her band stepped onstage, it was clear that this group of polished, seasoned musicians enjoy playing together. From the Supertramp-inflected "Roll Away The Stone," to a cover of Bruce Springsteen's "State Trooper," which had hints of The Doors and Led Zeppelin, Mosher displayed a gentle confidence in her powerful and sometimes haunting sound.



# MANDA MOSHER

TONY SHIBUMI

**Performance:** Mosher's stellar band projected an organic onstage chemistry and created a friendly unity among the crowd throughout the show. The entire show felt like an open, natural, unforced chat between friends, and each of the musicians had a lot to add to the conversation. Even the banter between songs felt relaxed, and Mosher's refreshing approach to her performance offered an invitation rather than an announcement.

**Summary:** As a somewhat rare combination of female Americana sass vocals married to a tightknit traditional rock band, Manda Mosher and her comrades represent all that is good in today's music. While the majority of her selections are originals, Mosher makes her influences very clear. If nostalgia had a soundtrack, this would be it.

— **Andrea Beenham**

**The Middle East** Boston, MA

**Contact:** dasmuerte@gmail.com

**Web:** dasmuerte.com

**Players:** Euz Azevedo, drums; Justin Garrette, guitar; Dusty Mulholland, bass; Vic Foresta, vocals

**Material:** Like a storm of marauding mastodons or a battalion of fighter jets dropping air sirens, Das Muerte brew an insane hell broth of thunderous cacophony. Alternately frightening, delightful and soul crushing, they're aptly described as progressive metal but their experimental sound is better compared to an assault weapon gone haywire.

**Musicianship:** Das Muerte's technical abilities assume a back seat to their Jackson Pollock-esque artistic approach. Guitarist Justin Garrette's fingers flit effortlessly up and down his instrument's neck, bassist Dusty Mulholland generates nasty fuzz and drummer Euz Azevedo sounds like a herd of stampeding elephants. As a performer, vocalist Vic Foresta takes the crown, writhing like John Belushi impersonating Joe Cocker after snorting several kilos of coke. While his manic appearance, complete with Sideshow Bob hairstyle and '70s-style getup, makes for a riveting visual, his lyrics at the show were entirely inaudible above the din.

**Performance:** Additionally, when Foresta's voice was audible between songs he could



APPLE KAUFMANN

barely be understood due to rapid delivery and a distorted mic filter; while he name checked the group twice, it barely registered. Utilizing drums branded with the name of the previous act compounded this stumble. Das Muerte's outfits also failed to achieve cohesion; Garrette looked particularly out of place in his pink crop top. Foresta deserves special mention for his outrageous stage presence. He draws the eye like no other, especially once his shirt comes unbuttoned.

**Summary:** Since 2011, Das Muerte have been stomping fans with a frenetic megaton

of scorched earth metal. Their unrestrained sense of chaos and extremist abandon can't be matched. Like a gonzo version of jazz, they're happy exploring their own individual rhythmic avenues and then reveling in the inevitable collision. Sometimes this works, other times not so much. Their best moments come during intros and outros or humble bridges that unite various aspects of their tangled, spaghetti-like vision. Whatever one thinks of this formula, their combustible energy and madman presentation do much to elevate their ultimate appeal.

– Andy Kaufmann



MARK SHIVOLICH

**Joe's Pub** New York, NY

**Contact:** bonomoband.management@gmail.com

**Web:** bonomoband.com

**Players:** Adam Bonomo, piano, lead vocals; Julian Litwack, guitar; Gabe Otero, bass; Riccardo Belletta, drums; Kate Steinberg, backup vocals; Josiah Bassey, background vocals.

**Material:** Winner of the John Lennon Songwriting Competition, Adam Bonomo's brand of pop/folk/gospel songs, take you on a unique musical journey. A melting pot of genres and structurally atypical for pop numbers, his songs start out as catchy or ethereal offerings, pull you in, and just when you think you know where the song is going, it veers off in another direction. Though not your standard formulaic blueprint, his style of songwriting is teeming

with finesse and unexpected chord changes.

In "Water," a lengthy intro sets the stage for an instrumentally centric piece, with the voice seeming to float inside the arrangement and an underlying rhythmic motif that propels the song forward. The feeling of water is almost palpable throughout, with the kickoff line to each chorus: *You are like the water*, followed by a metaphorical reference answering why. In "Home," which closed the set, nostalgia and longing are expressed without sentimentality: *Home it's all that I want/my head can hang its hat/when trouble's all I have/I'll begin anew!*

**Musicianship:** Bonomo shines with his impressive piano chops and vocals that lay nicely in the mix. The band members contend with musical intricacies that might occasionally evade the listener, as they are at times subtle, but well executed. The background vocals add texture and depth, blending well with Bonomo to form a coherent sound.

**Performance:** He opened the show with "I Think It's Gonna Rain Today," by Randy Newman, immediately establishing a connection with the composer and setting the stage for something more sophisticated. The show was first rate, with the only drawback being that songs periodically drifted into esoterica, though always musically satisfying.

**Summary:** Adam Bonomo is undoubtedly a gifted musician with exceptional songwriting talent. He marches to his own drummer; however, some shorter numbers to balance the extended pieces will go a long way toward keeping the audience thoroughly engaged, especially for those hearing the songs for the first time. – Elen Woloshin



**The Universal Bar and Grill**  
N. Hollywood, CA

**Contact:** 818-489-7527  
**Web:** AnitaSqueeze.com  
**Players:** Josh Lewis, guitar and vocals; Neo Jofre; bass; Christos; drums; Brad Watson, keyboard

**Material:** Anita Squeeze is a melody lovin', hard drivin', good ol' rock & roll band. The songs are reminiscent of Molly Hatchet and

Lynyrd Skynyrd in the way they are crafted, with very likable melodies, but with a little more bite to them. All the songs are superbly created, with time taken to learn and rehearse the many dynamics of each song, and that leads to a very tight and fun performance.

**Musicianship:** Anita Squeeze is made up of experienced musicians who take control of the stage and audience from the beginning of the set. At this show, Josh Lewis had shredded strings on the menu and they were delish!

Wielding a red and black Tele he showed off his skills on almost every song, and with superb vocals pushing every song to near perfection. The audience ate it up. The rhythm section was comprised of Christos and Jofre who laid down perfect rhythms for all the musicians to dance on and do their thing. (Christos was near perfect). Watson's keys were a very welcomed rhythm piece that filled voids and added substance to an already great base.

**Performance:** Quite excellent despite a small stage. Great presence by all the members of the band. Great rapport with the audience, and a few jokes kept things alive and interesting. Jofre thumped all night and even gave the crowd a little treat by playing a little progressive jazz when warming up. It showed the extreme versatility of this group of guys and it added great flavor to the sounds that were already so delectably devoured during the set.

**Summary:** Anita Squeeze is eclectic in their songwriting. At times country-ish, at other times jazzy, their mostly rock & roll tunes encompass the whole musical spectrum to have a good time and sound great doing it. The entire band is extremely versatile and well versed in their craft. They opened the set with "Many Times Been Up" that rocked the UBG to its core. Then, while the audience was recovering from their wounds, Anita Squeeze lit them up again with "Throw Me A Line," the perfect finale to a great night of rock & roll music. — **Pierce Brochetti**

**The Hotel Café** Hollywood, CA

**Contact:** indianabradley@gmail.com  
**Web:** Instagram, @indianabradley  
**Players:** Indiana Bradley, vocals, keys; Andres Acuña, guitar; John Rockwell, guitar; Eddie Curi, bass; Seth Olansky, drums

**Material:** Indiana Bradley's set at the Hotel Cafe gave the audience lots to think about—an experimental bandleader to say the least, Bradley's stage presence and persona definitely brought a fresh energy to the stage. Albeit strange and at times disconnected in performance, his brand was communicated clearly in the way he carried himself onstage.

**Musicianship:** The first guitarist Andres Acuña carried much of the solo content of the show with ease and skill and was absolutely one of the strongest members of the band. Trading solos with the second guitarist John Rockwell, also a skilled player, the two combined to create an exciting experience from an instrumental standpoint. The second song in the set, "Killing Time," was where the band's arranging chops began to shine through. The arrangements throughout the entire set through the finale were ambitious, although tunes like "Under the Night" didn't quite pan out fully in the way that the framework of the arrangement might allude to.

Lyric diction is also a challenge for this act. Had the lyrics been clearer and easier to hear we may have been able to understand more clearly the depth of the arrangements and the meanings contained within the songwriting. A perfect example was "Fidel Castro," a song from the middle of the set. After Bradley's extensive and captivating explanation of the song's origin and meaning, understanding



the lyrics was quintessential to enjoying and experiencing the song, but unfortunately they were nearly impossible to make out. Drummer Seth Olansky, however, kept things moving and provided a solid foundation for the band.

**Performance:** Bradley's experimentation throughout the performance was ultimately what kept the ball rollin'—whistling during "Marietta" was a great arrangement risk to take, and it paid off. Not all of the band's arrangement techniques landed, but their tenacity was admirable when it came to incorporating new sounds and exhibiting an assertive attitude onstage. The rock ballads

throughout the set were some of the stronger tunes of the evening, although following their first rock ballad with a second detracted from the impact of "Red River," the second ballad they played.

**Summary:** Overall, the band could benefit from some adjustments in the set flow of their live show, as well as in lyric diction and stage presence during some of the quieter moments. However, their arrangements, musicianship, and willingness to take risks throughout the performance made Indiana Bradley an interesting show with a fresh perspective.

— **Olivia Morreale**

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**Email:** mastering@coastmastering.com

**Web:** coastmastering.com  
**Basic Rate:** please call for info

**DAVEN THE MAD HATTER STUDIOS**  
Los Angeles, CA  
323-876-1212  
**Email:** faye@daventhemadhatstudios.com  
**Web:** daventhemadhat.com  
**Contact:** studio manager  
**Basic Rate:** please call for info

**DENOISE.COM**  
1050 Murray St.  
Berkeley, CA 94710  
510-653-3838  
**Email:** info@dnoise.com  
**Web:** denoise.com  
**Contact:** Albert Benichou  
**Basic Rate:** please call for info

**DIAMOND DREAMS MUSIC PRODUCTIONS**  
North O.C., Carbon Canyon 91709  
909-393-6120  
**Email:** diamonddreamsmusic@yahoo.com  
**Contact:** Raphael De Giorgio  
**Basic Rate:** please call for info, varies from project to project

**DINO M 4 RECORDING/ MASTERING STUDIO**  
Torrance, CA  
(10 minutes South of LAX)  
310-782-1440  
**Email:** dinom4@aol.com  
**Web:** facebook.com/DinoM4RECORDING  
**Contact:** Dino Maddalone

**DISKFACTORY**  
14 Chrysler  
Irvine, CA 92618  
855-273-4263  
**Email:** customercare@diskfactory.com  
**Web:** diskfactory.com  
**Basic Rate:** please see web or call

**DNA MASTERING**  
19528 Ventura Blvd., Ste. 315  
Tarzana, CA 91356  
818-992-4034  
**Email:** info@DNAmastering.com  
**Web:** dnamastering.com  
**Contact:** David Donnelly, Perry Cunningham  
**Basic Rate:** special rate for Indie and unsigned artists

**ELYSIAN MASTERS**  
P.O. Box 50858  
Los Angeles, CA 90050  
323-839-6283  
**Web:** elysianmasters.com

**EZEE STUDIOS**  
21550 Oxnard St., Ste. 990  
Woodland Hills, CA 91367  
818-444-4744  
**Email:** brian@ezeestudios.com  
**Web:** ezeestudios.com  
**Contact:** Brian Zamorano  
**Basic Rate:** please see web or call

### Additional location:

75 Rockefeller Plaza  
New York, NY 10019  
212-275-2160  
**Email:** James@ezeestudios.com  
**Contact:** James Winner

**GO BIG AUDIO**  
Hollywood, CA  
818-205-3043  
**Email:** benny@gobigaudio.com  
**Web:** gobigaudio.com  
**Basic Rate:** please see web or call

**GOLDEN MASTERING**  
1721 E. Main St.  
Ventura, CA 93001  
805-648-4646 Fax 805-648-4656



**Email:** diane@goldenmastering.com  
**Web:** goldenmastering.com  
**Contact:** April Golden  
**Format:** digital and analog  
**Basic Rate:** please call for info

**GOLD STREET**  
 649 Bethany Rd.  
 Burbank, CA 91504  
 818-567-1911  
**Email:** avpost@goldstreet.net  
**Web:** goldstreet.net  
**Contact:** Eric Michael Cap  
**Basic Rate:** see the website

**GROOVEWORKS**  
 1446 W. 178th St.  
 Gardena, CA 90248  
 310-403-5104  
**Email:** info@grooveworksstudios.com  
**Web:** grooveworksstudios.com  
**Contact:** studio manager  
**Basic Rate:** please call for info

**HIT SINGLE RECORDING SERVICES**  
 1935C Friendship Dr.  
 El Cajon, CA 92020  
 619-258-1080  
**Email:** rtuelle@hitsinglerecording.com  
**Web:** hitsinglerecording.com  
**Basic Rate:** please call or see web for info

**HOWIE WEINBERG MASTERING STUDIO**  
 8331 Lookout Mountain Ave.  
 Los Angeles, CA 90046  
 323-524-8776, 323-498-0305  
**Email:** info@howieweinbergmastering.com  
**Web:** howieweinbergmastering.com  
**Basic Rate:** rates upon request

**HYDE ST. STUDIOS**  
 245 Hyde St.  
 San Francisco, CA 94102  
 415-441-8934  
**Email:** info@hydestreet.com  
**Web:** hydestreet.com  
**Basic Rate:** please call or see web

**IMPERIAL MEDIA SERVICES**  
 3202 Pennsylvania Ave.  
 Santa Monica, CA 90404  
 310-396-2008  
**Email:** sales@imperialmedia.com  
**Web:** imperialmedia.com  
**Services:** Retail ready CD, DVD and Blu-ray packages ship within 24-48 Hour

**Additional location:**

Dropoff  
 5482 Wilshire Blvd., Ste. 240  
 Los Angeles, CA 90036

**J.E. SOUND PRODUCTIONS**  
 Hollywood, CA  
 323-509-7259  
**Email:** jesound@gmail.com  
**Web:** jesound.com  
**Contact:** John Goodenough  
**Basic Rate:** please see web or call

**JOE GASTWIRT MASTERING**  
 4750 Rhapsody Dr.  
 Oak Park, CA 91377  
 310-444-9904  
**Email:** joe@gastwirtmastering.com  
**Web:** gastwirtmastering.com  
**Contact:** Joe Gastwirt  
**Basic Rate:** please see web or call

**JUNGLE ROOM RECORDING STUDIOS**  
 604 1/2 Sonora Ave.  
 Glendale, CA 91201  
 818-247-1991  
**Email:** info@jungleroom.net  
**Web:** jungleroom.net  
**Basic Rate:** please see web or call

**KEN LEE MASTERING**  
 3060 El Cerrito Plaza No. 542  
 El Cerrito, CA  
 510-428-9276  
**Email:** kenleemastering@mac.com  
**Web:** facebook.com/kenleemastering.studio  
**Basic Rate:** please email

**KINGSIZE SOUNDLABS**  
 Los Angeles, CA  
 323-533-0022  
**Email:** ronna@kingsizesoundlabs.com  
**Web:** kingsizesoundlabs.com  
**Basic Rate:** call for more info

**LITTLE HIPSTER MUSIC STUDIOS**  
 14557 Leadwell St.  
 Van Nuys, CA 91405  
 818-570-3499  
**Email:** contact@littlehipstermusic.com  
**Web:** littlehipstermusic.com  
**Contact:** David Snow  
**Basic Rate:** please call for info

**LURSSEN MASTERING**  
 4109 W Burbank Blvd.  
 Burbank, CA 91505  
 323-924-7193  
**Email:** Jamie@lurssenmastering.com  
**Web:** lurssenmastering.com  
**Contact:** Jamie Fratta Peters, Engineer

**MAGIC GARDEN MASTERING**  
 Los Angeles, CA  
 614-620-4567  
**Email:** brian@magicgardenmastering.com  
**Web:** magicgardenmastering.com  
**Contact:** Brian Lucey

**MAMBO SOUND & RECORDING**  
 2200 W. Esther  
 Long Beach, CA 90813  
 562-432-9676  
**Email:** steve@mambosound.net  
**Web:** mambosoundandrecording.com  
**Contact:** Steve McNeil  
**Basic Rate:** please call for info

**MAOR APPELBAUM MASTERING – “Sounds With Impact”**  
 Woodland Hills, CA  
 818-564-9276, 818-745-6412  
**Email:** mappelbaum@gmail.com  
**Web:** maorappelbaum.com  
**Contact:** Maor Appelbaum  
**Clients:** Faith No More, Yes, Meatloaf, The Kooks, Matisyahu, Lupe Fiasco, Eric Gales, Walter Trout, Ill Nino, Josh Levi, Starset, Sepultura, Rob Halford, Yngwie Malmsteen, Lita Ford, Fates Warning, William Shatner, Dokken, Pepper, Candlemass, Nekromantix, Hillbilly Herald, Treponem Pal, Billy Sherwood, Adrenaline Mob

**MARCUSSEN MASTERING**  
 5632 Hollywood Blvd.  
 Hollywood, CA 90028  
 323-463-5300 Fax 323-463-5600  
**Email:** info5223@marcussenmastering.com  
**Web:** marcussenmastering.com  
**Contact:** Caryl McGowan  
**Basic Rates:** please call for info

**MARSH MASTERING**  
 Los Angeles, CA  
 310-598-6038 Fax 310-598-5685  
**Email:** marsh@marshmastering.com  
**Web:** marshmastering.com  
**Contact:** Stephen or Fernando  
**Basic Rate:** flat rates for unattended sessions, hourly rates for attended sessions

**MASTER GROOVE STUDIOS**  
 Northridge, CA  
 Nashville, TN  
 818-830-3822, 615-799-9366  
**Email:** leafcake@att.net  
**Web:** mastergroovestudios.com  
**Contact:** Dave Morse  
**Basic Rate:** please call for info, reasonable rates.

**MAURICE GAINEN PRODUCTIONS**  
 4470 Sunset Blvd., Ste. 177  
 Hollywood, CA 90027  
 323-662-3642 Studio  
 If no response to email or studio number call cell 323.376.2834.  
**Email:** info@mauricegainen.com  
**Web:** mauricegainen.com  
**Basic Rate:** please call for info  
**Credits:** Starbucks (185 compilations), Disney, EMI, UNI, Warner, Sony, Rafael Moreira, Alex Skolnick, Andy McKee, The Hues Corp (“Rock The Boat”), Mighty Mo Rodgers, Orchestre Surreal, Angel Town Combo

**MELROSE MASTERING**  
 5254 Melrose Ave.  
 Hollywood, CA  
 818-216-5409  
**Email:** melrosemusic@mac.com  
**Web:** facebook.com/melrosemusicstudios, melrosemusicstudios.com  
**Basic Rate:** please call for info

**METRO STUDIOS**  
 San Fernando Valley, CA  
 818-366-5588  
**Email:** tom@metrostudios.com  
**Web:** metrostudios.com  
**Basic Rate:** please call for info

**MIKE WELLS MASTERING**  
 4470 W. Sunset Blvd., #147  
 Los Angeles, CA 90027  
 323-363-2339  
**Email:** studio@mikewellsmastering.com  
**Web:** mikewellsmastering.com  
**Contact:** Mike Wells  
**Basic Rate:** Please call for rates  
**Notes:** Instagram: @mikewellsmastering

**M L E STUDIOS**  
 P.O. Box 1014  
 Woodland Hills, CA 91365  
 866-246-8846  
**Email:** mail@majorlabelmusic.com  
**Web:** majorlabelmusic.com, facebook.com/mlestudios  
**Contact:** Col. Darryl Harrelson  
**Basic Rate:** \$45.00/hr or flat rate per song/album small independent multi-room studio specializing in country, Americana and alt country genres.

**NEATO MASTERING**  
 634 2nd St.  
 Oakland, CA 94607  
 510-646-0687  
**Email:** Piper@infrasonicsound.com  
**Web:** neatomastering.com  
**Basic Rate:** please call for info

**THE OC RECORDING COMPANY**  
 3100 W. Warner Ave., Ste. 7  
 Santa Ana, CA 92704  
 323-244-9794  
**Email:** info@ocrecording.com  
**Web:** ocrecording.com  
**Contact:** Asaf Fulks  
**Credits:** Universal Pictures, Disney, ESPN, LA Clippers, Casio, Kendrick Lamar, Platinum & Grammy Artists  
**Gear:** Pro Tools HD 11, Neve 1073, Sony C-800G, Neumann, Aurora, Avalon, Lynx, Dangerous, Focal, SSL

**OASIS MASTERING**  
 4109 W. Burbank Blvd.  
 Burbank, CA 91505  
 818-567-0500 Fax 818-567-0599  
**Email:** jack@oasismastering.com  
**Web:** oasismastering.com  
**Basic Rate:** please call for info

**PRAIRIE SUN**  
 Box 7084  
 Cotati, CA 94931  
 707-795-7011  
**Email:** info@prairiesun.com  
**Web:** prairiesun.com  
**Contact:** studio manager  
**Basic Rate:** please call for info

**PRECISION MASTERING**  
 1008 North Cole Ave.  
 Los Angeles, CA 90038  
 323-464-1008  
**Email:** claudia@precisionmastering.com  
**Web:** precisionmastering.com  
**Contact:** Claudia Lagan

**PRIVATE ISLAND TRAX**  
 1882 S. Cochran Ave.  
 Los Angeles, CA 90019  
 323-856-8729  
**Email:** info@privateislandtrax.com  
**Web:** privateislandtrax.com  
**Basic Rate:** please call for rates

**PRODUCTION COMPANY MASTERING & RECORDING STUDIO, THE**  
 673 Valley Dr.  
 Hermosa Beach, CA 90254  
 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com/productionco.html  
**Contact:** Dennis  
**Basic Rate:** analog and digital, please call for info

**PROFESSIONAL MUSICIAN'S LOCAL 47**  
 3220 Winona Ave.  
 Burbank, CA 91504  
 323-462-2161  
**Web:** promusic47.org  
**Contact:** Amie Moore  
**Basic Rate:** please call for info

**PHUTURETRAX**  
 Redondo Beach, CA  
 310-363-0243  
**Email:** don@phuturetrax.com  
**Web:** phuturetrax.com  
**Contact:** Don Corrieri

**PYRAM-AXIS DIGITAL**  
 Redondo Beach, CA  
**Email:** music@pyramaxis.com  
**Web:** pyramaxis.com  
**Contact:** Jim D.  
**Basic Rate:** please email for info

**PYRAMID RECORDING AND MASTERING**  
 4586 E Pine Ave.  
 Fresno, CA 93703  
 559-709-0610  
**Web:** pyramidrecording.net

**RESOLUTION MASTERING**  
 Sherman Oaks, CA  
 818-481-7064  
**Email:** info@resolutionmastering.com  
**Web:** resolutionmastering.com  
**Contact:** Ron Boustead  
**Basic Rate:** US - \$100/song

**QUALITY CLONES MASTERING, CD MASTERING & DVD AUTHORIZING**  
 3940 Laurel Canyon Blvd., Ste. 405  
 Studio City, CA 91604  
 323-464-5853  
**Email:** info@qualityclones.com  
**Web:** qualityclones.com  
**Basic Rate:** please call for info

**RACE HORSE STUDIOS**  
 3780 Selby Ave.  
 Los Angeles, CA 90034  
 310-280-0175 Fax 310-280-0176  
**Email:** duncan@racehorsestudios.com  
**Web:** racehorsestudios.com  
**Contact:** Duncan Macfarlane  
**Basic Rate:** please call for info

**RAINBO RECORDS MFG. CORP.**  
 8960 Eton Ave.  
 Canoga Park, CA 91304  
 818-280-1100 Fax 818-280-1101  
**Email:** info@rainborecords.com  
**Web:** rainborecords.com  
**Basic Rate:** please call for info

**REDRUM STUDIOS**  
**Email:** info@redrumproductions.net  
**Web:** redrumproductions.net  
**Contact:** Simon or Boi  
**Basic Rate:** please email for info

**RL AUDIO**  
 1646 N. Curson Ave.  
 West Hollywood, CA 90046  
 323-687-8547  
**Email:** rlaudio1@gmail.com  
**Web:** rlaudio.net  
**Basic Rate:** see website

**RPD STUDIOS**  
 1842 Burlison Ave.  
 Thousand Oaks, CA 91360  
 805-496-2585  
**Email:** rpdstudios@roadrunner.com  
**Web:** rpdstudios.com  
**Contact:** Randy  
**Basic Rate:** please call for info

**SONIC VISION MASTERING & AUDIO PRODUCTION SERVICES**  
 818-269-7087  
**Web:** facebook.com/michael.milchner  
**Contact:** Mike Milchner  
**Basic Rate:** please call or check website for info

**SONORA RECORDERS**  
 3222 Los Feliz Blvd.  
 Los Angeles, CA 90039  
 323-663-2500  
**Web:** sonorarecorders.com  
**Contact:** Richard or Chad  
**Basic Rate:** please call for info

**SOUND AFFAIR**  
 2727 S. Croddy Way, Unit G  
 Santa Ana, CA 92704  
 800-570-6656  
**Email:** ron@soundaffairltd.com  
**Web:** SoundAffairMastering.com  
**Contact:** Ron or Andree  
**Basic Rate:** please see web for info

**SOUND BITES DOG**

Los Angeles, CA  
310-621-1896  
Email: hdekline@gmail.com  
Web: soundbitesdog.com  
Contact: Hans DeKline  
Basic Rate: call or check our website

**STUDIO 5109**

1110 N. Western, Ste. 206  
Hollywood, CA 90029  
213-369-7094  
Email: info@studio5109.com  
Web: studio5109.com  
Contact: Mike Wolf  
Basic Rate: please call or see web

**STUDIO CITY SOUND**

4412 Whitsett Ave.  
Studio City, CA 91604  
818-505-9368  
Email: booking@studiocitysound.com  
Web: studiocitysound.com  
Contact: studio manager  
Basic Rate: please call for info

**STUDIOWEST**

11021 Via Frontera, Ste. A  
San Diego, CA 92127  
858-592-9497  
Email: chris@studiowest.com  
Web: studiowest.com  
Basic Rate: please call for info

**SULLYSTONE MUSIC**

Cloverland Studios  
North Hollywood, CA 91616  
818-503-1157  
Web: sullystone.com  
Contact: Billy Sullivan  
Basic Rate: please call for info

**SUN 7 MUSIC**

5303 Inadale Ave.  
Los Angeles, CA 90043-1543  
323-292-1052  
Email: sun7@sun7production.com  
Web: sun7production.com  
Basic Rate: please call for info

**THETA SOUND STUDIO**

1309 W Riverside Dr.  
Burbank, CA 91506  
818-955-5888  
Email: randy@thetasound.com  
Web: thetasound.com  
Contact: Randy or Cyndie Tobin  
Basic Rate: please call for info

**THRESHOLD MASTERING**

2114 Pico Blvd.  
Santa Monica, CA 90405  
310-566-6677  
Email: micheleb@thresholdsound.com  
Web: thresholdsound.com  
Contact: Michelle Blankenship or Peter Barker  
Basic Rate: custom rates for indies

**TIME ART STUDIO**

Studio City, CA  
818-980-2840  
Email: darlene@darlenekoldenhoven.com  
Web: darlenekoldenhoven.com/timeart  
Contact: Darlene  
Basic Rate: please call for info

**TOMCAT ON THE PROWL PRODUCTIONS**

Canoga Park, CA 91304  
818-533-8669  
Email: studio@tomcatontheprowl.com  
Web: tomcatontheprowl.com  
Contact: Thomas Hornrig  
Basic Rate: visit website for more info

**TRU-ONE STUDIOS**

2100 E. Howell Ave., Ste. 208  
Anaheim, CA 92806  
562-773-5877  
Web: truonerecords.com  
Basic Rate: Rooms \$18 & \$24 per hr.

**UNITED AVG, INC.**

6855 Vineland Ave.  
North Hollywood, CA 91605  
800-247-8606, 818-980-6700  
Web: unitedavg.com  
Contact: Steve Katz  
Basic Rate: call or check website for more info

**UNITED RECORDING STUDIOS**

6050 Sunset Blvd.  
Hollywood, CA 90028  
323-467-9375  
Email: booking@UnitedRecordingStudios.com  
Contact: Rob Goodchild  
Web: unitedrecordingstudios.com/mastering

**VESTMAN MASTERING**

Orange County, CA  
714-349-4147  
Email: info@vestmanmastering.com  
Web: johnvestman.com  
Contact: John Vestman or office mgr.  
Basic Rate: contact us for hourly rates and package rates for sessions longer than 4 hours.

**WATERBURY PRODUCTIONS**

Laurel Canyon and Magnolia  
Valley Village, CA  
818-505-8080  
Email: davewaterbury91607@yahoo.com  
Web: davewaterbury.net  
Contact: Dave Waterbury  
Basic Rate: please call for info

**WESTLAKE RECORDING**

7265 Santa Monica Blvd.  
West Hollywood, CA 90046  
323-851-9800  
Email: bookings@thelakestudios.com  
Web: thelakestudios.com  
Contact: Sara Clark  
Basic Rate: please call for info

**WOODRUM PRODUCTIONS**

Burbank, CA  
818-848-3393  
Email: michael@woodrumproductions.com  
Web: woodrumproductions.com  
Contact: Michael Woodrum  
Basic Rate: please call for info

**ZENMASTERING**

P.O. Box 231097  
Encinitas, CA 92023  
858-231-1541  
Web: zenmastering.com  
Contact: Paul Abbott

**COLORADO**

**AIRSHOW BOULDER STUDIO**

Boulder, CO 80301  
P.O. Box 17632  
303-247-9035  
Email: Studio@airshowmastering.com  
Web: airshowmastering.com  
Basic Rate: please call for info

**AUDIO PARK RECORDING & MASTERING**

Wheat Ridge, CO 80002  
303-456-6122  
Email: audioparkrecording@gmail.com  
Web: facebook.com/AudioParkRecordingStudio  
Basic Rate: please call for info

**CHERRY SOUND STUDIOS, LLC**

1600 Downing, Ste. 120  
Denver, CO 80218  
303-910-5359  
Email: info@cherrysoundstudios.com  
Web: cherrysoundstudios.com  
Basic Rate: please call for info

**COLORADO SOUND STUDIOS**

3100 W. 71st Ave.  
Westminster, CO 80030  
303-430-8811  
Web: coloradosound.com  
Basic Rate: please call or see website

**GLOBALSOUND REC. STUDIO**

555 Alter St., Unit 19-F  
Broomfield, CO 80020  
303-439-7956  
Email: lydia@globalsoundstudio.com  
Web: globalsoundstudio.com  
Basic Rate: please call for info

**QUAM AUDIO PRODUCTIONS**

Boulder, CO  
720-644-9899  
Email: info@quamaudio.com  
Web: quamaudio.com

Contact: Michael Quam  
Basic Rate: please call for info

**CONNECTICUT**

**BEANSTUDIO MASTERING**

Bridgeport, CT  
Email: jim@beanstudio.com  
Web: beanstudio.com  
Contact: Jim DeSalvo  
Basic Rate: please call for info

**ONYX SOUND LAB LLC**

56 Cooper St.  
Manchester, CT 06040  
860-436-4581  
Email: contact@onyxsoundlab.com  
Web: onyxsoundlab.com  
Contact: Adam Gootkin or Peter Kowalczyk  
Basic Rate: please call for info

**RVP STUDIOS**

221 Bull Hill Ln.  
West Haven, CT 06516  
203-693-1171  
Email: info@performanceplusmusic.com  
Web: rvpstudios.com  
Contact: Marc  
Basic Rate: please call for info

**SUITE AUDIO**

Clinton, CT 06413  
860-664-9499  
Email: info@suiteaudio.com  
Web: suiteaudio.com  
Basic Rate: please call for info

**TARQUIN STUDIOS**

Bridgeport, CT 06604  
203-338-0895  
Email: studio@tarquinrecords.com  
Web: tarquinrecords.com  
Basic Rate: please call for info

**DELAWARE**

**JAMLAND STUDIO**

2326 Empire Dr.  
Wilmington, DE 19810  
302-475-0204  
Email: music@jamlandstudio.com  
Web: jamlandstudio.com

**DISTRICT OF COLUMBIA (DC)**

**LISTEN VISION LLC**

2622 Georgia Ave. NW  
Washington, D.C. 20001  
202-332-8494  
Email: info@listenvision.com  
Web: listenvision.com  
Basic Rate: please call for info

**FLORIDA**

**EMERALD CITY RECORDING, INC.**

105 Dunbar Ave., Ste. A  
Oldsmar, FL 34677  
813-814-1062  
Email: info@emeraldcityrecording.com  
Web: emeraldcityrecording.com  
Basic Rate: please call for rates

**FULLERSOUND INC.**

3551 S.W. 116th Ave.  
Fort Lauderdale, FL 33330  
305-556-5537 Fax 954-727-5303  
Email: info@fullersound.com  
Web: fullersound.com  
Basic Rate: please call for rates

**UPCOMING STUDIO, INC.**

601 W. Oakland Park Blvd., Ste. 13  
Wilton Manors, FL 33311-0913  
954-530-4710  
Email: mastering@upcomingstudio.com  
Web: upcomingstudio.com

**NOISEMATCH STUDIOS**

169 N.W. 23rd St.  
Miami, FL 33127  
786-334-5382  
Email: info@noisematch.com  
Web: noisematch.com  
Basic Rate: Call for info

**PROGRESSIVE MEDIA & MUSIC**

2116 Southview Ave.  
Tampa, FL 33606  
813-251-8093  
Email: info@progressivecds.com

Web: progressivecds.com

Basic Rate: project rates available - call for a quote

**GEORGIA**

**COS MASTERING**

800 E. Ave., NE  
Atlanta, GA 30312  
404-524-7757  
Contact: Larry Antony  
Email: larry@cosmastering.com  
Web: cosmastering.com

**ODYSSEY STUDIO, THE**

198 N. 1st St.  
Colbert, GA 30628  
706-540-1076  
Email: p\_rives@theodysseystudio.com  
Web: theodysseystudio.com  
Basic Rate: \$50/hr. see web for details

**SING MASTERING**

781 Wheeler St. N.W.  
Studio 8  
Atlanta, GA 30318  
404-827-8503  
Email: info@singmastering.com  
Web: singmastering.com  
Basic Rate: please call for info

**HAWAII**

**ISLAND SOUND STUDIOS**

377 Keahole St., Ste. D-03  
Honolulu, HI 96825  
808-393-2021 808-352-  
Email: info@islandsoundstudios.com  
Web: islandsoundstudios.com  
Contact: Gaylord Holomalia  
Basic Rate: please call for info

**LAVA TRACKS RECORDING**

P.O. Box 6564  
Kamuela, Big Island, HI 96743  
808-885-6558  
Email: studioinfo@lavatracks.com  
Web: lavatracks.com  
Contact: Charles Michael Brotman, Grammy Award winner  
Basic Rate: call or check our website for contact info.

**SEASIDE RECORDING**

Wailuku, Maui, HI  
808-280-0722  
Web: seasideRecording.com  
Contact: Joel Katz  
Basic Rate: reasonable rates by the hour, week or job

**IDAHO**

**AUDIO MASTERING STUDIO**

208-965-0621  
Email: master@audiomasteringstudio.com  
Web: audiomasteringstudio.com  
Basic Rate: \$75 per song (minimum two songs) [or] project discount 7-10 songs, \$500

**TONIC ROOM, THE**

1509 S. Robert St., Ste. 103  
Boise, ID 83705  
208-338-8433  
Email: info@tonicroomstudios.com,  
mastering@tonicroomstudios.com  
Web: tonicroomstudios.com  
Basic Rate: see web for info

**ILLINOIS**

**BOILER ROOM, THE**

1440 N. Western ave.  
Chicago, IL 60622  
773-525-8551  
Email: info@brmastering.com  
Web: brmastering.com  
Basic Rate: please call for info

**CHICAGO MASTERING SERVICE**

Chicago, IL  
773-265-1733  
Email: info@chicagomasteringservice.com  
Web: chicagomasteringservice.com  
Basic Rate: please call for info

**DISC MAKERS**

560 W. Washington Blvd., #410  
Chicago, IL 60661  
800-468-9353, 312-661-3450  
Email: info@discmakers.com

**Web:** discmakers.com  
**Basic Rate:** please call for info

**DON GRIFFIN MASTERING AND MIXING**  
 1100 W. Cermak  
 Chicago, IL 60608  
 312-286-5018, 708-267-2198  
**Email:** don@studiovmr.com  
**Web:** studiovmr.com

**GRAVITY STUDIOS**  
 2250 W. North Ave.  
 Chicago, IL 60647  
 773-862-1880  
**Email:** info@gravitystudios.com  
**Web:** gravitystudios.com  
**Basic Rate:** Call for more info

**MASSIVE MASTERING**  
 P.O. Box 68143  
 Schaumburg, IL 60168  
 630-237-4393  
**Email:** master@massivemastering.com  
**Web:** massivemastering.com  
**Contact:** John Scrip  
**Basic Rate:** hourly/project rates on web

**PLAYGROUND RECORDING AND MASTERING STUDIO, THE**  
 Chicago, IL  
 312-498-8265  
**Email:** admin@playgroundstudio.com  
**Web:** playgroundstudio.com  
**Basic Rate:** \$500/day recording, \$65/hr. mastering

**INDIANA**

**APPLGATE AUDIO VISUAL**  
 5609 Ensenada Ave.  
 Indianapolis, IN 46237  
 317-782-9948  
**Email:** mastering@appegateaudiovisual.com  
**Web:** appegateaudiovisual.com  
**Basic Rate:** \$29.95 per track (up to six min. in length)

**LIGHTNING STRUCK STUDIOS**  
 2384 E. Co Rd., 800 S  
 Clayton, IN 46118  
 317-539-7476  
**Email:** mperry@tds.net  
**Web:** lightningstruck.com  
**Basic Rate:** please call for info

**IOWA**

**CATAMOUNT RECORDING, INC.**  
 5737 Westminster Dr.  
 Cedar Falls, IA 50613  
 319-2268-1011  
**Email:** catamount@cfu.net  
**Web:** catamountrecording.com  
**Contact:** Kitty Tatman  
**Basic Rate:** please see web for info

**INNER LIGHT RECORDS**  
 Iowa City, IA  
 319-936-1235  
**Email:** innerlightrecords@gmail.com  
**Web:** innerlightrecords.net  
**Contact:** Ari  
**Basic Rate:** please call for info

**TRIAD PRODUCTIONS INC.**  
 1910 Ingersoll Ave.  
 Des Moines, IA 50309  
 515-243-2125 Fax 515-243-2055  
**Email:** sales-studio@triadav.com  
**Web:** triadav.com  
**Basic Rate:** please call for info

**KANSAS**

**CORNERSTONE STUDIOS**  
 Wichita, KS  
 316-263-4464  
**Email:** cornerstone@cornerstonestudios.com  
**Web:** cornerstonestudios.com  
**Contact:** Steve  
**Basic Rate:** please Email for info

**CHAPMAN RECORDING & MASTERING**  
 8805 Monrovia St.  
 Lenexa, KS 66215  
 913-894-6854  
**Email:** chuck@chapmanrecording.com  
**Web:** chapmanrecording.com

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**HEAD FIRST MEDIA**  
 729 E. St. Catherine St.  
 Louisville, KY 40217  
 502-637-1663  
**Email:** info@headfirstmedia.com  
**Web:** headfirstmedia.com  
**Basic Rate:** please call for info

**LOUISIANA**

**MASTERDIGITAL CORP.**  
 2614 W. 15th Ave.  
 Covington, LA 70433  
 504-236-6368  
**Web:** masterdigital.com  
**Basic Rate:** please call for info

**MUSIC SHED, THE**  
 929 Euterpe St.  
 New Orleans, LA 70130  
 504-975-1294  
**Email:** info@musicshedstudios.com  
**Web:** musicshedstudios.com  
**Basic Rate:** please call for info

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**GATEWAY MASTERING STUDIOS**  
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 Portland, ME 04101  
 207-828-9400  
**Email:** staff@gatewaymastering.com  
**Web:** gatewaymastering.com  
**Basic Rate:** please call for info

**PATRICK KEANE AUDIO MASTERING**  
 103 Hanover St.  
 Portland, ME  
 207-807-5379  
**Web:** patkeanemastering.com

**SPECIALIZED MASTERING**  
 15438 S.W. 81st Ave.  
 Portland, OR 97224  
 503-866-8383  
**Email:** dana@specializedmastering.com

**Web:** specializedmastering.com  
**Basic Rate:** please call for info

**STUDIO, THE**  
 45 Casco St., Ste. 200  
 Portland, ME 04101  
 207-772-1222  
**Email:** thestudio@flyingsound.net  
**Web:** thestudioportland.com  
**Contact:** Tim Tierney  
**Basic Rate:** call for info

**MARYLAND**

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 3200 Annetta Ave.  
 Baltimore, MD 21213  
 443-255-5016  
**Email:** abovegroundstudios@gmail.com  
**Web:** abovegroundstudios.com  
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**Credits:** Tate Kobang, Lil Mo, The Beatnuts, DITC, Moneybagg Yo  
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**AIRSHOW TAKOMA PARK STUDIO**  
 7014-C Westmoreland Ave.  
 Takoma Park, MD 20912  
 301-891-9035  
**Email:** studio@airshowmastering.com  
**Web:** airshowmastering.com  
**Basic Rate:** see web for info

**Additional location:**

3063 Sterling Cir., Ste. 3  
 Boulder, CO 80301  
 303-247-9035

**HIT AND RUN RECORDING**  
 18704 Muncaster Rd.  
 Rockville, MD 20855  
 301-948-6715  
**Email:** info@hitandrunrecording.com  
**Web:** hitandrunrecording.com  
**Contact:** Steve Carr  
**Basic Rate:** please call for info

**LION AND FOX RECORDING STUDIOS**  
 9517 Baltimore Ave.  
 College Park, MD 20740  
 301-982-4431  
**Email:** mail@lionfox.com  
**Web:** lionfox.com/mastering.htm  
**Basic Rate:** please call for info

**OMEGA RECORDING STUDIOS**  
 12712 Rock Creek Mill Rd., Ste. 14Z  
 Rockville, MD 20852  
 301-230-9100  
**Web:** omegastudios.com  
**Basic Rate:** 125/hr. (does not include tax or materials)

**MASSACHUSETTS**

**BOSTON RECORDING STUDIO**  
 131 W. Concord St., Ste. 1  
 Boston, MA 02118  
 857-207-2247  
**Email:** record@bostonrecordingstudio.com  
**Web:** bostonrecordingstudio.com  
**Basic Rate:** \$80/hr.

**M WORKS MASTERING**  
 60 Hampshire St.  
 Cambridge, MA 02139  
 617-577-0089  
**Email:** studio@m-works.com  
**Web:** m-works.com  
**Basic Rate:** reasonable rates

**OAK GROVE RECORDING**  
 65 Clinton St.  
 Malden, MA 02148  
 781-321-3069  
**Email:** oakgroverecording@comcast.net  
**Web:** oakgroverecording.com  
**Basic Rate:** please call for info

**PEERLESS MASTERING**  
 161 N. St.  
 Newtonville, MA  
 617-527-2200  
**Email:** info@peerlessmastering.com  
**Web:** peerlessmastering.com  
**Contact:** Jeff  
**Basic Rate:** please call for info

**PILOT RECORDING STUDIOS**  
 1073 Main St.  
 Housatonic, MA  
 413-274-1073  
**Email:** info@pilotrecording.com  
**Web:** pilotrecording.com  
**Contact:** Will Schillinger  
**Basic Rate:** please Email for info

**REAR WINDOW RECORDING SERVICE**  
 25 Dwight St.  
 Brookline, MA 02446  
 617-901-2441 Fax 617-730-5611  
**Email:** mill4ps@aol.com  
**Web:** rearwindowstudio.com  
**Basic Rate:** please call for info

**SOUNDMIRROR, INC.**  
 76 Green St.  
 Boston, MA 02130-2271  
 617-522-1412 Fax 617-524-8377  
**Web:** soundmirror.com  
**Basic Rate:** please call for info

**MICHIGAN**

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 901 S. Westnedge  
 Kalamazoo, MI 49008  
 269-226-0948  
**Email:** studio@broadsideproductions.com  
**Web:** broadsideproductions.com  
**Basic Rate:** please call for info

**THIRD MAN MASTERING**  
 441 W. Canfield  
 Detroit, MI 482301  
 269-224-8796  
**Contact:** Bill Skibbe, Warren Defever  
**Email:** billskibbe@thirdmanrecords.com  
**Web:** thirdmanmastering.com

**STUDIO A RECORDING**  
 5619 N. Beech Daly  
 Dearborn Heights, MI 49127  
 313-561-7489  
**Email:** mariilyn@studioarecording.com  
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Dafer, MI 49724  
248-818-2479  
**Web:** waterfallrecordings.com  
**Basic Rate:** please call for info

**MINNESOTA**

**RARE FORM MASTERING**  
712 Ontario Ave. W.  
Minneapolis, MN 55403  
612-327-8750  
**Email:** info@rareformmastering.com  
**Web:** rareformmastering.com  
**Contact:** Greg Feierson  
**Basic Rate:** please contact for info

**MISSISSIPPI**

**MALACO MUSIC GROUP**  
3023 W. Northside Dr.  
Jackson, MS 39213  
601-982-4522  
**Email:** malaco@malaco.com  
**Web:** malaco.com  
**Basic Rate:** please call for info

**TAPROOT AUDIO DESIGN**  
108 Co Rd 411  
Oxford, MS 38655  
662-236-2167  
**Email:** info@taprootaudiodesign.com  
**Web:** taprootaudiodesign.com  
**Basic Rate:** please call for info

**MISSOURI**

**CD MASTERING SERVICES**  
P.O. Box 672  
Nixa, MO 65714  
417-880-2617  
**Email:** info@cdmasteringservices.com  
**Web:** cdmasteringservices.com  
**Contact:** Bob Speer  
**Basic Rate:** please call for info

**MONTANA**

**BELLWETHER MASTERING**  
Clancy, MT 59634  
619-228-6941  
**Email:** Joe@bellwethermastering.com  
**Web:** bellwethermastering.com  
**Contact:** Joe Goodwin  
**Basic rates:** varies, see website

**BOONE PRODUCTIONS**  
579 Belt Creek Rd.  
Belt, MT 59412  
406-788-0255  
**Email:** aviator@3rivers.net  
**Web:** booneproductions.com  
**Contact:** Daniel Gliko  
**Basic Rate:** please call for info

**RECORDING EDGE**  
615 E. Cameron Bridge Rd.  
Bozeman, MT 59718  
406-388-5042  
**Email:** information@recordingedge.com  
**Web:** recordingedge.com  
**Contact:** Edd Gryder  
**Basic Rate:** please contact for info

**NEBRASKA**

**FOCUS MASTERING**  
14910 Grover St., Ste. 100  
Omaha, NE 68144-5445  
402-504-9624  
**Email:** doug@focusmastering.com  
**Web:** focusmastering.com  
**Contact:** Doug Van Sloun  
**Basic Rate:** call or visit web for info

**STUDIO 24**  
8601 N. 30th St.  
Omaha, NE 68112  
402-342-9090  
**Email:** rcb@studio24omaha.com  
**Web:** studio24omaha.com  
**Contact:** Chuck Beckler  
**Basic Rate:** please call for info

**WAREHOUSE PRODUCTIONS**  
206 S. 44th St.  
Omaha, NE 68131  
402-553-8523  
**Email:** whp@qwestoffice.net  
**Web:** warehouseproductions.net

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Henderson, NV 89014  
702-445-7705  
**Web:** hideouttv.com  
**Basic Rate:** please call for info

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Las Vegas, NV 89169  
702-500-4192  
**Email:** BlackDogMastering@gmail.com  
**Web:** blackdogmastering.com  
**Basic Rate:** please call for info

**TOM PARHAM MASTERING**  
8260 Haven St  
Las Vegas, NV 89123  
702-481-1663  
**Email:** tomparham@mac.com  
**Web:** hittrackstudios.com

**NEW HAMPSHIRE**

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North Sutton, NH 03260  
603-927-6363  
**Email:** gerry@cedarhousesound.com  
**Web:** cedarhousesound.com

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**BEANSTUDIO CD & DVD MASTERING**  
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**Web:** beanstudio.com  
**Contact:** Jim DeSalvo  
**Basic Rate:** please email for info

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7905 N. Rte. 130  
Pennsauken, NJ 08110  
800-468-9353  
**Email:** info@discmakers.com  
**Web:** discmakers.com  
**Basic Rate:** please call for info

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North Haledon, NJ 07508  
201-824-7860  
**Email:** littmuze@edlittmanmastering.com  
**Web:** edlittmanmastering.com  
**Contact:** Ed Littman  
**Basic Rate:** available on website

**JOE LAMBERT MASTERING**  
115 Christopher Columbus Dr.,  
Ste. 204  
Jersey City, NJ 07302  
201-332-7000  
**Email:** staff@jimsound.com  
**Web:** joelambertmastering.com

**KNACK MASTERING**  
Ringwood, NJ  
973-556-5749  
**Email:** kimrosen@knackmastering.com  
**Web:** knackmastering.com  
**Contact:** Kim Rosen  
**Services:** specializes in analog audio mastering for digital & vinyl formats, audio restoration and vinyl and tape transfers

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Delair, NJ 08110  
888-296-2747  
**Email:** info@oasiscd.com  
**Web:** oasiscd.com  
**Basic Rate:** please call for info

**SILK CITY RECORDS**  
P.O. Box 1541  
Parsippany, NJ 07454  
973-599-0237  
**Email:** silkcitycd@aol.com  
**Web:** silkcitycd.com  
**Contact:** Andy Allu  
**Basic Rate:** call for info

**STORY BOOK SOUND**  
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**Email:** info@storybooksound.com  
**Web:** storybooksound.com  
**Contact:** Scott Anthony, Rebecca Turner

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Albuquerque, NM 87123  
505-459-6242  
**Email:** andy@highfidelitymastering.com  
**Web:** highfidelitymastering.com  
**Contact:** Andy Rogulich  
**Basic Rate:** please call for info

**THUNDER DIGITAL**  
Albuquerque, NM  
505-822-8273  
**Email:** phil@thunderdigital.com  
**Web:** thunderdigital.com  
**Basic Rate:** please call for info

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**BANG ZOOM MASTERING**  
P.O. Box 145  
Orangeburg, NY 10962  
845-398-0723  
**Web:** masteringzone.net

**Contact:** Steve Vavagiakis  
**Services:** Analog and Digital Audio Mastering

**BATTERY STUDIOS**  
(Sony Music Entertainment)  
321 W 44th St., Suite 1001  
New York, NY 10036  
212 833-7373  
**Email:** donna.kloepfer@batterystudios.com  
**Web:** batterystudios.com

**DALE PRO AUDIO**  
148-04 95th Ave.  
Jamaica, NY 11435  
855-814-4525, 212-475-1124  
**Email:** info@daleproaudio.com  
**Web:** daleproaudio.com  
**Basic Rate:** call for info

**DISC MAKERS**  
150 W. 25th St., Ste. #402  
New York, NY 10001  
800-468-9353  
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**Web:** discmakers.com  
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**Email:** info@engineroomaudio.com  
**Web:** engineroomaudio.com  
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917-406-9147, 212-765-7500  
**Email:** ftkk@aol.com  
**Web:** kevorkianmastering.com  
**Contact:** Fred Kevorkian

**LODGE, THE**  
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New York, NY 10003  
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**Web:** thelodge.com  
**Basic Rate:** please call for info

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**Web:** masterdisk.com  
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**Contact:** Michael Dominici, owner  
**Basic Rate:** cal for rates

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 888-707-6070 Ext. 1  
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**Web:** righttouchmastering.com  
**Contact:** Gordon Bahary  
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 New York, NY 10018  
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**Email:** info@skyelab.com  
**Web:** skyelab.com  
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 212-604-9433  
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**Web:** sterling-sound.com  
**Basic Rate:** please see web

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 New York, NY 10027  
 212-665-2200  
**Contact:** Kiki Barrera  
**Email:** kikib@themasteringpalace.com  
**Web:** themasteringpalace.com

**THRESHOLD MUSIC**  
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**Email:** thresholdstudiosnyc@gmail.com  
**Web:** thresholdmusic.com  
**Basic Rate:** please call for info

**TIMELESS MASTERING**  
 361 Stagg St., Suite 401  
 Brooklyn, NY 11206  
**Email:** info@timelessmastering.com  
**Web:** timelessmastering.com

**TRUTONE MASTERING LABS INC.**  
 228 E. Route 59, #306  
 Nanuet, NY 10954  
 845-680-6490  
**Email:** sales@trutonemastering.com  
**Web:** trutonemastering.com  
**Basic Rate:** please call for info

**XSTREAM AUDIO**  
 Amherst, NY  
 888-878-3292  
**Email:** info@xtreamaudio.com  
**Web:** xtreamaudio.com  
**Contact:** Anthony Casuccio  
**Basic Rate:** call for customized quote

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**BLUEFIELD MASTERING**  
 Raleigh, NC 27606  
 919-859-0102  
**Email:** info@bluefieldmastering.com  
**Web:** bluefieldmastering.com  
**Contact:** Jeff Carroll  
**Basic Rate:** please call or Email

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 109 Brewer Ln., Ste. A  
 Carrboro, NC 27510  
 919-929-4494  
**Email:** info@kitchenmastering.com  
**Web:** kitchenmastering.com  
**Contact:** Brent  
**Basic Rate:** hourly and track rates available

**STUDIO B MASTERING**  
 821 Louise Ave.  
 Charlotte, NC 28204  
 704-372-9661  
**Email:** dave@studiobmastering.com  
**Web:** studiobmastering.com  
**Contact:** Dave Harris  
**Basic Rate:** please call for info

#### NORTH DAKOTA

**BARKING DOG RECORDS**  
 P.O. Box 1455  
 Fargo, ND 58105  
**Email:** coates@barkingdogrecords.com  
**Web:** barkingdogrecords.com

**Contact:** Mike and Linda Coates  
**Basic Rate:** please Email for info

**MAKOCHÉ RECORDING COMPANY**  
 208 N. 4th St.  
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**Email:** info@makoché.com  
**Web:** makoché.com  
**Basic Rate:** please call for info

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 440-775-3681  
**Email:** acoustikmusik@gmail.com  
**Web:** acoustikmusik.com  
**Contact:** Jimmy Pearson  
**Basic Rate:** please call for info

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 Independence, OH 44131  
 216-642-1000  
**Web:** commercialrecording.com  
**Basic Rate:** please call for info

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 Oklahoma City, OK 73104  
 405-410-2706  
**Email:** KevinLivelyMastering@gmail.com  
**Web:** kevinlivelymastering.com

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 Oklahoma City, OK 73106  
 405-236-0643  
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**Web:** lunacyrecords.com  
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**Email:** info@crazymastering.com  
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 Portland, OR 97202  
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**Email:** mail@thelmas.com  
**Web:** thelmas.com  
**Basic Rate:** please call for info

**FOSTER MASTERING**  
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 Portland, OR 97202  
 503-222-9444  
**Email:** ryan@fostermastering.com  
**Web:** fostermastering.com  
**Basic Rate:** please call for info

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 15851 N.W. Willis Rd.  
 McMinnville, OR 97128  
 213-361-0603  
**Email:** steve@futurediscsystems.com  
**Web:** futurediscsystems.com  
**Contact:** Steve Hall or Laura Hall  
**Basic Rate:** please call for rates or more info

**LIQUID MASTERING**  
 1393 W 40th Ave,  
 Eugene, OR 97405  
 ph. 541.286.5434  
 em. liquid@liquidmastering.com  
**Web:** liquidmastering.com  
**Contact:** Thaddeus Moore  
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 570-457-0147  
**Web:** sistudios.com  
**Basic Rate:** please call for info

**TREELADY STUDIOS**  
 1256 Franklin Ave.  
 Pittsburgh, PA 15210  
 412-816-0300  
**Email:** info@treelady.com  
**Web:** treelady.com  
**Basic Rate:** please see web

#### RHODE ISLAND

**STATIC PRODUCTIONS**  
 North Kingstown, RI 02852  
 401-267-8236  
**Email:** record@staticproductions.com  
**Web:** staticproductions.com  
**Basic Rate:** please call or see web

#### SOUTH CAROLINA

**SIT N SPIN STUDIOS**  
 31-B Augusta St.  
 Greenville, SC 29601  
 864-414-4855  
**Email:** sitnspinstudios@gmail.com  
**Web:** sitnspinstudios.com  
**Contact:** Matt Morgan

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 West Columbia, SC 29169  
 803-794-9300  
**Email:** info@strawberryskys.com  
**Web:** strawberryskys.com  
**Basic Rate:** call for rates

**VLADO MELLER MASTERING c/o TruPhonic Studios**  
 816 St. Andrews Blvd.  
 Charleston, SC 29407  
 818-571-2768, 917-902-9909  
**Email:** peter@VladoMastering.com,  
 Vlado@VladoMastering.com,  
 PaulWest@Vladomastering.com  
**Web:** vladomastering.com  
**Contact:** Peter Cho, Paul West, Vlado Meller

#### SOUTH DAKOTA

**PRAIRIE DOG STUDIOS**  
 P.O. Box 91016  
 Sioux Falls, SD 57109  
 605-361-0939  
**Email:** topdog@prairiedogstudios.com  
**Web:** prairiedogstudios.com  
**Basic Rate:** please call for info

#### TENNESSEE

**BLACK MATTER MASTERING**  
 601 Lemont Dr.  
 Nashville, TN 37216  
 615-424-6509  
**Email:** dan@blackmattermastering.com  
**Web:** blackmattermastering.com  
**Services:** Mastering, lacquers, vinyl etching

**DAVE TOUGH PRODUCTIONS**  
 Nashville, TN  
 615-554-6693  
**Email:** dave@davetough.com  
**Web:** davetough.com  
**Contact:** Dave  
**Basic Rate:** \$75/hr - specializing in internet mastering

**DIAMONDISC AUDIO**  
 8161 Highway 100, Suite 262  
 Nashville, TN 37221  
 615-662-6870  
**Email:** info@diamondiscaudio.com  
**Web:** diamondiscaudio.com  
**Contact:** Doug Diamond  
**Basic Rate:** Mastering Package 'D' - \$30/song

**EUPHONIC MASTERS**  
 Arlington, TN  
 901-266-6075  
**Email:** info@euphonicmasters.com  
**Web:** euphonicmasters.com  
**Basic Rate:** please call for info

**FOXWOOD MASTERING**  
 108 Foxwood Ln.  
 Franklin, TN 37069  
 615-297-3929  
**Email:** info@foxwoodmastering.com  
**Web:** foxwoodmastering.com  
**Basic Rate:** please call for info

**GEORGETOWN MASTERS AUDIO, LLC**  
 33 Music Sq. W., Ste. 108b  
 Nashville, TN 37203 USA  
 615-254-3233 Fax 615-254-3237  
**Email:** info@georgetownmasters.com  
**Web:** georgetownmasters.com  
**Contact:** Shelley Anderson  
**Basic Rate:** please call or see web

**HILLTOP RECORDING STUDIOS**  
 902 Due W. Ave.  
 Nashville, TN 37115  
 615-865-5272  
**Web:** hilltopstudio.com  
**Contact:** John Nicholson

**INDEPENDENT MASTERING**  
 1312 16th Ave. S.  
 Nashville, TN 37212  
 615-425-0739  
**Email:** eric@independentmastering.com  
**Web:** independentmastering.com

**JAMSYNC**  
 1232 17th Ave. S.  
 Nashville, TN 37212  
 615-320-5050 Fax 615-340-9559  
**Web:** jamsync.com  
**Basic Rate:** please call for info

**MASTERFONICS**  
 28 Music Sq. West, E  
 Nashville, TN 37203  
 615-720-2761  
**Email:** tommy@masterfonics.com  
**Web:** masterfonics.com  
**Contact:** Tommy Dorsey  
**Basic Rate:** please call for info

**MAYFIELD MASTERING**  
 2825 Erica Pl.  
 Nashville, TN 37204  
 615-383-3708  
**Web:** mayfieldmastering.com  
**Basic Rate:** please call for info

**PARLOR STUDIO, THE**  
 1317 16th Ave. S.  
 Nashville, TN 37212  
 615-385-4466  
**Email:** larry@parlorproductions.com  
**Web:** parlorproductions.com  
**Contact:** Larry Sheridan

**THE PLACE...FOR MASTERING**  
 5543 Edmondson Pike #100  
 Nashville, TN 37211  
 615-686-1725  
**Web:** theplaceformastering.com  
**Contact:** Alex Rockafellar, Studio Mgr.  
**Basic Rate:** Email your project info to Alex for a free quote.  
**Clients:** Eric Clapton, John Mayer, Edwin McCain, Jeff Buckley, James Brown. Indie artists worldwide are welcome.

**STERLING SOUND**  
 805 Meridian Street  
 Nashville, TN 37207  
 212-604-9433  
**Email:** inquiries@sterling-sound.com  
**Web:** sterling-sound.com  
**Basic Rate:** please see web

**TOP HAT RECORDING**  
 Knoxville, TN  
 512-779-8188  
**Email:** mary@tophatrecording.com  
**Web:** tophatrecording.com  
**Basic Rate:** please call for info

**WOLF MASTERING**  
 1024 16th Ave. S.  
 Nashville, TN 37212  
 615-351-1688  
**Email:** wolfmastering@gmail.com  
**Web:** wolfmastering.com  
**Contact:** Erik Wolf  
**Basic Rate:** \$85/hr. plus masters

**YES MASTER STUDIOS**  
 478 Craighead St., #105  
 Nashville, TN 37204

615-383-1964  
**Email:** yesmaster@comcast.net  
**Web:** yesmasterstudios.com

**TEXAS**

**AMBIENT DIGITAL**  
 Houston, TX  
 888-808-DISC  
**Email:** mastering@ambientdigital.com  
**Web:** ambientdigital.com  
**Contact:** Bob Boyd  
**Basic Rate:** please call for an estimate

**ARCUBE MULTIMEDIA INC.**  
 959 E. Collins Blvd., Ste. 123  
 Richardson, TX 75081  
 877-677-9582, 972-267-1800  
**Email:** sales@arcube.com  
**Web:** arcube.com  
**Basic Rate:** please call for info

**Additional locations:**

**Austin**  
 877-677-9582

**Houston**  
 832-573-9444

**AUDIO ARTS**  
 817-946-7539  
**Email:** audioarts@me.com  
**Basic Rate:** please call for rates

**CROWN RECORDS**  
 402 Peoples St., Ste. 3C  
 Corpus Christi, TX 78401  
 361-882-8881  
**Web:** crownrecords.com  
**Basic Rate:** please contact for info

**DES MASTERING**  
 1409 S. Lamar St., Ste. 100  
 Dallas, TX 75215  
 214-428-8777  
**Email:** george@desmastering.com

**Web:** desmastering.com  
**Basic Rate:** see website

**EAGLE AUDIO RECORDING**  
 911 S. Main St.  
 Fort Worth, TX 76104  
 817-877-4338 Fax 817-259-1674  
**Email:** info@eagleaudiorecording.com  
**Web:** eagleaudiorecording.com  
**Basic Rate:** please call for info

**FORT WORTH SOUND**  
 306 S. Main St.  
 Ft. Worth, TX 76104  
 817-922-5444  
**Web:** fortworthsound.com  
**Contact:** Bart Rose  
**Basic Rate:** please call for info

**JO MUSIK**  
 Sunnyvale, TX 75182  
 972-226-1265  
**Email:** info@jomusik.com  
**Web:** jomusik.com  
**Basic Rate:** please call for info

**MASTERPIECE MASTERING**  
 P.O. Box 2909  
 South Padre Island, TX 78597-2909  
 956-233-5326, (Austin) 512-289-3428  
**Email:** billy@legendaryaudio.com  
**Web:** masterpiece mastering.com, legendaryaudio.com  
**Contact:** Billy Stull  
**Basic Rate:** call for rates

**NEXUS RECORDING STUDIOS**  
 San Antonio, TX  
 210-639-5266  
**Email:** jason@nexusrecordingstudios.com  
**Web:** nexusrecordingstudios.com  
**Contact:** Jason Hatch  
**Basic Rate:** please call for info

**OTR MASTERING**  
 650-595-8475  
**Email:** info@otrstudios.com

**Web:** otrstudios.com/mastering  
**Basic Rate:** Please call for info

**SUGARHILL STUDIOS**  
 5626 Brock St.  
 Houston, TX 77023  
 713-926-4431  
**Email:** mail@sugarhillstudios.com  
**Web:** sugarhillstudios.com  
**Contact:** Chris Longwood  
**Basic Rate:** please call for info

**TERRA NOVA DIGITAL AUDIO, INC.**  
 5446 Hwy. 290 W., Ste. 270  
 Austin, TX 78735  
 512-891-8010 Fax 512-891-8014  
**Email:** info@terranovamastering.com  
**Web:** terranovamastering.com  
**Basic Rate:** please call for info

**VAULT RECORDING STUDIOS, THE**  
 9135 Katy Fwy., Ste. 1  
 Houston, TX 77024  
 713-851-0265  
**Email:** info@vaultrecording.com  
**Web:** vaultrecording.com  
**Contact:** David Williams  
**Basic Rate:** please call for info

**WEXTRAX MASTERING LABS**  
 McKinney, TX  
 214-544-1554, 214-585-1692  
**Email:** rob@wextrax.com  
**Web:** wextrax.com  
**Contact:** Rob Wechsler  
**Basic Rate:** please call for info

**WIRE ROAD STUDIOS**  
 901 W. 20th St.  
 Houston, TX 77008  
 713-636-9772  
**Email:** contact@wireroadstudios.com  
**Web:** wireroadstudios.com  
**Contact:** Bill Wade  
**Basic Rate:** By request per project

**UTAH**

**DAVID EVANOFF SOUND DESIGNS**  
 2335 S. W. Temple  
 Salt Lake City, UT  
 801-815-3202  
**Email:** dave@davidevanoff.com  
**Web:** davidevanoff.com  
**Basic Rate:** please call for info

**VICK ENTERTAINMENT**  
 10 W. Broadway, Ste. 701  
 Salt Lake City, UT 84101  
 801-755-9966 Fax 866-285-5008  
**Email:** info@vickentertainment.com  
**Web:** vickentertainment.com  
**Basic Rate:** please call for info

**VERMONT**

**LITTLE CASTLE STUDIO**  
 802-349-1280  
**Email:** littlecastlestudio@yahoo.com  
**Web:** littlecastle.com  
**Contact:** Horace Williams, Jr.  
**Basic Rate:** please call for info

**LANE GIBSON**  
 413 Carpenter Rd.  
 Charlotte, VT 05445  
 802-425-3508  
**Web:** lanegibson.com

**VIRGINIA**

**CUE RECORDING STUDIOS**  
 109 Park Ave., Ste. E  
 Falls Church, VA 22046  
 703-532-9033  
**Email:** info@cuerecording.com  
**Web:** cuerecording.com  
**Basic Rate:** please call for info

**WASHBURN MASTERING**  
 325 E. Bay View Blvd., Ste. 205  
 Norfolk, VA 23503  
 757-480-5008  
**Web:** washburnmastering.com  
**Contact:** Todd Washburn  
**Basic Rate:** please call for info

**WASHINGTON**

**GLENN SCHICK MASTERING**  
 Seattle, WA  
 404-351-4655

**Web:** gsmastering.com  
**Basic Rate:** please call for info

**JP MASTERS**  
 Seattle, WA  
 704-779-1043  
**Email:** dave@jpmasters.com  
**Web:** jpmasters.com  
**Contact:** Dave Locke  
**Basic Rate:** please refer to web

**PERFECHTER PRODUCTIONS**  
 509-242-8907  
**Email:** info@perfechterproductions.com  
**Web:** perfechterproductions.com  
**Basic Rate:** please email for info

**SYNERGY PRODUCTIONS**  
 958 N. 127th St., Ste. B  
 Seattle, WA 98133  
 206-364-1070  
**Email:** jason@synergynw.com  
**Web:** facebook.com/synergynw

**WEST VIRGINIA**

**ZONE 8 RECORDING**  
 527 Main St.  
 Morgantown, WV  
 304-599-7332  
**Email:** zone8recording@yahoo.com  
**Web:** zone8recording.com  
**Contact:** Mark Poole  
**Basic Rate:** please call for info

**WISCONSIN**

**FRESH COAST**  
 818 N. 109th St.  
 Milwaukee, WI 53226  
 414-771-9999  
**Web:** freshcoast.com  
**Basic Rate:** please call for info

**ULTIMATE AUDIO MASTERING**  
 35 W. Liberty  
 Evansville, WI 53536  
 608-695-3284  
**Email:** uamaster@sbcglobal.net  
**Web:** facebook.com/ultimateaudiomastering  
**Contact:** Tom Blain  
**Basic Rate:** call for price quote

**WYOMING**

**INTEGRATED IMAGING**  
 133 S. McKinley St.  
 Casper, WY 82601  
 800-780-3805  
**Services:** video and audio duplication

**L4 COMMUNICATIONS**  
 P.O. Box 52332  
 Casper, WY 82605  
 307-259-4986  
**Email:** info@l4communications.com  
**Web:** l4communications.com  
**Services:** digital editing

**INTERNATIONAL**

**GLOBAL SOUND GROUP (Online Mastering)**  
 Ludgate Hill,  
 London, United Kingdom,  
 EC4M 7JN  
 011 44 020 7118 3444.  
**Email:** mastering@globalsoundgroup.com  
**Web:** globalsoundgroup.com, facebook.com/globalsoundgroup  
**Basic Rate:** please call or email for information

**STUDIO 302**  
 207 Bank St., #338  
 Ottawa, Ontario, Canada K2P 2N2  
**Email:** info@studio302.com  
**Web:** studio302.com  
**Basic Rate:** see website for rates

**XARC MASTERING**  
 The Online CD & Vinyl  
 (Pre) Mastering Studio  
 Gompitzer St. 108  
 Dresden, Saxony 01157 Germany  
 +49 (0) 170 750 22 92  
**Email:** info@xarcmastering.com  
**Web:** xarcmastering.com  
**Contact:** Lorenz Vauck  
**Format:** digital and analog, 2 tracks **MC**

**It takes a great track record to track a great record!**



**Master Groove Studios - David Morse**  
**Mastering, Engineering and Production**  
**Specializing in the art of Mastering**  
**Nashville & Los Angeles**

*Credits include:*  
 REM, Incubus, Zappa, Dio, Billy Preston, Edgar Winter,  
 Earth Wind & Fire, Guns & Roses, Chili Peppers,  
 Wild Child, Warrant and most Major Labels.

David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R.

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# AMP SHOW

Oct. 12 & 13 2019, Open to the Public, \$20 at door  
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[info@AmpShow.com](mailto:info@AmpShow.com)



[AMPSHOW.COM](http://AMPSHOW.COM)



Exhibit Space  
[Loni@AmpShow.com](mailto:Loni@AmpShow.com)  
818-992-0745

If you're looking to get your music played by college and indie radio stations, this one-of-a-kind MC directory is the ideal resource. Updated for 2019, it features not only college radio stations nationwide, but also independent radio promotion professionals.

## ALABAMA

**WVUA 90.7 FM**  
University of Alabama  
Music Directory  
Box 870170  
Tuscaloosa, AL 35487  
205-348-6061  
Email: music@wvua.fm.ua.edu  
Web: wvua.fm.ua.edu  
Format: alt-rock

## ARIZONA

**KXCI 91.3 FM**  
220 S. 4th Ave.  
Tucson, AZ 85701  
520-623-1000 Ext. 16  
Web: kxci.org  
Contact: Duncan Hudson  
Format: eclectic

## CALIFORNIA

**KALX 90.7 FM**  
University of California, Berkeley  
26 Barrows Hall, Ste. 5650  
Berkeley, CA 94720-5650  
510-642-1111  
Email: music@kalx.berkeley.edu  
Web: kalx.berkeley.edu  
Format: eclectic

**KCRH 89.9 FM**  
Chabot College  
25555 Hesperian Blvd.  
Hayward, CA 94545  
510-723-6954  
Email: music@KCRHradio.com  
Web: kcrhradio.com

**KCPR 91.3 FM**  
Cal Poly State University  
Building 26, Room 301  
1 Grand Ave.  
San Luis Obispo, CA 93407  
805-756-5277  
Email: kcpr@calpoly.edu  
Web: kcpr.org  
Format: eclectic

**KCRW 89.9 FM**  
Santa Monica College  
1900 Pico Blvd.  
Santa Monica, CA 90405  
310-450-5183  
Email: mail@kcrw.org  
Web: kcrw.com  
Contact: Jason Bentley  
Format: eclectic  
Note: Submissions are all done through the website malcolm.kcrw.com

**KCSC Internet Radio**  
California State University, Chico  
400 W. 1st Street  
530-898-6229  
Contact: Quinn Mattingly, GM  
Email: askcsmd@csuchico.edu  
Web: kcscradio.com  
Format: eclectic

**KCSB 91.9 FM**  
University of California  
Music Directors  
P.O. Box 13401  
Santa Barbara, CA 93107-3401  
805-893-2424  
Email: info@kcsb.org  
Contact: Music Director  
Web: kcsb.org  
Format: eclectic

**KCSN 88.5 FM**  
California State University, Northridge  
18111 Nordhoff St.  
Northridge, CA 91330-8312  
818-677-3090  
Email: mookie@kcsn.org  
Web: kcsn.org  
Contact: Marc Kaczor  
Format: Smart rock

**KDVS 90.3 FM**  
University of California  
14 Lower Freeborn Hall  
Davis, CA 95616  
530-752-0728  
Email: kdvsmusicdepartment@gmail.com  
Web: kdvs.org  
Contact: Adrian Lopez, Music Director  
Format: eclectic/free form

**KFJC 89.7 FM**  
Foothill College  
12345 S. El Monte Rd.  
Los Altos Hills, CA 94022  
650-949-7260 Fax 650-948-1085  
Email: md@kfjc.org  
Web: kfjc.org  
Contact: Nicolas Lacasse, Music Director  
Format: eclectic

**KJAZZ 88.1 FM**  
California State University, Long Beach  
1500 Cotner Ave.  
Los Angeles, CA 90025  
310-478-5540  
Email: bjackson@kkjz.org  
Web: jazzandblues.org  
Contact: Bubba Jackson, Program Dir.  
Format: jazz & blues

**KLBC**  
Long Beach City College  
4901 E. Carson St.  
Long Beach, CA 90808  
562-938-4800  
Web: facebook.com/KLBCRADIO  
Format: eclectic

**KOHL 89.3 FM**  
Ohlone Community College  
43600 Mission Blvd.  
Fremont, CA 94539  
510-659-6221  
Web: kohlradio.com

**KSCU 103.3 FM**  
Santa Clara University  
500 El Camino Real, Ste. 3207  
Santa Clara, CA 95053  
408-554-4907  
Email: music@kscu.org  
Web: kscu.org  
Format: eclectic

**KSBR 88.5 FM**  
Saddleback Community College  
Student Services Center, Room 223  
28000 Marguerite Pkwy.  
Mission Viejo, CA 92692  
949-582-5757  
Email: jazziegirl.ksbr@gmail.com  
Web: ksbr.net  
Format: Jazz, Chill, Electronica

**KSJS 90.5 FM**  
San Jose State University  
Hugh Gillis Hall, Rm. 132  
San Jose, CA 95192-0094  
408-924-5757  
Email: ksjs@ksjs.org  
Web: ksjs.org  
Format: eclectic

**KSPC 88.7 FM**  
Pomona College  
Thatcher Music Building  
340 N. College Ave.  
Claremont, CA 91711  
909-621-8157  
Web: kspc.org  
Format: eclectic/underground music

**KUCI 88.9 FM**  
University of California, Irvine  
c/o Music Director  
P.O. Box 4362  
Irvine, CA 92616  
949-824-5824  
Email: kuci@kuci.org  
Web: kuci.org  
Contact: Kelsey Villacorte  
Format: eclectic

**KXLU 88.9 FM**  
Loyola Marymount University  
One LMU Dr., Malone 402  
Los Angeles, CA 90045  
310-338-5958, 310-338-2866  
Email: bradenkxlu@gmail.com  
Web: kxlu.com  
Contact: Braden Wells  
Format: eclectic

**KXSC 1560**  
USC  
3607 Trousdale Pkwy.  
TCC B3 MC 3109  
Los Angeles, CA 90089-3109  
213-740-1483  
Email: music@kxsc.org  
Web: kxsc.org  
Format: independent eclectic

**KZSC 88.1 FM**  
University of California, Santa Cruz  
1156 High St.  
Santa Cruz, CA 95064  
831-459-4036  
Email: stationmanager@kzsc.org  
Web: kzsc.org  
Format: eclectic

**KZSU 90.1 FM**  
Stanford University  
P.O. Box 20510  
Stanford, CA 94309  
650-725-4868  
Email: music@kzsu.stanford.edu  
Web: kzsu.stanford.edu  
Format: eclectic

**UCLAradio.com**  
118 Kerckhoff Hall  
308 Westwood Plaza  
Los Angeles, CA 90024  
310-825-9999  
Email: radio.info@media.ucla.edu  
Web: uclaradio.com  
Format: college/eclectic

## COLORADO

**KCSU 90.5 FM**  
Colorado State University  
Room 118, Lory Student Center  
Fort Collins, CO 80523  
970-491-1695  
Email: music@kcsufm.com  
Web: kcsufm.com  
Format: eclectic

**KGNU 88.5 FM & 1390 AM**  
4700 Walnut St.  
Boulder, CO 80301  
303-449-4885  
Web: kgnu.org  
Format: eclectic

**KRCC 91.5 FM**  
Colorado College  
912 N. Weber St.  
Colorado Springs, CO 80903  
719-473-4801  
Email: dj@krcc.org  
Web: krcc.org  
Format: eclectic

**KVCU 1190 AM**  
University of Colorado  
Campus Box 207  
Boulder, CO 80309  
303-492-0609  
Email: owen.Zoll@radio1190.colorado.edu  
Web: radio1190.org  
Contact: Max Askari, Music Dir.  
Format: eclectic

## CONNECTICUT

**WESU 88.1 FM**  
Wesleyan University  
45 Broad St. 2nd Fl.  
Middletown, CT 06457  
860-685-7703  
Email: wesumd@wesufm.org  
Web: wesufm.org  
Format: free form

**WHUS 91.7 FM**  
University of Connecticut  
Student Union Building, Room 412  
2110 Hillside Rd., Unit 3008R  
Storrs, CT 06269-3008  
860-486-9487  
Email: musicdirector@whus.org  
Web: whus.org  
Format: eclectic

**WNHU-88.7 FM**  
University of New Haven  
46 Ruden St  
West Haven, CT 06516  
Email: devonmair@wnhu.org  
Web: wnhu.net  
Format: eclectic

**WRTC 89.3 FM**  
Trinity College  
300 Summit St.  
Hartford, CT 06106  
860-297-2439  
Email: djwasine@gmail.com  
Web: wrtcfm.com  
Format: eclectic

**WWUH 91.3 FM**  
University of Hartford  
200 Bloomfield Ave.  
West Hartford, CT 06117  
860-768-4703  
Email: wwuh@hartford.edu  
Web: wwuh.org  
Format: world, women's, folk, polka, jazz, alt, classical, bluegrass, news, film, opera

## FLORIDA

**WVFS 89.7 FM**  
Florida State University  
Music Director  
420 Diffenbaugh Building  
Tallahassee, FL 32304-1550  
850-644-3871  
Email: music@wvfs.fsu.edu  
Web: wvfs.fsu.edu  
Format: eclectic

**WVUM 90.5 FM**  
1306 Stanford Dr.  
Miami, FL  
786-309-8861  
Email: info@wvum.org  
Web: wvum.org  
Format: indie

## GEORGIA

**WRAS 88.5 FM**  
Georgia State University  
(mail submissions via USPS)  
P.O. Box 4048  
Atlanta, GA 30302  
Web: wras.org  
Format: eclectic  
Note: We do not Except CD singles, MP3's or cassettes, Hard copy EPs/LPs (in CD or Vinyl)  
\*Mail submissions via UPS, DHL or FedEx.

**WREK 91.1 FM**  
Georgia Tech Student Radio  
Music Director  
350 Ferst Dr. N.W., Ste. 2224  
Atlanta, GA 30332-0630  
404-894-2468  
Email: music.director@wrek.org  
Web: wrek.org  
Format: eclectic

## HAWAII

**KTUH 90.3 FM**  
University of Hawai'i  
2445 Campus Rd.  
Hemenway Hall, Ste. 203  
Honolulu, HI 96822  
808-956-7261  
Email: md@ktuh.org  
Web: ktuh.org/music  
Format: all genres



**IDAHO**

**KUOI 89.3 FM**  
University of Idaho  
Student Union Building, 3rd Fl.  
Campus Box 444272  
Moscow, ID 83844-4272  
208-885-2218  
**Email:** kuoi@uidaho.edu  
**Web:** kuoi.com/index.html  
**Format:** eclectic

**ILLINOIS**

**RADIO DEPAUL**  
DePaul University  
2250 N. Sheffield Ave. Suite 317  
Chicago, IL 60614  
773-325-7308  
**Email:** radiodepaulmusic@gmail.com  
**Web:** radio.depaul.edu  
**Format:** eclectic

**WESN 88.1 FM**  
Wesleyan University  
Music Director  
WESN 88.1 FM  
P.O. Box 2900  
Bloomington, IL 61702  
309-556-2638  
**Email:** wesn@iwu.edu  
**Web:** wesn.org  
**Format:** free-form

**WCRX 88.1 FM**  
Columbia College Chicago  
33 E. Congress Pkwy.  
Chicago, IL 60605  
312-663-3512  
**Email:** WCRXDJ@colum.edu  
**Web:** colum.edu/academics/wcrx  
**Format:** eclectic

**WHPK 88.5 FM**  
Reynolds Club  
5706 S. University Ave.  
Chicago, IL 60637  
773-702-8424  
**Email:** pd@whpk.org  
**Web:** whpk.org  
**Format:** eclectic

**WZND 106.1 FM**  
Illinois State University  
007 Fell Hall  
Normal, IL 61790-4481  
309-438-5493  
**Email:** ssuess@ilstu.edu  
**Web:** wznd.com  
**Format:** R&B and alt. rock

**INDIANA**

**WFHB 91.3 & 98.1 FM**  
108 W. Fourth St.  
Bloomington, IN 47404  
812-202-6397  
**Email:** music@wfhb.org  
**Web:** wfhb.org  
**Format:** eclectic

**WGRE 91.5 FM**  
DePauw University  
609 S. Locust St.  
Greencastle, IN 46135  
765-658-4068  
**Email:** wgre.music@gmail.com  
**Web:** wgre.org  
**Format:** eclectic

**WSND 88.9 FM**  
Notre Dame  
O'Shaughnessy Hall, 4th Fl.  
University of Notre Dame  
Notre Dame, IN 46556  
574-631-7342, 574-631-4069  
**Email:** wsnd@nd.edu  
**Web:** nd.edu/~wsnd  
**Format:** classical

**IOWA**

**KRUI-89.7 FM**  
University of Iowa  
379 Iowa Memorial Union  
Iowa City, IA 52242  
319-335-8970  
**Email:** krui@uiowa.edu  
**Web:** krui.fm/about/music  
**Contact:** Music Director  
**Format:** various rock/electronic/hip-hop, CMJ reporting

**KANSAS**

**KJHK-90.7 FM**  
University of Kansas

1301 Jayhawk Blvd.  
Lawrence, KS 66045  
785-864-4747  
**Email:** submitmusic@kjhk.org  
**Web:** kjhk.org  
**Contact:** Lily Grant, Music Dir.  
**Format:** eclectic

**KSDB 91.9 FM**  
Kansas State University  
105 Kedzie Hall  
Manhattan, KS 66506-4701  
785-532-2330  
**Email:** music@ksdbfm.org  
**Web:** ksdbfm.org  
**Contact:** LeAndre Carthen, Station Mgr.  
**Format:** alternative/hip-hop

**MARYLAND**

**WGTS 91.9 FM**  
Columbia Union College  
P.O. Box 1280  
Rockville, MD 20849  
301-891-4200, 800-700-1094  
**Web:** wgts919.com  
**Format:** Christian

**MASSACHUSETTS**

**BIRN - Internet Radio**  
Berklee College of Music  
Attn: The BIRN  
MS-150-WTDV  
Boston, MA 02215  
617-747-8538  
**Email:** submit@thebirn.com  
**Web:** thebirn.com  
**Format:** eclectic

**WCFM 91.9 FM**  
WCFM Williamstown 91.9 FM  
Paresky Ctr.  
Williamstown, MA 01267  
413-597-2373  
**Email:** WCFMemd@gmail.com  
**Web:** sites.williams.edu/wcfm  
**Format:** eclectic

**WERS 88.9 FM**  
Emerson College  
120 Boylston St., 4th Fl.  
Boston, MA 02116  
617-824-8084  
**Email:** info@wers.org  
**Web:** wers.org  
**Format:** eclectic

**WHRB 95.3 FM**  
Harvard College  
389 Harvard St.  
Cambridge, MA 02138-3900  
617-495-9472  
**Email:** psa@whrb.org  
**Web:** whrb.org  
**Format:** eclectic

**WMBR 88.1 FM**  
Mass. Institute of Technology  
3 Ames St.  
Cambridge, MA 02142  
617-253-4000  
**Email:** music@wmbrr.org  
**Web:** wmbrr.org  
**Format:** eclectic

**WMFO 91.5 FM**  
Tufts University  
P.O. Box 53065  
Medford, MA 02155  
617-627-3800  
**Email:** md@wmfo.org  
**Web:** wmfo.org  
**Format:** eclectic

**WMUA 91 FM**  
University of Massachusetts  
105 Campus Center  
Amherst, MA 01003  
413-545-2876  
**Email:** music@wmua.org  
**Web:** wmua.org  
**Contact:** Chloe Doyle, Music Dir.  
**Format:** eclectic, college, public, non-commercial, etc.

**WTBU 640 AM/89.3 FM**  
Boston University  
640 Commonwealth Ave.  
Boston, MA 02215  
617-353-6400  
**Email:** music@wtburadio.com  
**Web:** wtburadio.org  
**Format:** eclectic

**MICHIGAN**

**WCBN 88.3 FM**  
University of Michigan  
515 Thompson St.  
Student Activities Bldg.  
Ann Arbor, MI 48109-1316  
734-763-3501  
**Email:** music@wcbn.org  
**Web:** wcbn.org  
**Format:** free form

**WDBM 89 FM**  
Michigan State University  
G-4 Holden Hall  
234 Wilson Rd.  
East Lansing, MI 48825  
517-884-8989  
**Email:** manager@impact89fm.org  
**Web:** impact89fm.org  
**Format:** alt-rock

**WDET 101.9 FM**  
Wayne State University  
4600 Cass Ave.  
Detroit, MI 48201  
313-577-4146 Fax 313-577-1300  
**Email:** wdetfm@wdet.org  
**Web:** wdetfm.org  
**Format:** eclectic

**WKAR 90.5 FM**  
Michigan State University  
Communication Arts & Sciences Bldg.  
404 Wilson Rd.  
East Lansing, MI 48824  
517-884-4700  
**Email:** Carolopedia@wkar.org  
**Web:** wkar.org  
**Format:** new age, world, folk, classical

**MISSOURI**

**KCOU 88.1 FM**  
2500 MU Student Center  
Columbia, MO 65201  
573-882-7820  
**Email:** gm@kcou.fm  
**Web:** kcou.fm  
**Format:** alt. rock

**KMNR 89.7 FM**  
University of Missouri  
218 Havener Center  
Rolla, MO 65409  
573-341-4272  
**Email:** stationmanager@kmnr.org  
**Web:** kmnr.org  
**Format:** free form

**KWUR 90.3 FM**  
Washington University  
Campus Box 1205  
One Brookings Dr.  
St. Louis, MO 63105  
314-935-5952  
**Email:** music@kwur.com  
**Web:** kwur.com  
**Format:** eclectic

**NEW JERSEY**

**WFMU 91.1 FM**  
P.O. Box 2011  
Jersey City, NJ 07303-2011  
201-200-9368  
**Web:** wfmw.org  
**Contact:** Brian Turner, Music Director  
**Format:** eclectic

**WPRB 103.3 FM**  
30 Bloomberg Hall  
Princeton University  
Princeton, NJ 08544  
609-258-1033  
**Email:** program@wprb.com  
**Web:** wprb.com  
**Format:** rock, folk, jazz, blues, classical

**WRSU 88.7 FM**  
Rutgers University  
126 College Ave.  
New Brunswick, NJ 08901  
732-932-7802 Ext. 12  
**Email:** music@wrsu.org  
**Web:** wrsu.org  
**Contact:** Mica Finehart, Music Dir.  
**Format:** eclectic

**WTSR 91.3 FM**  
The College of New Jersey  
P.O. Box 7718  
Ewing, NJ 08628  
609-771-2420  
**Email:** music@wtsr.org  
**Web:** wtsr.org  
**Format:** college, metal, folk, blues

**NEW MEXICO**

**KUNM 89.9 FM**  
University of New Mexico  
MSC06 3520, Onate Hall  
1 University of New Mexico  
Albuquerque, NM 87131-0001  
505-277-5615, 877-277-5615  
**Email:** music@kunm.org  
**Web:** kunm.org  
**Format:** eclectic

**NEW YORK**

**WDWN 89.1 FM**  
Cayuga Community College  
197 Franklin St.  
Auburn, NY 13021  
315-255-1743 x 2282  
**Email:** keeler@cayuga-cc.edu  
**Web:** wdwn.fm  
**Format:** college alternative

**WFUV 90.7 FM**  
Fordham University  
441 E. Fordham Rd.  
Bronx, NY 10458-9993  
718-817-4550  
**Email:** musicdept@wfuv.org  
**Web:** wfuv.org  
**Format:** eclectic

**WICB 91.7 FM**  
Ithaca College  
92 WICB  
118 Park Hall  
Ithaca, NY 14850  
607-274-3217, 607-274-1040 ext 1  
**Email:** music@wicb.org  
**Web:** wicb.org  
**Format:** eclectic

**WNYU 89.1 FM**  
5-11 University Pl.  
New York, NY 10003  
212-998-1658  
**Email:** music@wnyu.org  
**Web:** wnyu.org  
**Contact:** Nesma Belkhdodja  
**Format:** eclectic

**WRHU-88.7 FM**  
Hofstra University  
111 Hofstra University  
127 Dempster Hall  
Hempstead, NY 11549  
516-463-6773  
**Email:** programming@wrhu.org  
**Web:** wrhu.org  
**Contact:** Maria Santana, Station Mgr.  
**Format:** eclectic

**WRPI 91.5 FM**  
Rensselaer Polytechnic Institute  
1 WRPI Plaza  
Troy, NY 12180-3590  
518-276-6248  
**Email:** wrpi-pres@rpi.edu  
**Web:** wrpi.org  
**Contact:** Emma Goldman  
**Format:** eclectic

**WRUR 88.5 FM**  
University of Rochester  
P.O. Box 30021  
Rochester, NY 14614  
585-275-9787  
**Email:** music@wrur.org  
**Web:** wrur.org  
**Format:** AAA, eclectic

**WVKR 91.3 FM**  
Vassar College  
Box 726  
124 Raymond Ave.  
Poughkeepsie, NY 12604-0726  
845-437-5476  
**Email:** wvkrmd@vassar.edu  
**Web:** wvkr.org  
**Contact:** Brendon Kiernan, James Fast  
**Format:** eclectic

**NORTH CAROLINA**

**WKNC-88.1 FM**  
North Carolina State University  
343 Witherspoon Student Center  
Campus Box 8607, Ste. 343  
Raleigh, NC 27695-8607  
919-515-2401  
**Email:** pd@wknc.org  
**Web:** wknc.org  
**Contact:** Becca Fesperman  
**Format:** eclectic

**WSGE RADIO**  
201 Highway 321 South

Dallas, NC 28034-1499  
704-922-2387  
Contact: Tim Greene, Assistant Prg. Director  
Web: wsge.org

**WRVS 89.9FM**  
Elizabeth State University  
1704 Weeksville Rd.  
Elizabeth City, NC 27909  
252-335-3516  
Email: rmjones@ecs.edu  
Web: ecs.edu/wrvs  
Contact: Randy Jones, Program Dir.  
Format: jazz, R&B, gospel

**WXDU 88.7 FM**  
Duke University  
P.O. Box 90689  
Durham, NC 27708  
919-684-2957  
Email: music@wxdu.org  
Web: wxdu.org  
Format: eclectic

**WXYC 89.3 FM**  
University of North Carolina  
CB 5210 Carolina Union  
Chapel Hill, NC 27599  
919-800-7812  
Email: md@wxyz.org  
Web: wxyz.org  
Contact: Maxwell Brynn, Music Director  
Format: eclectic

**OHIO**

**WBWC 88.3 FM**  
275 Eastland Rd.  
Berea, OH 44017  
440-826-7486  
Email: gm@wbwc.com  
Web: wbwc.com  
Format: alt-rock

**WCSB 89.3 FM**  
3100 Chester Ave., 4th Fl.  
Cleveland, OH 44115  
216-687-5078  
Email: mdirector.wcsb@gmail.com  
Web: wcsb.org

Contact: Jacob Clark  
Format: free form

**WYSO 91.3 FM**  
Antioch University Midwest  
150 E. S. College St.  
Yellow Springs, OH 45387  
937-769-1383  
Email: niki@wyso.org  
Web: wyso.org  
Contact: Niki Dakota, Music Dir.  
Format: eclectic

**OREGON**

**KLC RADIO**  
Lewis & Clark  
0615 S.W. Palatine Hill Rd.  
Portland, OR 97219  
503-768-7104  
Email: klc@lclark.edu  
Web: college.lclark.edu/student\_life/  
klc\_radio

**KPSU 98.1 FM**  
Portland State University  
KPSU P.O. Box 751-KPSU/VG  
Portland, OR 97207  
503-725-5669  
Email: manager@kpsu.org  
Web: kpsu.org  
Contact: Madison Henderson  
Format: eclectic

**KWVA 88.1 FM**  
University of Oregon  
P.O. Box 3157  
Eugene, OR 97403  
541-346-0645  
Email: music@kwvaradio.org  
Web: kwvaradio.org  
Contact: Miguel Perez, Rhuby Noriyuki  
Format: eclectic

**PENNSYLVANIA**

**WCLH 90.7 FM**  
Wilkes University  
84 W. S. St.  
Wilkes Barre, PA 18701  
570-408-2908  
Email: kristen.rock@wilkes.edu

Web: wclh.org  
Contact: Kristen Rock  
Format: eclectic

**WERG 90.5 FM**  
Gannon University  
109 University Sq.  
Erie, PA 16541  
814-459-9374  
Email: drew002@knights.gannon.edu  
Web: wergfm.com  
Contact: Andy Drew, Music Director  
Format: eclectic

**WFSE 88.9 FM**  
Fighting Scots Radio  
Edinboro University of Pennsylvania  
Earley Hall  
814-732-2889  
Web: facebook.com/wfseradio  
Format: alt-rock

**WKDU 91.7 FM**  
Drexel University  
3210 Chestnut St.  
Philadelphia, PA 19104  
215-895-2082  
Web: wkdu.org  
Format: free form

**WPTS 92.1 FM**  
University of Pittsburgh  
411 William Pitt Union  
3959 Fifth Ave.  
Pittsburgh, PA 15260  
412-383-9787  
Email: music@wptsradio.org  
Web: wpts.pitt.edu  
Contact: Ryan Hartman  
Format: eclectic

**WRCT 88.3 FM**  
1 WRCT Plaza  
5000 Forbes Ave.  
Pittsburgh, PA 15213  
412-621-0728  
Email: info@wrct.org  
Web: wrct.org  
Format: eclectic

**WQHS**  
University of Pennsylvania  
Hollenback Center 504  
3000 S. St.  
Philadelphia PA 19104  
215-898-3500  
Email: wqhsradio@gmail.com  
Web: wqhsradio.org  
Format: eclectic

**TENNESSEE**

**WMTS 88.3 FM**  
Middle Tennessee State University  
1301 E. Main St., Box 58  
Murfreesboro, TN 37132  
615-898-5051  
Email: music@wmts.org  
Web: wmts.org  
Contact: Anthony Williams  
Format: eclectic

**WRVU 91.1 FM**  
Vanderbilt University  
P.O. Box 9100, Station B  
Nashville, TN 37235  
615-322-7625  
Email: wrvumd@gmail.com  
Web: wrvu.org  
Contact: Nick Kline  
Format: eclectic

**WUTK 90.3 FM**  
University of Tennessee, Knoxville  
P105 Andy Holt Tower  
Knoxville, TN 37996  
865-974-2229  
Email: wutkmusic@utk.edu  
Web: wutkradio.com  
Format: eclectic

**TEXAS**

**KSau 90.1 FM**  
Stephen F. Austin State  
P.O. Box 13048  
Nacogdoches, TX 75962  
936-468-4000  
Email: ksau@sfasu.edu  
Web: sfasu.edu/ksau  
Contact: Alex Bellini, Station Mgr.  
Format: eclectic

**KTCU 88.7 FM**  
P.O. Box 298020  
Fort Worth TX 76129

817-257-7631  
Email: ktcu@ktcu.tcu.edu  
Web: ktcu.tcu.edu  
Format: classical, modern rock, Americana

**KTRU 91.7 FM**  
P.O. Box 1892  
Houston, TX 77251-1892  
Web: ktru.org  
Format: eclectic

**KVRX 91.7 FM**  
Student Radio c/o UT  
P.O. Box D  
Austin, TX 78713-7209  
512-495-5879  
Email: music@kvrx.org  
Web: kvrx.org  
Contact: Lloyd Farley  
Format: eclectic

**WASHINGTON**

**KAOS 89.3 FM**  
The Evergreen State College  
2700 Evergreen Pkwy. N.W., CAB 101  
Olympia, WA 98505  
360-867-5267  
Email: kaos\_music@evergreen.edu  
Web: kaosradio.org  
Contact: Mikey Rose, Music Director

**KCWU 88.1 FM**  
Attn: Music Department  
KCWU FM Radio, MS: 7594  
CWU, SURC Room 120  
400 E. University Way, STOP 7594  
Ellensburg, WA 98926-7594  
509-963-2283  
Web: 881theburg.com  
Format: eclectic

**SATELLITE RADIO**

**SIRIUSXM, SIRIUS, XM**  
SATELLITE RADIO  
Attn: Music Programming Department  
1221 Ave. of the Americas  
New York, NY 10020  
866-601-6302  
Web: siriusxm.com

**INDEPENDENT RADIO**

**COMMON NONSENSE**  
on Live 365  
New Orleans, LA  
Email: music@commonnonsenseradio.com  
Web: commonnonsenseradio.com

**FEARLESS RADIO**  
2341 S. Michigan Ave., Ste. 3F  
Chicago, IL  
Web: facebook.com/fearlessradio

**RADIOINDY.COM**  
P.O. Box 93492  
Phoenix, AZ 85070  
Email: support@radioindy.com  
Web: radioindy.com

**INDEPENDENT PROMOTERS**

**AIRPLAYONLY**  
Web: airplayaccess.com

**ALL ACCESS MUSIC GROUP**  
24955 Pacific Coast Hwy., C303  
Malibu, CA 90265  
310-457-6616 Fax 310-457-8058  
Web: allaccess.com  
Styles/Specialties: Top 40 /mainstream, top 40 / rhythm crossover, alternative, rock, country, Hot AC, rock, contemporary Christian, urban, urban AC

**ALL ACCESS MUSIC GROUP**  
1222 16th Ave., S., Ste. 25  
Nashville, TN 37212  
615-252-6400  
Web: allaccess.com

**AMERICAN AMP**  
323-638-9267  
Email: info@americanamp.com  
Web: americanamp.com  
Styles/Specialties: All Past Clients: (MUSIC) SONY, Warner Bros., BMG, Capitol. (FILM) The Passion of the Christ, Narnia, Oldboy, Rocky Balboa, The Puffy

**BACKSTAGE ENTERTAINMENT**  
310-325-9997  
Email: staff@backstageentertainment.net  
Web: backstageentertainment.net  
Contact: Paul Loggins



Ensuring music creators get fair pay for their work everywhere it is played

**YOUR SUPPORT MAKES A DIFFERENCE**

**SUPPORT THE FAIR PLAY FAIR PAY ACT NOW**

You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

The Act requires fair pay on all types of radio, ending the FM Radio loophole that lets FM radio play artists' music without their permission and without paying the artist (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay artists for airplay of music made before 1972.

**Tell Congress to stand up for fair pay for music creators.**

[www.musicfirstcoalition.org](http://www.musicfirstcoalition.org)



**Styles/Specialties:** specializing in Top 40, adult contemporary, country, rap/R&B, rock and college national radio campaigns

**BILL WENCE PROMOTIONS**

P.O. Box 39  
Nolensville, TN 37135  
615-776-2060

**Web:** billwencepromotions.com

**Contact:** Bill Wence  
**Styles/Specialties:** Americana/AAA/college/acoustic/roots. Specializing in independent artists, radio interviews, tours. \*Unsolicited material accepted

**BRYAN FARRISH RADIO PROMOTION**

1828 Broadway, 2nd Fl.  
Santa Monica, CA 90404  
310-998-8305

**Email:** airplay@radio-media.com

**Web:** radio-media.com

**Styles/Specialties:** All except classical

**EVOLUTION PROMOTION**

7 Arlene Ave.  
Wilmington, MA 01887  
978-658-3357

**Email:** info@evolutionpromotion.com

**Web:** evolutionpromotion.com

**Additional location:**

3039 Hillcrest Dr.  
Los Angeles, CA 90016

**FLANAGAN'S RADIO & RETAIL PROMOTIONS**

323-876-7027  
**Email:** submit@flanaganpromotions.com

**Web:** radioandretail.com

**Styles/Specialties:** college radio, commercial radio, retail promotion, other

**HOWARD ROSEN PROMOTION, INC.**

1129 Maricopa Hwy, Ste. #238  
Ojai, CA 93023 805-382-2200

**Email:** howie@howiewood.com

**Web:** howiewood.com

**Contact:** Howard Rosen

**Formats/Specialties:** CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty,

Mainstream Rock, Modern AC, Country & College for artists of all label sizes including Independent. Social Media, Video Production

**INDIE POWER.com**

Studio City, CA 91604  
818-505-1836

**Email:** info@indiepower.com

**Web:** indiepower.com

**Styles/Specialties:** Full service, promo, worldwide, Movies/TV, distribution

**INTEGRATED MARKETING**

See Indie Power

**LOGGINS PROMOTION**

2530 Atlantic Ave., Ste. C  
Long Beach, CA 90806  
310-325-2800

**Email:** promo@logginspromotion.com

**Web:** logginspromotion.com

**Contact:** Paul Loggins, Paola Franco, John Stevens, Laurent Stoeckli

**Styles/Specialties:** all styles and genres

**RUFFSOUNDS**

310-418-2818

**Email:** xmruuff@comcast.net

**Web:** ruffsounds.com

**Contact:** Marko Babineau, Austin Keyes

**Styles/Specialties:** rock, active rock, modern rock, see website for new phone numbers

\*No unsolicited material

**NATIONAL RECORD PROMOTION**

137 N. Larchmont Blvd., Ste. 500  
Los Angeles, CA 90004  
323-658-7449

**Email:** lweir@larryweir.com

**Web:** larryweir.com

**Contact:** Larry Weir

**PINCH HIT ENTERTAINMENT**

2400 W. Carson, Ste. 223  
Torrance, CA 90501  
310-791-7617

**Email:** mike@pinchhit.com

**Web:** pinchhit.com

**Contact:** Mike Naylor

**Styles/Specialties:** guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

**PINNACLE MANAGEMENT, MARKETING & PROMOTION, LLC**

1129 Maricopa Hwy, Ste. #238  
Ojai, CA 93023  
805-201-6300

**Email:** pinnaclemanagement212@gmail.com

**Formats/Specialties:** CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent.

**PIRATE!**  
Boston, MA  
617-256-8709  
**Email:** steve@piratepirate.com  
**Web:** piratepirate.com  
**Contact:** Steve Theo

**Additional location:**

Boston, MA  
617-256-8709

**Email:** steve@piratepirate.com

**Web:** piratepirate.com

**Contact:** Steve Theo

**Additional location:**

Boston, MA  
617-256-8709

**Email:** steve@piratepirate.com

**Web:** piratepirate.com

**Contact:** Steve Theo

**Additional location:**

Boston, MA  
617-256-8709

**Email:** steve@piratepirate.com

**Web:** piratepirate.com

**Contact:** Steve Theo

**HOWARD ROSEN PROMOTIONS, INC.**

1129 Maricopa Hwy, Ste. #238  
Ojai, CA 93023  
805-382-2200

**Email:** howie@howiewood.com

**Web:** howiewood.com

**Contact:** Howard Rosen

**Formats/Specialties:** CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country & College for artists of all label sizes

including Independent. Social Media, Video Production

**PINNACLE MANAGEMENT, MARKETING AND PROMOTION LLC**

1129 Maricopa Hwy., #238  
Ojai, CA, 93023  
805-382-2200

**Email:** pinnaclemanagement212@gmail.com, info@howiewood.com

**Specialties:** Management, Marketing and Promotion

**TIM SWEENEY & ASSOCIATES**

31805 Temecula Pkwy., #551  
Temecula, CA 92592  
951-303-9506

**Email:** sweeney@timsweeney.com

**Web:** tsamusic.com

**Contact:** Tim Sweeney

**Styles/Specialties:** all styles

**INTERNATIONAL**

**SKUNK RADIO LIVE**

SRL Networks London  
3 More London Riverside  
London Bridge, London, SE12RE, U.K.  
**Contact:** Stephen Morgridge

**Web:** SkunkRadioLive.com

**Email:** studio@skunkradiolive.com

**Station Slogan:** Good Music. Discover undiscovered music from around the world.

**Music Submission:** submit your best track, a professional photo and a link to your artist profile to playlists@skunkradiolive.com



"Our Live Review in **Music Connection** opened up opportunities to perform with national acts. The folks at Music Connection are super-approachable and helpful. Plus, we read their articles online every other day to get pro tips." - Westerner

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- DEMI LOVATO
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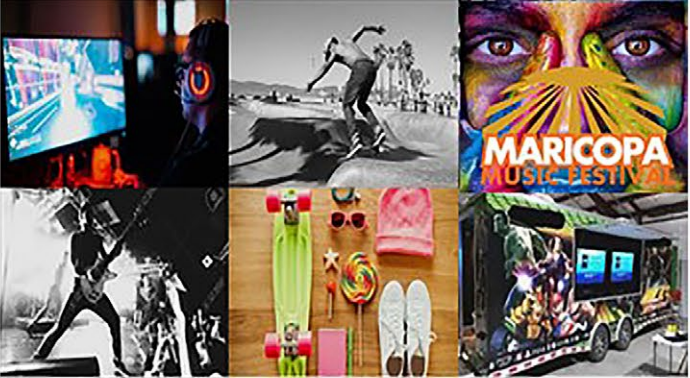
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# Five Things to Consider Before Setting Up Your Home Recording Studio

Thinking of putting a home studio together? Here are five essential considerations you should think through before you embark on investing in a home recording set up.

## 1. What is the purpose of your home recording investment?

Are you planning to write new material, record a demo to submit to a publisher or label, or record your first album for DIY distribution and sale? Deciding on the reason you are getting into home recording is the first step to setting realistic goals for you to achieve in this area. The more musicians and acoustic instruments you plan to incorporate into your recordings, the more like a professional studio space your home recording set up will need to be.

## 2. How good will your finished home recordings need to be?

It's important to strive for the absolute best quality in every recording you make, but don't beat yourself up trying to create the next *Sgt. Pepper's* at your home studio if you aren't set up for that type of recording project. Instead, consider what the next step up the ladder is for your musical career based on where you are now. Learning to record your own basic demos using some drum loops, guitars and virtual synths may be exactly what's needed to attract the attention necessary to move your career forward. Remember, you can always invest more later on as your recording knowledge and skills expand.

## 3. Where can you set up your studio?

You need to find the best available distraction-free environment. The garage at your house may be the biggest space available and seem like a natural location to set up your home studio. But if your roommates have to use it every weekend to do laundry or work on their cars, you might want to find an alternate space that is more isolated and quiet. For many of us, the spare bedroom or home office usually makes for a good initial home studio environment. While we're on the subject of distractions, remember that normal sounds (doorbell, ringing phone, bathroom fan, adjacent stairs) can become annoying when you're in the midst of a perfect take of your new song. So do your best to isolate yourself from household sounds wherever you decide to record.

## 4. Simple is best.

It sounds obvious, but one of the main reasons to invest in a home recording system is to have the benefit of being able to record your music whenever inspiration strikes. If you plan your system properly, you should be able to plug and play in a matter of just a few moments. At the moment, my home recording setup (Mac laptop, Pro Tools M Box 2, mic and headphones) takes less than five minutes to set up and begin recording. Keep in mind that you will use your home recording rig much more if firing it up and laying down your ideas is quick and painless.

## 5. Are you planning to record a full band or one or two musicians at a time?

This will ultimately be the biggest decision you must make before you start down the road to researching, purchasing, and installing your home recording set up. That's because the type of space required for one or the other is radically different.

Let's start with the latter option. If you will be building your songs by overdubbing various instruments and voices one track at a time, then a basic living room or den environment can work very nicely to record your music. Whether you are recording acoustic guitar, piano, vocals or saxophone, a living room has a variety of textures and surfaces in it including carpet, drapes, furniture, etc., which tend to diffuse your sound. Assuming that you aren't playing a Marshall half-stack set to 11, you'll likely find that the living room sound is perfectly adequate for most home recording.

The other approach—recording a band in a home studio setting—

brings with it a number of challenges that must be solved if you plan to record regularly with good results. A simple rule: diffusing low- to moderate-sound levels in a living room is perfectly acceptable. A full-tilt rock band, however, will have the whole house shaking, and will likely have the neighbor's windows rattling as well, even at moderate volume. (That's why stars often build their own studios on a semi-isolated ranch or farm.)

To solve the problems involved with recording a full band, you have to understand a fundamental acoustical principle: to effectively control the sound of your band, you must isolate the sound generated and keep it inside your home recording studio. Single pane windows, standard door frames,

heating ducts, floors and walls all act as transducers allowing the sound of your band to get out of your home studio and into the ears of others. Similarly, unwanted outside sounds can all find their way onto your recordings.

Isolating your recording space can be done, but it will require a much greater investment in wood, fiberglass, insulation, time, and labor to build a room that will allow you to record a band at full throttle. The costs for such acoustical isolation, sound control, and enhancement to existing spaces will often cost much more than the purchase of your entire home recording system! If you decide to go for it, and you have the necessary real estate and money available to justify the expense, it can be a rewarding experience. Don't forget that if you will be altering the structure of your home, you may also need to apply for certain remodeling permits from your city building and permits office.



*"If you plan your system properly, you should be able to plug and play in a matter of just a few moments."*

KEITH HATSCHEK directs the Music Management program at University of the Pacific and is the author of a number of music industry books including *The Hitchhiker's Guide to the New Music Industry* available on Amazon ([amazon.com/gp/product/B07MK5BKTD/ref=dbs\\_a\\_def\\_rwt\\_bibl\\_vppi\\_i1](https://amazon.com/gp/product/B07MK5BKTD/ref=dbs_a_def_rwt_bibl_vppi_i1)). He spent 15 years working in the recording industry as an engineer, producer, studio manager and recording tech consultant. Visit [hatschek.com](http://hatschek.com).



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