

MUSIC CONNECTION

Informing Music People Since 1977™

National Directories

▶ COLLEGE/INDIE RADIO

Stations • DJs • Program Directors

▶ MUSIC SCHOOLS

Tech Studies • Management • Performance



EXCLUSIVE Q&A with

The Hives

GET AIRPLAY NOW!
College/Indie Radio Advises You

Can Music School **HELP** Your Career?



- The Cult
- MxPx
- Cherri Bomb
- Jack White
- Lazer Sword
- Jenna Jentry

Vol. 36, MAY 2012 • U.S. \$3.95/\$4.95 Canada

0 5

0 74470 74944 8

www.musicconnection.com

What do these successful artists have in common?

Skip Saylor

- | | | |
|-----------------|--------------------|------------------|
| Aaliyah | Heart | Quincy Jones |
| Alice Cooper | Hed PE | R. Kelly |
| Angie Stone | Henry Rollins | Rick James |
| Anita Baker | Ice Cube | Roberta Flack |
| Aretha Franklin | Infectious Grooves | Rod Stewart |
| Avril Lavigne | Irene Cara | Roger Troutman |
| Barry White | Isley Brothers | Santana |
| Bell Biv DeVoe | Israel Houghton | Scorpions |
| Billy Idol | Jamie Foxx | Seal |
| Black Flag | Jane Childs | Snoop Dogg |
| Bobby Brown | Jane's Addiction | Spacifix |
| Bon Jovi | Janet Jackson | Steve Perry |
| Bootstraps | Jeffrey Osbourne | Stevie Wonder |
| Boyz II Men | Jodeci | Suzanna Hoffs |
| Brandy | Jody Watley | The Bangles |
| Brian May | John Paul Jones | The Donnas |
| Britney Spears | Jonny Lang | The Lost Boys |
| Candyman 187 | Julian Lennon | The O'Jays |
| Chaka Khan | k. d. lang | The Replacements |
| Coolio | Keith Richards | The Whispers |
| Dan Hamilton | Kenny G | Tom Petty |



skipsaylor.com

(818) 300-0400

*100 input SSL

*ProTools HD

*Vast array of outboard gear

*High ceiling tracking room

*3 Iso booths

*Accommodations

*Private setting



- | |
|-------------------|
| Toni Braxton |
| Tony! Toni! Tone! |
| Tower Of Power |
| Tupac |
| Tyrese |
| Wallflowers |
| Warren G |
| Wendy & Lisa |
| Will Smith |
| Whitney Houston |
| Wu Tang Clan |
| Xzibit |
| Ziggy Marley |



“Producers have Pro Tools. Writers have Word. Songwriters have MasterWriter.”

Rob Thomas

Grammy Award winning songwriter and artist

“MasterWriter will not only help you write great songs, it will make you a better songwriter in the process.”

David Foster

14-time Grammy Award winning songwriter and producer

“This comprehensive, user-friendly program streamlines all aspects of the creative process. That is why I never write without MasterWriter.”

Kenneth “Babyface” Edmonds

Grammy Award winning songwriter, producer and artist

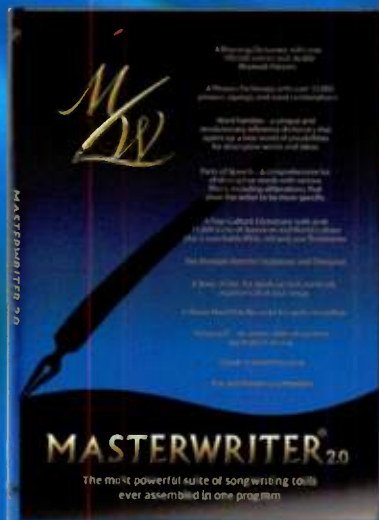


MASTERWRITER[®] 2.0

“MasterWriter is a tool that fits the times we live in and is essential for the modern songwriter.”

Jimmy Webb

Grammy Award winning songwriter, Songwriters Hall of Fame



“MasterWriter is like having a co-writer with a photographic memory.”

Kenny Loggins

Grammy Award winning songwriter and Artist

OTHER MEMBERS OF MASTERWRITER'S HALL OF FAME
Gwen Stefani, Clint Black, Trent Reznor, Graham Nash, Carole Bayer Sager
Jamie Foxx, Steve Kipner, Leona Lewis, LeAnn Rimes, Amy Grant
Kenny Loggins, Imogen Heap, Jeffrey Steele
Lamont Dozier, Leon Russell

Go to MasterWriter.com and take the Tour

FREE 10-DAY TRIAL

World Radio History

Cover Stories



The Hives

Music Connection presents an exclusive interview with Howlin' Pelle Almqvist, whose acclaimed garage rock daredevils, the Hives, return with their first album in five years. The hyper frontman not only discusses the new album, *Lex Hives*, but the band's unique merch endeavors and engaging website content.

By Andy Kaufmann

36



46. Jenna Jentry

MC learns how this unsigned artist's persistence led to collaborating with an established producer.

By Brett Bush

Departments

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

Reviews

- 47. CD Reviews
- 48. New Music Critiques
- 50. Live Reviews



Be Sure To follow *Music Connection* on Facebook and Twitter. Check out our **AMP** Social Space and online magazine for up-to-date music news.



How to Get Played on Indie/College Radio

Getting airplay on college, public and independent radio stations is a sure way to boost your profile. In these exclusive interviews, prominent radio station programmers, music directors and DJs give you priceless advice on how to get your music to them.

By Matt Schild



40



Directory of Music Schools

This is a unique hit-list of specialty institutes, universities, academies, camps, clinics and more that can help anyone find a situation that suits his or her needs. Whether you're interested in recording tech studies, music business management, performance or composing, this directory has it for you.

54 Compiled By Denise Coso

Directory of College/Indie Radio

Music Connection returns with its first college/indie radio station guide since 2008, and this revamped, reloaded directory is packed with useful contact info on stations from all over the nation.

Compiled By Denise Coso



68

- 20. Producer Crosstalk: Brent Fischer.....By Rob Putnam
- 22. Exec Profile: Joe D'Ambrosio.....By Andy Kaufmann
- 30. Songwriter Profile: Randy Poe, Leiber & Stoller Publishing.....By Dan Kimpel
- 45. Expert Advice: Strategize Your College/Indie Radio Campaign.....By Bernard Baur
- 78. Tip Jar: Can Music School Help Your Career?.....By Kenny Kerner

The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

Pop Singer/Songwriter
Lea Marie

Sophomore Album
“Undercover Lover”
May 22nd, 2012



LeaMarieMusic.com

Like me on Facebook!
facebook.com/LeaMarieMusic
youtube.com/LeaMarieMusicdotcom
twitter.com/LeaMarieMusic

Songfile

Releasing a cover song?

Need a license?

Songfile makes it easy to do the right thing.



Clear it. Cover it.
Release it.
Songfile.com

MUSIC CONNECTION

Informing Music People Since 1977™

**GENERAL MANAGER/
ADVERTISING DIRECTOR**
E. Eric Bettelli
ericb@musicconnection.com

OPERATIONS MANAGER
Denise Coso
denisec@musicconnection.com

**MARKETING/ADVERTISING
MANAGER**
Brian Stewart
brions@musicconnection.com

SENIOR ACCOUNT EXECUTIVE
Hillorie McLary
hillorier@musicconnection.com

ADVERTISING ART DIRECTOR
Gary J. Stephens
garys@musicconnection.com

ARTIST & READER RELATIONS
Mira Abas
mira@musicconnection.com

NEW TOYS
Barry Rudolph
barry@barryrudolph.com

DIRECTORY EDITOR
Denise Coso
mcdirector@musicconnection.com

EDITORIAL INTERN
Jaimie Pierson

PUBLISHER

E. Eric Bettelli

**ASSOCIATE PUBLISHER/
SENIOR EDITOR**
Mark Nardone
markn@musicconnection.com

ART DIRECTOR
Cesare Perrino
artdirector@musicconnection.com

DIRECTOR OF ONLINE OPERATIONS
Mukul Chauhan
webmaster@musicconnection.com

ASSOCIATE EDITOR/VIDEOGRAPHER
Andy Mesecher
andym@musicconnection.com

CONTRIBUTING EDITOR
Bernard Baur
bbatmc@aol.com

SONG BIZ
Dan Kimpel
dan@dankimpel.com

FILM, TV, THEATER
Tom Kidd
prespak1@verizon.net

FEATURE WRITERS
Andy Kaufmann
andy.kaufmann@comcast.net
Rob Putnam
toe2toe6@hotmail.com

CONTRIBUTING WRITERS

Jessica Aves, Allegra Azzopardi, Bernard Baur, Fuchsia Black, Brett Bush, Gary Graff, Eric A. Harabadian, Oscar Jordan, Andy Kaufmann, David Kerstenbaum, Tom Laurie, Kim Mack, Jose Martinez, Michael Mollura, Dean Moore, Paula Muñoz, Jessica Pace, Rob Putnam, Tim Reid Jr., Daniel Siwek, Matt Schild, Laurie Tiernan, Albert Vega, Catherine Veit, Sarah Whited, Jonathan Widran, Ellen Woloshin.

PHOTOGRAPHERS

Jessica Aves, Allegra Azzopardi, Bernard Baur, Daren Cornell, Jody Domingue, Scott Dudelson, Kevin Estrada, Jennifer R. Grad, Oscar Jordan, David Klein, Merry Kotte, Tom Laurie, Thomas Long, Kim Mack, Cindy Miley, Michael Mollura, Dean Moore, Paula Muñoz, Anne O'Neary, Jessica Pace, Scott Perham, Rob Putnam, Lisa Elaine Scott, Daniel Siwek, Dave Stone, E. H. Tiernan, Albert Vega.

Member of: **NAMM**

Manufactured and printed in the United States of America,
Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 14654 Victory Blvd., Van Nuys, CA 91411. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the US, add \$25 (US currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2012 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / jmichaeldolan@gmail.com

Corporate Headquarters
14654 Victory Blvd. Van Nuys, CA 91411 Office: 818-995-0101
Fax: 818-995-9235 Email Address: contactmc@musicconnection.com
Website: <http://musicconnection.com>
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to **MC NOW!** musicconnection.com/store/subscriptions/

MUSIC CONNECTION
MAGAZINE

MUSIC CONNECTION
DIGITAL EDITION

WEEKLY BULLETIN
DIGITAL ONLY PLUS

AMP
SOCIAL SPACE



**OPEN
HOUSE**
MAY 12, 2012
12pm-3pm

**SAE Institute Provides Hands-on Training
Delivered By Music Industry Professionals**



Follow us:



323-466-6323
losangeles.sae.edu

TELEFUNKEN Elektroakustik



**CU-29
COPPERHEAD**

- NOS TELEFUNKEN EF-95 VACUUM TUBE
- LUNDAHL TRANSFORMER
- CARDIOID PATTERN
- DEDICATED POWER SUPPLY
- 25 FOOT TUBE MIC CABLE
- ELASTIC SHOCKMOUNT
- WOODEN BOX

WWW.T-FUNK.COM

CLOSE-UP

**Gerald
White**
L.A.
Sightsinger



By Jonathan Widran

Singing Lessons From An Industry Pro

Veteran L.A. based session singer and vocal coach Gerald White asks four questions of prospective students to see if his web based educational program L.A. Sightsinger (<http://lasightsinger.com>) is for them: 1) Are you afraid of sight reading? 2) Do you rely on the singer next to you? 3) Are you confused with music theory? 4) Would you like to practice from home?

Drawing on his vast experience as a professional vocalist, in demand coach and accomplished music teacher, White launched this innovative yet simple program in 2011 that teaches singers of any level how to read music. Crediting his ability to sightsing as one of the keys to his successful career as a session singer, White—whose credits range from the vocal fills on *Glee* to the *Spiderman* and *Avatar* soundtracks and the next album by Muse—founded L.A. Sightsinger with the simple philosophy of “connecting singers to the music...and to each other.”

“There are a lot of great singers in this city, and the ones who work most in the session world are the ones who read music well,” White says.

L.A. Sightsinger, a growing site which currently boasts over 300 pages and has a monthly subscriber base of over 100 students (about half from L.A.), is an outgrowth of the sight singing class he started teaching to SAG and AFTRA members at SAG ten years ago. Several years into teaching the course, students who missed a lot of classroom time due to touring or out of town engagements began asking White how they might go about practicing on their own.

He responded by putting together a website with free supplementary instructional videos exclusively for his students. He later decided to develop a curriculum that would be available to everyone, based on the three levels of classes he teaches at the Guild: Beginner, Intermediate and Advanced.

The beginner course is for singers who don't have any basic knowledge of music. He introduces them to Middle C and teaches them the basics of what music translates to on paper. They can start the class with a clean slate and by the sixth week, he guarantees students can figure out how to sing the notes without him playing it on an instrument or singing it. In the intermediate level, White introduces minor keys and accidentals (sharps and flats) and students begin reading charts. He shows them how to sing intervals, helping them understand the specific distances between the notes. In the advanced class, students read and sing to charts that White introduces from actual commercials, TV and film projects. These can come from shows like *Glee* or *Family Guy*—another show he works on—and from actual commercials or even sound effects from film scores.

To give prospective L.A. Sightsinger students an idea of the scope of the program in its current form, categories on the site include: Vocal Tips, Vocal Exercises, Guest Interview, Name That Tune, Weekly Dictation, SmartMusic Interactive, Practice Exercises Audio, Practice Exercises Video, Rhythm Practice, Putting It All Together and A One Year Lesson Plan. There are also quick links to Gerald's Vocal Studio (his work as an individual vocal instructor) and Sightsinging Seminars.

“The essence of L.A. Sightsinger is teaching music theory and applying it through singing,” says White. “As it's grown, however, it's become way more than I envisioned, especially once I began including interviews with other singers and music industry pros as well as listing auditions and job postings I hear about through my many contacts. The lessons are very interactive. I will play an interval for them, for instance, and give them a certain amount of time to identify the notes.”

“There are about 15 videos at each level and I'm adding fresh material all the time,” he adds. “In addition to weekly assignments, I include a ‘Name That Tune’ every week and challenge the students to figure out what the song is from reading the music only. I'll also include a ‘Dictation Exercise’ where I play a melody that comes out in an MP3 format and they'll have to write out what they hear. It's designed for singers who are serious about their careers. Those who think it's going to be easy and karaoke like quickly see that it's a lot of work. It's really like learning a whole new language.”

Contact Gerald White, 310-430-4802

MC

Loggins Promotion

GOT RADIO AIRPLAY?

"HEATIN' UP THE AIRWAVES... WORLDWIDE!"

- ◆ On-air interviews
- ◆ National airplay tracking
- ◆ Major/Indie Film & TV promotion
- ◆ Radio mailing service available
- ◆ Weekly radio info faxes
- ◆ National retail distribution
- ◆ Backstage Entertainment mgmt consulting

888-325-2901

promo@logginspromotion.com

www.logginspromotion.com

We accept: 



Alex Schloesser
Asia/Pacific Sales Director
EAW

EAW, a leader in audio system technology for over 30 years, has appointed pro audio veteran **Alex Schloesser** to the position of EAW Asia-Pacific Sales Director. With more than 20 years in pro audio in and out of his native Germany, Schloesser has a wealth of experience from past positions. He is fully versed

in audio technology, including advanced acoustical simulation and treatment, audio consulting, sound design and studio/control room specifications. Schloesser has been an engineer and consultant for 24 years, working in R&D as well as in all levels of live performance—system tech, P.A., front-of-house mixing, system design etc. Contact Clyne Media, info@clynemedia.com for more information on this appointment.



Chris Hughes
Director, New York
FBMM

Entertainment business management firm **Flood, Bumstead, McCready & McCarthy (FBMM)** has announced the promotion of **Chris Hughes** to Director of the New York office. In this role, Hughes will represent the business operations for clients such as MGMT, Diplo, Michael Franti and Brantley Gilbert. Prior

to joining the firm in 2005, Hughes was a member of the Island/Def Jam recording group Autopilot Off. After his recording career ran its course, FBMM offered Hughes a position. He received an M.S. in Accountancy from the Zicklin School of Business in Manhattan and holds a B.S. in Business Administration from the State University of New York. For further information, contact Lois Najarian, lois@thedoonline.com.



Dave Froker
Managing Director
Focusrite Novation

Focusrite Audio Engineering Ltd., the High Wycombe, UK based professional audio company, has announced the appointment of **Dave Froker** to Managing Director. Froker joins Focusrite having previously held the posts of General Manager at Digidesign, President at Stanton Group, and Senior Vice President of Product

Marketing at Line 6. "[Owner and incumbent Managing Director Phil Dudderidge] and I have known each other since 1994 when I approached him to enlist Focusrite as a plug-in developer at Digidesign. The ensuing relationship achieved great results for both companies and I have always enjoyed working together with Phil, Rob Jenkins and the Focusrite management team." For more, contact hannah.bliss@focusrite.com.



Joie Manda
President
Island Def Jam Music Group

Island Def Jam Music Group, a division of Universal Music Group (UMG), has announced its appointment of **Joie Manda** to President of Def Jam Recordings. Manda comes to Def Jam from Warner Bros. Records, a division of Warner Music Group (WBMG), where he served as head of Urban Music since Sep-

tember 2010 and was involved in the signing of Common, Rick Ross' Maybach Music Group (Wale, Meek Mill), Waka Flocka Flame and Jill Scott, among others. He started at WBMG as Executive Vice President of Asylum Records, starting when the label was revived in 2004 and signed Paul Wall and Bun B. Manda began his career in music as an artist manager. Contact laura.swanson@umusic.com.



Josh Vittek
Artist Relations
Dean Markley Strings

Dean Markley Strings has announced it will retain VittekPR to oversee its artist relations efforts in 2012. In this role, industry veteran **Josh Vittek** will maintain relationships with current Dean Markley artists including Nikki Sixx, Orianthi, Bruce Springsteen, All-American Rejects and Toby Keith, as

well as continue to expand the company's artist roster with top tier talent. VittekPR will also continue to oversee Dean Markley's public relations efforts, allowing the firm to effectively cross-promote Dean Markley endorsements across all editorial, promotional and social media forums. VittekPR was founded in 2008 by Josh Vittek, a 20 year music industry veteran. For further details, contact Vittek directly at 760-683-5100.



Laurie Andres
Senior Marketing Coordinator
Full Compass Systems

Laurie Andres has been promoted from Marketing & Public Relations Specialist to Senior Marketing Coordinator for **Full Compass Systems**. Andres will continue to coordinate day-to-day operations of the Full Compass Marketing Department, oversee production schedules and contribute to the planning

and development of numerous Marketing programs. Andres started her career in Information Technology, holding various positions in which she managed over 20 people and supported over 600 employees in five branches nationwide. She then took a major turn by completing her degree in Graphic Design and Multimedia. Contact Andrew directly at laurie@fullcompass.com for further details.



Noelle Bell
Account Director
X5 Music Group

X5 Music Group has announced the hire of **Noelle Bell** as Account Director based at the label's New York City office. Bell, a digital music veteran, will be in charge of strategically orchestrating digital sales plans with accounts such as Amazon, iTunes and Spotify and is also tasked with managing relations with X5

Music Group's newly signed catalog accounts. As part of the digital team of Sony's Commercial Music Group, Bell was responsible for the development of concise sales plans of Sony's catalog with digital retail accounts while creating catalog promotions in tandem with new releases, artist and media events and more. Contact rshapiro@shorefire.com for more info.



Mark Wilkinson
President
Deutsche Grammophon

Deutsche Grammophon, the classical music label, has appointed **Mark Wilkinson** to President. Wilkinson is assuming command of a 114-year-old company associated with many of the most celebrated musicians in recorded music history, as well as a roster of new stars. Wilkinson will assume responsi-

bility for all aspects of DG's operations, based at its Berlin headquarters. He will relocate from London, where he has held senior management and marketing posts with Universal Music for the past 19 years. During his tenure with Universal, Wilkinson had worked with a wide spectrum of UK and international artists. Contact olga.makrias@umusic.com.

Shure SRH1440 Open-Back Headphones



The SRH1440 (reviewed here) and the SRH1840 are Shure's first open-back circumaural, professional headphones designed for critical listening such as mastering and mixing—a job usually reserved for expensive and fragile audiophile headphones.

Unlike Shure's closed-circumaural pro SRH940 headphones, which cover the entire ear and disallow any sound escaping or intruding, these new open-back models cover your ear too but are more akin to listening on near-field monitor speakers with their open sound. I thought the open-back feature might preclude these from being useful for overdubbing where headphone spill is verboten but I found that, even in a quiet room, the sound leaking out of them is minimal—even with extreme (and dangerously) loud headphone volume levels. So home

listening with people sleeping in the next room is no problem, but in the studio for super quiet Foley recording (footsteps, clothing, body falls etc.) where max microphone gain is used to pick up these quiet sounds, maybe not the best choice.

The SRH1440 have 40-mm diameter neodymium drivers and have a sensitivity rating measured at 1 kHz producing 101 dB SPL with just .001 watt signal put into them. This 37-ohm impedance and sensitivity measurement caused them to require lower volume settings from my headphone amp than my other pro headphones. Higher efficiency means longer battery life if you use them with your iPhone/iPod or any other battery-operated music player.

The 1440s are slightly lighter weight than my 940s—both weigh under 1lb each. I find them very close to each other in sound but the 1440s feature an extra set of connecting cables as well as a replacement pair of ear cushions. Their 6.9 ft. cables are split into two separate wires (L&R)—dual-side detachable cable with Kevlar reinforced jackets and gold-plated MMCX connectors—something I'm not used to with pro phones and a gold-plated 1/8-inch stereo mini-jack adapter, storage case, replacement set of velour ear pads, and extra cable are included. The SRH1440 sell for \$399 and the SRH1840, \$699. Visit <http://shure.com>.

Yamaha GL1 Guitalele

Guitalele? Yamaha's GL1 is a hybrid musical instrument new in the US. It is a miniature nylon guitar that looks and sounds like a ukulele, has six strings and tuned like a standard guitar except pitched up a fourth as if you used a capo placed at the fifth fret. It is tuned: A/D/G/C/E/A. It's about 1/4-size of a classical guitar.

Chord "shapes" (chord finger positions) are the same as any standard tuned six string guitar: an E major chord shape sounds like an A major etc. It reminds me of one (of many) tunings for a baritone guitar—also six strings usually tuned from A to A. Guitarists could add the ukulele to their multi-instrument repertoire with the GL1 and carry this little guy in a big bag accessory pocket.

The GL1 sells for \$140 MSRP and there is much more info at <http://4wrdr.it/yamahaguitars>.



PreSonus BlueTube DP V2 Tube Pre-Amp

The PreSonus BlueTube DP V2 sells for \$229.95 MAP and is a two-channel microphone pre-amplifier with features and build/design qualities found on high end pro units costing over 10X as much. PreSonus' popular XMAX Class-A solid-state preamp drives a 12AX7 tube output stage. It is 1U high, has cool-looking backlit VU meters, uses a 12VDC external power supply module, and comes in an all-metal case with balanced XLR 1/4-inch Combi mic/instrument input/output jacks.

My tests began with comparing the BlueTube DP V2 to my copy of a Class-A Neve 1272 microphone pre-amp that's designed to sound perfect all the time. Apart from the sound of the Neve copy's transformers, both pre-amps sounded wonderful in all cases—virtually noiseless, transparent sounding and easily handled all sources from loud singers to the percussive peaks of close-miked drums.

With inexpensive mic pre-amps, in order to obtain a clear and pristine sounding recording, important considerations are low noise and dynamic range because they describe the ability of any analog amplifier to reproduce music and vocals equally well for super quiet moments (low noise) but also without distortion at or near maximum (loud) input or output levels (dynamic range). With the PreSonus XMAX pres, you've got all that by its design but if you would also like to have the option to "vibe up" and fill out a clean sound using the colorful distortion characteristics of a tube amplifier's personality, read on.



When the variable Tube Drive saturation control is fully CCW, the tube stage for that channel is bypassed but start cranking it CW and switch on saturation of any source while recording or during a mix as an outboard effect. Because PreSonus' BlueTube DP's saturation effect is fully adjustable on a track-by-track basis, on vocals, bass, or keyboards, it is like setting an EQ or compressor. Set subtle amounts of pleasant-sounding tube coloration or going fully CW on the TD knob will "fuzz out" an otherwise perfectly good-sounding vocal adlib track! For my mixes, I like to rough up the sound of a bass guitar or direct electric guitars that sound too clinical. Head over to <http://presonus.com> for more.

Instant PopStar Song Kit

Instant Music Solutions and Cakewalk have released the first collection of *Instant PopStar Song Kits*. *Instant PopStar* construction kits use ACID technology and now come with song templates that'll work great within Cakewalk's *Sonar X1* and/or *Music Creator 6* software products. The *Instant PopStar* technology allows anyone, without any musical knowledge whatsoever, to "mix n match"—arrange any of hundreds of interchangeable drum loops and song blocks—modules of entire music tracks—into songs ready for your melody, lyric or rhyme. Amazingly, any combination will work—it just comes down to what you like and what feels right for your song composition.

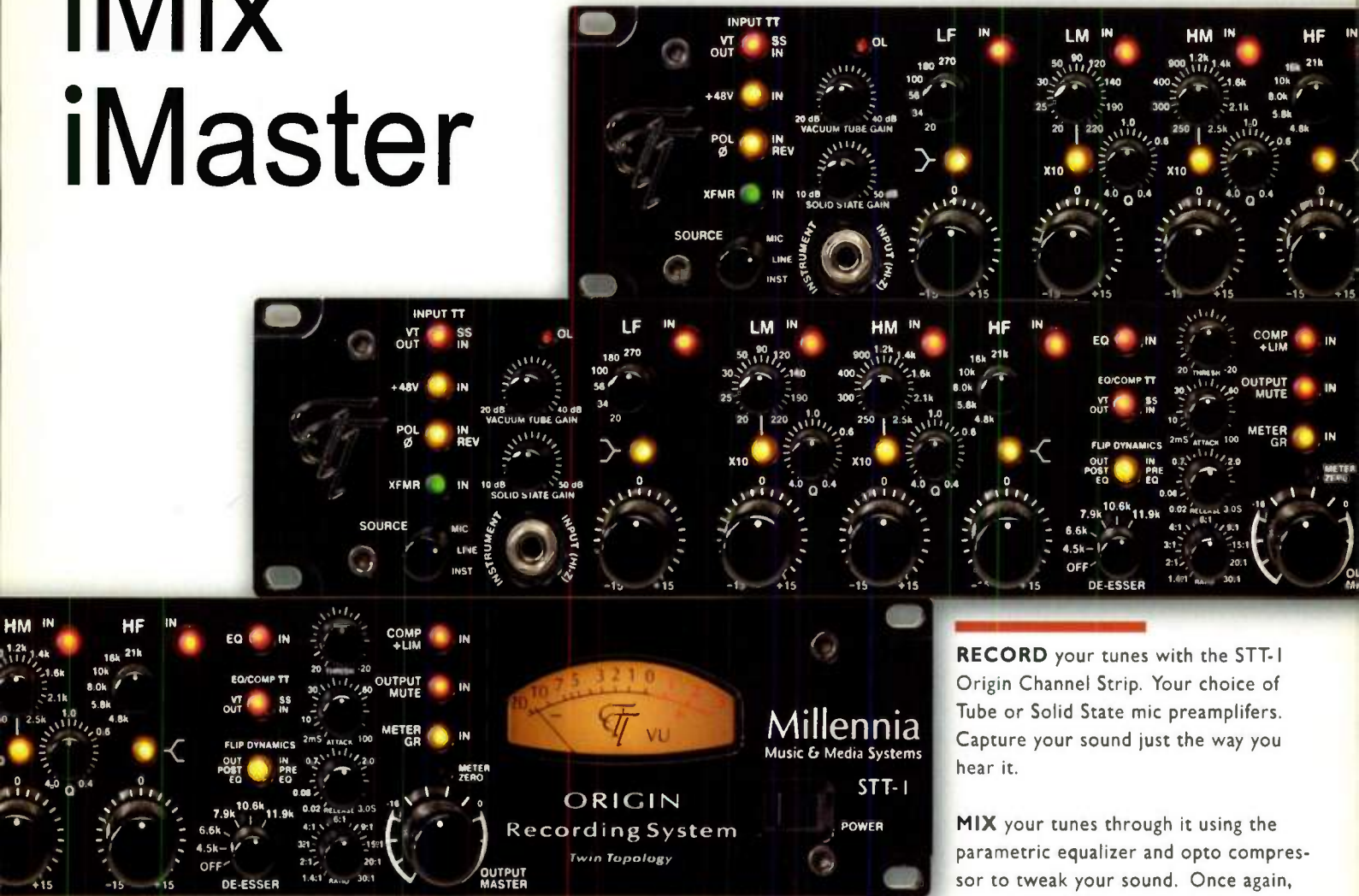
Useful for singers, rappers, producers, songwriters and DJ's for producing music tracks for film, TV and jingles, *Instant PopStar Song Kits*' very first bundle includes three different kits in



popular song genres: Electro Pop, Hip Hop and Indie Rock. There are about 2 GB of drumbeats, song blocks, instrument hooks, riffs and effects. Each Song Kit sells for \$39.95 or purchase the *Cakewalk Music Creator 6 / Instant PopStar Bundle* (with all three products) for \$99.95.

Check out <http://cakewalk.com> for more.

iRecord iMix iMaster



RECORD your tunes with the STT-1 Origin Channel Strip. Your choice of Tube or Solid State mic preamplifiers. Capture your sound just the way you hear it.

MIX your tunes through it using the parametric equalizer and opto compressor to tweak your sound. Once again, your choice of Tube or Solid State. Change the order of the signal chain with a button push: EQ>Comp or Comp>EQ.

MASTER your mix using the optp compressor that is identical to our TCL-2 and the Dove Topology Constant Amplitude Phase Shift Circuit EQ filters that are identical to our NSEQ series mastering products.

It's yourTunes

yourTunes

Millennia
Music & Media Systems

www.mil-media.com
530-647-0750





CAD GXL3000BP Studio Pack

Pictured is the GXL3000BP large diaphragm condenser vocal microphone—one of two condenser mics in the new CAD Audio GXL3000BP Studio Pack. A big problem for beginning DIY home recordists is the steep learning curve required to just know which DAW, computer, mic(s) and headphones will work well for them and their music—just simple, easy-to-use tools to record their songs in a good-sounding way.

Education is always the key, but I often hear from my beginning recording engineering students: "What can I get to start out, because everything you use (pointing at me) is way too expensive for me? What's a good vocal mic or what's a good mic for my acoustic guitar? How much? I just want to record my beats, vocals and guitar and put it on YouTube."

The CAD Studio Packs start with the cardioid-only GXL 2200BP Pack selling for \$199 MAP that features a cardioid-only large diaphragm condenser mic or the GXL3000BP Pack at \$249 MAP that includes a multi-patterned (cardioid, omni, figure-8) condenser with a 1-inch gold vapor deposited dual-diaphragm capsule. Both kits include the GXL1200BP small diaphragm stick condenser mic. Small diaphragm condensers, whose inherent ability to respond to bright sounds more accurately than large diaphragm condenser mics, make them an excellent choice for recording overheads, hi-hats, cymbals and acoustic guitars. Completing each pack are CAD's MH110 circumaural headphones with 50-mm neodymium drivers, EP15A pop/wind filter and a shock mount and/or clip and carrying pouches for both mics. All three mics match with sexy black pearl chrome finishes and solid build quality.

So I'm recommending both the CAD GXL3000BP and GXL2200BP Studio Packs as good and inexpensive starting points for students or anybody who is discouraged by all the expensive "choices" and the technical understanding required to make worthwhile equipment purchases that will fill their needs and sound good for their music and home recording setups. See <http://cadaudio.com>.

Little Devil Colored Boost Pedal

Chandler Limited's Little Devil Colored Boost is a highly configurable guitar boost pedal that's capable of as much as 37dB of gain. Its Class-A circuit design is completely malleable while you're playing—the Feedback & Bias rotary switch actually changes the (usually fixed and non-adjustable) component values in the pedal's circuitry so an unavoidable "pop" will be heard if you don't mute (standby) your guitar amp.

F&B's six different combinations of negative feedback and bias settings change the whole character, gain, frequency response, harmonic distortion of Little Devil and allow for an extreme range of tones from slight fuzzes all the way to sweet, overdriven blues sounds.

We used a Hamiltone Deluxe (Strat style) guitar plugged into a Fender Deluxe amp. We found the Little Devil to produce a range of guitar sounds we couldn't believe could ever come out of any Fender amp.

Everything from clean Hi-Watt Pete Townsend tones to treble-boosted, steely AC 30 VOX leads to singing, Class-A tube amp smoothies or, with an knob twist, you'll have a hot mid-range, Blues amp tone. This is an excellent pedal well worth "woodshedding" with—to spend time building your own signature guitar tone palette. There are recall sheets provided to documenting the guitar played, LD settings and particular guitar amp settings used.

It took us about 10ms to know that we love the Little Devil Colored Boost because its versatility is empowering. In the right hands, it's capable of sculpting unique sounds individual to you and your music.

The Little Devil Colored Boost is a "Swiss Army Knife" of a pedal that can cut both ways: tone junkies step up and learn this one. It sells for \$335 and more about it can be found at <http://chandlerlimited.com/pedals.php>.

SoundRadix SurferEQ plug-in



SurferEQ is an innovative, pitch-tracking equalizer plug-in for Mac & PC DAWs that support RTAS, VST and AU plug-in formats. *SurferEQ* allows any (or all) of its five parametric bands and two shelving filters to "track" the center frequency (or frequencies)—the fundamental pitch or their desired harmonics—of a musical instrument or vocal as they instantaneous and constantly change throughout music performances.

SoundRadix calls this ability "surfing" and it's switchable in/out on your choice of any single or any combination of all seven sections of this amazing plug-in. The EQ and filters use new and original algorithms and preserve the energy and size of the original recordings very well in my preliminary uses in my *Pro Tools HD 9* and *Pro Tools 10* mixing work.

Furthermore, the plug-in instantly displays the current and exact note(s) it is tracking and shows both its frequency (in Hz) and musical note including the number of cents it is sharp or flat. The plug-in's GUI also has a large 20Hz-20kHz frequency spectrum chart that continuously indicates the amount and shape of the applied equalization and/or filtering.

The implications of using such a tone shaper are many with some yet-to-be discovered. But know there is now no need to use a certain equalization setting that is a "compromise" between being highly beneficial in one moment and detrimental in the very next.

Typically, when brightening a dull lead vocal recording, boosting high frequencies can sound euphoric overall until the singer emits a loud "S" sound requiring additional corrective measures such as a de-esser or automating a corrective EQ change for those moments. Besides making more work for the recording engineer/producer/music mixer, all this additional processing usually downgrades audio quality. *SurferEQ* is not a de-esser but it is possible to brighten certain harmonics without exacerbating sibilants as much using its unique harmonic filter that controls the complete harmonic series using only a single EQ section.

For a limited time, *SurferEQ* sells for \$129. Available only at <http://soundradix.com>.

Evans G14 Series Drum Heads

D'Addario has the new Evans G14 series of tom and snare drum heads. The G14 uses a single ply of 14-mil film for near perfect durability yet plays with responsive dynamics only a single ply drum head can give you. The best of both worlds—the G14 heads are perfect for heavy hitters in loud rock bands yet still last longer because they resist rips and general wear.

The G14 heads are available in both clear and coated white versions and in sizes 6 to 20-inches and retail for \$21 to \$43.50. If you go with Evans' proprietary white coating, you'll get a thicker and warmer tone while the clear version gives you maximum projection. You may want to mix and match heads depending on the drum shell size and what its basic sound is giving you and what your music/playing requires.

Visit <http://tinyurl.com/77vynd8>.



MICRO-BIO: Barry Rudolph is a recording engineer/producer/mixer with over 30 gold and platinum RIAA awards to his credit. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil. Check out <http://barryrudolph.com> for more.

RECORDING
MUSICIANS

COPYISTS

ARRANGERS

RECORDING
SINGERS

DO WE HAVE

MONEY FOR YOU?

VISIT US AT WWW.RAROYALTIES.ORG

OR CALL: (818)755-7780



AFM & AFTRA
Intellectual Property Rights
Distribution Fund



Mojave
audio






Ryan Hewitt On the New MA-300

"I've had a pair of Mojave MA-200s for years now and use them on all sorts of sound sources, but I've been begging the company for a variable pattern version for almost as long. I am really amazed with the MA-300's performance. The ability to tailor the response of the mic, along with the new high pass filter and pad has greatly increased its versatility. I'm now able to use the MA-300 even more creatively."

Ryan Hewitt

Engineer: Avett Bros., Red Hot Chili Peppers, Flogging Molly, blink-182

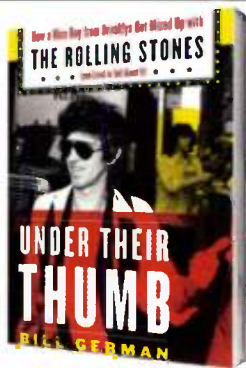
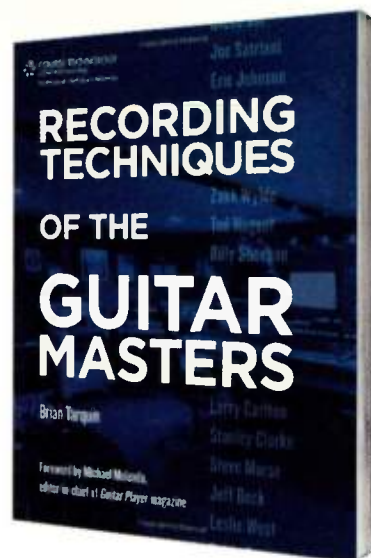
www.mojaveaudio.com

Follow us on   

BOOK STORE

Recording Techniques of the Guitar Masters

By Brian Tarquin (softcover) \$34.99
Detailed interviews with 30 guitar greats, including Steve Vai, Joe Satriani, Eric Johnson, Zakk Wylde, Ted Nugent, Billy Sheehan, Larry Carlton, Stanley Clarke, Steve Morse, Jeff Beck, Leslie West, Robin Trower, Tommy Emmanuel, explore their recording techniques and offer practical advice for replicating the unique tone for which each is known. Multi-E Emmy-winning composer, recording artist, producer, and author Brian Tarquin offers hands-on information covering recording gear, mixing techniques and guitar and amp choices to empower guitarists of any skill to take their music to the next level.



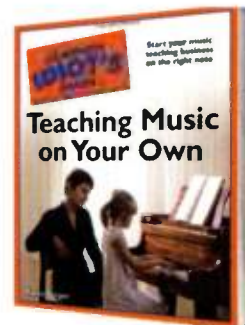
Under Their Thumb: How a Nice Boy from Brooklyn Got Mixed Up with the Rolling Stones (and Lived to Tell About It)

By Bill German (hardcover) \$25.00
Author Bill German looks back at how, as a teen, he parlayed his Rolling Stones fanzine, Beggars Banquet, into a role as a band insider. Under Their Thumb is an up-close and extremely personal dispatch from the amazing, exclusive world of the Rolling Stones, "by someone who was lucky enough to live it—and sober enough to remember it all." In the span of a few months, German recalls, "I'd gone from wanting to know everything about my favorite rock stars to knowing too much."



Exit Music: The Radiohead Story

By Mac Randall (softcover) \$19.99
This updated edition of journalist, critic and magazine editor Randall's book includes the most recent 11 years of the groundbreaking UK band's career, including the most recent album King of Limbs. Randall delves behind the music and into the personal lives of the band members to uncover details and inspirations behind the songs.



Teaching Music On Your Own

By Karen Berger (softcover) \$16.95
Part of The Complete Idiot's Guide series, this book aims to show you how to start your own teaching business on the right note. Everything from teaching kids and adults, billing, setting fees, teaching tactics, marketing/advertising and more is covered. Lots of practical tips and advice.



Music Copyright Law

By David J. Moser & Cheryl L. Slay (softcover) \$34.99
Avoiding the technical jargon and "lawyerspeak" that bogs down other books on the subject, this one hones in on how copyright law applies to music. It builds your foundational knowledge of the fundamentals of copyright law, what it protects, the benefits of registering a copyright, and what to do when copyright has been infringed. Practical examples bring complex concepts to life.

Amplify Wallstreet!

You are Invited to the
NEW YORK 2012

**PLUG
IN AND
PLAY!**



**NO
VOLUME
RESTRICTIONS!**

GREAT NEW LOCATION!

Saturday and Sunday June 2&3 2012 10AM-6PM

Embassy Suites Hotel

455 Plaza Drive Secaucus, New Jersey 07094



OVER 40 MAUFACTURERS each in DEMO ROOMS
COOLEST **NEW** AMPS-CABS-PEDALS-GUITARS-SPEAKERS and more
WIN PRIZES EACH DAY - FREE PARKING \$20door

One set of Dunlop Strings to the first 50 in line each day!
Free V-PICKS until we run out! Dont miss the "TONE WIZARDS" seminar



PREMIERGuitar the relentless pursuit of tone



INFO: AMPSHOW.COM

Sound Advice...

We are a 4-year college that takes music as seriously as you do.
Learn Audio Recording for Live Performances, Movies, TV & Gaming

Open House Saturday, May 5 at 1 PM

Five Towns College

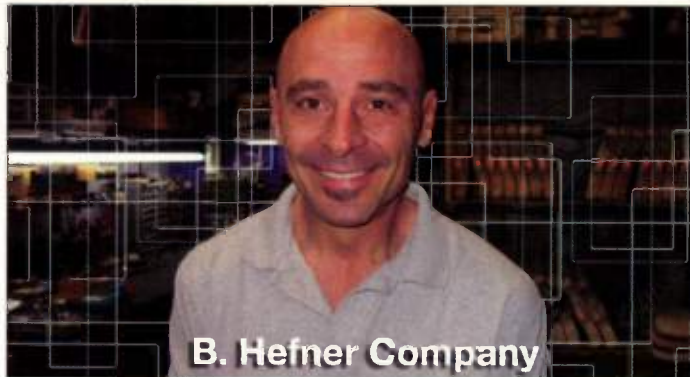
www.facebook.com/fivetownscollege



632.656.2110 305 N. Service Road Dix Hills, NY 11746 www.ftc.edu

• AUDIO RECORDING TECHNOLOGY • COMPOSITION/SONGWRITING • MUSIC TEACHER EDUCATION
• MUSIC BUSINESS • MUSIC PERFORMANCE • MUSICAL THEATRE • MUSIC TECHNOLOGY • MUSIC HISTORY

UP-CLOSE



B. Hefner Company

By Jonathan Widran

likening his multi-faceted business to a “candy shop for guitar players,” Bernie Hefner’s Whittier, CA, based B. Hefner Company and Guitar Alley is dedicated to manufacturing guitar parts for more than two dozen of the finest guitar companies and countless small custom builders all over the world, including Kramer, Gibson, Epiphone, Dean, Steinberger and Travis Bean. In addition, B. Hefner Company crafts beautiful custom Edenhaus guitars and provides a guitar repair service. The facilities consist of four buildings and 10,000 square feet of shop space, but thanks to the full-service website (<http://bhefner.com>), it’s truly a global operation housed in a classic boutique setting.

Although Hefner uses CNC machine tools and machinery that is custom built and configured to suit a specific process or task, the company’s greatest asset is its team of skilled craftsmen. Guitar Alley, which Hefner dubs “the premier Hot Rod Shop for your guitar in the Los Angeles area,” carries a full inventory of bodies, necks, miscellaneous guitar parts and accessories.

B. Hefner is licensed by Fender under a quality control license to build Fender replacement parts. “We manufacture Strat, Tele, J Bass and P Bass parts the same way Leo Fender did, by hand,” says Hefner. “Our guitar parts and paint shop is suited for those discriminating vintage fanatics who are the foundation of our business. We provide the finest handpicked, weighed and moisture tested guitar woods available. Our paint shop offers the hard to find Nitrocellulose lacquer and the basic urethane finish which is so prevalent in the industry today. Our bodies and necks are the most accurate Fender vintage reproduction parts available, bar none. We’re best known for the custom guitars we make, which give musicians twice the instrument for the price, backed up with a lifetime warranty.”

Hefner specifies that all woodworking, manufacturing, guitar and amp repair are done on site. “Though we sell parts to major guitar companies, we want to keep our business small and intimate. We enjoy working with clients on a one-on-one basis. We build according to their specs and the hardware they want.” The Player’s Club section of the website includes a list of well known artists who have become loyal Hefner/Guitar Alley clients—including Green Day, Randy Jackson, Slash, Bobby Shneck, Steve Fister, Becky Barksdale, Jack Sony and Blues Saraceno (a former guitarist for Poison), to name a few.

B. Hefner Company was founded in 1985—the year Hefner, a guitarist himself, moved from Wisconsin to California—when he began guitar building for friends while running a successful cabinet building business that catered to many high-end clients in Los Angeles. Hefner’s company grew into a full-on guitar business in the early ‘90s. All of these woodworking endeavors grew out of being raised by a father and uncle who were professional pattern makers and woodworkers.

“I was building more and more guitars, learning to repair them and meeting more musicians, and so when the recession hit in 1992,” says Hefner, “I made the crazy decision to close my cabinet shop and put all my resources into the guitar business. I think the deciding factor was the emotion I would feel when I’d go to clubs and see these incredible players who were producing something so beautiful out of what is essentially a carved piece of wood. They were capable of so many specific sounds. You can take 10 of the same pieces of wood and each can create a different sound based on how exacting the parts are made. It’s a product that can touch people’s hearts and souls, and as a guitar player myself, it made sense to give this everything I had.”

A self-taught woodworker and builder who cites famed hardware and guitar manufacturer Trevor Wilkinson as a mentor, Hefner makes it his mission today to educate guitarists about the mechanics of their instrument—and feels that such knowledge among players can help move the music industry forward.

“My favorite part of all this is when I’m finished building a new custom guitar, I invite some of my friends and associates to join me and we sit around, shoot the breeze and just start playing. That’s where the real magic of all this comes in.”

Contact Bernie Hefner,
562-945-9490



NEED RADIO AIRPLAY?



**America’s #1
Multi-Format Radio Promotion
Larry Weir/Masika Swain**

**National Record Promotion
323-658-7449**

**137 N. Larchmont Blvd S-#500
Los Angeles, CA 90004
email: lweir@larryweir.com**

EXPLODE YOUR MUSIC CAREER!

Perform & Connect With Industry & Media In L.A!

IES INDIE ENTERTAINMENT SUMMIT

AUGUST 1-5 - "THE MOST ATTEND EVENT FOR SUCCESS!"

GROW Plug into 80 in depth seminars & workshops with top name industry pros!

CONNECT Meet 1 on 1 with Investors - A&R - CEO's & Decision Makers!

EXPAND Your Talents & Careers - Make Your Move!

SHOW THE WORLD WHAT YOU GOT!

call **818-505-9537** to register • www.IESfest.com

Enter to Win

WIN THE

\$100,000.00

PRIZE PACKAGE!

For: **BANDS** * **SINGERS** * **RAPPERS** * **MANAGERS** * **LABELS** * **DJs**
* **ACTORS** * **MODELS** * **COMEDIANS** & **FILM MAKERS!**

GREEN DAY STARTS TRACKING TRILOGY: Nor Cal-natives Green Day are currently in the studio recording three albums. A trilogy entitled *iUno!*, *iDos!*, and *iTrel!*, will be released one-by-one by Reprise Records in September and November 2012, and January 2013, respectively. Produced by long-time Green Day teammate **Rob Cavallo** in Oakland, CA, the three-album set is the follow-up to the Grammy award-winning *21st Century Breakdown*. See <http://greenday.com> for more.

HANDGUNS CREATE ANGST: Harrisburg, PA pop-punk band Handguns have starting recording their debut full-length for Pure Noise Records. The band are tracking with producer **Chris Curran** in Webster, MA. Titled *Angst*, the album will be released in late summer 2012. The band

recently wrapped up a headlining stint on the Pure Noise Records Tour and will be out as direct support on a short No Bragging Rights' spring tour. For more information, check out <http://facebook.com/handgunspa>.

JOB FOR A COWBOY UNLEASH STUDIO OFFERING: Death metal goliaths Job For A Cowboy unleashed their new studio recording, *Demonocracy*. Released in North America in April, via Metal Blade Records, the nine-track *Demonocracy* was produced by **Jason Seucof** (Black Dahlia Murder, Whitechapel, Trivium), who recorded the band's full-length *Ruination* at Audiohammer Studios in Sanford, FL. The album includes yet another detailed concept cover by artist Brent Elliott White. Head over to <http://jfacmetal.com> for more information.



"When you can't get things right, it's important to let them go, even if only temporarily. A 20 minute break can make a difference. Sometimes you're chipping away at nothing and you can spoil the initial vibe."

TODDLA T

(Bashy, Roots Manuva)

Interviewed in MC December 2011



// Tegan & Sara Get Behind Glass //

Canadian pop-rock duo Tegan and Sara are in the studio recording their seventh studio release, the follow-up to the 2009 critically acclaimed *Sainthood*. The Quin sisters are working with three separate producers on the album: Greg Kurstin (the Shins, Lily Allen, Sia), Mike Elizondo (Regina Spektor, Mastodon, Rilo Kiley), and Justin Meldal-Johnsen (Neon Trees, M83, Moving Units). Tegan and Sara have already finished up with Elizondo and are currently working with Kurstin before beginning sessions with Meldal-Johnsen in early May. For up-to-date info, visit <http://teganandsara.com>.



// John Williams Writes For BoSox //

In celebration of the 100th Anniversary of Fenway Park, legendary composer-conductor John Williams composed "Fanfare for Fenway," a special tribute to the Red Sox ballpark. The piece, just over three minutes long, was recorded at Boston's Symphony Hall, and performed by musicians from the Boston Pops Orchestra with Williams conducting. For more information about Fenway Park's 100th Anniversary, visit <http://fenwaypark100.com>. For information about the Boston Pops, see <http://bostonpops.org>.



// Auralex, SoundCheck Hit The Right Notes //

Pictured above at SoundCheck Republic in East Greenbush, NY, is owner Seth Powell with Charlie Watts Riots bandmate Mike Pauley. The studio, located on the second floor of a large, historic home in a residential area, was recently outfitted with several Auralex products in order to isolate the space as well as provide a more acoustically accurate environment.



// Serj Tankian Tracks Third Solo Work //

Singer, songwriter, multi-instrumentalist, poet, political activist and System Of A Down frontman Serj Tankian is in his Serjical Strike Studios in Los Angeles, CA, putting the finishing touches on his third solo album, *Harakiri*, the follow-up to 2010's *Imperfect Harmonies*. The record will be released this summer on Serjical Strike/Reprise Records. Tankian admits, "I used the Apple iPad as a songwriting instrument to sketch out three of the songs on the record. We must trick ourselves into writing in different ways to get unexpected results." See <http://serjtankian.com>.



// Foo Fighters Go Analog On *Wasting Light* //

At the 54th Grammy Awards show Dave Grohl proclaimed proudly that his band recorded and mixed the Foo Fighters album in his garage and used all analog gear throughout the production, including recording all the tracks to tape. But the analog sound didn't stop there. The multi-Grammy-winning *Wasting Light* was mastered by engineers Emily Lazar and Joe LaPorta at The Lodge Mastering in N.Y., using the highly analog Dangerous Music "Master" which features the appropriately rock & roll named S&M capability for processing the sides and the middle of the stereo field separately. Pictured (l-r), back row: Joe LaPorta, Butch Vig, Pat Smear, James Brown, Chris Shifflet, Taylor Hawkins. Front row: Nate Mendel, Emily Lazar, Grohl.



// HRVRD Sign With Equal Vision, Track In Maryland //

Jesse Clasen of Charlotte, NC-based band, HRVRD (formerly known as Harvard) is seen recording at Salad Days Studios in Baltimore, MD, with Brian McTernan (Circa Survive, Senses Fail). The band recently announced signing to Equal Vision Records and will release their new full-length album later this year. The yet-to-be-titled record is produced, engineered and mixed by McTernan, with mastering by Ryan Smith at Sterling Sound.



// Giorgio Fareira Stops By *Ellen* //

Giorgio Fareira became a recent YouTube sensation with his music video at a Sonic restaurant drive-thru (<http://bit.ly/ggsonic>). This video caught the attention of *The Ellen DeGeneres Show*. Just days before appearing on *Ellen*, Fareira went to Blue Microphones studio to record three title tracks to be released on iTunes after the show aired. The songwriter used Blue's Dragonfly on guitar and Kiwi on vocals to record "Woe is Me Without You," "Someday" and "Dear Ellen" during his session at the Blue studio. All three tracks are now available on iTunes.



// SPARS Swings By North Carolina //

SPARS recently completed the first summit in a new series of regional Studio Summits in Asheville, NC. The response from the local Asheville and surrounding production communities was overwhelming, resulting in a sold out conference and SRO crowds. The well-received event was held at Echo Mountain Recording (<http://echomountain.net>) and brought out local students and industry pros as well as artists, producers and engineers from the Carolinas, Tennessee, Georgia and surrounding states. There were also several registrations from as far away as New York, Florida and Texas.



// Rode Mics Opens New Australian Design Studio //

Rode Microphones has opened its new Rodeworks design studio. The Australian-based professional audio company had Mr. Ian Murray AM as guest of honor to officiate the opening, as well as a range of guests from the media, design, academic and financial sectors. Rode made the bold decision to purchase an entire floor of an inner-city building and establish a self-sufficient design studio in Surry Hills, Australia—a place known for its vibrant creative community—to immerse its existing designers and encourage a new breed to join this enviable creative community. Pictured is one of the show rooms.



EXPERIENCE THE 3D VIRTUAL REALITY STUDIO!

Recording Engineer 101 On Line program

Take a walk through this 3D replica of a World Class Recording Studio and learn the ART of Recording Music. Learn to record Music like a Pro - in YOUR home Studio!

LIMITED TIME OFFER CHECK IT OUT AT WWW.URAMONLINE.COM

MIKE WELLS MASTERING



323.363.2339

www.mikewellsmastering.com

Guitarist/Songwriter available for working or touring band.

Has toured
nationally,
recorded for
Polygram/
Mercury,
NBC
and more



Contact: stevenossana@gmail.com

PRODUCER CROSSTALK



Brent Fischer

Paul McCartney, Al Jarreau

By Rob Putnam

Producer, arranger and composer Brent Fischer has been exposed to music since before he could talk. Indeed, he refers to it as his first language. He's worked extensively with his father, the late jazz legend Clare Fischer, and his credits appear on records ranging from Al Jarreau to Paul McCartney. Last year he produced and did some arrangement on his father's CD *Continuum*, which earned a Grammy nomination.

Although music is his first language, he admits that he continues to learn new lessons from nearly every project on which he works. "Clients have specific needs and it's my job to get inside their heads, learn what those needs are and translate them into art," he says. "As a producer you have to be able to do just about any job in the industry, whether it's putting together a recording session or an entire CD.

"Something will always fall upon you that you don't expect and you learn how to do it on the spot" he continues. "You never know what's going to happen, whether it's finding a solution to a muting issue with horns or learning how a particular aspect of a contract is put together. It's my job to do it all quickly and efficiently because studio time—especially with most of the projects that I'm working on where there are a lot of live instruments—is expensive. I have a reputation for getting projects done on time and on budget. That comes from a lot of planning."

One of his biggest challenges with respect to composition and arranging is carving out sufficient blocks of time to complete work without interruption. He finds that he's called away frequently. "The ideal way to proceed is to have 10 to 15 hours at a stretch," Fischer observes. "Part of the problem of being a producer is that you're constantly inundated with phone calls. But I've never been a person that suffers from writer's block.

"The way I like to differentiate myself—and what I teach in classes—is through an unconventional harmonic vocabulary," he continues. "And being a live instrument person, I have access to and know how to write for many of the lesser-known orchestral instruments, especially wood and brass. They add colorings that can't be found in a lot of the other material that's out there. In some cases I've had to write two different arrangements of the same song back to back. That's always come naturally to me."

One of the issues that he feels is commonly overlooked is that composers often write passages for horn or stringed instruments that are too long or are simply impractical. "You have to leave space for people to breathe," he asserts. "So many composers write a horn part that lasts for a minute and a half, which is obviously impossible with one breath. Even string players have to put the bow down from time to time."

Fischer is affiliated with artist development company Fame Wizard. Part of what they do is help musicians maximize their earning potential as well as retain rights to what they're created. "I've worked with many artists that were not able to enjoy the fruits of their labors simply because they didn't realize what they were signing away," he explains. "Fame Wizard is interested in artists maintaining the rights to their music and in finding ways to monetize them through placement in film or TV. Even though the record business is down, generally, there's more money being made in the industry today than at any other time."

He teaches music master classes that address expanding compositional/arranging techniques and transcribing complex harmonies for study. He's currently working on a few of his own CDs and several independent projects.

The three most important things he's learned as an arranger, composer and producer are:

- Preparation. I devote a lot of attention to the details and anticipate things that could go wrong.
- Flexibility.
- Confidence in knowing what you want and how to get it. When I did "This Is It" for Michael Jackson, that was three hours with a 45-piece orchestra.

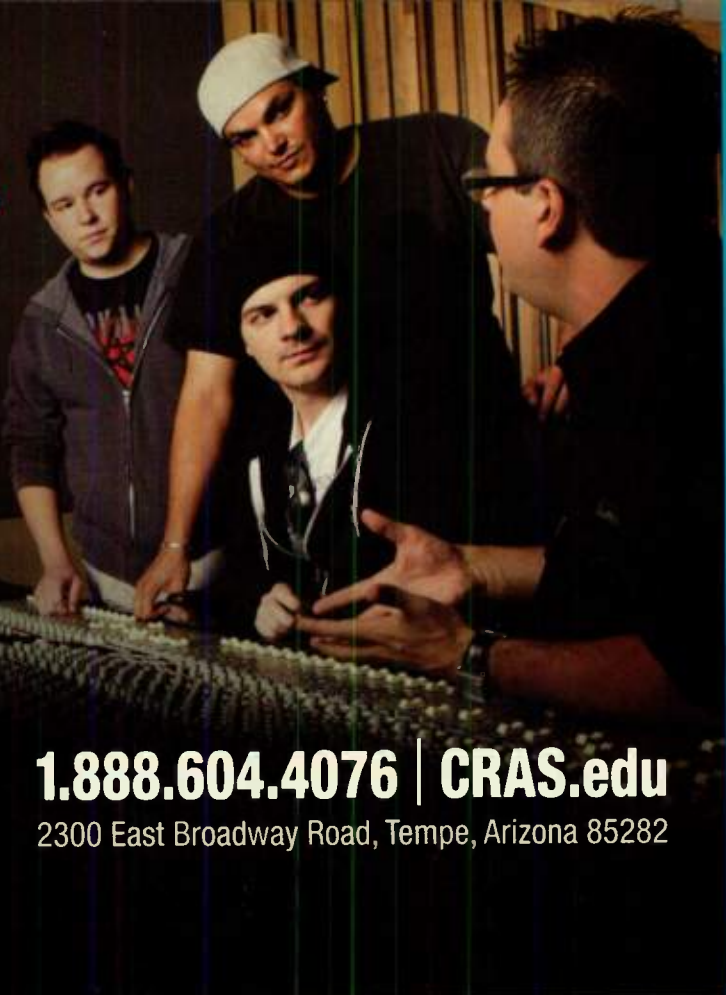
Contact Claris Dodge / C Artist Management,
818-427-1675, claris@studioexpresso.com



Experience CRAS

and be surrounded by passionate, driven people like yourself.

CRAS students come from coast to coast and all over the world to learn from our experienced audio recording faculty, who've produced and engineered platinum, gold and Grammy winning albums, TV and movie soundtracks, video game soundscapes and more. Learn from the pros and BE CRAS, secure in your knowledge and ready to succeed in the field you love. **CRAS IS UP-CLOSE AND PERSONAL, CLASSES ARE LIMITED TO 12 STUDENTS AND FILL UP QUICKLY, SO RESERVE YOUR PLACE NOW.**



CRAS[®]

CONSERVATORY OF
RECORDING ARTS & SCIENCES

1.888.604.4076 | CRAS.edu

2300 East Broadway Road, Tempe, Arizona 85282

Consumer information available at: www.audiorecordingschool.com/consumer.html

INDEPENDENT ARTIST PROGRAM



MUSICIANS INSTITUTE
COLLEGE OF CONTEMPORARY MUSIC



800.255.PLAY
TEXT MUSIC TO 64444
WWW.MI.EDU



For more information about our graduation rates, the median debt of students who completed the program and other important information, please visit our website at mi.edu





Joe D'Ambrosio

Founder and CEO

Joe D'Ambrosio Management, Inc.

Years with Company: 10

Address: 875 Mamaroneck Ave., Ste. 403, Mamaroneck, NY 10543-1976

Phone: 914-777-7677

FAX: NA

Web: <http://jdmmanagement.com>

E-mail: info@jdmmanagement.com

Clients: Evo Music, Larry Gold, Nic Hard, Kevin Killen, Lawrence Manchester, Mario J. McNulty, Thom Monahan, Brian Moncarz, Rob Mounsey, Jay Newland, Hugh Padgham, Mike Pela, Eric Robinson, Elliot Scheiner, Ryan Shore, Ryan Steward, Tony Visconti, Joe Zook

BACKGROUND: *Handling engineers, producers, mixers, arrangers and composers, Joe D'Ambrosio has spent the past decade managing behind-the-scenes talent and coordinating their work with labels and artists. Having learned the industry under the tutelage of Phil Ramone, his clients have amassed 25 Grammy nods and seven wins after adding Elliot Scheiner's recent statue for his work on Eric Clapton's Layla and Other Assorted Love Songs.*

Club, '88 to '91. Then, in '91 I moved to Chicago with the China Club. In '95, I moved back to New York to go back to Phil Ramone and work at N2K, which was a unique label that catered to classical, pop and jazz. That lasted till '99 and then I worked as Phil Ramone's manager, until 2002, when I started my company. We started with three clients. We're up to anywhere between 19 and 20 depending on what day it is.

Figuring It Out:

When I worked with Phil, I spoke

Client Needs:

You have to look at what people want. The first thing I ask them is a quote from the Tubes, a great band from the '70s: "What do you want from life?" Do they want to be rich? Do they want to be respected? Do they want to work on indie projects? They tell me and we draw up a plan to satisfy their goals.

Managing Situations:

Some of the duties a manager must [handle] are looking for work, closing deals, following up on payments

the toughest things in our business. A lot of people would like me to represent them, but I don't want to disappoint them. In agreeing to represent someone, you have to agree to set aside as much time as you can to help that person fulfill their dreams and desires and how much and with whom they'd like to work. You give your best effort to make that happen.

European Vacation:

I always knew I had to reach overseas, because we do a lot of business overseas. I met a young woman named Emily Gonneau who I thought would be ideal. She had space in Paris, so now she handles Europe for me. I met her one afternoon in New York and thought she was a good fit. We email every day, but we talk for a couple hours at least once a week on Skype.

What Have You Done Lately?:

People are judged on what they've done, what's been commercially accepted and what music has sold. That's what the people I pitch to want to know. You need to know what people have done and that you can help further their career. There are a lot of people who are brilliant at what they do but may not have the credits. It's a very tough sell in this day and age to take a person with no track record and make it happen. It's like selling sneakers—you have a better opportunity with Nike because people know of Nike rather than the brand new pair.

Keeping It Running:

Many producers and mixers who are red hot say, I don't need a manager. That's exactly when you need a manager, because you need someone to keep feeding the logs into the oven, the coal into the steam engine. The producer or mixer is focused on his current act or mix, not furthering his or her career. A manager's job is to look at furthering their career, as well as the current mix, the current act and about five hundred other things.

Results Matter:

You have to deliver results. Sadly, hard work, while it's mandatory, doesn't always prove effective, because you can bang your head against the wall all day and you're not going to get smarter. You have to pay attention to what's going on in the music marketplace, have clients who work effectively in that marketplace and can add value to the artists that are out there.

The Bright Side:

It's terribly en vogue right now to trash the music business. But the truth is music consumption is up, physical sales are slightly up and digital sales are way up. Music is being consumed in larger quantities than ever. The key to the longevity of this business is monetization. I hope the powers-that-be have a team in place looking toward the future, not just reviewing the past.

“Not everyone, no matter what their skill set, is right for any project. Certain producers, mixers and writers are good for certain projects.”

Bat Man:

In 1976 and '77, I was the New York Yankees bat boy. As I became older, the Yankees said, would you like to come work in our PR and marketing department? I had a lot of duties while I was there, but one was handling celebrities. So when Joe DiMaggio, Richard Nixon, Henry Kissinger, Jimmy Buffet, Billy Joel, Meatloaf, Gregg Allman and Phil Ramone would come to games, I would sit with them, explain the nuances of the game, get them food, whatever they wanted. Phil and I became friendly. He would bring me his Billy Joel sessions and saw that I was completely enamored with it. In 1982, I was in the Yankees front office. He called me and said, why don't you work for me? Help run my production company.

I worked for Mr. Ramone from '82 through '87, overseeing the production of records from artists such as Paul McCartney, Billy Joel, Frank Sinatra, Barbra Streisand, Jullian Lennon, Kenny Loggins, Madonna, Paul Simon... That was my introduction to the music business and I have Phil Ramone to thank for that.

Returning East:

[I spent] five years in California, many of them as the PR guy for the China

to every manager and lawyer in the business and kept a mental record of what I saw work and what didn't. Combine that with things you're taught as a human being, like treating people how you'd like to be treated. All that in a blender comes out with Joe D'Ambrosio. Other people go to management companies or have brothers or uncles who are in the business. I didn't have that. I had to formulate what I thought a good manager would be.

Your Language:

Most managers today don't come out of the studio. They come out of either business or an A&R position. I'm one of the few people I know of who came out of the studio. So when engineers and arrangers or producers and composers talk to me in their language, I understand what they're saying.

Business Confidence:

I was never a musician. When people say to me, Joe, what do you play, I say the radio. I used to dabble in drums, but I didn't know what I was doing. I always liked the business side. I saw that if you can be forthright and honest and help people, you can make a difference. Phil gave me confidence to go out on my own.

and seeking new opportunities. We have done advertising campaigns starring Tony Visconti. We've done product endorsements. We've had speaking engagements with many of our producers outside of the normal record-making box. We have done things outside straight record projects such as film and TV and live recording and mixing. But the overall aspect of a good manager is to be involved in your clients' business and make sure things are going well, keeping them working, making sure they get as much information as possible. If they need to take a meeting, you make it happen. If they need to hear some work, you get them reels of material. If they want to know what someone's like, you sit down with them and try to put the right people together. One of the keys in our business is to have the right guys work on the right projects. Not everyone, no matter what their skill set, is right for any project. Certain producers, mixers and writers are good for certain projects.

Time Management:

We get a couple calls a week to represent people, sometimes as many as a few a day. You can only do so much. I don't want to over saturate my business and promise things I can't deliver. That's one of

Music Connection's *Business Affairs* delivers up-to-date information about the signings of new artists, significant developments at major and indie labels, as well as news of managers and attorneys who are active in the A&R aspect of the music business. So that MC can provide the most current information possible, please send any industry news, buzz or rumors that need to be verified to BBatMC@aol.com.

OPPS

- Artists in Music Awards Summer Showcase is accepting submissions. Selected artists will perform an acoustic set in front of a live audience at the House of Blues in West Hollywood, CA. The winner will then perform at the 2013 Artists in Music Awards on Feb. 8 at the Key Club in Hollywood. The competition takes place in June, July and August. Solo acts, duos, full bands and ensembles of all genres may apply. If interested, send your "best song" along with links to your music on ReverbNation, Facebook, YouTube, etc. For rules and info, see <http://aimusicawards.com>.

- The Music Masters Camp Series is hosting "The Women's Music Summit," from Aug. 27 - 31st. This event is the first of its kind to focus on female musicians. Located at Full Moon Resort in the Woodstock area of NY's Catskill Mountains, it will present workshops, panels, performances, and more. Players of all instruments and levels are invited

to come together to learn, practice, perform, and connect. Respected female musicians will teach master classes and workshops, and participate in panel discussions, seminars and Q&A sessions. Head over to <http://womensmusicsummit.com> for further registration details.

- Suckfree Radio, an independently owned online music site, is looking for tracks from indie artists. Suckfree Radio is dedicated to promoting a diverse range of music from emerging artists and bands. Artists retain full legal rights and may revoke their permission to be featured on Suckfree Radio at any time. To learn more, visit <http://suckfreeradio.com>.

- Alemar Music is seeking fresh new acts for roster consideration. The company, which calls itself "more than a record label," was set up by musicians who have been through the same things all artists face. Alemar is interested in great songwriters and performers from various genres. They are not interested in anyone who sounds like today's pop. Alemar claims, "If it's good, we want to hear it. If we like it, we'll be in touch." Go to <http://alemarmusic.com> to find out more.

- The Joint, in West Los Angeles, CA, has new management that is "artist friendly," and is looking for acts to play its stage. The club is booked on Thursdays and weekends by Francesca Capasso, a former "Music Connection Hot 100 Artist." Capasso reports, "I know what it's like to get booked in this town, and we want to make it easy. This club is NOT pay to play! In fact, we offer a backline and generous door-split." All genres will be considered. Just send links to your music and performance videos

RONNY NORTH SHREDS NASCAR



Axe-master Ronny North played for NASCAR at the Auto Club Speedway in Fontana, CA. North is a favorite at a variety of sporting events, from the Long Beach Grand Prix to World Wrestling Entertainment (WWE) extravaganzas. But, according to North, "The NASCAR fans are the best by far...and working with the organization is always great." Endorsed by numerous companies, North is an in-demand player, a musicians' musician. North hosts the all guitar instrumental radio show *Get Your Shred On* at WPMD on the Cerritos College campus. He also plays at charity events and leads guitar clinics. See <http://ronnynorth.com>.

to fransings4u@yahoo.com. Go to <http://thejointlive.com>.

LABELS • RELEASES • SIGNINGS

- The Smashing Pumpkins have chosen EMI Label Services for the launch of their new album, *Oceania*, which is due to drop on June 19th. EMI's relationship with the Smashing Pumpkins dates back more than 20 years, to the release of *Gish* in 1991. That album was reissued this past November along with 1993's *Siamese Dream*. The new record is the band's seventh studio record, and is "an album within an album," part of their 44-song work-in-progress *Teargarden* by *Kaleidyscope*. Fans can find out more at <http://smashingpumpkins.com>.

- Los Angeles-based progressive metal trio Polarization has signed with Mediaskare Records. The brainchild of guitarist and songwriter Prashant Mathias, the band came together a year and a half ago when Mathias moved from his native India to attend the Musicians Institute in Hollywood, CA. Polarization's label debut, *Chasing The Light*, is scheduled for release sometime this summer. To check out the band, visit <http://reverbnation.com/polarization>.

- Music industry veterans Vic Steffens and Michael Caplan have formed the Connecticut-based label, Elm City Records. The new venture secured a North American distribution deal via EMI for its inaugural release, *Omerta* from heavy metal super group Adrenaline Mob. The record recently debuted at No. 62 on the

Billboard 200 Chart. Adrenaline Mob features former Dream Theater drummer Mike Portnoy who has sold over 10 million CDs/DVDs throughout his 25-year career. The label will be announcing several new signings in the coming months. For additional information, go to <http://elmcitymusic.net>.

- Drexel University's MAD Dragon Records (MDR) and Motion City Soundtrack's recently launched record label, The Boombox Generation, teamed together at South By Southwest in Austin, TX, and are jointly releasing *Making Moves*, a series of singles by emerging artists curated by Motion City. The tracks will be released in limited edition on 7-inch vinyl and digitally via MAD Dragon Records. Distribution will be handled by Alternative Distribution Alliance. For more info, check out <http://makingmoves.maddragonmusic.com>.

- Century Media Records will reissue Andrew W.K.'s *I Get Wet* album on July 17th. The album features hit songs that made Andrew W.K. the household name he is today, including party anthems, "Party Hard," "Party Til You Puke" and "She Is Beautiful." The pop-metal icon is currently headlining a world tour where, in honor of the 10-year anniversary of *I Get Wet*, his band is performing the entire track listing, from front to back, at every show. For tour details, visit <http://andrewwk.com> and/or <http://facebook.com/andrewwk>.

- Carole King has reissued of four classic albums: *Pearls: Songs of Goffin and King* (1980), *Touch the Sky* (1979), *Welcome Home* (1978), and *Simple Things* (1977)

FUN. CELEBRATE 6 WEEKS AT No. 1



Fun. celebrated making digital sales history by landing the No. 1 spot on *Billboard's* Hot 100 for the sixth week in a row with their hit single "We Are Young" at "Live In The Vineyard" in the legendary Napa Valley. The trio performed a special acoustic set including their No. 1 single from their sophomore album *Some Nights* for a small crowd of special VIP guests in the barrel room of the Nickel & Nickel Winery. Pictured (l-r): Jamie Reynolds, Director of Hospitality for "Live In The Vineyard;" fun.'s Nate Ruess, Andrew Dost and Jack Antonoff; and Sean Ramm, Director of Operations for "Live In The Vineyard."

via her own **Rockingale Records and Concord Music Group**. One of the primary architects of the singer-songwriter movement of the early 1970s, King wrote hit songs for other artists for nearly a decade before stepping into the spotlight with her landmark 1971 release *Tapestry*, which received a **Diamond Award** from the **RIAA** for sales of more than 10 million units in the US, and over 25 million units sold worldwide.

You can visit <http://caroleking.com> and/or <http://concordmusicgroup.com> to get the latest news.

- **Neil Young & Crazy Horse** will release a very special album titled *Americana* on June 5th. It's the first album from Young and Crazy Horse in nearly nine years. The record is a collection of classic American folk songs, which in their day may have been referred to as "protest songs," "murder ballads," or "campfire" songs with universal, relatable tales for everyman. The album was produced by Young and **John Hanlon** along with **Mark Humphreys**. Young has additionally penned historical details about each of the songs. To find out more, visit <http://neilyoung.com>.

- **Cort Guitars** has announced the endorsement of **Tuareg** guitarist and songwriter **Omara "Bombino" Moctar**. Bombino plays the Cort G250. Described by the *Chicago Reader* as a definitive and timeless African guitarist, Bombino's debut album *Agadez* was selected by National Public Radio (NPR) as one of their favorite albums of 2011 along the likes of Adele, Radiohead, James Blake and Wilco.

Bombino has already been featured in the *New York Times*, *Wall Street Journal* and multiple times on the BBC. For more about Bombino, see <http://cumbancha.com/bombino>.

For more about Cort Guitars, visit <http://cortguitars.com>.

PROPS

- **The Nikhil Korula Band (NKB)** has scored a **slam-dunk** at major sporting events. The **Los Angeles Lakers** and **Clippers** are playing the band's songs during their games at the **Staples Center** arena. Additionally over 20 radio stations around the country are spinning tracks from the band's latest album, *Music of the New Day*. Moreover, this summer NKB will be opening for **David Gray** at **Summerfest**, Milwaukee's cornerstone musical event that attracts some of music's hottest stars. You can learn more about NKB at <http://nkbband.com>.

- **Kids** have been rocking along to **Riff Rockit's** debut CD since its **January** release. And, parents have been thrilled to have some cool kids' music to listen to. In fact, the album received the official seal of approval with a coveted **Parents' Choice Award**. Riff Rockit is a live action children's entertainer who performs music the entire family can enjoy. Part of a growing musical genre known as "**kindie rock**," Riff Rockit's songs are both inspirational and educational. The 12-song CD, *Riff Rockit* is currently available on iTunes, Amazon and at <http://riffrockit.com>.

- **Shinedown** has made rock history with an unprecedented eBook. They announced the upcoming release of *For Your Sake: Inside the Making of Shinedown's Amaryllis*, the eBook companion to their new album. It is the first-ever eBook by a major recording artist created using **Apple's iBooks 2** platform. The eBook creates an interactive album experience that

DIY: Spotlight

Monica Matocha



- Known for her relentless determination and edgy style, Monica Matocha burst onto the pop scene with her single "Impostor."

- To fund her music career, Matocha put her love of fashion to work by creating her own handmade jewelry line, hosted jewelry parties and sold her wares online (<http://monicamatocha.com/store>).

- The artist's latest designs include lava beads, bone bracelets and contemporary bullet necklaces.

- Matocha also transformed her residence into a recording studio. "I learned more about 'gear' than I ever wanted to...but it was worth it," she laughs.

- Her resolve propelled "Impostor" into the Mediabase Pop Charts and the Independent Artists Chart, just three months after its release.

- At last year's "Houston Press Music Awards" it all paid off. She won every category in which she was nominated, including "Best Pop Artist" and "Best Female Vocals," and is now endorsed by Daisy Rock Guitars.

- To learn more, visit <http://monicamatocha.com>

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

USHER IS LOOKING...



A seven-time Grammy winner, Usher will release his eagerly anticipated new album *Looking for Myself* on June 12 via RCA Records. The genre-defying lead single, entitled "Climax," was written by Usher along with **Redd Stylez**, **Ariel Rechtshaid** and **Diplo**, who also produced the single. Usher is currently in the studio putting the finishing touches on the record with **Salaam Remi**, **Diplo**, **Rico Love**, **Jim Jonsin** and **Max Martin**, among others. Usher has been ranked by the **RIAA** as one of the best-selling artists in American music history, having sold over 43 million albums worldwide. See <http://ushernow.com>.

tells the official story of Shinedown's new album with over 75 pages of words, never-before-seen photos, videos and more. Written by rock journalist **Jonah Bayer** and produced by **Atlantic Records**, it features four sections of exclusive content. For further news, visit <http://shinedown.com>.

THE BIZ

- A federal judge has made a significant ruling regarding the ownership of a group name. According to **Barry Werbin**, chair of the intellectual property practice at New York City-based law firm **Herrick, Feinstein**, "The decision ends a six-year dispute over who has the rights to the name the **Duprees**. The judge found that the **Estate of Michael Arnone** was the rightful owner of the trademark."

Formed in the '60s, the Duprees are one of the world's leading doo-wop groups and tour to this day. Werbin points out, "The decision rejects the notion that early members can use the group's name if they leave the band without securing an agreement to do so or a license to

use it." The group recently appeared at the **Landmark Loew's Jersey Theatre** in Jersey City, NJ.

- **Clear Channel Media and Entertainment** has announced that **KCRW** and **KUSC** have joined the **iHeartRadio Digital Platform**. KCRW is a Los Angeles-based National Public Radio station with a worldwide fan base, while KUSC is a broadcast service of the **University of Southern California** and is one of the most listened to classical radio stations in the country.

iHeartRadio is available to consumers through the Web, mobile devices and automobiles; and is the No. 1 free broadcast radio app on the **iPhone** and **Android**.

MC

MICRO-BIO: Voted one of the "Top Music Business Journalists" in the country, Bernard Baur is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at *Music Connection*.



“I’m Smiling Because I Just Cashed Another Royalty Check”

John Mazzei - TAXI Member

My music is played regularly on the top daytime TV talk show as a direct result of my TAXI membership.

I was a full-time gigging musician, playing covers to earn a living. I always thought that was the only way to make money with music. Sure, I’d heard of royalties, but I thought they were just for music industry insiders.

I saw the ads for TAXI but was skeptical that they could help me get an inside track to the music business. I’d always composed in my home studio, and really didn’t think my music would ever be heard by anyone but family and friends.

The Leap of Faith

A few years and a corporate day gig later, I finally decided to give TAXI a try. Within a few months they started sending my music to some great companies. That encouraged me to attend my first

Road Rally – TAXI’s free, members-only convention. That gave me a huge jolt of inspiration and knowledge.

I Didn’t Have To Be An Insider...

I just needed to write consistently great, *targeted* music and learn more about the business side of the music industry. I was also learned that the music business is made up of some pretty cool people. I went home from the convention with renewed energy, kept submitting to TAXI, and used their feedback to hone my skills.

My First Composing Gig

A couple of years later, I handed out my demo at the Road Rally. As a result, I was invited to compose

for the famous daytime TV talk show mentioned above. Needless to say, I said, “Yes!!”

Since then I’ve also signed with a number of Film & TV Music Publishers and my music’s been placed on HBO’s *True Blood*. In just three years I’ve signed publishing deals for more than 100 pieces of my music and have an open door to submit to those publishers any time. *All* of this was a *direct* result of my TAXI membership.

Quitting the Day Job...

I can’t quit my day job just *yet*, but that day gets a little closer with each deal! Give TAXI a call. If you’re willing to work hard, learn from their feedback and have patience, you can hear your music on TV and cash royalty checks too.

Thanks to TAXI, I’m smiling all the way to the bank! Give them a call.



TAXI[®]

The World’s Leading Independent A&R Company

1-800-458-2111

World Radio History



Hey Rosetta!

Date Signed: November 2011

Label: ATO Records

Type of Music: Rock/Pop

Band Members: Tim Baker, vocals, guitar; Adam Hogan, guitar; Josh Ward, bass; Phil Maloney, drums; Romesh Thavanathan, cello; Kinley Dowling, violin.

Management: Jason Burns, Louis Thomas / Sonic Entertainment

Booking: Rob Zifarelli, Adam Countryman / The Agency Group

Legal: David Jacobs / Mark Music & Media Law

Publicity: Ashley Ayers / Tell All Your Friends PR

Web: <http://heyrosetta.com>

A&R: Marty Nolan / ATO Records

Canadian six-piece, Hey Rosetta!, hit the scene with 2006's independently released *Plan Your Escape* and followed up two years later with *Into Your Lungs*. In the interim between the albums, the indie rock act began working with its current co-manager, Jason Burns and Canadian record label, Sonic Records.

Burns explains, "I met Hey Rosetta! through playing music. We toured together and I was always that guy who would coordinate all the gigs, book the side shows and just knew a lot of people. I decided one night to give management a shot, so Tim [Baker, lead vocalist] and I decided to [work together]."

With Burns managing the band, it went on to sign with Sonic Records in 2007. Gathering a fair amount of press with *Into Your Lungs*, the sextet released *Seeds* with Sonic in 2011. "We had gotten other offers in Canada, but Sonic just does a great job with their in-house marketing. It's small enough, yet big enough, to where you have a lot of their time," says Burns.

"I would coordinate all the gigs, book the side shows and just knew a lot of people."

With *Seeds* completed, Burns and managing partner, Louis Thomas, began sending the material to labels in the US. ATO Records called back right away inquiring about the band. "Marty Nolan from ATO was a pretty big believer from the first time he heard the record," says Burns.

Together with their management team, the combo felt they would fit in nicely with ATO's creative roster and appreciated the label's preliminary ideas for pushing the band. The fact that Bank Robber Music (a licensing company Hey Rosetta! works with) was located in the same building as ATO was additional incentive for them to sign on for a multi-record contract, as well. "It's been great dealing with Marty [Nolan] and the point people at ATO. It's certainly been an instant, natural relationship."

The digital version of *Seeds*, including acoustic EP, the *Sing Sing Sessions*, is now available in the US, with a physical release forthcoming.

—Albert Vega



Stellar Revival

Date Signed: July 2011

Label: EMI/Capitol

Type of Music: Alternative Country / Southern Rock

Band Members: Rino Cerbone, vocals; Daniel Uricoli Jr., bass; Steve Morgan, guitars; Ryan Spears, guitars; Andrew Koussevitzky, drums.

Management: Bobbie Jeffries / Indegoot Ent., bobby@indegoot.com, 856-981-5844

Booking: The Agency Group / theagencygroup.com

Legal: Nick Ferraro

Publicity: Kristen Kanopka / EMI / kristen.kanopka@emi.com

Web: <http://stellarrevival.com>

A&R: Michael Howe / EMI

Florida-based rockers, Stellar Revival, "wanted to take a big risk," in the words of frontman Rino Cerbone. So they signed with a major label.

The band started a few years ago after singer Cerbone and bassist Daniel Uricoli, Jr. (as young teenagers) formed a band and a band. While that initial group didn't gel, the two stuck it out to form Stellar Revival. After solidifying the current lineup, they caught the attention of local A&R scouts. Cerbone had respect for the production work of Brian Howes (Hinder, Nickelback, Daughtry), and did some research to find out how to reach him through Howes' manager. After sending an email, and then a demo, the producer became interested in working with the band. Stellar Revival flew to his Vancouver, British Columbia, studio and they all hit it off. In fact, Howes co-wrote much of the material that is on their debut.

"Indie labels are great, but to get your music out to as many people as possible, and on the radio, you really need to be aligned with a major."

Howes has an arrangement with EMI/Capitol, and the resulting recordings were a fit for the label. But was the label a fit for the band? "We were excited about how they can get the music out there," says Cerbone. "Indie labels are great, but if you want to get your music out to as many people as possible, and to get it on the radio, you really need to be aligned with a major."

"The people at EMI didn't make us feel like a number. They respected us and our music" Cerbone adds. "We have the whole nine yards in terms of tour support—transportation, hospitality, per diems. The whole reason for doing this is the hope that maybe a song that we perform will connect with someone."

With a multi-album deal, the Stellar Revival EMI debut album *Love, Lust and Bad Company* will be released on June 19th.

—Brett Bush



Argonaut

Date Signed: November 2011

Label: Criminal Records

Type of Music: Rock

Band Members: Lorna Lyons, vocals; Nathan Lyons, guitar, backing vocals; Abby Werth, synth, guitar, backup vocals; Paul Saiya, bass; Rob Siddall, drums.

Management: Zac Bagio / Criminal Records, 44 0208-123-5572

Booking: Ash Lewis / Criminal Booking Agy, 44-774-520-6244

Legal: NA

Publicity: James Hartles / Criminal Records, pr@criminalrecords.co

Web: <http://myspace.com/argonautband>

A&R: Sharon Charabi

Some roads to a record deal are long, dense with dead ends and take years to navigate. Others are express routes, perhaps the result of an A&R rep coming to see one band and signing another. But in the case of London outfit Argonaut, it was simply a matter of asking. An email was sent to reps at London label Criminal Records. The company execs checked out the band's MySpace page, came to a show and invited Argonaut into the studio. Tracks were re-recorded and soon a deal was offered.

"We were gigging acoustic shows around London at places like [The] Dublin Castle in Camden, where we had to pay to play," says Argonaut lead singer Lorna Lyons. "We'd been trying to build a fan base when we found Criminal Records' website. We asked them to come to one of our shows at The Anum Bar. We were only a two-piece band with a drum machine then. They showed up, we did an acoustic gig and they liked us. That very night they invited us to visit their studio."

"Recording in [the label's] studio was much better than recording at home. They had everything we needed to make our songs sound amazing."

Previously Argonaut had recorded seven CDs and a number of rough demos. The label chose the songs they liked best and the band re-recorded them at Cartel Studios. When the members heard their songs recorded professionally, it put them in a different light. "Recording in their studio was obviously much better than recording at home," Lyons observes. "They had the proper equipment and everything we needed to make our songs sound amazing. Working in a professional studio also helped me develop my technique." The record company was also impressed and a deal was offered shortly thereafter.

From the time the label checked out the band to the day a deal was signed was about six months. Argonaut's first single, "Touch Electric," is targeted for a spring release, followed soon after by the full album. It is currently untitled, but will likely be self-titled. A regional tour is also being planned.

—Rob Putnam



Cherri Bomb

Date Signed: February 14, 2011

Label: Hollywood Records

Type of Music: Rock/Pop

Band Members: Julia Pierce, lead vocals, lead guitar; Miranda Miller, keyboards, guitar, vocals; Rena Lovelis, bass, vocals; Nia Lovelis, drums, vocals.

Management: Samantha Maloney / Superior Artists Mgmt, teamcherribomb@me.com

Booking: Jenna Adler / Creative Artists Agency, 424-288-2708, Steve Strange/X-Ray Touring, steve@xraytouring.com

Legal: Michelle Jubelirer, jubelirer@khpblaw.com, 310-282-8965

Publicity: Sharrin Summers, sharrin.summers@disney.com

Web: <http://cherribombband.com>

A&R: Matt Harris

Contrary to popular thinking, this rock quartet comprised of teenage girls is not named for the famed breakout single by another pubescent all-female outfit, the Runaways. They instead took their inspiration from a survival handbook for girls who chose to make rock & roll their calling and profession. The members of Cherri Bomb learned their lessons well, aligning themselves with former Hole and Mötley Crüe drummer Samantha Maloney. Sisters Rena and Nia Lovelis' mother was in a band with Maloney years before so there was a familiarity there. "Sam was in a band called Chelsea Girls, had heard us and asked if we wanted to open for her," explains 14-year-old lead vocalist Pierce. "She saw the potential we had and really wanted to take us under her wing."

"She saw the potential we had and wanted to take us under her wing."

Maloney was instrumental in getting the girls on a number of prestigious European festivals in 2011, such as Reading and Leeds in the UK, Highfields in Germany and Lowlands in Holland, playing with acts like Foo Fighters and Smashing Pumpkins. This young Los Angeles-based quartet not only vindicated Maloney's faith in them, but proved they could hold their own in front of major audiences.

"After a while we knew we were ready and showcased for a couple labels," explains Pierce. "Hollywood Records really liked us and knew what we were about. They wanted us to be on their team and they treat us like family."

Their sound is a cross-section of sophisticated harmonies, hard rock rhythms and remarkably evolved song structures. But, as highly developed as their musical approach is, the girls still face their fair share of adversity. "A lot of times we'll play at venues that are 21 and over and they won't let us in," states 16-year-old keyboardist-guitarist Miller. "We played a lot of bars at SXSW and it took us an hour sometimes to convince a bar that we were playing there. It was pretty ridiculous!"

Since they signed with the label, the band have released an EP called *Stark*, are about to release a full-length entitled *This is the End of Control* on May 15 and have more European and Australian touring planned.

—Eric A. Harabadian **MC**

SESAC'S TIN PAN SOUTH SOIREE



SESAC hosted a night of music during the Nashville Songwriters Association International (NSAI) annual Tin Pan South music conference in Nashville, TN, at the Listening Room Café. SESAC songwriters Victoria Shaw, Gary Burr and Billy Mann were joined on stage by special guest Mark Hudson for a hit-packed night of music. Pictured above (l-r): John Mullins, SESAC; Victoria Shaw; Tim Fink, SESAC; Hudson; Shannan Hatch, SESAC; Mann; and Burr.

ASCAP LATIN AWARDS



At the 20th annual ASCAP Latin Music Awards, the Songwriter of the Year award was given jointly to Claudia Brant and Anthony "Romeo" Santos. Marc Anthony was honored with ASCAP's Founders Award. Pictured (l-r): Claudia Brant and ASCAP President and Chairman of the Board, Paul Williams.

Kauai Calls for Music Fest

The 2012 KMF Songwriter Conference will be held July 11 - 14 at the Kauai Beach Resort, Lihue, HI. This four-day annual event is held on the island of Kauai and includes songwriting seminars, panel discussions, one-on-one meetings, informational workshops, songwriting competition, and evening concerts in a gorgeous beachfront setting.

The KMF Songwriter Conference is a world class event that draws talented attendees from around the world and provides an opportunity for these songwriters to hone their skills and work one-on-one with, and be heard by, an impressive list of distinguished Grammy, Emmy, and Na Hoku Hanohano winning artists, producers, publishers, TV and film music supervisors, A&R executives, and other music industry executives from New York, Nashville, Los Angeles and Hawaii.

See <http://kauaimusicfestival.com> for complete information.

Make Waves with Chris Lord-Alge

Waves Audio, the industry-leading developer of professional audio digital signal processing technologies, and *AudioFanzine*, an online mag-

azine catering to musicians as well as sound engineers, home-studio recording enthusiasts, and audio engineers, have teamed up to present the **CLA Song Competition**. The contest gives entrants a chance to have their song mixed by multi-Grammy-winner **Chris Lord-Alge (CLA)**, one of today's most in-demand engineers. Lord-Alge's credits include such acts as **Green Day, Bruce Springsteen, Bon Jovi, Dave Matthews Band and Daughtry**. Participants can enter via the Waves website or Facebook page.

To enter, artists should simply submit their best song, and Lord-Alge will pick the winner himself. He will make his choice based on the overall presentation: song, image and performance. Public voting will determine the Top 25 finalists; one lucky (and talented) winner will have his/her song mixed by Lord-Alge.

Visit <http://waves.com> for complete submission information.

Panzer in NY for Manilow

Hit songwriter, lyricist and storyteller Marty Panzer will make a rare onstage appearance in New York City on April 28 at a **Benefit for the Manilow Music Project**. A full slate of vocalists will perform hits co-written by Panzer for **Barry Manilow, Kenny Rogers, Julio Iglesias, Disney Projects** and many more.

A masterful raconteur, Panzer will relate the stories behind the songs at **The Triad Theatre**, 1598 W. 72nd St. at 9:00 p.m. Info is at <http://manilowmusicproject.org>. Tickets (a portion of which is tax deductible) are available at <http://brownpapertickets.com/event/223237>.

"Stand By Me" Inducted

"Stand By Me," the song written by **Leiber & Stoller** and **Ben E. King**, will receive the **Towering Song Award** at the **2012 Songwriters Hall of Fame (SHOF) Gala Event** to be held at the **Marriott Marquee Hotel** in New York City on Thursday, June 14, 2012. **Mike Stoller** will accept the award along with King, who will also be honored with the **Towering Performance Award** for his performance on the Leiber & Stoller produced recording of "Stand By Me."

Other SHOF inductees to be feted on June 14 at the Awards Dinner include: **Gordon Lightfoot, Bob Seger, Don Schlitz, Harvey Schmidt & Tom Jones** and **Jim Steinman**. **Lance Freed** will receive the **Abe Olman Publisher Award** and **Bette Midler** will be honored with the **Sammy Cahn Lifetime Achievement Award**.

Tickets are available by calling **Buckley Hall Events** at 212-573-6933. Net proceeds from the event will benefit the **Songwriters Hall of Fame** programs. To learn about the SHOF, see <http://www.shof.com>

BMI UNLEASHES PITBULL AT LATIN AWARDS



Broadcast Music, Inc. (BMI) honored the songwriters and publishers of Latin music's most-performed songs on US radio and television at the 19th annual BMI Latin Music Awards at the Encore Las Vegas. BMI Latin Songwriter of the Year Award International superstar, Pitbull, received the BMI President's Award in recognition of his influence on the entire entertainment industry. Pictured (l-r): Del Bryant, President and CEO, BMI; Pitbull; and Delia Orjuela, Vice President, Writer/Publisher Relations, Latin Music, BMI.

DEIRDRE CHADWICK APPOINTED



Deirdre Chadwick has been elected to the Board of Directors of the BMI Foundation, Inc., a non-profit corporation dedicated to encouraging the creation, performance and study of music. See <http://bmfoundation.org> for further details.

ERIC LOWEN: LAST SONG IN THE SET



Song Biz notes the passing of Eric Lowen, of the songwriting and performing team, Lowen & Navarro, after a nine-year standoff with ALSO (Lou Gehrig's Disease). Along with "You Belong," a hit for Pat Benatar, Lowen & Navarro penned songs for the Bangles, Dave Edmunds and David Lee Roth while performing and recording as a much appreciated duo.

SESAC BETS ON ACM'S IN VEGAS



SESAC hosted a celebration at MGM Grand's Rouge nightclub after the "47th Annual ACM Awards" in Las Vegas, NV. A festive gathering of songwriters, publishers and music industry friends gathered at MGM Grand's Rouge nightclub to toast country music's big night and raise a toast to Lady Antebellum, who took home the award for Vocal Group of the Year. Pictured (l-r): Shannan Hatch, SESAC; Catt Gravitt (writer of Jake Owen's current No. 1 "Alone With You"); and Tim Fink, SESAC.

songwritershalloffame.org. For Leiber & Stoller Music Publishing, see <http://leiberstoller.com>.

vide users with up-to-minute news from across its various brands, including the latest additions to its catalogs.

Ramone. For additional details see <http://bensidran.com>.

Warner/Chappell Production Music Launches

Warner/Chappell Music, the global music publishing arm of Warner Music Group Corp., has announced the launch of Warner/Chappell Production Music, uniting the company's award-winning production music houses, which consist of more than 70 catalogs, including 615 Music, Non-Stop Music, Groove Addicts, Full Tilt and CPM.

As part of the launch, Warner/Chappell has unveiled a new website (<http://warnerchappellpm.com>) which allows visitors to easily and intuitively search its production music catalogs from a single source, for quick and direct access to Warner/Chappell Production Music's extensive catalog.

WarnerChappellPM.com hosts all of Warner/Chappell Production Music's 70+ catalogs of music, allowing users to preview all of its tracks and view them sorted by brand, catalog, style or purpose. The site also features video and audio montages of the various uses of Warner/Chappell's production music, including sports programming, news, music packages and advertisements, among others. WarnerChappellPM.com will also pro-

From Klezmer to Kick-Ass Rock

A new book, *There was a Fire: Jews, Music and the American Dream*, explains how the earliest motion pictures could only be seen through the viewfinders of nickelodeon machines, amusements disdained by the WASP majority as low-class fads. Like nickelodeons, the merchandising of songs, whether to stage shows or publishing houses, was a pennies business. Songs became merchandise and industrious songwriters and businessmen worked their way to owning publishing houses by saving the profits of song sales. Quickly enough, author Ben Sidran tells, choosing a life of music, letters or design became a normal, not exceptional, path to take for young Jewish Americans.

The book's early lessons concerning Jewish commerce and creativity segue to fascinating examples of more modern-day pioneering: Max Yasgur at Woodstock, Bobby Zimmerman's transformation into Bob Dylan, the jam band prowess of Phish's Michael Gordon and the fury of seminal punker Erdélyi Tamás, aka Tommy

Ole Signs Turnbull

The ole music publishing company has signed top-tier Nashville hit songwriter Dave Turnbull. ole has also acquired Turnbull's song catalog which includes three 2011, No. 1 hits and more than 130 unexploited works and multiple holds by a number of major artists.

Notable copyrights in this deal include Kenny Chesney's "The Boys of Fall," Brad Paisley's "Anything Like Me" and Alabama's "Old Alabama," the three No. 1 *Billboard Hot Country Songs* chart hits that brought Turnbull the coveted Country Music Association's Triple Play Award in January of this year. For further details, contact Kathryn Gatto, kathryn_gatto@olemm.com. **MC**

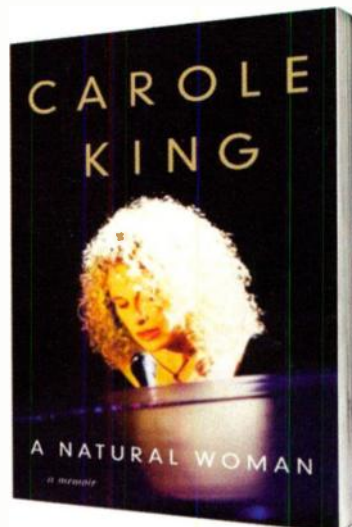
MICRO-BIO: Dan Kimpel's newest book, It All Begins with the Music, is penned with legendary A&R exec Don Grierson. Hear Dan's audio interviews worldwide on Delta Airlines.

CHRIS YOUNG IS NO. 1



Music Row toasted the success of Chris Young's latest No. 1 "You" at CMA's newly renovated office with the creative teams behind the song from EMI Music Publishing, Universal Music Publishing and Sony Music Nashville. "You" is Young's fifth consecutive No. 1 single and the ninth for Luke Laird. Pictured (l-r): Ben Vaughn, EMI; LeAnn Phelan, ASCAP; Chris Young; Luke Laird; Kent Earls, Universal Music Publishing; and Jody Williams, BMI.

CAROLE KING: POPPING THE PROSE



She is one of the greatest living American pop songwriters: Now, with *A Natural Woman* from Grand Central Publishing, Carole King reveals her miraculous path from Brooklyn, NY, to the Rock and Roll Hall of Fame. Life, art, love—both precious and perilous—are intercut with a fascinating account of how she emerged from the pop cubicles of the '60s to become a massively successful singer-songwriter. See <http://caroleking.com>, <http://hachettebookgroup.com>.

MARSH
MASTERING

BLOODY
FANTASTIC

Hollywood, California • 310.598.6038
www.marshmastering.com

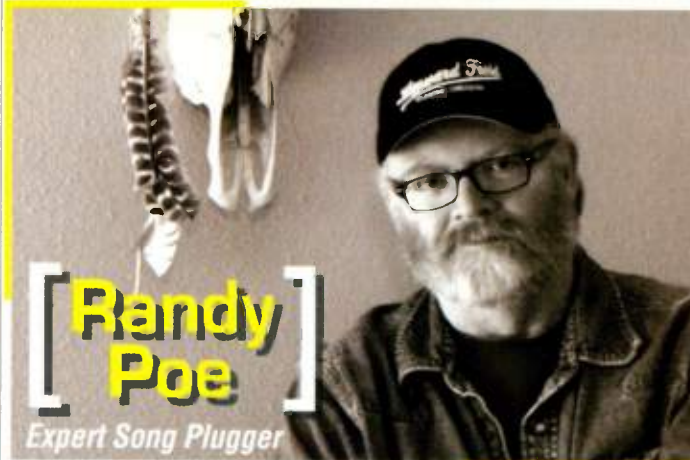
**Looking for a
Recording Studio?**

SRS
studio referral service

With our network of the finest hand selected recording facilities we create a quick no hassle way to find the right studio for you and your project.

One call is all it takes to insure you get the best place for your individual needs.

**This is a free service
818-222-2058
www.studioreferral.com**



By Dan Kimpel

As president of Leiber & Stoller Music Publishing, the company founded by the late songwriter Jerry Leiber and his collaborator Mike Stoller, Randy Poe has represented a monumental catalog of songs including "Stand By Me," "Hound Dog" and "Kansas City." Along the way, Poe has penned essential music business books including *Skydog: The Duane Allman Story*, *Squeeze My Lemon: A Collection of Classic Blues Lyrics*, and the ASCAP/Deems Taylor Award winning *Music Publishing: A Songwriters Guide*.

With *Stalking the Red Headed Stranger* or *How to Get Your Songs into the Hands of the Artists Who Really Matter Through Show Business Trickery Underhanded Skullduggery, Shrewdness and Chicanery*, as well as *Various Less Nefarious Methods of Song Plugging: A Practical Handbook and Historical Portrait*, Poe makes good on an extravagantly hyperbolic title.

The premise is Poe's travel across land and sea to meet up with Willie Nelson in Canada at the bequest of Jerry Leiber to pitch Leiber & Stoller's "The Girls I Never Kissed." But Poe shares an inventory of essential truths that apply to any business.

The genesis of the book was a dinner conversation with two friends shortly after his Canadian sojourn. Says Poe, "One said, 'That would make a great magazine article.' I didn't think about it for four years. I was working on another book, but my editor said they had to put off the publication of it and asked if I had anything else. I told him this story and he said, 'That would make a great magazine article.' But I wanted to create something for a bigger audience and I realized this could be a book about song plugging."

Given the stern directive to meet with Nelson, Poe says that other than brief meetings he didn't know him. Fortuitously, someone he did know—John McEuen from the Nitty Gritty Dirt Band—was on tour with Nelson.

"Now how do I tell the story of song plugging?" Poe asks. "Since the 'Truth is Stranger than Fiction' chapter was a cliché, I thought, 'Don't fight it, go with it—this will be a book of clichés.' The reasons clichés exist are that they are all little snippets of truth. I wanted this book to be about the truth of the music business."

Poe's path: from a temp in a music publishing office to the Executive Director of the Songwriters Hall of Fame and ultimately to Leiber & Stoller Music Publishing is filled with serendipity. "It's been an entire life of coincidences," he concurs. "You have to be lucky. But at the same time you have to create your own luck as best you can."

A deep love of roots music is palpable in Poe's prose. "I come from 'You have to love what you're doing—you have to want to do it, and meet those people you need to meet,' not some way to leap up the ladder per se. I wanted to meet Mike and Jerry because I admired their accomplishments. It never occurred to me they would hire me to run their company."

Among the narrative passages that reveal Poe's gifts as a raconteur is his recollection of the pitch session on Nelson's tour bus. Returning to his hotel after blazing on what he speculates must have been a joint infused with dried magic mushrooms, he writes, "There was an entire carnival going on in my brain: rollercoasters, Tilt-A-Whirls, cotton candy, juggling clowns with giant feet, carnies with bad teeth—all vying for my attention."

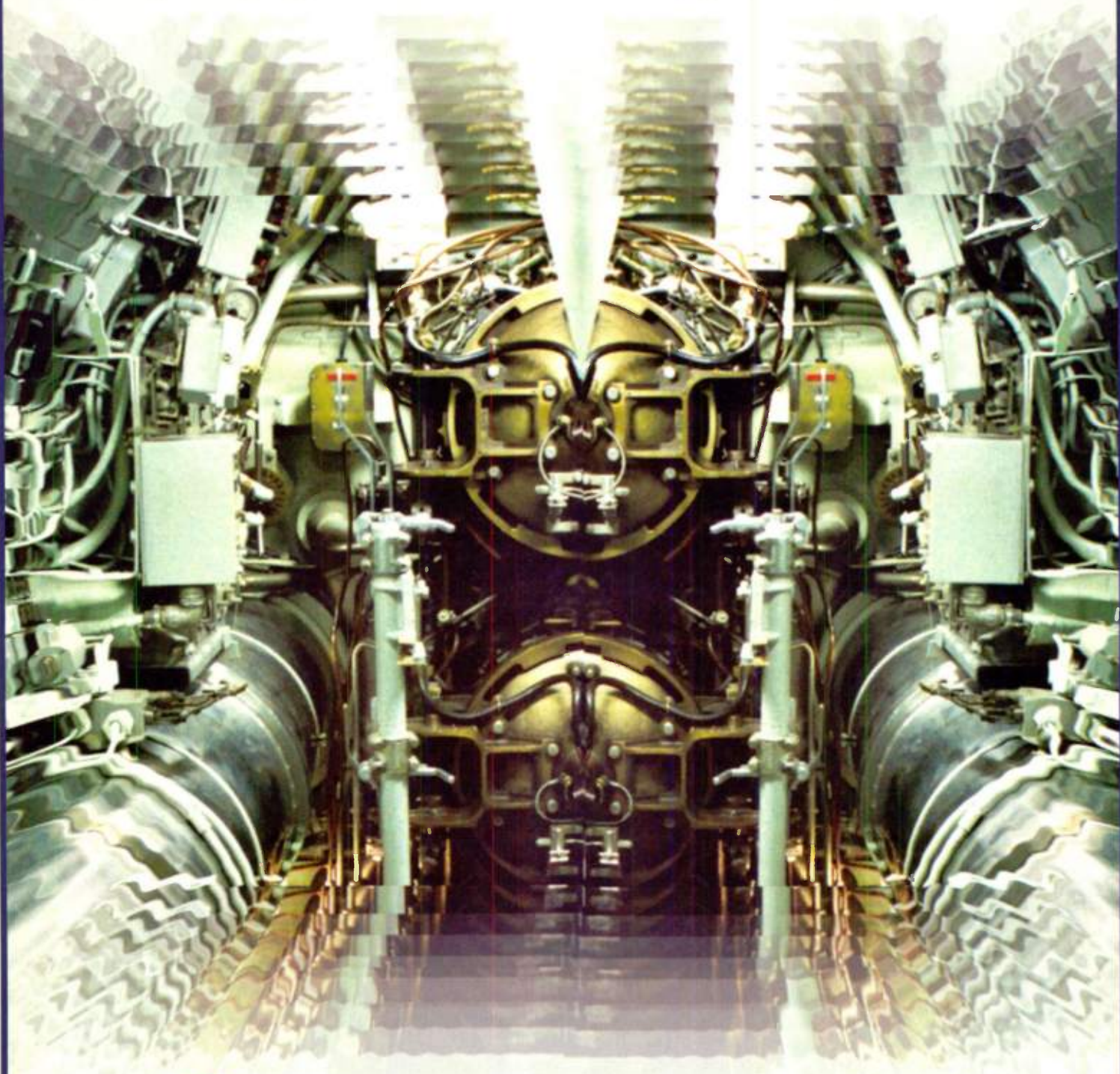
Vibrant hallucinations notwithstanding, Poe relates that the essential skills of connecting songs to artists requires a knowledge of musical history, an inexhaustible list of contacts, a deep catalog, and utter fearlessness.

Randy Poe appreciates how, in this era of music, artists and songwriters can maintain control. "If you create something you're proud of and throw it up on YouTube, people can hear it, get excited and it can grow and turn into something. I love the fact that the music world is the way it is now, as opposed to being controlled by corporate structures determining what you're going to do and when and where you're going to do it."

Contact Leiber & Stoller, 310-273-6401

MC

**Need help accessing your residuals?
Simplify your life and give us a call.**



**The Film Musicians
Secondary Markets Fund**

**818.755.7777
www.fmsmf.org**



1964 THE TRIBUTE

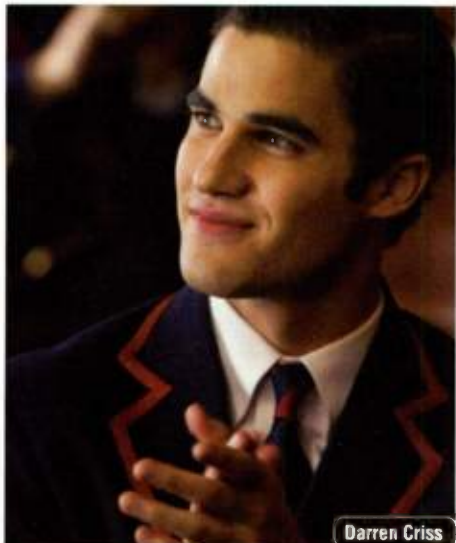
OPPS

Peachtree Village International Film Festival (Atlanta: Aug. 16-19th) and the **Curacao Music & Film Festival** (Curacao, Lesser Antilles: Oct. 4-6th) are open to submissions of features, shorts, documentaries and music videos. screened at two premiere film festivals. There is a \$30 fee for features, \$25 for short films. Submissions are either online at <http://pviff.squarespace.com> or via mail to Gipp. Museums, Inc. 7075 Baywood Dr., Roswell, GA 30076.

Hollywood Music in Media Awards is now accepting music and visual submissions for 2012 nomination considerations. To submit, go to <http://hmmawards.org>.

OMG Global, a music website, is seeking music videos in all genres. Visit the site for submission guidelines at <http://omgglobal.com>.

MIHE is currently working on a new show for a video outlet that will feature emerging artists and small businesses. The show will be featured online as well as shopped to major television networks. MIHE is looking for a host to be the face of the new show as the project develops. The ideal candidate



Darren Criss

will be between the ages of 21-29 years old and a big music lover. An emphasis of knowledge of the independent soul and hip-hop scene and any past experience in the entertainment industry is a plus. For more information, email mihemusic@gmail.com.

New York-based storyteller **Jennifer Vazquez** recently taped an episode of *The Rhythms of New York*, the 2009 **BETA Award** recipient for Best Entertainment/Variety/Performing Arts program. The series seeks to examine the unique musical scene that is New York City and is always open to artists ranging from beginners to highly seasoned professionals. This diverse program is produced and hosted by respected music industry veteran, **Dave Brodsky**, and co-hosted by **Nicole Ashley**. To submit, visit <http://rhythmsofny.com> or contact Brodsky directly at 718-933-0633 or dave@rhythmsofny.com.

A new television show from **Prestigious Production Company**, **The Hochberg Ebersol Company (THE Company)** and **MysticArt Pictures** is searching for people who were on a path pursuing their dream career but life got in the way. Producers specify "incredibly dynamic men and women" in the greater Los Angeles area with at least 30 years of life experience. There is pay. To submit, email name, phone number, city/zip code where you live, your dream career, a brief story of how life got in the way and a recent photo to sammycastle@yahoo.com.

► The **Festival of New American Musicals (FNAM)** has announced the launch of its new initiative, the **2012 SHOW SEARCH**, looking for the next generation of Broadway musical composers. Show Search is specifically on the lookout for the best 10-minute musical, written by persons 13 - 25 years old. FNAM's First Annual National Search was just announced online by FNAM's spokesperson **Darren Criss**. Deadline for submissions is Sept. 1st. Visit <http://lafestival.org/showsearch/index.html> for full information.

Melissa Waldhorn, Vice President at **Division of Sound**, is launching her new company to specialize in licensing music for use in film, TV, advertising, Internet, video games and all other forms of new media. The company is welcoming submissions from all independent artists, bands and record labels. There is no charge for membership or registration. Visit them

on Facebook at <http://facebook.com/DivisionofSound> or on Twitter @divisionofsound.

Scott Stevens at **Alaska Music Publishing** is looking for music and songs for film projects his company is working on. For further details, email Stevens at alaskapublishing@gmail.com.

PROPS

► **1964 THE TRIBUTE**, a Beatles tribute band which headlines over 120 shows around the globe each year, have announced plans for a tour of the US, which culminates in a stop at New York's famed **Carnegie Hall** in January 2013. The lineup features **Mark Benson** as **John**, **Graham Alexander** as **Paul**, **Tom Work** as **George** and **Bobby Potter** as **Ringo**. TV host **Dick Clark** said "1964 creates the magic of the Beatles." To find out when 1964 hits your area, visit <http://1964site.com>.

Canadian horror rockers, **Patron Saint Of Plagues**, (pictured opposite) have released a tune for the recently announced followup to the **Tim Burton** film classic, *Beetlejuice*. The song, entitled "Betelgeuse," tells the story from the perspective of the bio-exorcist as he tries to convince a recently deceased couple to set him free. The song can be downloaded from PSOP's website or their Bandcamp page (<http://patronsaintofplagues.bandcamp.com>), and the video is available on YouTube (<http://youtube.com/user/xpsopx>). For further details, visit <http://patronsaintofplagues.com>.

The theme song to the action adventure comedy *Men in Black 3*, titled "Back In Time," has been written and recorded by **RCA Records/Polo Grounds Music/Mr. 305** recording artist **Pitbull**. The song is currently available as a digital single. *Men in Black 3* will be released in 3D in theaters nationwide on May 25th.

For complete information, contact **Todd Kaplan** at Sony Pictures Worldwide Marketing and Distribution, 310-244-2505.

► **Kareem Fort**, creator and director of the documentary *DEMOS: An Independent Artist's Guide to Success*, has announced Brooklyn emcee **Skyzoo** as the star of the film. Production is coming to a close on the film which features interviews with artists such as **Torae**, **Nitty Scott MC**, **Naughty By Nature**, **Tech N9ne**, **Talib Kweli**, **Jean Grae**, **Crooked I**, **DJ Quik**, **Rapper Big Pooh**, **Terrace Martin**, **Freeway** and many more. The film is intended to educate and inspire emerging music artists by providing insight on



Skyzoo

ways to establish and further their careers. Watch the trailer at <http://youtu.be/wwwkTA-rJOs>.

See <http://demosdocumentary.com> or contact Crystal "Charlie" Ochemba at cthefreelancer@gmail.com.

Now in pre-production is a documentary film on the life of Grand Funk Railroad's frontman, Mark Farner. *I'm Your Captain - The Mark Farner Story* is slated for release in September 2013 to celebrate both Farner's 65th birthday and the 40th Anniversary of Grand Funk Railroad's "We're An American Band" hitting No. 1 on the *Billboard* charts. The producers of the film have a website where fans can participate in funding the project and investors can get involved to help fund the film at <http://indiegogo.com/im-your-captain-the-mark-farner-story>.

Contact director Vincent Straggas at Flagday Productions, 781-760-2468, vstraggas@rcn.com, or see <http://markfarnermovie.com>.

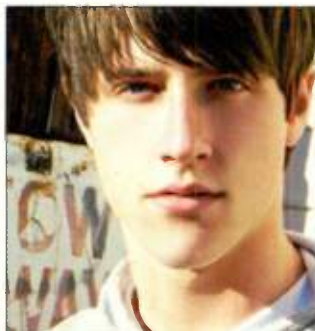
DROPS

▶ When a plane crashes in the Alaskan wilderness, passengers must battle to stay alive in the exhilarating action-packed survival epic, *The Grey*. Starring Academy Award-nominee Liam Neeson, the action is driven by a score from Mark Streitenfeld. A big hit in theaters when it was released, *The Grey* is available on Blu-ray Combo Pack with UltraViolet and DVD beginning May 22nd. More details at <http://facebook.com/thegreymovie>.

In *Evangeline, the Queen of Make Believe*, a young Chicana's neighborhood roots and make-believe world collide when she experiences the music and art of Los Angeles' famed Sunset Strip, Laurel Canyon and La Cienega Boulevard. The world premiere, running for four weeks at Hollywood's Bootleg Theater May 3 - 27, is a multimedia theatrical event featuring the songbook of Louie Pérez and David Hidalgo of Los Lobos. Tickets are available at <http://aboutpd.org>.

Hollywood-based movie, television and theater composer Daniel Alcheh (*The Man Who Collected Food*) provides a Greek-inspired score for *The Trouble With Bliss*, a new release starring Michael C. Hall (*Dexter*), Lucy Liu (*Charlie's Angels*) and Peter Fonda (*Easy Rider*). In addition to the score, Alcheh wrote and arranged original songs featuring vocals by celebrated Greek artists Sofia Papazoglou, Vasilis Lekkas and Pantelis Thalassinou with lyrics by Maria Papadaki. The soundtrack is available at <http://itunes.apple.com/us/album/trouble-bliss-original-motion/id514418655>. For detailed information, visit <http://danielalcheh.com> or contact Greg O'Connor-Read at 702-407-0935 or greg@topdollarpr.com.

▶ He is a singer, songwriter, actor and dancer. Now Shane Harper has recently released his self-titled album, *Shane Harper*, which has already been making quite an impact at Radio Disney. Harper's new album was produced by Adam Anders (Executive Music Producer of *Glee* and the upcoming film *Rock Of Ages*) through Anders' record

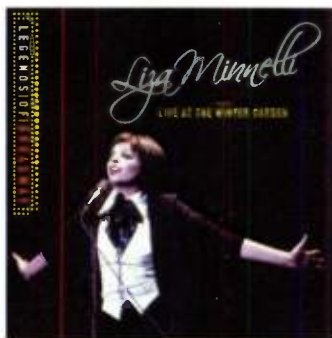


Shane Harper



label, Deep Well Records, and was released physically through Target and digitally on iTunes and Amazon on Feb. 14th. Harper performed his hit single "One Step Closer" on two Disney series, *Good Luck Charlie* and *So Random*. For further information, contact Deborah Radel at DRPR, 310-360-3997 or deborah@drpr.us.

Cary Stuart and Quarter Water Productions capture a first-hand look at Immortal Technique's childhood and adolescence, in the upcoming documentary, *The (R)evolution of Immortal Technique*, due for a Spring release. The double-DVD documentary features in-depth conversations with major figures such as Chuck D., Dr. Cornel West, Ice T, and Woody Harrelson. The film culminates with the artist's expedition in Afghanistan for the launching of the Amin Institute, an orphanage, school, and medical facility established by Immortal Technique and Omeid International. For more information, contact Samuel Donado at Public Wizard, Inc. 305-766-7726 or sdonado@publicwizardinc.com.



▶ Masterworks Broadway has released Liza Minnelli's historic concert album *Legends Of Broadway: Liza Minnelli Live At The Winter Garden*. The recording is derived from the original master engineered by Phil Ramone and includes performances from Minnelli's Broadway show in January 1974 as well as three recently discovered live bonus tracks that were recorded but not included on the original LP. The CD and digital downloads are exclusively available at <http://masterworksbroadway.com>. Contact Beth Krakower, 212-533-6864 or beth@cinemediapromotions.com. **MC**

MICRO-BIO: In a 20-year career that includes extensive experience as an artist, producer and performer, Tom Kidd has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of Pres Pak Public Relations.

OutTAKE



Hal Sparks

Actor/Comedian/Musician

E-mail: c/o Ed Bunker at No Problem! Marketing, ed@noproblemmarketing.com
 Web: <http://halsparks.com>
 Most Recent: *Zero1*

Educated, erudite and accomplished. These are words that describe Hal Sparks more directly than to merely point out that he is an actor, comedian and musician.

Sparks is all of these things. Probably best recognized for his role in Showtime's *Queer as Folk* or from his hosting duties on E!'s *Talk Soup*, he is also an outspoken activist and a strong political voice. Sparks is a regular on the nationally syndicated *Stephanie Miller Show* and has his own weekly talk program on Chicago's Progressive Talk Network.

"All of these things are things I can't not do," says Sparks. "There is a level of expression I need and some things just will not fit into certain boxes."

With *Zero1*, Sparks' hard rock CD produced by King's X's Dug Pinnick, signing a worldwide recording deal with Rocket Science Ventures/RED, Sparks is letting the world in on a side of him previously unseen: his rage. "In comedy, there is no rage," he points out. "In acting, you're portraying someone else's rage. In metal, rage can be yours."

Agents have pushed back against Sparks' need to play music. This is expected, at least by Sparks, because it is easier for agents when an actor is either one thing or another. Sparks, though, refuses to be pigeon-holed.

Putting himself out in front of the public, whether touring as part of the *Sexy Liberal Show* or fronting *Zero1*, he sees as something of a responsibility not to the brand that is Hal Sparks, but to his audience and to himself.

"With today's social media, you can be more you than ever before," Sparks says. "In fact, you have a responsibility to do so." **MC**

MIXED NOTES

► **HARD ROCK REOPENS WITH A BANG:** Art Alexakis of Everclear, Hamish Dodds, President and CEO of Hard Rock International, and Nick Wheeler and Tyson Ritter of the All-American Rejects smashed defective Fender guitars to mark the grand reopening of Hard Rock Café, in San Antonio, TX. Pictured (l-r): Dodds, Alexakis, Wheeler and Ritter. Head over to <http://hardrock.com/sanantonio> for further details.

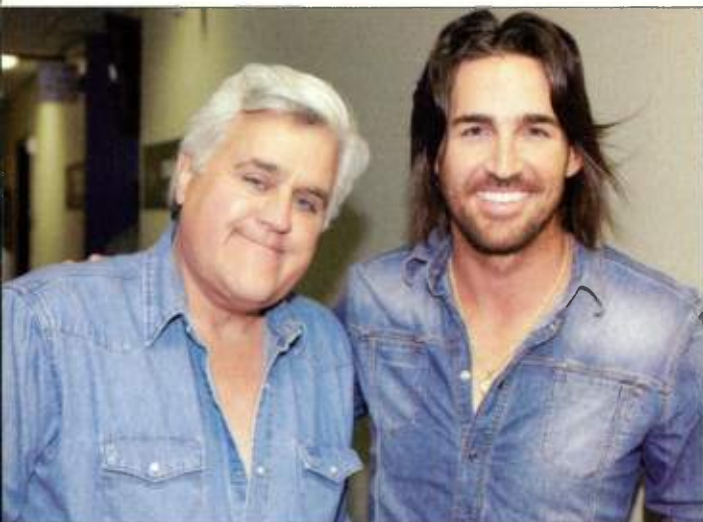


Dariusz Awert/AP Images via Getty Images



◀ **LOLLAPALOOZA HITS BRAZIL:** Following the second annual Lollapalooza Chile, the inaugural Lollapalooza Brazil took place at San Paulo's Jockey Club. Brazilians were treated to first-ever performances by Joan Jett & the Blackhearts, Cage the Elephant and Band of Horses, while the Foo Fighters, returning for the first time in 10 years, offered an unforgettable performance for the festival's 75,000 fans. Performances from Foster the People (pictured), Gogol Bordello, Thievery Corporation, the Arctic Monkeys and Jane's Addiction wowed the South American fans. Visit <http://lollapaloozabr.com> for more details.

▼ **MUSICIANS GATHER FOR PLAYBOY JAZZ EVENT:** Young Cuban pianist Alfredo Rodriguez (a protégé of Quincy Jones) greets drummer Sheila E. and percussionist Ndugu Chancler at an event held recently to announce the lineup for the upcoming 34th annual Playboy Jazz Festival to be held June 16 and 17 at the Hollywood Bowl. Sheila E. will be one of the headliners with her own band and percussionist Chancler will again perform with Bill Cosby's Cos of Good Music. Premium tickets are still available. See <http://playboyjazzfestival.com>. Pictured below (l-r): Rodriguez, Sheila E. and Chancler.



◀ **OWEN VISITS LENO, GOES GOLD:** RCA recording artist Jake Owen performed his hit single "Alone with You" on NBC's *The Tonight Show with Jay Leno* in March. The song was just certified gold by the RIAA, based on sales in excess of 500,000 digital downloads to date. Pictured (l-r): Leno and Owen. See <http://jakeowen.net> for more details.





▲ **MOSLEY RECEIVES FIRST DOVE AWARD:** Me In Motion frontman Seth Mosley has rapidly become one of Nashville's most notable songwriters, and 2012 is bringing the performer well-deserved accolades from his peers. At the SESAC Christian Music Awards, Mosley won each of five categories in which he was nominated. Pictured (l-r): John Mullins, Senior Director, Writer/Publisher Relations, SESAC; Steve Rice, Centricity Publishing; Mosley; and Doug McKelvey, Co-writer (Eye Of The Hurricane).

▶ **AEROSMITH WARMING THE GLOBE:** After touring South America and Japan, Aerosmith announced their Global Warming Tour of 18 US markets. Dropping the news at The Grove in Los Angeles, CA, the band's Steven Tyler made a colorful entrance to deliver the message, "The old Aerosmith is back with a new vengeance and we will kick your ass and make out with your mothers." The tour begins June 16 in Minneapolis, MN. More details at <http://ticketmaster.com> and <http://livenation.com>.



Dean Kutz



▲ **FREEBIE WINNER BEEFS UP STUDIO WITH SOUND PANELS:** Guy Mess (pictured) from Mound, MN, recently won six Full Tone Acoustic Sound Panels (retailed at \$300) through our weekly Friday Freebie drawing. Handcrafted in Los Angeles, CA, LA Sound Panels are made with eco-friendly Roxul mineral wool insulation, framed in white pine and finished with an attractive and durable fabric covering. To find out what we're giving away this week, head over to <http://musicconnection.com!>



Meredith Schwartz

▲ **IRIS WINS ART AWARD IN HOLLYWOOD:** Five-time Grammy nominee Tierney Sutton presented Cirque du Soleil's *IRIS* with the Hollywood Arts Council Entertainment Arts Award at the 26th annual Charlie Awards held in the Blossom Room of the Hollywood Roosevelt Hotel in Hollywood, CA. Pictured (l-r): Nyla Arslanian, President of the Hollywood Arts Council; Tierney Sutton, Entertainment Arts Charlie Award Presenter; Denise Biggi, Cirque du Soleil's Artistic Director and Award Recipient for Cirque du Soleil's *IRIS*; and Kate Langrall Folb, Co-Chair of the Hollywood Arts Council's 26th Annual Charlie Awards.

MUSIC CONNECTION MAGAZINE CELEBRATING 35 years 1977-2012

Tidbits From Our Tattered Past



1982—US Festival—(Issue. #19): *Music Connection's* recap of the star-studded three-day event known as US Festival near Los Angeles, CA, included a legendary backstage rage by promoter Bill Graham, whose tactics were at odds with the festival's benefactor Steve Wozniak. Elsewhere in the issue are interviews with Jethro Tull's Ian Anderson, songwriting team Cynthia Weil and Barry Mann and a report from the front lines about the record industry's struggle to bounce back from the effects of home-taping and the sluggish economy. Concert reviews covered Nina Hagen, J.J. Cale and King Crimson.

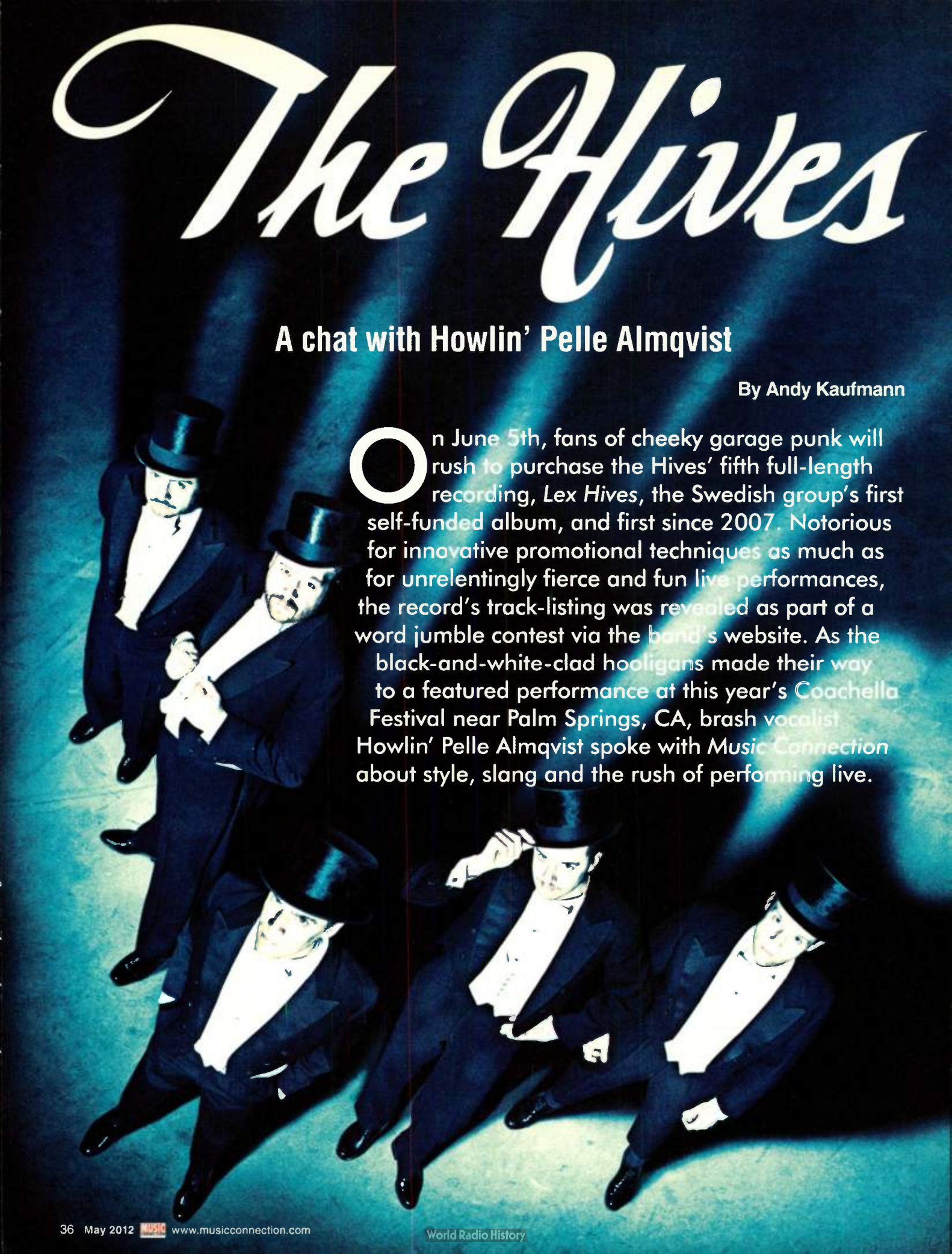


1994—Curtis Mayfield—(Is.#6): Soul music legend Curtis Mayfield spoke to *Music Connection* about his long career and summed up his unique music thusly: "A lot of my work was unorthodox, because knowing nothing about music, I just automatically put in what I felt." Meanwhile, the issue has an interview with producer John Simon (the Band, Simon & Garfunkel, Janis Joplin) and a songwriting discussion with Ronnie James Dio. Our club reviews section spotlighted Swervedriver, Morphine, Black Market Flowers. A concert review of Rush at the Great Western Forum in Los Angeles rounds out the issue.

The Hives

A chat with Howlin' Pelle Almqvist

By Andy Kaufmann



On June 5th, fans of cheeky garage punk will rush to purchase the Hives' fifth full-length recording, *Lex Hives*, the Swedish group's first self-funded album, and first since 2007. Notorious for innovative promotional techniques as much as for unrelentingly fierce and fun live performances, the record's track-listing was revealed as part of a word jumble contest via the band's website. As the black-and-white-clad hooligans made their way to a featured performance at this year's Coachella Festival near Palm Springs, CA, brash vocalist Howlin' Pelle Almqvist spoke with *Music Connection* about style, slang and the rush of performing live.

Music Connection: Congratulations on your new album. It doesn't disappoint.

Pelle Almquist: Thank you. I'm glad you liked it. It took us a long time to make. It was definitely tough, but we're happy with it and that's always better than not being happy.

MC: This is the first album you've done without a label.

Almquist: Yeah, it's true. It's the first time we've done our own label [Disque Hives]. We sort of have several labels. It's on our own label, but we have label partners who help out. It's not like we press up CDs ourselves. The way we see it, we're getting the best of both worlds.

MC: Did having a different type of label situation affect the sound of this album?

Almquist: No, I don't think it did. They're separate, the business and pleasure part. One of them is like personal hygiene—you kind of just do it at home in the morning and don't talk much about it. The other part is the music and the actual creative bit and that's the reason we have to do the business. If we don't do the business, we have no music, so we have to get through both.

MC: How have fans reacted to the album's new material?

Almquist: Really great. We get a great reaction whenever we play, actually. People jump up and down from the first second and learn the chorus by the third. We've always had direct songs, too, which we've always liked. I think that's the sign of a successful rock song, when you know what it's about within the first three seconds.

MC: Do you ever change your set list according to the audience's reaction?

Almquist: Yeah, absolutely. Our art as a live band is that the audience is very much a part of it. It's not a one-way thing. Our shows become better if the audience is excited and therefore we try our best to make the audience excited by putting the right song in the right place and structuring the shows to where everybody can like it all the way through. It just makes for a way better show. If we just played 15 beats it'd probably be a good show, but the crowd wouldn't know all the songs. We know they want to hear us play our hits, but they're our most successful songs probably because they're our best ones.

"It was very important for us, from the beginning, to be a band that was easily recognizable, both in look and sound. Everything about the band was supposed to be instant."

MC: Your songs are extremely catchy. When you write songs, do you consciously think about hooks that are going to stick in the listener's head?

Almquist: Well, we like catchy songs. We try to make it catchy, but we're not that big into melody. It's not about having a big chorus or all these typical songwriting tricks that people use. It's about making it catchy just by finding a hook and going with it. You want people to understand the music, but you also want to have a touch of originality and not just do the expected things in the right parts.

MC: One of the things that make the Hives original is the look that you change for every tour. How do you agree on what you're going to wear for a particular tour?

"Try to be your own favorite band. Figure out what that band would sound, look and be like and then become that band."

Almquist: It's very much a collaborative thing, putting together the outfit. And the fact that we always do them in black and white gives it a kind of continuity even though we change it up quite a bit. It was very important for us, from the beginning, to be a band that was easily recognizable, both in look and sound. Everything about the band was supposed to be instant. You could know we were the Hives just by looking at us four miles away or just hearing a few chords. That's what we've always strived for—a strong identity.

MC: Tell us a bit about your website. There's so much funny writing on it. Which of you is the major contributor?

Almquist: Well, we all write there, but I guess Nicholas [Arson] and Chris [Dangerous] are the main ones who come up with most of the lingo. That language is something we were always really interested in. You watch American movies and there's different slang. You watch English movies, there's other slang. We were always very interested in slang from different parts of the English speaking world. How they talked in movies from the '50s, how they talked in movies from the '70s. We were always interested in language in that way. We just like slang. English is such a rich language.

MC: Do you guys all have to approve something before it goes up on the web?

Almquist: Nah, we trust each other. I don't even think all of us read! We're free to write whatever we want on there. If it really went to hell, we'd know it, I think.

MC: How do you come up with the concepts for your highly stylized videos?

Almquist: I don't know. How do you come up with an idea at all, really? Something's in your head and you think, maybe this'll be a cool video. Then we throw it back and forth until it's something. We've always loved the art of the rock video since we were young. It seemed like a big part of what

bands do. I know some bands hate it, but we always thought it was this neat thing to have a job where you get to make a short film and you get to make a t-shirt, you get to make all these things that don't have that much to do with the actual job. It's just a bonus that we get to make videos.

MC: The Scrutinized Press section of your site, where you turn the tables on reviewers, is great. Was that your answer to an abundance of misinformed journalists?

Almquist: Yeah, I think it was. It was bothering us that the press always gets the last word. No matter how witty you were in an interview, if they didn't like you they can just cut out all that stuff and put in what they said instead. We were going to film the interviews and edit them ourselves. We have all these high concepts that are way too

much work, so we never did. Scrutinized Press is not really the success we would have hoped it to be, because we don't do it enough. But we got to do a couple and they're really fun.

My favorite part of the website is where people write about when they met us, The Time I Met The Hives bit. That was pretty fun.

MC: You really involve your fans with things like contests. Our favorite is the one where you had fans dress up like the band. Where do these ideas come from?

Almquist: It's not like we need a contest, therefore we make a contest. We'll find a cool prize—like we're going to give away our old tour van—but we don't know what the competition is yet. Mostly, we'll come up with a contest like descrambling song names. We thought that was really fun. But we have the greatest fans. They come up with really creative solutions to things.

MC: Have you been able to tell whether your contests have had a measurable impact on your popularity? Have you seen ticket sales and record sales go up since you've started doing those sorts of promotions?

Almquist: Well, more web traffic, certainly, or more friends on Facebook and stuff like that. I don't know that much about ticket or album sales. I couldn't say, really. But definitely it's increased our web presence.

MC: Do you have any new ideas for contests?

Almquist: Usually, the best ones are where you do it in really broad strokes, like they have to come up with a story as to why they should win. The best contests ask [fans] to do something creative instead of just raffling it away. That's not nearly as fun. People come up with the coolest stuff. Like, what about a contest where there was a poster that you could print and you had to put it in a weird place and take a photo of it? That would be really good.

YOU'RE A MUSICIAN. YOUR LANGUAGE IS MUSIC. BBE IS YOUR ESSENTIAL TOOL!



You speak through your instruments and your songs. No ordinary words can convey all the complexities, the joy, the pain, the ideals and the dreams. Only your music can do that. But how does the music you hear in your head fight its way through a morass of electronics to reach the ears of your audience without losing some of your meaning?

BBE IS THE ANSWER!

BBE will become your indispensable companion in the recording studio, the radio station, the club and concert stage. BBE will reveal the richness of your texture, the nuances, the subtleties, the inner meanings in your music. Your artistic presence will be more vivid, the colors in your sound more vibrant. The crystalline clarity of your music will be triumphantly unveiled!

BBE
Sound Inc.

www.bbesound.com
(800) 233-8346 · (714) 897-6766

MC: Not that long ago, you suffered a concussion as a result of a performance mishap. What happened? Are you fully okay now?

Almqvist: Yeah, I'm okay now. I'm fully recovered. I climbed up on a lighting rig. I was trying to jump down and my foot caught in some cabling or something. I've been doing stuff like this for 10 years and nothing bad ever happened. I guess I thought that meant that after 10 years you're kind of invincible. But this time, it didn't work. I fell straight between the stage and the lighting rig. This was a really high festival stage, so we were probably three or four meters above ground, and I landed on my head. By some miracle, all I got was a concussion. I woke up and people looked really spooked. There was a doctor who asked me if I wanted to continue playing and I felt fine, so I did.

But it turns out that if you get a concussion you shouldn't listen to anything loud, you shouldn't see any bright lights, you should just lie in a quiet, dark room. What I did was jump back on stage in front of 50,000 fans with a strobe light in my face and a guitar amp behind my back. It probably wasn't the best thing for my recovery. Afterwards, the doctor said I probably got a concussion, so they put me on a stretcher and brought me to some high-tech medical facility in Switzerland where I spent a few days.

MC: Tell us a little about the Hives' merch. You guys sell everything from buttons to onesies

"We wanted to have as much merch as possible. ... I want everything with a Hives logo on it. I'd make a Hives house if I could."

for bables. Is that something you developed as a way to deal with the state of the industry and Internet piracy?

Almqvist: We thought it was cool to be a band like KISS. There's something funnily larger than life about having your own pinball game and things with your logo on it. We wanted to have as much merch as possible. That takes time to develop, but the more the merrier is the way I look



L-r: Howlin' Pelle Almqvist, Vigilante Carlström, Dr. Matt Destruction, Nicholaus Arson, Chris Dangerous

The Hives

◦ The band originally united in 1989 under a different name and didn't adopt the Hives title and sound until 1993.

◦ The group claim they were formed by a mysterious guru named Randy Fitzsimmons, but evidence suggests he's entirely fictional.

◦ Hives songs have been featured in video games such as *Gran Turismo 4*, *FIFA 12* and *SSX On Tour*.

◦ The deluxe version of their latest release features tracks produced by Queens of the Stone Age's Josh Homme.

◦ The title *Lex Hives* derives from a Roman phrase that means to codify a series of laws.

at it. I want everything with a Hives logo on it. I'd make a Hives house if I could.

MC: How do you feel about the fact that artists have been reduced, monetarily speaking, to mere fronts for t-shirt shops?

Almqvist: People don't realize how hard it is for a mid-level band. We do okay, because we're popular and get good money playing shows. But for a mid-level band, it's way harder now to make money. You used to have a label that made a lot of money off of you selling albums and also paid you because you sold a lot of albums. The fact that they made a lot of money meant they could pay tour support so you could live on the road. Basically, you're left with merchandise and now labels and venues are trying to get a cut of the merchandise. There are too many fingers in the pie. I think more labels and venues should leave bands alone in that respect.

MC: Tell me how the Christmas song you did with Cyndi Lauper came about.

Almqvist: It was all pretty fast. We were at a bar eating dinner, I think, and one of her songs came on the radio. We said, oh, we love Cyndi Lauper. Our manager was there and she said she knew Cyndi Lauper and you should send her an email asking if she wants to do a duet. We did and she said yes. We didn't have a song when we asked her. A couple of months later, a Christmas song came about. When it did, it was not long before Christmas, so we were in a hurry if we were going to get it out. I was in New York and the band was in Cleveland and the band recorded the basic

tracks. I flew in from New York and sang and Cyndi was playing shows through Stockholm just a few days after. She came to the studio, we convinced her to sing those awful lyrics and we got it out just in time for Christmas. It was all such a whirlwind that I don't remember a lot about it being made, but it was something we always wanted to do, a duet with Cyndi Lauper and a Christmas song, so why not combine them?

I think all Christmas songs should sound like Phil Spector. I'm not into metal Christmas records. Christmas songs should have that nostalgic sheen and that Phil Spector-ish '60s chord structure. That really works for Christmas music.

MC: Do you have any advice for musicians?

Almqvist: The most important thing is knowing what you want and how you want to sound. Most of the people who ask me for advice say, "What

should we do? What should we sound like?" It really has to come from you. That's the trick. You have to figure out what you want. Basically, try to be your own favorite band. Figure out what that band would sound, look and be like and then become that band.

MC: Looking at the big picture, what's most important to you?

Almqvist: What's important to me is that we're touring again. It's my favorite thing in the world. It's almost like a religious experience, being on stage with the Hives. I've realized that's what I want to do with my life and that's it. I don't need much more than that. I'm going to keep riding this horse until it falls over.

Contact Brady Brock @ GoldVE Inc,
212-741-2400,
bradyb@goldve.com



Illustration by Harris Grad Anyez Cheung

Accelerated 1 year Diploma Programs taught by 64 industry leaders start on March 19, July 16 and November 12, 2012 in Toronto, Canada. Call 1.800.291.4477

HARRISINSTITUTE.COM

Radio Round- table 2012

By Matt Schild

Even in the era of satellite radio and digital streaming, terrestrial radio remains one of the best tools to help a musician put his music in front of a wider audience. Although most commercial radio stations' playlists remain strictly programmed and out of reach for independent artists, nearly every large city supports a noncommercial signal or two, whether they're traditional college stations staffed by students, or nonprofit public radio stations with paid professional staff. Submission policies vary among stations, but many of noncommercial radio's staff members thrive on the opportunities their station provides to break up-and-coming bands or support local music scenes. For *Music Connection's* Radio Roundtable, we contacted several programmers and DJs at stations across the US to help you increase the odds that your recordings make it to the airwaves.

Eli Gaultney

Programming Director

WUOG 90.5

University of Georgia, Athens

Box 2065 Tate Student Center

Athens, GA 30602

<http://wuog.org>

programming@wuog.org

Music Directors: Ryan Rudde,

JJ Posway – music@wuog.org

“Our main goal at WUOG is to give independent artists as much exposure as possible.”

HOW DO YOU SELECT SONGS FOR AIRPLAY AT WUOG

There are two avenues. If the band is coming through town and want to do an in-station, they should get in touch with the programming director—myself—and then we set that up. Now, if they want to submit music to us, they should send it to our address that's on the website and our music directors will handle that. Any correspondence regarding submitting music goes to our music directors.

WHEN BANDS DO IN-STUDIOS IS THAT AN INTERVIEW OR PERFORMANCE

We try to do both as often as possible, but if the schedule only allows an interview, we'll only do an interview. Our main goal at WUOG is to give independent artists as much exposure as possible, so if they can play a set, we'll make it happen.

HOW MUCH LEAD TIME DOES A BAND NEED TO SCHEDULE AN IN STUDIO APPEARANCE

Ideally four weeks, but if it's two weeks we can usually work it in. I realize that a lot of the times, the bands that we're looking at on college radio don't have their schedule worked out that far in advance. So two weeks usually works out.

MOST EFFECTIVE WAY FOR AN ARTIST TO GET TRACKS ON THE AIR

Just send an email to a music director or myself. Say, "I'm an artist and I have these tracks." Maybe send a little blurb about it so we can get an idea. Links are always important. Basically, if they just send us a little blurb and



ask for an address to send it, that's the best way. Then, we'll have it in our heads that this person contacted us and we'll keep an eye out for it.

WHAT FORMATS DO YOU ACCEPT

A CD is definitely best. Right now, we have decided not to digitize our collection as of yet, so most people working at our station are playing CDs. For what we do here, the CD



format just integrates better into our collection that way.

HOW DO YOU EVALUATE MUSIC FOR AIRPLAY

It goes through our music directors, and from there, we have a relatively large music staff. People grab CDs that are relevant to their tastes and genres they know. They'll take them home and review them. All of our CDs are reviewed by that spate of music reviewers under the music directors. Most of the choice is on them.

DO YOU CONSIDER THE SIZE OF A BAND'S FANBASE OR ONLINE FOLLOWING

As far as a black or white line, the only thing we take into consideration is if they've ever been in the *Billboard Top 50*. If they haven't, then they qualify to be played on our airwaves.

DO YOU HAVE SPECIALTY SHOWS

We do have specialty shows, but I have yet to deal with any bands that have contacted me and mentioned a specific specialty show. That's not a bad idea. If they're willing to put the legwork in and look up the schedule online then

contact us about a specific show, that would assuredly go much further to getting them in rotation. In that case, we'd talk to the specialty show host.

DO RADIO PLACEMENT SERVICES HELP A BAND GET ON AIR

I don't think it's worth the money. It depends on how big you are if it's worth it or not. I'm just as likely to reply to a personal email, or probably more likely to respond to a personal email, than the super-mass sent out to 600 radio partners email. •



Anne Litt

Music Programming Director

KCRW 89.9

1900 Pico Blvd.
Santa Monica, CA 90405
<http://kcrw.com>

HOW IS MUSIC SELECTED FOR PLAY ON KCRW

Every single DJ is also a programmer, so every DJ has the ability to choose whatever music they want to play. We're a little bit challenging in that if you're a band and you want to reach out to KCRW, you kind of need to reach out to a lot of different people. The hub music discovery at KCRW is our music library. Generally, a band will send a CD to KCRW. If that happens, it goes to the music library and it gets listened to and either added or not added. The more savvy artists out there have figured out that

the chances are that I'll hear an album faster if they send it straight to me, rather than if they go through the process of the music library.

WHAT'S THE MOST EFFECTIVE WAY TO SEND MUSIC TO KCRW

The most effective way for a band to get on the air is to be good and to get their music in our hands. It doesn't have to be in such a creative way that I can't carry it home easily in my bag. I appreciate quick efficiency. I appreciate something that gets to the point, that doesn't kill a million trees with all the paperwork and press. Send me something about you. If you know me or my show, send me a personal note. Send me the music. Highlight a couple tracks if it's a whole album. The easier it is for me to absorb it, the more quickly I'll listen to it.

DO PERSONALIZED SUBMISSIONS HAVE A BETTER CHANCE OF AIRPLAY THAN MASS MAILINGS

Especially if it's something I've never heard of. If somebody writes me a really nice note—I was looking at a CD this morning and someone said, "Hey, I'm a big fan of your show. I was listening last weekend when you played blah-blah-blah." It was this personal note. I was like, "Oh my gosh!" Even if this CD doesn't look like something I would listen to, clearly they have a sense of what I like and what I listen to because they listen to my show. Something like that will make me give a record a second look that I wouldn't otherwise.

WHAT ARE COMMON MISTAKES ARTISTS MAKE WHEN SUBMITTING MUSIC

These aren't mistakes, but we don't need 8 x 10 glossy photos. We don't need posters. We don't need 2-inch thick press kits. We don't need all the extra stuff.

“Chances are that I’ll hear an album faster if they send it straight to me.”

We just need for you to make it super easy. If it's kind of creative looking, if it's a handwritten scribble on a burned CD, that's fine so long as you give me a little information, to give it some context.

Don't give me a hard time. Some bands send me mean emails, "Why haven't I heard back from you?" Now I'm definitely not going to listen to your record. Be cool. Don't be mean.

WHAT FORMATS DO YOU ACCEPT

Digital is good. I think some DJs would disagree with me on that. Definitely not cassettes. I got a cassette the other day. Although there's something lovely and retro about it, I haven't listened to it and I won't play it on the radio. The easiest way for me to listen to your record quickly is digitally or on a CD—good old-fashioned mailing a CD totally works. If you have just one MP3, I'm cool if you email it to me. Don't email me 16 MP3s. That's an easy [decision for me to delete your email].

DO RADIO PLACEMENT SERVICES HELP A BAND GET ON THE AIR

Usually they're helpful. There are a couple of guys who do that, that I know, and they have good taste. If independent promoters or publicists send me a record, and I'm like, "Oh, I love everything else they ever sent me." I'm going to listen to it. That's more by reputation. There are a few who are keyed into what my taste is. Yeah, it helps. Get a good one. •





A College Radio Jock's Perspective

At commercial radio stations, playlists are dictated by programmers, but DJs at college and noncommercial stations often have a lot more leeway. As many of our program directors indicate, reaching out to a DJ when trying to find a spot on the air for your music can take a slightly different touch.

Fred Kiko, host of 88.9 KXLU in Los Angeles' *Demolisten*, has been spinning local music since the '90s, and helping many Southern California acts make their first steps in radio. He's seen more than his share of direct-to-DJ submissions. He's also seen a lot of mistakes bands make when submitting their music.

In the era of digital music, the most common misstep made by bands is overlooking a physical copy in favor of a MP3. While a digital submission is quick and simple—and won't disqualify you from a spin on Kiko's show—it also nearly guarantees you'll never make it on another show.

"If you send me an MP3 and I like it and play it on the radio, I'm the only one who's going to have a chance to play it on the radio," he says. "If you send me a CD, I can give it to the music director and it gets added to the station. It's there forever and all the DJs get to play it."

If you're going to make the effort and expense of submitting a CD, you should also make sure you do it correctly, as mailings often leave stations with discs that quickly get lost in the shuffle. "Send it in a jewel case that has a spine with at least the name of your band on the spine. If I like it, I'll play it on my show and give it to the music director. He adds it to the stacks. If there's a spine, we can find it. If you just send your CD in one of those little cardboard envelopes, nobody will ever find your band again."



Demolisten
KXLU
1 LMU Drive
Los Angeles, CA 90045
<http://kxlu.org>
<http://kxludemolisten.blogspot.com>

Sky Daniels
Programming Director
88.5 KCSN
18111 Nordhoff St.
Northridge, CA 91330-8312
<http://kcsn.org>
sky.daniels@csun.edu

"I'm always going to want to have a WAV file for broadcast quality."

HOW DOES MUSIC GET CHOSEN FOR AIRPLAY ON KCSN
There's a couple of levels of curation. One, for the weekday program, the Monday through Friday AAA mix, I select the music for that. That's something that comes through me. In addition, we have our weekend hosts. They're genre specific in many cases. They select their own music.

IS IT A GOOD IDEA TO CONTACT A SPECIALTY SHOW DJ DIRECTLY
That's something that if someone were to do that, I think it would really help them. In sheer number of submissions, I get overwhelmed. I probably get 200 a week, and that's local and independent submissions on top of all the acts that are signed to labels. When you consider that, it's a pretty daunting task to be able to assimilate that music.

The specialty show weekend hosts, they're really devoted to their genre, and if artists were to tap into those respective hosts if their music is aligned with those shows, that's going to give them a heck of a lot easier opportunity to be heard and assimilated and noticed instead of falling into the 200-a-week box that I have.

IS IT IMPORTANT TO BUILD UP A FOLLOWING BEFORE SUBMITTING MUSIC
Absolutely. Radio still remains the most powerful platform in music discovery for a lot of people, for 65 percent of people. This platform is what I like to call an accelerator. It's an amplifier. It's not necessarily the agent of discovery, but it takes bands that have created a certain amount of awareness in the marketplace, that have built a certain amount

of an active fan base, and it merely validates that commitment and amplifies it to the next level of potential fans. The idea of radio stations singularly starting to play and build an audience alone as the only vehicle that a band uses to become "discovered," ... with all the competitive media going on, you really have to build a fan base. A base can be a lot of different ways. It doesn't need to be a playing base, you don't need to be a club band that's built an audience up.

WHAT'S THE BEST FORMAT FOR SUBMISSIONS
CDs. I still believe, only because of the ability to go back and find a physical CD. I don't like an MP3 because I like to play WAV quality material. I may listen to an MP3 that is sent to me via email and get a sense of, "This is a good song. This band is pretty good." But I'm always going to want to have a WAV file for broadcast quality, which gets us back to FTP or Dropbox, or get the CD with a little bit of collateral information, a one-sheet and a bio.

HOW MUCH LEAD TIME DO YOU NEED TO GET SOMETHING ON THE AIR
That one, I don't think there's a bad answer to. I could get something today and say, "Oh my God, this is great!" That's all the lead time you need. That's certainly the exception to the rule. It could be months. I know people have submitted stuff to us and thought, "Oh, they don't care." That's certainly not true. It's not that we don't care, it's just it's really tough to wade through and absorb and assess everything that comes in.

ARE THERE COMMON MISTAKES BANDS MAKE WHEN SUBMITTING
Not knowing the station. If a metal band sends me an album, why? We don't play any metal. A jazz act will send us something. While we're eclectic, we're pretty much a smart AAA radio station. We're kind of a hybrid between an alternative station and AAA. If you're not making music in that space, sending me a hip-hop record is [a waste of time and money]. •



Caleigh Souhan

Programming Director

Radio K (KUOM) 100.7 FM

University of Minnesota

610 Rarig Center

330 21st Ave. S.

Minneapolis, MN 55455

<http://radiok.org>

Music Director: Chase Mathey

HOW ARE TRACKS CHOSEN FOR AIRPLAY AT RADIO K

First, we go through all the submissions that get sent to us. Our station gets anywhere from 20 to 200 CDs a week, from promotional companies or the bands themselves. Our music director and volunteers go through and listen to all the CDs. Whatever we like, we choose our 10 favorites and add them to rotation that week.

HOW LONG DOES A TRACK USUALLY REMAIN IN ROTATION

It depends on how our DJs react to it. We have an internal DJ poll and a listener poll called the Top Seven. If it's in the Top Seven for a long time, we'll keep it in. Usually, it's in there for about a month to a month and a half. Then DJs have free access to play it whenever they want after that.

DO YOU CONSIDER THE SIZE OF A BAND'S FOLLOWING

Nope. Around Radio K, we mainly focus on the music. We really get excited if a band is brand new, it's their first demo or something and it's really great. We like to play it as soon as possible and help create a following for them.

WHAT FORMATS DO YOU ACCEPT

We accept digital as well as CD format. If you want to send tapes or records, that's okay. We understand the economic price of it, so the digital format is 100 percent okay, but CDs are nice. (CDs) just take one less step out of adding it to our library.

WHAT'S THE MOST EFFECTIVE WAY FOR AN ARTIST TO CATCH YOUR ATTENTION?

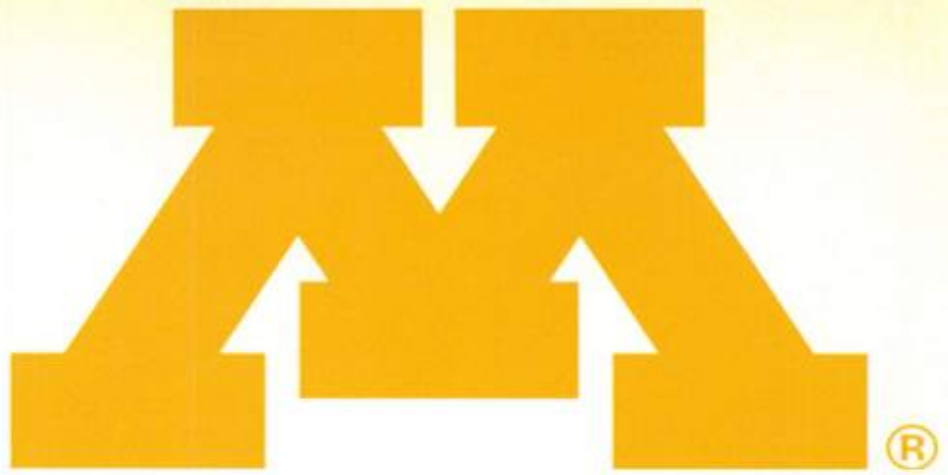
Actually not trying to catch our attention. We've gotten a lot of folders and huge press kits. A couple people have sent us shot glasses and crazy stuff like that. Trinkets are fun, but we mainly focus on the music. If you send in a big folder or a big press kit, it's kind of like you're focusing on promoting yourself rather than just the music.

IS THAT A PROBLEM WITH A LOT OF ARTISTS WHO CONTACT YOU

A little bit, especially with bands who are trying to do a similar sound or trying to follow a trend. Right after chillwave came out, we got a bunch of bands that were trying to do the chillwave thing. They'd have big promotional things, thinking that the big, flashy trending music will get them airplay. We prefer originality.

DO YOU INVITE BANDS FOR IN-STUDIO PERFORMANCES

We actually do a lot of in-studios. We do from one to six a week, six is our most. We love doing in studio sessions. We have them perform live. We have a really nice studio, actually, and they get to come in, perform two or three songs, and do an interview. We usually go live to air.



HOW MUCH LEAD TIME DO YOU NEED TO SCHEDULE AN IN-STUDIO

Anywhere from a month out to a couple weeks out. At least two weeks, because we have video and photo sessions, so we have a team that runs the sessions and we need enough time to notify everyone.

DO YOU HAVE SPECIALTY SHOWS

Our specialty shows range from electronic dance music to hip-hop, soul. We have a local show as well, a couple pop shows, a UK pop show, an oldies pop show. We pretty much

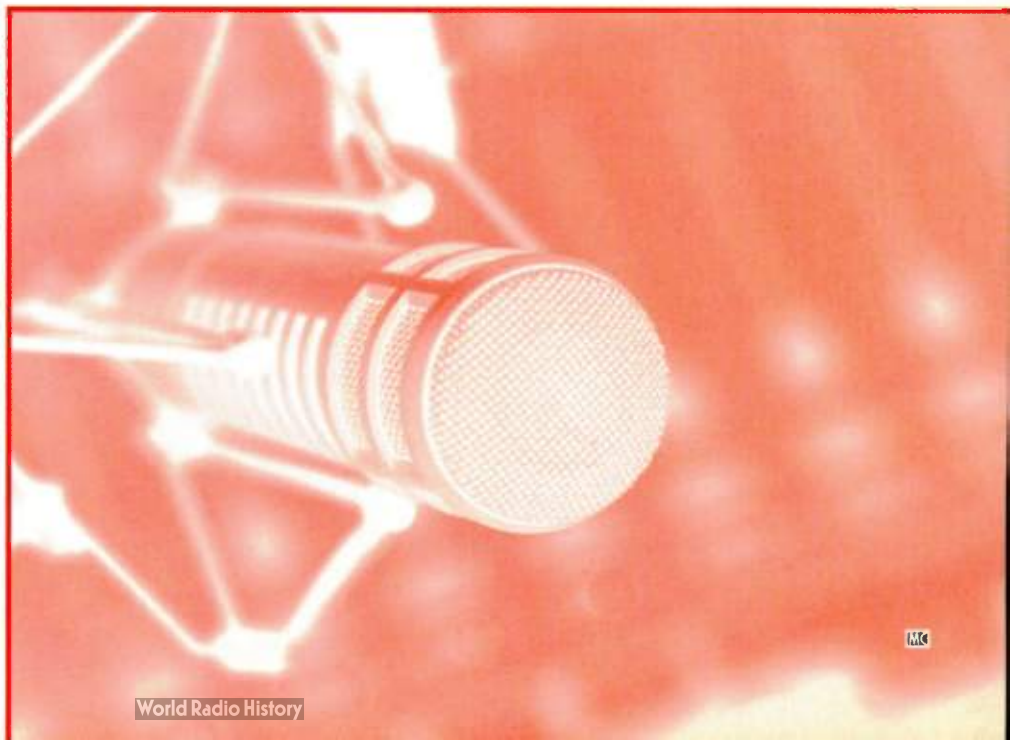
run the gamut of any specialty show you can imagine.

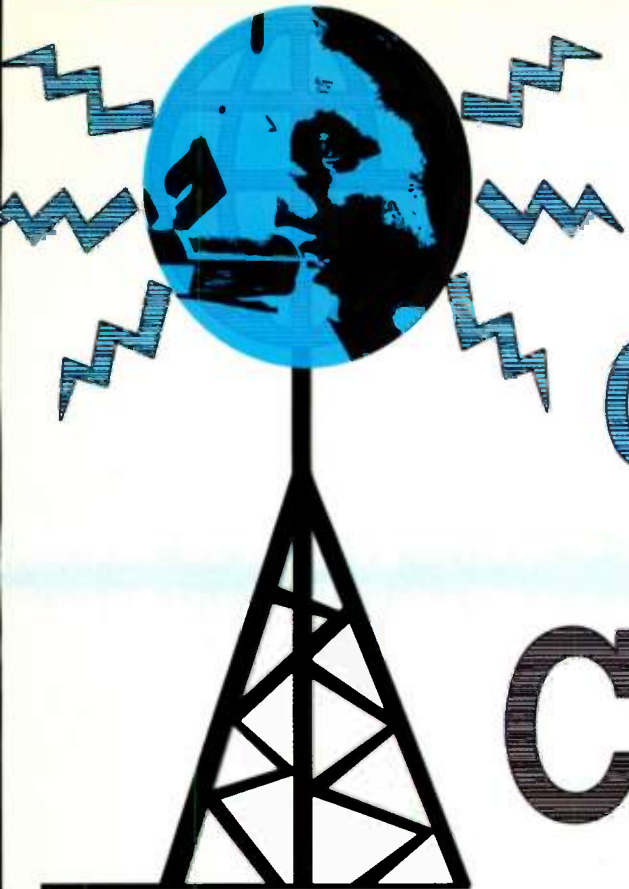
IF AN ARTIST FITS A SHOW'S FOCUS, CAN THE ARTIST CONTACT THE HOST

Definitely. All their contact info is on the specialty show area on our site. You can either reach out to the DJs directly, or go through the music director, because the music director handles dispersing music to specialty shows. •

See MC's exclusive College/Indie Radio Directory in this issue.

“We really get excited if a band is brand new, it's their first demo or something and it's really great.”





Strategize Your College/Indie Radio Campaign

Radio campaigns, in general, are time consuming and labor intensive. To get the most out of your efforts, you need to keep a few things in mind. The key to getting your music played on college radio and independent stations is to build a personal relationship with either the station's Music Director or host of the show you're targeting. If you want tangible results, like sales, paying gigs and sold-out shows, you **MUST** tour in their broadcast area. If you don't tour the area, all you'll get out of it is airplay, which rarely leads to anything else.

1. Compile a list of college radio stations (like the one we've provided for you on page 68). Target those that are within touring range (see College Touring Tips). Go to each station's website to research shows that might play your style of music. Most importantly, actually "listen" to 10 to 15 minutes of programming to make sure it suits your music.

2. You'll need to keep track of your activities by noting who, where and when you sent your submission material. If you don't have your own system, a simple spreadsheet will do. Google Docs offers free spreadsheets that can be accessed on any internet-enabled device.

3. Call and establish a relationship with the music director or show host. Get submission guidelines from them. Find out exactly what materials they like to receive. Then, give them a heads up when your submission package is on the way.

4. For best results, send your CD in a standard jewel case (unless it has enhanced packaging for "added value"). "Remove" the shrink-wrap. If you want, add a note that lists one or two songs that you recommend for airplay. Always include contact information on everything, including the CD.

5. When you prepare your submission package, pay attention to the submission guidelines and tweak it accordingly.

6. If you contacted the station and the person you spoke to told you to send material, write "Per Request of (the person's name)" on the outside of the envelope and on the CD. If you're touring the station's region, note the date and place of your show(s) so they have a timeline in which to consider your CD. It also tells them you know what's important. They may even announce your show(s), especially if you schedule an on-air interview and offer to play live during a program. You may also want to advertise

and promote any upcoming shows on the station. This will make you stand out—and will also give them a deadline for airplay.

7. After a week or so, call your contact to verify that they received your package. Talk about your music and upcoming show(s). Ask when they will listen to it and consider it for airplay. Note this date in your records.

8. Call your contact again a few days after they said they would listen to it and find out if your music made the playlist (either the station's general playlist or a particular program's playlist). Note: DJs usually decide when to play songs.

In fact, you may not know if your music was played unless you listen for it or the station has a play list log on its website.

9. Call back, or regularly check the website, to verify airplay. Polite persistence, without being a pest, can work well. If calling multiple times seems too aggressive, remember that you're competing against pros—like radio promoters and PR reps—they call numerous times.

10. If you receive airplay, THANK them—in writing (it may seem "old fashioned" but a "Thank You" card will get you a lot of brownie points). Ask them if you can do anything for them—like playing a free show on campus. Send them cool merchandise / promotional items that they can give away on the air. Mention the station on your social networks, in any interviews you do, and all of your promo materials. Let the stations know that you are promoting *them* too.

miniBIO: Bernard Baur is an award-winning journalist, a Contributing Editor at Music Connection magazine, an artist manager, and an instructor of "Broadcast Strategies" at Musicians Institute Music Business Program in Hollywood, CA. Reach him at BBatMC@aol.com. **MC**

Jenna Jentry & Kevin DeClue

Unsigned Artist Teams Up with Notable Producer

By Brett Bush

Producer Kevin DeClue connected with singer-songwriter Jenna Jentry due to her uncommon drive. Via email and the usual electronic means, the budding artist kept up her efforts. "Jenna was extremely persistent with her outreach to me, so after receiving some of her music, and speaking with her, I flew out to Dallas to meet," says Los Angeles-based DeClue.

"I was familiar with his work, and I instantly knew how sincere he was," says Jentry. "I knew Kevin was experienced in developing artists, and I knew he could mentor me."

The producer is best known for his work with pop stars including Hillary Duff, and songwriting with Kara DioGuardi, however Jentry and DeClue are both fans of what they each refer to as "real country" music. Jentry's recording proves that. "I love Steve Earle and not the fluff stuff that is on a lot of country radio," she says.

Previous to meeting DeClue, Jentry had success on her own at the International Acoustic Music Awards and with songwriting competitions, winning an NSAI songwriting contest. She released an EP in 2009.

Taking a non-traditional approach to marketing the music, and intending at first to bypass the major labels, DeClue and Jentry went to private investors. What makes such an approach different for artists is that it means developing a business plan, either on paper, or your computer, as opposed to relying on a label or a manager to pitch your music. "It's important to make it real for the angel investors, and put together a real, viable plan," says DeClue.

Through DeClue's contacts, Jentry and DeClue initially established a deal with the Best Buy chain to do in-store performances. How did he get the attention of right people at these big box stores? "I did my research and called the marketing department heads."

"JENNA WAS EXTREMELY PERSISTENT WITH HER OUTREACH TO ME, SO AFTER RECEIVING SOME OF HER MUSIC, AND SPEAKING WITH HER, I FLEW OUT TO DALLAS TO MEET."

—KEVIN DECLUE, PRODUCER

Since the chain has announced it is closing many stores, DeClue also went to Walmart, with results pending. Jentry understands that nowadays "Touring is really important" and values what a series of in-store performances at large stores can do for her career.

Regarding their songwriting partnership, DeClue observes that "What is so important in songwriting is subject ideas. Topic is so important for country songs." The two co-wrote the songs on Jentry's upcoming release, *Good as Gold*. The album was initially planned to be released independently, but now is being shopped to the majors.

"What encouraged me to work with Jenna was her voice, her maturity, the way she carried herself and her work ethic," says DeClue. "She is extremely motivated. I can see and hear that she is a strong, independent artist who is going to take the world by storm by never giving up."

Jentry will perform at Thunder Over Augusta in Georgia, an annual event to honor and celebrate the US military, in May.

Contact Kevin_declue@yahoo.com
See <http://ljennajentry.com>; <http://sonicbids.com/ljennajentry>

MC

CD REVIEWS

In order to be considered for review in the CD 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.

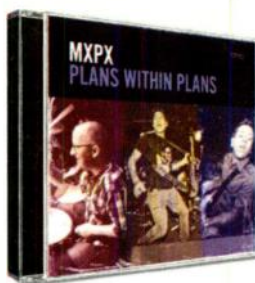


The Cult

Choice of Weapon
Cooking Vinyl
Producer(s): Various

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑨ ⑩

Earlier in the Cult's career, their sound changed with every record, from post punk goth to hippy alternative to down-and-dirty guitar-driven arena rock. They merged those sounds with their best selling *Sonic Temple* with producer Bob Rock, and since then, they've stuck to a more classic rock approach. Their latest, *Weapon of Choice* doesn't deviate much from the group's tried and true delivery, and there is no mistaking Ian Astbury's powerful vocals, nor Billy Duffy's signature guitar squeal. Standouts include "Honey From a Knife" as well as "For The Animals." And the bonus track "Embers" ranks among the band's best. This new collection is an incendiary choice for fans and new listeners alike. —**Jose Martinez**



MxPx

Plans Within Plans
MRI / Rock City Recording Company
Producer: Mike Herrera

① ② ③ ④ ⑤ ⑥ ★ ⑦ ⑧ ⑨ ⑩

For their ninth studio recording, Bremerton, WA's pop punk champions dish out a devil's dozen of sunshiny folk that's sure to satisfy the hordes who've patiently waited five years for a new LP, but few others. Recorded at bassist-vocalist Mike Herrera's own Monkey Trench Studios, the disc boasts mixing and mastering by Descendents guitarist Stephen Egerton. Sadly, the overly familiar arrangements and ham-fisted, cutesy lyrics fatally hinder the octane-guzzling sense of danger they were aiming toward. The fact that Herrera states this release represents a sort of peaceful coming to terms with the challenges they've faced supports the notion that great art thrives best amid chaos. —**Andy Kaufmann**



El-P

Cancer for Cure
Fat Possum Records
Producer: El-P

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑨ ⑩

You best believe his stew has been brought to a boil in the five years since El-Producto's impressive *I'll Sleep When You're Dead*. He stepped away from his label Definitive Jux so that he can be a full-time producer and a newly signed Fat Possum artist, and we are rewarded by his renewed dedication. "Request Denied" lets you know right away—with the voice of William S. Burroughs, sequenced synths, screaming guitars and a Prodigy like beat—that you're in for an intense ride. "Looks like I picked the wrong week to stop sniffing glue." Yep. Special guests Danny Brown, Mr. Muthafuckin' eXquire, Killer Mike and Despot show off their qualifications while spreading El-P's sarcastic disease. —**Daniel Siwek**



Marvin Etzioni

Marvin Country!
Nine Mile Records
Producer: Marvin Etzioni

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer, songwriter, sideman, and recording artist: with *Marvin Country!* Etzioni enlists Americana stalwarts including Lucinda Williams, Steve Earle and former Lone Justice band mate Maria McKee for a double disc extravaganza. "You Are the Light" opens a window to the parsonage; "Grapes of Wrath" escalates on fuzzed out guitar and "Gram Revisited"—homage to Mr. Parsons—hovers above the doomed singer's grave with hissing oxidized samples. While the project's length allows for missteps ("What's Patsy Cline Doing These Days Pt. 1 and Pt. 2"), Marvin Etzioni's overall ethos echoes with homemade authenticity and verve. —**Dan Kimpel**

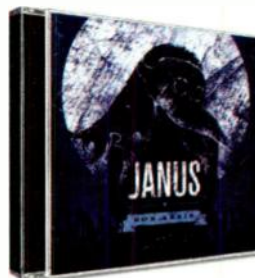


Jack White

Blunderbuss
Third Man/Columbia
Producer: Jack White

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ★

With its mélange of rock, folk, country, blues, jazz and '50s R&B, Jack White's first solo record is everything you'd imagine it might be. The sound is unmistakably White's (The metal-punk tune "Sixteen Saltines" would fit on any White Stripes record), but he pushes the sonic envelope with lush instrumentation and engaging background vocals. The tracks "Love Interruption," "Hypocritical Kiss," and "Take Me..." are so ridiculously catchy they stick with you after the first listen. Of note is White's rich and introspective lyrical content. Songs of lost love and subsequent dismemberment are rendered through impressive poetic language complete with affecting metaphors and even the odd rhyming couplet. —**Kim Mack**



Janus

Nox Aeries
Realid Records
Producer(s): Janus

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

In ancient Roman religion and mythology, Janus was considered to be the god of beginnings, transitions, gates, doorways, endings and time. He was usually depicted with two-faces, because he looked to the future and the past. How often does a band pick a perfect name to describe their sound—yeah, I'm talking to you Chickenfoot... Heavy-riffs on one track and cigarette lighter swaying ballads the next, Janus present the two-headed beast *Nox Aeries*. Led by melodic distortion and electronic subtleties, this Chicago four-piece set the head-banging tone with "In Flames," and settle down on "Always Rains." Fresh sound seekers, continue the search; current fans and nu-metal heads, rejoice! —**Andy Mesecher**



David and Rachel Diggs

Black Coffee
The Gold Label
Producer: David Diggs

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Not since contemporary jazz legend Bob James and his daughter Hilary's dual album *Flesh & Blood* in the mid 90s has a father/daughter keyboard/vocal duo created such cool and seductive, jazzy instrumental and vocal magic. The two complement exquisitely orchestrated arrangements of pop and Great American Songbook standards (by everyone from Burt Bacharach and Michael Franks to Hoagy Carmichael) with a few sparkling originals, including two lush instrumentals by David, a notable composer, arranger and solo jazz performer. A handful of L.A.'s top-flight jazz cats join in to create a sweeping yet intimate, inviting set that pop, jazz and soul fans will truly, well, "Digg!" —**Jonathan Widran**



Lazer Sword

Memory
Monkeytown Records
Producer(s): Various

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Since it started as a zine in San Francisco, *XLR8R Magazine* has been a swap and shop for readers to discover the popular and the obscure subgenres of hip-hop and electronic music; not only from an American perspective but with insight from various scenes the world over. It makes sense that Lazer Sword (Antaeus Roy and Bryant Rutledge) met while working for the mag, but it's even more appropriate that they completed this album by sending tracks back and forth to each other in Los Angeles and Berlin. This is danceable technology at its best, it works as both minimal-mind-music and for that sweet spot in the club—not unlike those early Warp records. —**Daniel Siwek**

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 5 denotes an average, competent artist. For more information, see Submission Guidelines on next the page.



Kree Woods

Contact: brett@zodlounge.com
 Web: kreewoods.com
 Seeking: Label, Sync Opportunities
 Style: Singer-Songwriter
A Username: kreewoodsmusic

Woods has an expertly recorded, radio-ready single in "Chance Happening." This altogether catchy tune glides amid a world of sunshine, the singer waxing melodic about a new love. All of her backups, including the warm and wonderful bassline, serves the song's mellow changes and allows Woods' optimism to radiate. "Fate" has impressive songcraft, yet lacks a distinctive hook. Excellent singer-songwriter faire is "Green," with introspective lyrics about the singer's concern for a lover she's about to cut loose. A promising talent.

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

SCORE: 8.8



Patty Mattson

Contact: patty@pattymattson.com, Rob Chiarelli, 818-970-8717
 Web: pattymattson.com
 Seeking: Label, Film/TV
 Style: Southern Rock/New Country
A Username: pattym

Seasoned singer-songwriter Patty Mattson has a powerful voice, good material, and savvy guys watching her back, including producer-mixer Rob Chiarelli. Mattson's voice seizes the lyrics in the mid-tempo blues-infused "The Road" and makes them ring true. "Devil" has an equal amount of vigor, and the whole band excels without showing off—every note snaps strong and perfect. Mattson above all has an expert voice that can scale high or low. Her ballad, "Cry," expresses defiance in the face of heartbreak. Good solid material, great presentation.

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

SCORE: 8.2



Imani Chyle

Contact: joey@eileenkoch.com
 Web: http://reverbNation.com/imanichyle
 Seeking: Label, Distr., Film/TV
 Style: Alternative/Hip-Hop
A Username: imanichyle

Propulsive and menacing, with a funky flanged guitar that fuses with a Chemical Bros. beat, Imani Chyle's electro-rocker "Warriress" is a "boss chick" statement, and her dusky, resonant voice suggests the lady walks it like she talks it. "Soul" shows she's got plenty of same, putting lots of passion behind her singing, and the backup singers here are an effective counterweight. Chyle reveals a brave vulnerability in "Lose Myself," a lighter-sounding track with airy acoustic guitar and soul-searching lyrics. A distinctive performer.

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

SCORE: 8.0



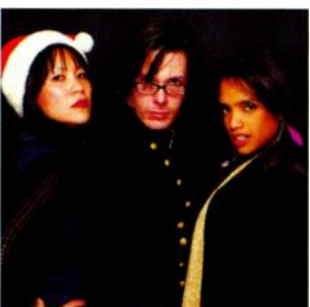
Sheena G

Contact: gigishe@gmail.com,
 Web: sheenag.com
 Seeking: Mgmt, Booking Agent
 Style: Urbano
A Username: sheenag

Singer Sheena G's multiple producers have captured her breathy, sensual vocal presence and adorned her tracks, all sung en espanol, with a smattering of autotune and other effects that make it all sizzle. While "Pergadito..." underwhelms due to an elusive hook, it sets you up for the powerful "Boom Boom Boom," where Sheena teams with vocalist Mr. Nota on a song that has "single" written all over it. "Mal, Mal, Mal" is impressive in that it deploys a more intricate arrangement, including girl backup singers, pan pipes and more.

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

SCORE: 7.8



The Singularity

Contact: 213-453-5582, the singularity music@gmail.com
 Web: the singularity music.com
 Seeking: Mgmt, Label, Booking
 Style: Electronic Rock/Pop
A Username: the singularity

Pre-mastered tunes from solo artist Julian Shah-Taylor show him to be an adept euro-inspired synth-rocker with a dance-pop voice that nails his genre. Each song's bass lines and grungey guitar touches are inspired. "Perfect" and "Talking In Your Sleep" are catchy, buoyant feel-great songs. The former's breakdown section could be boosted so the vocals will incite a dancefloor singalong. "Poison," though darker lyrically, maintains a strong, dance-centric propulsion. Overall, we advise Shah-Taylor to add sonic depth and space when mastering.

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

SCORE: 7.8



Superstar Runner

Contact: Amanda, 323-668-9383, amanda@lafamos.com
 Web: superstarrunner.com
 Seeking: Film/TV, Booking, Distr.
 Style: Indie-Vocal-Pop
A Username: superstarrunner

Artist Benjamin Johnson's "Advice..." and "Beautiful Voice" will appeal to fans of Conor Oberst and Iron & Wine—if they don't find them to be too close for comfort. Johnson's moody singer-songwriter voice sets the right tone for material that prizes sincerity and authenticity above all. He changes up with the back-porch hoot, "Growing Pains," whose liveliness includes whistling—but where's the banjo? "Advice," with just acoustic guitar and voice, is his best recording, top to bottom. Overall, artful mastering could add impact to these songs.

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

SCORE: 7.8



Blayze Buck\$

Contact: 816-585-2600, teamnbh@gmail.com
Web: blayzebucks.newbreedhustle.com
Seeking: Booking, Film/TV
Style: Hip-Hop
A Username: Blayze Buck\$

The only thing holding back Kansas City's Blayze Buck\$ seems to be his slavish adherence to his beats. Otherwise, the boastful "Super Cool" and the catchy love beat of "Wait On Me" have superior rap flow and an ability to add and subtract elements smoothly. The determined Buck\$ strikes paydirt in his "See You At The Top," where sharing the mic with R&B crooner Ziggy the Beat brings good vocal distinction, including a nice a cappella bit. As with all his tunes, we think Buck\$d really boost this one if he changed up the beat, mid-song.

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

SCORE: 7.6



Danielle Aument

Contact: amanda@lafamos.com
Web: facebook.com/danielleaumentmusic
Seeking: Film/TV, Label, Distr.
Style: Pop
A Username: danielleaument

Aument, together with her co-writers and producers, have fashioned a viable teen-pop package. "What You Mean To Me" is very Radio Disney, the singer's earnest appeal shining through. Yes, lyrics and tune are cookie cutter, but will the kiddies mind? "All the Time" shifts to a sensual, clubby dance beat and message for decidedly older kids—or those who want to be. "Starlights" captures a pure spirit who loves life and is seeking someone to share it with. Every byte of these polished tracks has a synthy crackle that makes them teen-radio-friendly.

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

SCORE: 7.6



Matt Longo

Contact: Matthewlongo5@gmail.com
Web: mattlongomusic.com
Seeking: Label, Film/TV
Style: Indie-Pop
A Username: mattlongo

Echoes of classic singer-songwriters imbue Longo's music. His sweet, warm tenor recalls Paul McCartney on "The High Life," his recent album's title track. It's a nice, lilting tune cadenced by strings and a rolling snare drum. "Block of Ice" is pure pop with an island flavor. Lyrics deal a sudden profanity that adds an aggressive depth to the song's jilted lover put-down theme. Longo's vocal tone seems to channel Billy Joel at his best in the sweet, affecting "Lulu," a seemingly vintage song sung to a small child. We like this artist's understated arrangements.

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

SCORE: 7.6



Michael Chain

Contact: 951-303-3432, chainband@gmail.com
Web: michaelchain.com
Seeking: Film/TV, Booking, Distribution
Style: Rock, Country, Loud & Proud
A Username: michaelchain

Chain's life experience oozes from his chesty baritone, adding weight to songs including "Welcome to Hell," his sardonic blues-rocker about the slippery slope of our tech-centric lives. "Gypsy Music" is pure entertainment, a good ol'fashioned toe-tapper that melds country with strains of gypsy violin and saloon piano. "Livin' in Your Radio" is the artist's take on rock & roll heaven, paying tribute to a host of immortal rockers. It's his best track, and he gets tasty guitar tone, bally brass section and a wide sound here, giving lots of altitude to his guitar solo.

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

SCORE: 7.6



Naama Kates

Contact: versa@gorgeouspr.com
Web: naamakates.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Alternative Singer-Songwriter
A Username: naamakates

Call her the darker side of Angus & Julia Stone, Naama Kates' intense lyrics, comfortably numb vocals and spontaneous theatricality are curiously fresh. A seemingly intentional low-fi-ness infuses "Before You Lose It," which climaxes with an abrupt sonic swell that caught us by surprise. Kates' "Bleeding Heart" has a tongue-in-cheek, "fuck you" pop sensibility, while "Tie Me Down" is a pop-jazz tune with unusual voice inflections. Very much an artist uninterested in the tried and true, Kates' music is not for everyone; you either get it or you don't.

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

SCORE: 7.6



Portraits

Contact: Melissa, 626-240-9876, portraitsmanagement@gmail.com
Web: portraits.wordpress.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Rock, Alternative
A Username: portraits

Tight, female-fronted indie rockers Portraits play hard with big-beat drums and killer guitar tone, including eerie psych-guitar on "The Gambler." "Coming Through" has both an electro element and a throwback vibe that echoes vintage Jefferson Airplane. On the straightforward "Victim" singer-keyboardist Melissa Malavasi gets to relax and show some good vocal intonation. Clearly there is talent in this band; they play well together and know how to make a record that pops. Their next task is to create material that is up to the same high level.

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

SCORE: 7.4

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 <http://musicconnection.com/amp> and click on "Get Reviewed." All submissions are randomly selected and reviewed by committee.

Hayley Jane and the Primates

Toad
Cambridge, MA

Contact: hayleyjanemusic@gmail.com

Web: <http://hayleyjaneandthepimates.com>

The Players: Hayley Jane, lead vocals; Justin Hancock, guitar; Josh Carter, bass; Jesse Hayes, drums.

A Username: hayleyjanemusic@gmail.com

Material: Upbeat, joyous and sexy, Hayley Jane is a Suicide Girl chanteuse whose rock & roll heart is masked by her overtly sunny, Broadway-inspired flair. Her backing band weave numerous influences into their bubbly jamming, primarily classic and indie rock, but undercurrents of reggae, lounge and country occasionally burble to the surface. Original material spans topics like awkwardly backtracking from a misjudged admission of love to the impact an end-of-times religious pamphlet had on the budding singer. Covers by a diverse collection of artists, including Taj Mahal, Sam Cooke, Ween and Grateful Dead, account for a sizable chunk of their set.

Musicianship: The band's hallmark is their frothy, goodtime vibe, banged out with a professional togetherness rarely seen in an unsigned act testing a new member. Their debut bassist contributes a dubby warmth, while the drummer taps out infectious beats by the bushel and their guitarist blazes uncomplicated yet divinely in-the-pocket blues and country-flecked leads. Hayley

Jane, for her part, can sing the paint off a barn door, but never does so to the detriment of a song, instead wisely letting the lyrics speak for themselves.

Performance: Showing off her tatted left arm, Jane is a modern day pin-up girl whose extremely happy, incessant boogying takes her both on and off the stage. Her enthusiasm was magnetic but made it harder for more serious subject matter to be truly impactful. Custom painted drums offered a classy touch, but the stop-and-start nature of the group's set perpetually broke the evening's flow.

Summary: While their presentation is overly casual, Hayley Jane and the Primates are brimming with the threat of stardom. Boasting top-shelf talent and a unique, playful approach to performance, their arrangements take enough liberties to keep the listener's attention without short circuiting the fun-loving mood they've conjured.

—Andy Kaufmann



Hayley Jane and the Primates: Frothy, goodtime vibe.

Aloha Radio

Pig 'N Whistle
Hollywood, CA

Contact: 949-466-7344; info@thealoharadio.com

Web: <http://thealoharadio.com>,

<http://facebook.com/aloharadio>

The Players: Lauren Mulderrig, vocals, ukulele, guitar; Alex Barnett, vocals, guitar, lapsteel; Captin, bass; Chris Hori, drums/percussion.

A Username: Aloha Radio

Material: Aloha Radio could be called a SoCal surf band. But, that barely describes what they actually do. Although their style is reminiscent of '60s surf rock and surf pop, their sound goes beyond that. Somehow, this Orange County crew dusts off an old genre and makes it modern. At times, they even make it sound exotic.

On the surface, their material appears to pay homage to traditional themes, such as summer time, big waves, and surfer-dudes and dudettes. But, by listening closely to songs like "Big Wave Madness" and "Spy Rider," underlying messages become apparent. Almost subversive in approach, Aloha Radio offer a deeper experience than expected from a surf rock act. Their lyrics give you something to think about, while their music gives you a reason to dance.

Musicianship: This group is tighter than the curls at the Banzai Pipeline. Barnett's guitar infuses the tunes with that "wet surf reverb" Dick Dale perfected. Captin and Hori provide the ballast, and occasional ska flourishes. Lead surfer-girl, Lauren Mulderrig adds tasty musical accents with her ukulele, conveying an authenticity that gives the songs a real island flavor. Her vocals are also spot-on, soft when necessary, intense when required. It's obvious that these artists love this



Aloha Radio: Dusts off a classic genre and makes it modern.

music, and that attitude comes across in every song they play.

Performance: This act got the place jumping. Not so much because of their stage show, which was somewhat understated, but because their music was so damn irresistible. There were so many people dancing it resembled one of those "beach party" movies. The only thing missing was the bonfire... and, maybe, Gidget and Moondoggie.

Summary: Orange County is known for breeding an impressive line of seminal surf bands. Aloha Radio, however, have taken the genre into the 21st century. They are not only honoring hallowed ground as so many other surf bands do; they're adding to its glory by forging a new sound for a new generation.

—Bernard Baur

GET YOUR ACT REVIEWED: See musicconnection.com/amp. Please DO NOT mail a package; we no longer accept them.

River Whyless

The Mint
Los Angeles, CA

Contact: riverwhyless@gmail.com

Web: <http://riverwhyless.tumblr.com>

The Players: Ryan O'Keefe, guitar, vocals; Halli Anderson, violin, vocals; Dan Shearin, bass, vocals; Alex McWalters, drums, percussion.

A Username: riverwhyless

Material: From the small town of Boone, NC, this four-piece band create a sound of orchestral proportions, balancing on a fine line between indie rock and folk. What sets River Whyless apart from others in their genre is the group's ability to manipulate traditional tones to create an almost nature-like ambiance. While most of their songs are filled with complex arrangements, the band can also take a lighter approach with catchy tunes like "Cedar Dream Part II" and "Pigeon Feathers," incorporating claps and some "oohs" and "ahs" for a more poppy vibe.

Musicianship: Beneath each member's labyrinth of skills lies a simple foundation that is supported rather than buried. Ryan O'Keefe's vocals harbor no raspy undertones or powerful falsettos, just natural warmth that floats upon the band's baroque compositions. Halli Anderson puts her classically trained violin to perfect use, allowing her instrument to consume her as she dances with every bow stroke. Dan Shearin, though a subtle element in the group's three-part harmonies, in no way goes unnoticed, while Alex McWalters' thunderous drums create a beautiful storm-like sound that strengthen the band's underlying organic tones.

Performance: The venue seemed almost too small to fully embrace the symphonic atmosphere this quartet created. Each one of their songs, no matter the intensity of the arrangement, told



River Whyless: A four-piece creating a sound of orchestral proportions.

a story that went far beyond the lyrical content. The most mesmerizing aspect of River Whyless was each player's strategic part in the rhythmic foundation—they used their instruments beyond traditional means stacking harmonies with perfection. In contrast to the band's big sound came a small-town persona, which made O'Keefe and Anderson's down-to-earth banter between songs quite charming. Ending the set with a journey through a three-part song, "Stone," fully highlighted the skill of each player and left the audience on a whimsical high.

Summary: Although "epic" can be abused in music reviews, there is no other way to describe River Whyless. Their style is incomparable to most of today's mainstream folk/indie bands. With only four members creating soundscapes that could fill a large amphitheater, there is every reason to expect this band to one day become headliners at music festivals around the world.

—Allegra Azzopardi

Tiny Water Flea Clocks

Woodruff's
Ypsilanti, MI

Contact: jessepassagemusic@gmail.com,
313-288-2799

Web: <http://reverbnation.com/tinywaterfleaCLOCKS>

The Players: Jesse Passage, lead vocals, guitar; Dale King, guitar, backup vocals; Steve Gogola, bass; Cesar Diaz, drums.

A Username: jesse.passage@gmail.com

Material: What's striking about Tiny Flea Water Clocks is the diversity and sophisticated manner in which their songs are arranged and sequenced. The set opens with the traditional stone country rave-up, "Horse Ramp." That's followed by an infectious Van Morrison-flavored little ditty called "Calm Down." "I Don't Know Why" features heavily syncopated beats and an interesting tempo shift toward the end. Still, another tune, "Innocent Folks," spotlights funky grooves and Steely Dan-inspired chords. Strains of classic rock converge with alternative rock and rootsy Americana for truly inspired songwriting and notable hooks.

Musicianship: This unit is a prime example of the true gist behind the sum being greater than its parts. No one is the star here, yet each member truly shines in his own right. Passage has an ebullient presence in his vocal delivery that recalls the power of Blues Traveler's John Popper; and his acoustic rhythm work drives the band. Lead guitar counterpart King offers just the right amount of tasteful accompaniment, summoning the spirit of a Chet Atkins or James



Tiny Water Flea Clocks: A diverse and sophisticated sound with crossover appeal.

Burton. Bassist Gogola is noteworthy for his melodic lines that weave easily into the fabric of King's guitar embellishments, while Diaz keeps the fires burning and fuels the myriad of tempo changes and stop-on-a-dime endings.

Performance: During their 10 song set Tiny Water Flea Clocks kept things flowing and fun. The audience was swept up in the spirit of the tunes and the band responded by keeping the banter short between songs.

Their stage demeanor was somewhat laid

back but that did not affect the intensity or energy inherent in the material one bit.

Summary: Tiny Water Flea Clocks might have a reputation as a band with a strange name, but there is nothing odd or weird about their material or stage show. This Detroit area quartet have a sound that has crossover appeal on a number of fronts. Their original songs are accessible and radio-ready, yet have an artistry to them as well. The band possess a lot of promise and have major break-out potential. —Eric A. Harabadian

Donner Social

Bar East
New York City, NY

Contact: jenny@donnersocial.com

Web: <http://about.me/donnersocial>

The Players: Josh Ellis, keyboards, programming, vocals; Elanna White, vocals.

A Username: donnersocial

Material: The duo's journey began at the age of 13. With Josh Ellis at the helm of the controls running pre-recorded tracks and alternating vocals with Elanna White, they conjured up a synth/pop sound that was both warm and seductive.

They have since added further dimension to the material with the use of quirky storytelling and strong melodic content. Although not hooky in the traditional pop sense, the melodies are full of motifs—some that repeat and many that don't, but nevertheless draw you in. Structurally, "Fly on the Wall" is comprised of several distinct sections with a catchy bell-like opening featuring Ellis on lead vocals. As the song develops White joins in and the two voices converge in a harmonious unison sound against an electronic backdrop.

Musicianship: Since the tracks are created in the studio (including background vocals)—which calls for a different skill set—the on-stage follow-up for Ellis is tweaking and manipulating the pre-recorded sounds and then singing live with them. Ellis has a solid voice, but it's the addition of White's warm, vulnerable and angelic quality that takes it to a higher plane. The blending of both voices along with the synth effects pulls the listener right into the their vortex.

Performance: In anticipation of a show labeled "electronica," one might expect an evening of



Donner Social: A unique spin on an already established genre.

high tech, cerebrally inspired sound devoid of the human touch; however, what Donner Social bring to the table is fresh and unexpected.

The duo's attention was primarily focused on the music, which gave these performers an appealing nerdy quality and they came across as serious-minded artists. Sound-wise and subject-wise the songs were varied, but the whimsical and unique way Donner Social see the world leaves one wanting to know more about who Ellis and White are and what makes them tick. Going forward, that can be achieved by making an effort to connect more with their audience.

Summary: It is evident that Josh Ellis and Elanna White are two gifted talents who would shine no matter what path they chose. Their sound is fresh, putting a unique spin on an established genre. Taking electronica out of the studio and bringing it into a live setting is a wise choice for Donner Social, proving that this genre, like any other if presented with interesting elements, can succeed live. In addition to recording and performing they are involved in writing soundtracks, one of which will premiere in a short film at the Cannes Film Festival.

—Ellen Woloshin

Gooding

Molly Malone's
West Hollywood, CA

Contact: Deb T., 818-912-6200,

goodingbooking@gmail.com

Web: <http://goodingmusic.com>

The Players: Gooding, guitar, lead vocals; Jesse Rich, drums, vocals; Billy Driver, bass, vocals.

A Username: Gooding

Material: The music of Gooding is authentic, organic, and accessible to a mass audience, helping to explain the success of the material in film and TV. Songs like "Everything That Mattered" have the feeling of simple, pure strength of U2, as do many others in the set. Simplicity, attitude and solid lyricism are common factors throughout, identifying the success of bands like the Black Keys, who come to mind in "Hey Hey." The 3-4 ballad-ish "Stop" conjures images of Scorpions-meet-Weezer with powerful, serenading lead vocals, and tight, pop harmonies on the chorus. In general, Gooding's music demonstrates the craftsmanship of an artist and the savvy of a professional songwriter.

Musicianship: The musicians seem to know one another and the material quite well, and show that they are masters of this type of alt/pop rock. Gooding himself takes several opportunities to stretch out on the guitar(s), utilizing different sounds and effects with skill and sensitivity as well as beautifully combining melody and shredding in his frequent solos. Reichenberger, Jr. is able to show his range of styles and ability to truly serve each song on the drums, understanding how to create a vibe with simplicity and attitude. Billy



Gooding: Rock music by seasoned, inspiring entertainers.

Driver is smooth and effortless, carrying a quiet attitude and creating the perfect rhythm section with his bass playing. Driver also does quite a bit of vocal harmony work and a few moments of three-part harmony bring a lot to the overall sound. There is nothing lacking in the musical ability of any member of the band.

Performance: Gooding himself explained to the loyal showing of fans that it had been awhile since the band members had performed together, and seemed genuinely grateful to be sharing the experience with the L.A. crowd. Admittedly, there were moments of dust-knocking in the first couple tunes, but after getting settled in, the packed Molly Malones audience received an extremely

high level show for the size of venue. Particularly jaw-dropping was a jam in the final song where Gooding traded back and forth between an acoustic/electric guitar on a stand and the electric in his hands. By the end of the 50-minute set, he and the band proved themselves genuinely seasoned entertainers, fit for most any size venue.

Summary: Gooding brings to the stage an all-around entertaining experience for people who like rock music with a story and a melody, and an impressive display of guitar playing. The music will sound generally familiar but has the potential to inspire, as it clearly did to the many happy souls at this performance.

—Tim Reid, Jr.

The Mighty Cash Cats

Café Boogaloo

Hermosa Beach, CA

Contact: dougdeutschpr@gmail.com,
213-924-4901

Web: <http://mightycashcats.com>

The Players: Michael J. Smith, lead vocals, guitar, harmonica, bass; Leticia Blumette, lead vocals, bass, guitar; Justin Young, drums, backup vocals; Oliver Thin, guitar, vocals.

A Username: michaelj

Material: The Mighty Cash Cats are a four-piece event band with many different facets to their sound. Their bread 'n butter is performing Johnny Cash covers, but they also add female country songs and karaoke-grade radio classics.

Musicianship: Michael J. Smith leads the performance plucking at a black acoustic guitar, and crooning into the microphone with a gentle Southern twang. It's impossible not to be drawn to the bass texture of his voice—and his physical and aural resemblance to Cash is practically eerie. Blumette's steady, patient rhythm on bass seems almost an afterthought at times, but she steals the stage with the energy covering songs by Shania Twain, Gretchen Wilson and Pat Benatar. Even though Smith is clearly the frontman, Oliver Thin provides the lead rhythm on his electric guitar, an unusual dynamic that works quite well overall. Thin also adds a lick of rock & roll flavor to hits that would be simply boring on only an acoustic guitar. Even though the set lasts over three hours, Young keeps the tempo up all night on drums.

Performance: Unfortunately, it was difficult to gauge the full ability of the Mighty Cash Cats as the din of the bar smothered the volume of the music. Nonetheless, Café Boogaloo provided a



The Mighty Cash Cats: Event band with the chops to cover Cash, Benatar, Idol and more.

great atmosphere that felt more Memphis than Hermosa Beach—waitresses wore cowboy boots, Muddy Waters art hung on the wall, and patrons clutched Coors bottles or downed Jameson.

The group opened with "Folsom Prison Blues." They continued to up the beat of other Cash tunes, like "Ring of Fire" and "Walk the Line," not unlike how a good rain speeds up the lazy Mississippi River. Smith and Blumette played musical chairs with their instruments, swapping around acoustic, bass and electric guitar depending on the song. They even did duets together like on "Jukebox Blues" and "Daddy Sang Bass." The second part of the show—the tribute to female country singers—was only a paltry three tracks before they moved on to general rock classics.

The Mighty Cash Cats even took a request from a birthday girl, only to smoothly reject Lynyrd

Skynyrd's "Free Bird" in favor of "Sweet Home Alabama" and Billy Idol's "Mony Mony." They closed with Cash's "Orange Blossom Special" and ZZ Top's "La Grange" to raucous applause.

Summary: The Mighty Cash Cats are purely live entertainment for a diverse audience, not a band to be restricted to concert halls. They know how to talk to the crowd and maneuver their instruments and voices to create a body of sound for each song, no matter the genre or mood. Their strength is in the Johnny Cash cover hits—even Cash's daughter Cindy has lauded the group for keeping her father's music alive—which makes their country and rock covers seem like a distraction to their real talent.

—Jessica Aves

Thelma & the Sleaze

The End

Nashville, TN

Contact: finney_beth@yahoo.com

Web: [facebook.com/199521260075089](https://www.facebook.com/199521260075089)

The Players: Lauren Gilbert, vocals, guitar; Beth Finney, guitar; Emily Zimmer, bass; Chase D'estroy, drums.

A Username: thelma&thesleaze

Material: The four ladies of Thelma & the Sleaze take on a show as if they were Tennessee backwoods-raised love children of the Rolling Stones and Sleater Kinney. Syrupy, swampy, red-hot blues spiced with grunge-era bitch rock and doled out topless with a post-feminist sense of humor.

Musicianship: The band's blues punk slop comes from nothing more than guitars, bass and drums with a simultaneous lackadaisical handling of the instruments with a ton of aggression. D'estroy punishes her drum kit as does Finney with her guitar, Zimmer pounds out thick bass lines and Gilbert kind of flings her guitar around one minute and assaults it the next. Lyrics slip off her tongue with a slight southern lean and seep into the grizzly instrumental backdrop.

There's a cohesiveness both in appearance and playing styles that makes 'em seem like sisters, and it's all done by the light of a fishnetted leg lamp that they situate onstage. Whether they're good is a matter of opinion (yes, it's messy, though that's arguably a plus); whether they're good together is obvious.

Performance: The heavy riffage was only half the draw; the sleaze—including shredded fishnet



Thelma & the Sleaze: Syrupy, swampy, red-hot blues spliced with grunge-era bitch rock.

stockings, spitting beer and dry humping—accounted for the rest. Gilbert announced that the next song was "about fornication" and proceeded to straddle the kick drum, hump on it for a bit, slither into the crowd and pull a smiling, camera-toting showgoer backward onto the stage—and on top of her. But it was all in good fun. Like Those Darlins, they're good at sarcastic trampyness. The fact that the ladies were clad in some variation of holey tights, daisy dukes, black cowboy boots and, in the case of the frontlady, a

Confederate flag bikini top, was just icing on the tawdry cake.

Summary: That was hot. Or fantastically disgusting, or something. These four scuffed-up ladies channel blues gods and garage punk queens to put on an intense, rough-and-ragged rock show.

—Jessica Pace

22nd Annual Directory of Music Schools



Download This Directory From Our Website: www.musicconnection.com/amp

Compiled By Denise Coso

Whether you're looking for a complete university education or an accredited tech or music business school, this exclusive *Music Connection* directory can connect you to the right place.

Alabama

ARS NOVA INC.
7908A Charlotte Dr.
P.O. Box 14248
Huntsville, AL 35802
256-883-1105 Fax 256-883-1302
E-mail: arsnovaschool81@bellsouth.net
Web: www.arsnovahsv.com
Cost: please call or see web for info

UNIVERSITY OF ALABAMA
810 Second Ave.
Tuscaloosa, AL 35487
205-348-6054, 205-348-7110
Contact: Dr. Pamela Penick, Coordinator of Music Admin.
E-mail: ppenick@bama.ua.edu
Web: www.music.ua.edu
Cost: please call or see web for info

Alaska

ALASKA FINE ARTS ACADEMY
12340 Old Glenn Hwy., Ste. 200
Eagle River, AK 99577
907-694-8909 Fax 907-694-8924
E-mail: akfinearts@alaska.com
Web: www.akfinearts.org
Basic Rate: please call for info

UNIVERSITY OF ALASKA
312 Tanana Loop, Ste. 201
Fairbanks, AK 99775
907-474-7555, Fax 907-474-6420
E-mail: laharriger@alaska.edu
Web: <http://www.uaf.edu/music/>
Cost: please call or see web for info

Arizona

ROBERTO-VENN SCHOOL OF LUTHIERY
1012 NW Grand Ave.
Phoenix, AZ 85007
800-507-3738, 602-243-1179
E-mail: info@roberto-venn.com
Web: www.roberto-venn.com
Cost: please call or see web for info

CONSERVATORY OF RECORDING ARTS & SCIENCES
Main Facility: 2300 E. Broadway Rd.
Tempe, AZ 85282-1707
480-858-0764, 866-343-0749
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400
E-mail: info@cras.org
Web: www.audiorecordingschool.com
Degrees/Certificates Offered: Master Recording Program II.
Program and Facilities Description: MRP-II is a 42-week program with classes limited to 12 students. It is the only program that secures and requires an internship for graduation. Every student receives an Apple Laptop, M-Audio Audio Interface, Pro Tools M-Powered, Sennheiser microphone and headphones, Apple Logic Pro and Waves plug-ins. Students have

access to our exclusive CRAS Connect, computer-based learning system. Our 40,000-sq. ft. facility includes (8) control rooms, (5) studios, (2) Pro Tools labs, (2) digital audio labs, (2) mix labs and a 6000-sq. ft. live sound classroom. Gear includes SSL, Neve, Studer, Otari, Korg, Alesis, Yamaha, Manley and Neumann, among others. Students are offered a 7-tier certification on Pro Tools and manufacturer certifications on the TC System 6000, Waves plug-ins, EAW Smaart, L-Acoustics Kudo and SoundVision plus Auto-Tune 5. Financial aid available to those who qualify.

MESA COMMUNITY COLLEGE
1833 West Southern Ave.
Mesa, AZ 85202
480-461-7000
Web: <http://www.mesacc.edu/programs/audio-production-technologies>
Program: Audio Production Technologies

ROBERTO-VENN SCHOOL OF LUTHIERY
1012 N.W. Grand Ave.
Phoenix, AZ 85007
800-507-3738, 602-243-1179
E-mail: info@roberto-venn.com
Web: www.roberto-venn.com
Cost: please call or see web for info

SCOTTSDALE COMMUNITY COLLEGE
Music Department Office - MB139
9000 E. Chaparral Rd.
Scottsdale, AZ 85256-2626
408-423-6466
Contact: Ron Marshall, Program Dir.
E-mail: ron.marshall@sccmail.maricopa.edu
Web: <http://showcase.scottsdalecc.edu/audio-production/>

UNIVERSITY OF ARIZONA
School of Music/Recording Studio
College of Fine Arts
P.O. Box 210004
1017 N Olive Rd.
Music Bldg, Rm. 11
Tucson, AZ 85721
520-621-1778
E-mail: ross@u.arizona.edu
Web: <http://www.cfa.arizona.edu/studio/default.html>
Program: Offers a professional recording facility offering 23+ track analog and digital recordings. Our mission is to provide services and educational experiences to students, faculty and staff.

California

ADAM'S MUSIC
10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
E-mail: info@adamsmusic.com
Web: www.adamsmusic.com
Contact: Adam

Program: one-on-one instruction in all instruments and voice
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals & expert instrument repairs

ADG PRODUCTIONS
15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568, 800-748-5934
E-mail: adgordon@adgproductions.com
Web: www.adgproductions.com, www.digitalsheetmusicdownloads.com
Contact: Andrew D. Gordon
Program: Contemporary piano/keyboard instruction, has authored over 30 internationally acclaimed books & DVD's. Titles include: *100 Ultimate Blues Riffs*; *60 Of The Funkiest Keyboard Riffs Known To Mankind*; *Funky Organ Grooves*, *Rhythm Keyboard Workout*.
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: specialize in blues, jazz, rock, pop, country, funk styles, MIDI programming, songwriting/arranging.

ARROWBEAR MUSIC CAMP
P.O. Box 180
Running Springs, CA 92382
909-867-2782 Fax 909-867-2794
E-mail: info@arrowbear.com
Web: www.arrowbear.com
Program: Since 1942 offering summer camp programs in band, orchestra, instrumental and choral music.
Cost: please call or see web for info

ART OF SINGING
Studio City, CA
818-980-2840
E-mail: info@darlenekoldenhoven.com, timeart@roadrunner.com
Web: www.darlenekoldenhoven.com, www.artofsinging.com
Contact: Darlene Koldenhoven
Program: Darlene's dynamic all day intensive workshop, "Sing Right for Your Type," includes experiences in breath management for range and power singing, vocal styles & techniques, finding your unique sound, expanding your musical mind, eliminating stage fright and more. She offers voice lessons, vocal coaching, ear training, (new book with 7 CDs, *Tune Your Voice* available on website and retail stores) sight-singing, harmony singing, singer's marketing, vocal demo production. See website for description of classes, private lessons, recommendations, vocal health articles, workshops on "The Affects & Effects of the Power of Music & the Voice" and more...
Degree: NA
Duration: private classes for all ages and styles are half hour or hour, group classes for kids, teens, adults, also a course for non-singers.

THE ART INSTITUTE OF CALIFORNIA
7650 Mission Valley Rd.
San Diego, CA 92108-4423
858-598-1200, 858-598-1399
E-mail: aicasadm@ail.edu
Web: <http://www.artinstitutes.edu/san-diego/about/>
Program: The school is one of more than 40 Art Institutes schools located

in major cities throughout North America. Art Institutes schools have provided career-oriented education programs in design, media arts, fashion and culinary for over 35 years, and has more than 150,000 alumni as a system.

AUDIO INSTITUTE OF AMERICA
814 46th Ave.
San Francisco, CA 94115
415-752-0701
E-mail: audioinst@earthlink.net
Web: www.audioinstitute.com
Note: Recording Engineer and Music Producer School

BARKER'S MUSIC
519 McHenry Ave.
Modesto, CA 95354
209-526-0347
E-mail: kyle@barkersmusic.com
Web: www.barkersmusic.com
Basic Rate: please call for info

BELFLOWER MUSIC CENTER
17125 Bellflower Blvd.
Bellflower, CA 90706
562-867-6715 Fax 562-867-6666
E-mail: info@bellflowermusic.com
Web: www.bellflowermusic.com
Contact: any customer service rep.
Program: private one-on-one lessons in drums, piano, violin, flute, clarinet, various saxophones, trumpet, trombone and guitar, as well as rentals and sales on various instruments
Degree: NA
Duration: depending on individual student progress
Cost: please call or see web for info

BLUE BEAR SCHOOL OF MUSIC
Fort Mason Center, Bldg. D
Corner of Marina and Buchanan Streets
San Francisco, CA 94123
415-673-3600
E-mail: contact@bluebearmusic.org
Web: www.bluebearmusic.org
Cost: please call or see web for info

BOULEVARD MUSIC
4316 Sepulveda Blvd.
Culver City, CA 90230
310-398-2583
Web: www.boulevardmusic.com
Contact: Gary Mandell
Program: varied one-on-one instrumental instruction.
Cost: please call or see web for info
Notes: group instruction available

BRUBECK INSTITUTE
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-946-2285
E-mail: mriley1@pacific.edu
Web: www.brubeckinstitute.org
Contact: Dr. Joe Gilman, music director
Cost: please call or see web for info

BRUBECK SUMMER JAZZ COLONY
Stephen C. Anderson
University of the Pacific
3601 Pacific Ave.
Stockton, CA 95211
209-936-3196
E-mail: mriley1@pacific.edu
Web: brubeckinstitute.org
Program: The Summer Jazz Colony is a one-week full scholarship educational program in jazz performance for 17 extraordinarily talented students who are in their freshman through senior years in high school.

BURBANK MUSIC ACADEMY

4107 W. Burbank Blvd.
Burbank, CA 91505
818-845-ROCK (7625)
E-mail: info@burbankmusicacademy.com
Web: www.burbankmusicacademy.com
Contact: Laura Wynne
Cost: As low as \$32.00 per 1/2 private lesson, call or see our web site for details.
Program: private lessons, band coaching for youth and adults, rock and Roll Camp, rehearsal space and more

CALIFORNIA BAND AND MUSIC ACADEMY (CABAMA)

408 Sereno Pl.
Camarillo, CA 93010
805-529-2348
Contact: F. Scott Moyer
E-mail: fscottmoyer@earthlink.net
Web: www.musicianscamp.org
Services: Private (one on one) and class/group and band instruction are available for drums, guitar (acoustic & electric), bass, keyboards, brass, applied beg-adv music theory, beg-adv songwriting, voice, percussion and Band/Ensemble. Additional "Special" course studies are available upon request: i.e. Classic Rock; the Beatles; "Latin rhythm" studies; and more.
Program: I offer lessons in all styles of music and in all popular genres of music. I teach and coach guitar, bass, drums, keyboards, vocals, theory, reading, harmony, arranging, rhythm section, band and song production, recording concepts and more.
Cost: Each 1-hr session: \$40.00 Each 2-hr session: \$80.00
Each 12-wk 1-hr session: \$480.00 Each 12-wk 2-hr session: \$960.00
Notes: CABAMA, features a program called "The Creative Arts Music Project" which is a "year-round" after-school music program and summer camp serving both the Los Angeles and Ventura counties and offering 50 creative music courses (see: musicianscamp.org)

CALIFORNIA POLYTECHNIC STATE UNIVERSITY
Music Department
1 Grand Ave
San Luis Obispo, CA 93407-0326
805-756-2406
E-mail: music@calpoly.edu
Web: http://www.calpoly.edu/~mu/
Program: Bachelor of Arts in Music

CAMP JAM

Power Chord Academy
7336 Santa Monica Blvd., Ste. 107
Los Angeles, CA 90046
800-513-0930
E-mail: info@campjam.com
Web: www.campjam.com
Program: At Camp Jam, dedicated musicians ages 7-17 are put through the most inspirational, educational and intensive week of their young careers. Day Camp, Ages 11-17, Kidz Camp, Ages 7-10
Cost: please call or see web for info

CANOGA SCHOOL OF MUSIC

7361 Canoga Ave.
Canoga Park, CA 91303
818-340-4021
E-mail: ted@canogaschoolofmusic.com
Web: www.canogaschoolofmusic.com
Basic Rate: please call for info
Clients: all levels

CALIFORNIA COLLEGE OF MUSIC

42 S. Catalina Ave.
Pasadena, CA 91106
626-577-1751, 626-577-1753
E-mail: info@ccmcollege.com
Web: www.ccmcollege.com
Contact: Ani Arzmanian
Program: Music (Theory), Artist Development and Audio Engineering and

Music Production
Degree: Apprenticeship and Professional Certificate
Duration: 6 months apprenticeship, 1 year professional
Cost: please call or see web for info
Notes: CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award winning and seasoned faculty.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

24700 McBean Pkwy.
Valencia, CA 91355
800-545-2787
E-mail: admissions@calarts.edu
Web: www.calarts.edu
Contact: Harmony Jiroudek
Program: Music composition, performance of all musical instruments, jazz, world music performance, music technology: Interaction, Intelligence and Design. Vocal performance, experimental sound practices, musical arts program.
Degree: B.F.A., M.F.A.
Duration: 4 years for B.F.A., 2 years for graduate M.F.A. degree, 3 year program, D.M.A. (Doctorate of Musical Arts) in Performer/Composer.
Cost: please call or see web for info
Notes: Fully accredited WASC and NASM college curriculum

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

3801 W. Temple Ave.
Pomona, CA 91768
909-869-3210
E-mail: ilevine@csupomona.edu
Web: www.csupomona.edu
Contact: Dr. Iris S. Levine, Department Chair
Degree: B.A.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, CHICO

400 W. First St.
Chico, CA 95929
530-898-5152
E-mail: musc@csuchico.edu
Web: http://www.csuchico.edu/mus
Program: B.A.'s in General Music, Music Education, Music Industry with options of General Industry and in Recording Arts.
Cost: please call or see web for info

CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 Victoria Ave.
Carson, CA 90747
310-243-3543
Web: http://cah.csudh.edu/music/
Contact: Richard Kravchak, Phd, Chair
Program: Audio Recording and Music Synthesis (ARMS)
Degree: B.A. & Certificates
Duration: 4 years
Cost: please call or see web for info
Notes: accredited undergraduate college curriculum; extension courses available

CALIFORNIA STATE UNIVERSITY, FULLERTON

P.O. Box 6850
Fullerton, CA 92834
657-278-3511
E-mail: mdickey@fullerton.edu
Web: http://www.fullerton.edu/arts/music
Contact: Dr. Marc Dickey
Program: A full complement of undergraduate and graduate degrees in performance, composition, music education, theory, history, and piano pedagogy.
Degree: B.A., B.M., M.A., M.M.
Duration: 4-5 years for B.A./B.M.; approx. 2 additional years for M.A./M.M.
Cost: under \$2500 / semester for CA residents
Notes: See website for more info. Many live student performance opportunities.

CALIFORNIA STATE UNIVERSITY, LONG BEACH

1250 N. Bellflower Blvd.
Long Beach, CA 90840-7101
562-985-4781
E-mail: music@csulb.edu
Web: www.csulb.edu/~music
Contact: Music Dept. Admissions
Program: Varied, with an emphasis on orchestral instruments and music studies such as history, education, new music and commercial music business.
Degree: B.A., B.M. in music, performance, composition or education, M.A. music program, teaching credentials
Duration: 4 years for B.M.; additional 2 years for M.M.
Cost: please call or see web for info
Notes: requires audition and music theory test to determine placement

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

6300 State University Dr., Ste. 104
Long Beach, CA 90815
800-963-2250
Web: www.uces.csulb.edu/extension
Program: Extension courses in music studies and any music class. Classes are for students not enrolled in the regular CSULB program.
Duration: varies
Cost: please call or see web for info
Notes: University enrollment not required; day and evening classes

CALIFORNIA STATE UNIVERSITY, LOS ANGELES

5151 State University Dr.
Los Angeles, CA 90032
323-343-3000
Web: www.calstatela.edu
Program: varied undergraduate music studies/performance program
Degree: B.A.
Duration: 4 years
Cost: please call or see web for info
Notes: university enrollment required

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

18111 Nordhoff St.
Northridge, CA 91330
818-677-3184
E-mail: music@csun.edu
Web: www.csun.edu
Contact: Elizabeth Sellers, Chair
Program: A diverse music program. Majors include music business, jazz performance, classical performance, music therapy, education
Degree: B.A./B.M., M.A./M.M.
Duration: 4 years for B.A./B.M., 2 additional years for M.A./M.M.
Cost: please call or see web for info
Notes: University enrollment required; Contact music department for audition dates.

CAZADERO PERFORMING ARTS CAMP

P.O. Box 7908
Berkeley, CA 94707
510-527-7500 Fax 510-527-2790
E-mail: david@cazadero.org
Web: www.cazadero.org
Program: Since 1957, our camp has been providing the best in musical education and performances.
Cost: please call or see web for info

CENTER FOR NEW MUSIC AND AUDIO TECHNOLOGIES

1750 Arch St.
Berkeley, CA 94720
510-643-9990
Contact: Richard Andrews
E-mail: richard@cnmat.berkeley.edu
Web: www.cnmat.berkeley.edu
Cost: please call or see web for info

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC

One University Dr.
Orange, CA 92866
714-997-6711

E-mail: music@chapman.edu
Web: www.chapman.edu/copa
Contact: Rick Christophersen, Director
Program: Conservatory level musical training within the context of a 4-year liberal arts university.
Degree: B.A. music, B.M. performance, B.M. music education, B.M. conducting, B.M. composition
Duration: 4-year undergraduate degree programs
Cost: please call admissions and records

CLEAR LAKE AUDIO

10520 Burbank Blvd.
N. Hollywood, CA 91601
818-762-0707
E-mail: cla@clearlakeaudio.com
Web: www.clearlakeaudio.com
Programs: All aspects of audio engineering (see website)

COAST MUSIC

24002 Via Fabricante, Ste. 308
Mission Viejo, CA 92691
949-768-8783
Web: www.coastbandmusic.com
Basic Rate: please call for info
Clients: all levels

Additional location:

4970 Irvine Bl. #109
Irvine, CA
714-731-3415

COLBURN SCHOOL, THE

200 S. Grand Ave.
Los Angeles, CA 90012
213-621-2200
E-mail: info@colburnschool.edu
Web: www.colburnschool.edu
Programs: Conservatory of Music (college programs), The Academy (pre-college studies), and School of Performing Arts (open enrollment, all ages)
Cost: please call or see web for info

CORNERSTONE MUSIC CONSERVATORY

12121 W. Pico Blvd., Ste. 205
Los Angeles, CA 90064
310-820-1620 Fax 310-820-1708
E-mail: music@cornerstonemusicconservatory.org
Web: http://cornerstonemusicconservatory.org
Contact: Ann Pittel
Program: Private and group music instruction for ages 7 months to adult.
Duration: 15 weeks to year-round
Cost: Varies-call for brochures and rates
Notes: specializing in expert music instruction, composition, theory, teen/college-prep students, special toddler programs, Harmony Road Piano course for children (beginners grouped by age).

CRESCENTA VALLEY MUSIC STUDIO

3131 Foothill Blvd., Ste. I
La Crescenta, CA 91214
818-248-2789
E-mail: cbkühne@cvmusicstudio.com
Web: http://cvmusicstudio.com
Program: instruction in a variety of instruments, lessons for children as well
Degree: NA
Duration: varies
Cost: please call for info

CULVER CITY MUSIC CENTER

10862 Washington Blvd.
Culver City, CA 90230
310-202-6874
Web: www.culvercitymusic.com
Basic Rate: please call for info
Clients: all levels

Additional location:

1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928

DEBORAH GIBSON'S CAMP**ELECTRIC YOUTH**

8491 Sunset Blvd., Ste. 772
W. Hollywood, CA 90069
E-mail: electricyouth08@aol.com
Web: www.deborahgibsonselectricyouth.com

Program: Perf. Arts Summer Day Camp
Duration: one - two week summer camp plus other projects throughout the year
Cost: please call or see web for info
Notes: Mission is to provide a nurturing, creative, disciplined and fun atmosphere for young people who are serious about embarking in a career in entertainment. Promo video at www.youtube.com/watch?

ES AUDIO SERVICES

Los Angeles, CA
818-505-1007
E-mail: info@learnprorecording.com
Web: www.learnprorecording.com
Contact: Donny Baker
Program: Recording Engineer / Music Producer Program
Degree: No Degree, Certificate, State Accredited
Duration: 22 weeks depending upon internship
Notes: Learn in a working studio rather than a classroom. Learn with certified Digidesign instructors - Pro Gear - Tons of hands on training in a real world situation with real clients

EL CAMINO COLLEGE

16007 Crenshaw Blvd.
Torrance, CA 90506
866-352-2646, 310-532-3670
Web: www.elcamino.edu/academics/finearts/music
Contact: CFitzsimons@elcamino.edu
Program: a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills, and the study of music history
Degree: A.A.
Duration: Two years
Cost: please call or see web for info

EUBANKS CONSERVATORY

4928 S. Crenshaw Blvd.
Los Angeles, CA 90043
323-291-7821
Program: music degree program with a focus on performance
Degree: certificate
Duration: varies
Cost: please call for info

EVERGREEN MUSIC CONSERVATORY

4832 Tujunga Ave.
N. Hollywood, CA 91601
818-761-4970
Web: http://evergreenmusicconservatory.com
Contact: Jerry Acosta
Program: one-on-one and group instruction in guitar, cello, piano, violin/viola and music composition
Duration: varies
Cost: please call for info
Notes: all university-trained faculty

EXPRESSION COLLEGE FOR DIGITAL ARTS

6601 Shellmound St.
Emeryville, CA 94608
877-833-8800, Direct & Int'l:
510-654-2934
Fax 510-658-3414
E-mail: admissions@expression.edu
Web: www.expression.edu
Program: Expression College for Digital Arts grants Bachelor's degrees in four accelerated programs: Sound Arts, Motion Graphic Design, Animation and Visual Effects, and Game Art and Design. Class size is limited within each program, and the 100,000 square foot

campus features professional grade equipment. The approximately 2.75 year program allows students to graduate with a Bachelor's degree but enter the work force sooner than graduates of traditional 4-year programs.
Degree: Bachelor of Applied Science (BAS)
Duration: 32 months
Cost: please call or e-mail for details.

FAUNT SCHOOL OF CREATIVE MUSIC

Los Angeles, CA
818-506-MUSE (6873), 818-253-1258
E-mail: inq092009@druminstruction.org
Web: www.musicalskills.com
Program: one-on-one programs for real-world musician skills and knowledge that are not effectively addressed in music lessons or classes. Rhythm, ear-training, complete harmonic knowledge and instrumental technique for playing and composing. What you hear is the focus.
Cost: please call or see web for info
Notes: all levels. Many students are accomplished pros but serious beginners are welcome also.

FIVE STAR SCHOOL OF MUSIC

112 W. California Ave.
Glendale, CA 91203
818-502-1739
Web: www.fivestarmusicanddance.com
Program: One-on-one and group musical instrument instruction.
Degree: NA
Duration: Varies with individual programs
Cost: please call or see web for info
Notes: Classes taught in English, Spanish, Armenian and Tagalog (Filipino).

FRED CARLSON, BEYOND THE TREES

2026 Back Ranch Rd.
Santa Cruz, CA 95060
831-466-9356
E-mail: wildsols@beyondthetrees.com
Web: www.beyondthetrees.com
Cost: please call or see web for info

GILMORE MUSIC STORE

1935 E. 7th St.
Long Beach, CA 90813
562-599-1369
E-mail: lbgilmoremusic@yahoo.com
Web: www.gilmoremusicstore.com
Program: Instruction in drums, classical-jazz-and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: NA
Duration: 30 min. to 60 min.
Cost: please call or see web for info
Notes: 24 track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE

Music Department
1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
E-mail: pgreen@glendale.edu
Web: www.glendale.edu/music
Contact: Dr. Peter Green ext. 5622
Program: Comprehensive program focusing on preparing musicians for university admissions with focus on choral or instr. performance and music history/theory.
Degree: certificate, A.A., A.S.
Duration: 2 years for A.A./A.S.
Cost: please call or see web for info
Notes: most classes do not require an audition, but may require a prerequisite

GOLDEN WEST COLLEGE

15744 Golden West St.
Huntington Beach, CA 92647
714-892-7711, x 1049
E-mail: http://www.goldenwestcollege.edu/music/, http://

Contact: Chausey@gwc.cccd.edu
Web: www.gwc.info
Program: Music Education Preparation or Music Performance,
Degree: certificate

GLOBE AUDIO RECORDING AND PRODUCTION

739 Bryant St.
San Francisco, CA 94107
415-777-2486, 800-9000-MIX
E-mail: info@globerecording.com
Web: http://www.californiarecording.com/overview.html

GRAMMY CAMP

Grammy Foundation
3030 Olympic Blvd.
Santa Monica, CA 90404
310-581-8668
Contact: Julie Mutnansky@grammy.com
Web: www.grammyintheschools.com
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

GUITAR MERCHANT, THE

7503 Topanga Canyon Blvd.
Canoga Park, CA 91303
818-884-5905
E-mail: theguitarmerchant@yahoo.com
Web: www.guitarmerchant.com
Services: music lessons all instruments, all ages, band jam programs, live venue - shows nightly guitar sales and service

GUITAR SHOWCASE/S.M.I.

3090 S. Bascom Ave.
San Jose, CA 95124
408-377-8664
E-mail: Web@guitarshowcase.com
Web: www.guitarshowcase.com
Instruments: Guitar, Bass, Keyboards, Drums, Percussion, Saxophone, Flute, Mandolin, Banjo Group Classes, Private Instruction, Monthly Workshops
Basic Rate: Call for info

HARRISON SCHOOL OF MUSIC

P.O. Box 5068
West Hills, CA 91308
800-799-4637, 818-887-8870
E-mail: sales@harrisonmusic.com
Web: www.harrisonmusic.com
Contact: Mark Harrison
Program: keyboard, theory, ear training and composing/arranging, with an emphasis on jazz and pop styles.
Degree: NA
Duration: flexible scheduling.
Cost: please call or see web for info
Notes: The Harrison music education methods are used by thousands of students in over 20 countries worldwide.

HOLLYWOOD ACADEMY OF MUSIC

7469 Melrose Ave., Ste. 34
Hollywood, CA 90046
323-651-2395
Web: www.hollywoodacademyofmusic.com
Program: Hollywood Academy of Music offers private lessons for piano, keyboard, guitar, voice, drums, violin, bass guitar, flute, clarinet, saxophone and trumpet (other band instruments also available). We also teach a group workshop called "School of Rock-Band 101" and Pre-school Music Classes.
Cost: please call or see web for info
Notes: Hollywood Academy of Music provides Hollywood, W. Hollywood, Beverly Hills, and surrounding areas of Los Angeles with personable and highly qualified teachers for students of all ages. Our positive, encouraging atmosphere and professional studio environment aid in the development of musical abilities

- and our convenient location makes it feasible for students from all different areas of the Los Angeles metro area to attend.

Additional location:

11367 Riverside Dr.
N. Hollywood, CA 91602
818-760-7740

ICON COLLECTIVE, LLC

1750 Flower St.
Glendale, CA 91201
818-334-3671
E-mail: info@learn2produce.com
Web: www.learn2produce.com
Program: The 9 month Digital Music Production Course teaches artists/DJ's & beatmakers how to record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

INTERNATIONAL MUSIC SCHOOL

2588-H NewPort Blvd.
Costa Mesa, CA 92627
949-650-7788
E-mail: info@internationalmusic school.com
Web: www.internationalmusic school.com
Program: voice, piano, keyboard, guitar, violin, cello, bass, drum, percussion, sax, flute, clarinet, trumpet, Persian & Indian instruments, English bab pipe, harmonica
Duration: varies
Cost: please call or see web for info

INTERNATIONAL SCHOOL OF MUSIC

116 S. Louise St.
Glendale, CA 91205
818-548-7959
E-mail: info@ISMGlendale.com
Web: www.ismglendale.com
Program: classical; one-on-one instruction in piano, guitar (classical, jazz, flamenco), violin, flute, viola, voice, percussion
Degree: certificate
Duration: varies
Cost: please call or see web for info

JEANNIE DEVA VOICE STUDIOS

P.O. Box 4636
Sunland, CA 91041
Phone: 818-446-0932, 800-920-8220
E-mail: jeannedeva@gmail.com
Web: www.jeannedeva.com/page/65062
Costs: \$50 to \$160 per Lesson
Services: Your Unique Voice - Our Unique Method. The Deva Method® of Voice Training has proven effective over 35 years with thousands of singers worldwide. Study in-person or via internet webcam with Jeannie Deva or one of her certified instructors. You get discounts from single lesson rates when registering for four or more lessons.

Additional Services: Many of our teachers have degrees from Berklee College of Music or other music universities and offer Piano, Guitar, Bass and Music Theory lessons. All of our instructors are performing professionals. Some have experience in music business or acting and offer consulting in these fields. Visit our web site to find the teacher whose skills best match your needs and to arrange an initial consultation.

Additional locations: Los Angeles, The Valley and Brentwood, CA, Boston and Australia. Web cam internet lessons available worldwide.

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE

P.O. Box 9648
N. Hollywood, CA 91609
818-506-0236 Fax 818-506-5559
E-mail: john@keysnovello.com

Web: www.keysnovello.com
Contact: John Novello
Program: complete one-on-one program for training the contemporary keyboardist, composer and singer-songwriter
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: all musical styles; piano, Hammond B3, improvisation, music sequencing and music theory

LEARNING ANNEX, THE

Web: www.learningannex.com
Program: A varied selection of classes and seminars on music songwriting, recording, marketing and the industry.
Degree: certificates (optional)
Cost: varies
Notes: The Learning Annex remains the primary destination for online classes. Bringing the incredible experience of a live class straight into people's homes since 1998, LearningAnnex.com has attracted millions of visitors looking for the best in adult education from the convenience of their own homes. In 2008, LearningAnnex.com was re-launched with hundreds of video and audio classes in 25 popular channels, available on demand to anyone with a computer around the world. As the industry leader for three decades, The Learning Annex is committed to impacting and improving the quality of people's lives through powerful, practical, and insightful live and online classes, workshops, seminars, and expos.

LMU EXTENSION (LOYOLA MARYMOUNT UNIVERSITY)

1 LMU Dr., Ste. 1840
 Los Angeles, CA 90045
 310-338-2700
Web: http://www.lmu.edu/academics/extension/programs.htm
Program: choir, world music ensemble
Cost: please call or see web for info
Notes: university enrollment not required

LONG BEACH CITY COLLEGE

1305 E. Pacific Coast Hwy.
 Long Beach, CA 90806
 562-938-4111
E-mail: See http://www.lbcc.edu/MRTV/Contact.cfm
Web: www.lbcc.edu
Program: Commercial Music Program, Radio & TV Program
Degree: A.A. and/or certificate
Duration: 2 years
Cost: please call or see web for info

LONG BEACH SCHOOL OF MUSIC

3840 Woodruff Ave., Ste. 109
 Long Beach, CA 90808
 562-627-0464
Web: www.longbeachschoolofmusic.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
Degree: NA
Duration: varies
Cost: please call or see web for info

LOS ANGELES CITY COLLEGE

855 N. Vermont Ave.
 Los Angeles, CA 90029
 Music Department
 323-953-4000 ext. 2880
E-mail: wannerda@lacitycollege.edu
Web: www.lacc.cc.ca.us
Contact: Dan Wanner, Depart. Chair
Program: Commercial and traditional music program to prepare students who wish to transfer to a 4-year university music program, or get their A.A. degree or commercial music certificate in vocal music, instrumental music, piano, orchestration/arranging and electronic music/MIDI. The certificate program is intended for those wishing to enter the recording or film industry. The A.A.

degree is intended for students who wish to continue their education and seek a higher degree. Please visit www.lacitycollege.edu for more complete information.

Degree: A.A. (Associate in Arts) or certificate in commercial vocal, instrumental, piano, orchestration/arranging, electronic music/MIDI
Duration: approx. 2 years
Cost: visit www.lacitycollege.edu

LOS ANGELES HARBOR COLLEGE

1111 Figueroa Pl.
 Wilmington, CA 90744
 310-233-4429, 310-233-4000
Web: www.lahc.cc.ca.us
Contact: music department
Program: traditional and commercial music courses offered including theory/musicianship, MIDI/electronic music, songwriting, and instruments such as voice, guitar and keyboards
Degree: A.A., commercial music certificates
Duration: 16-week semesters
Cost: please call or see web for info
Notes: courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

LOS ANGELES MUSIC ACADEMY COLLEGE OF MUSIC

370 S. Fair Oaks Ave.
 Pasadena, CA 91105
 626-568-8850, 800-960-4715
E-mail: support@lamusicacademy.edu
Web: www.lamusicacademy.edu
Program: intense 1.5 and 1 year programs individualized for drums, guitar, bass, vocal and music production disciplines, professional level
Duration: 1.5 and 1 year programs
Degree: Associate of Arts Degree in Music Performance or Music Production after 1.5 years or Diploma after 1 year
Cost: please call or see web for info
Notes: fully accredited, financial aid available, emphasis on contemporary music production and performance with daily ensemble workshops, students accompanied by hired professional musicians in an intimate environment

LOS ANGELES MUSIC & ART SCHOOL

3630 E. Third St.
 Los Angeles, CA 90063
 323-262-7734
E-mail: stayintune@lamusart.org
Web: www.lamusart.org
Contact: Admissions
Program: Individual instruction offered in piano, guitar, violin, woodwinds, drums and voice.
Degree: NA
Duration: varies
Cost: please call or see web for info
Notes: a private, non-profit school; voice lessons taught in English and Spanish; financial aid available

LOS ANGELES RECORDING SCHOOL

6690 W. Sunset Blvd.
 Hollywood, CA 90028
 888-688-5277, 323-464-5200
E-mail: info@larecordingschool.com
Web: www.recordingcareer.com
Program: Covers all phases of recording, music and post-production. From cutting edge digital systems to large format mixing consoles like SSL and Neve, their 19 hands-on computer and console labs feature Digidesign's Pro Tools systems, allowing students to mix and record in the program's first months. In addition to featuring state-of-the-art Pro Tools systems in their labs, The Los Angeles Recording School has established a program that allows their students to take training even further with their Pro Tools certification program. Its faculty of professional recording

engineers teaches a full range of audio engineering and music production skills such as: recording, mixing and optimizing audio for music, movies, television, computer games and the internet.

Degree: Certificate in Recording Engineering
Duration: call for info
Cost: please call or see web
Notes: Financial aid is available to those who qualify.

LOS ANGELES VALLEY COLLEGE

5800 Fulton Ave.
 Van Nuys, CA 91401
 818-947-2346, 818-947-2600
E-mail: music@lavc.edu
Web: www.lavc.edu
Contact: Music department
Program: curriculum is geared toward instrument instruction and performance, with school performance opportunities and a varied course selection available
Degree: A.A.
Duration: approx. 2 years
Cost: please call for tuition and fee information
Notes: weekend/evening music classes offered through Community Services program

LOS MEDANOS COLLEGE

Recording Arts
 2700 E. Leland Rd.
 Pittsburg, CA 94565
 925-439-2181
Web: http://www.losmedanos.edu/recarts/default.asp
Programs: Degrees/Certificate(s) offered: AA, College Skills Certificate, Certificate of Achievement

LOYOLA MARYMOUNT UNIVERSITY

1 LMU Dr., MS-8347
 Los Angeles, CA 90045-2659
 800-568-4636, 310-338-2700
Web: www.lmu.edu
Contact: Department of Music
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology, and instrumental and choral conducting.
Degree: B.A.
Duration: approx. 4 years
Cost: please call for tuition information
Notes: The purpose of the Department of Music is to provide quality music instruction for students who wish to enrich their lives through non-career oriented study and/or performance and for those who wish to pursue music as a career. The department is committed to conduction and promoting scholarly research and creative musical inquiry and activity. Through the presentation of diverse musical programs, the department contributes to the educational and cultural vitality of the University and community.

MEDIATECH INSTITUTE

302 Oceanside Blvd.
 Oceanside, CA 92054
 760-231-5368, 866-498-1122
E-mail: matthew@mediatech.edu
Web: mediatech.edu
Program: Recording Arts, Digital Film & Video Arts. Locations in Dallas, Austin, Houston, Texas

MIRACOSTA COLLEGE

1 Barnard Dr. (Building 2200)
 Oceanside, CA 92056
 760-757-2121 ext. 6679, 888-201-8480
Contact: Matt Falck, Department Chair
E-mail: music@miracosta.edu
Web: www.miracosta.edu
Cost: please call or see web for info

MOREY'S MUSIC STORE INC.

4834 Woodruff Ave.
 Lakewood, CA 90713

562-420-9532 Fax 562-429-2717
E-mail: info@moreysmusic.com
Web: www.moreysmusic.com
Program: instruction in guitar, saxophone, flute, violin, clarinet, cello, piano
Degree: NA
Duration: varies
Cost: please call or see web for info

MUSIC 4 LIFE

N. Hollywood, CA 91606
 818-487-0608
E-mail: feef@littlefriendmpg.com
Web: www.littlefriendmpg.com
Contact: Feef Mooney
Program: Beginning piano, beginning bass, guitar (electric, beginning classical, rock, folk, blues), voice ("Freeing the Natural Voice") special programs: Climbing out of a Musical Guitar Rut; Intensive One-on-One Guitar Boot Camp; Bootcamp for Frustrated Songwriters; Musical Career Coaching.
Degree: non-degree, prep for entry music exams to Musician's Institute, Berklee, etc. avail.
Duration: sessions range from 1/2 hour to 2 hours, depending on client's needs
Cost: please call or see web for info

MUSIC EDUCATION CENTER, THE

9555 Pico Blvd.
 Los Angeles, CA 90035
 310-284-6633
Basic Rate: please call for info
Clients: beginner to intermediate

MUSICIANS INSTITUTE (MI)

1655 McCadden Pl.
 Hollywood, CA 90028
 800-255-7529, 323-462-1384
Web: www.mi.edu
Program: fully-accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, recording, music business, film, and guitar building & repair
Degree: instrument certificate, specialized certificate, Associate of Arts, B.M. & encore
Duration: instrument certificate
Program: 12- and 18-month options, specialized certificate Program: six-month courses in career specialties including: audio engineering; original songwriting and music production; music business; guitar making, Bachelor of Music Degrees (bass, guitar, drum set, keyboards and vocals): 4 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks
Cost: please call or see web for info
Notes: MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

OCCIDENTAL COLLEGE

1600 Campus Rd.
 Los Angeles, CA 90041
 323-259-2785
E-mail: clifford@oxy.edu, music@oxy.edu
Web: www.oxy.edu/departments/music
Contact: Wendy Clifford
Program: A program offering classes in music studies and instrument instruction. Emphasis in instrument and vocal composition, conducting, history and theory. Majors and minors offered.
Degree: B.A.
Duration: approx. 4 years
Cost: please call or see web for info

PASADENA CITY COLLEGE

1570 E. Colorado Blvd.
 Pasadena, CA 91106
 626-585-7198
E-mail: jaarnwine@pasadena.edu

Web: www.pasadena.edu
Program: a program with classes in music studies, vocal, and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Cost: please call or see web for info
Notes: evening classes available

PENINSULA SCHOOL OF MUSIC
 31244 Palos Verdes Dr. W., Ste. 205
 Rancho Palos Verdes, CA 90275
 310-377-2600
Web: http://www.pvpeninsulamusic.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, drums, voice, woodwinds, brass and keyboards.
Degree: NA
Duration: varies
Cost: please call or see web for info

PEPPERDINE UNIVERSITY
 Fine Arts Division - Music
 24255 Pacific Coast Hwy.
 Malibu, CA 90263
 310-506-4000
E-mail: musicadmissions@pepperdine.edu
Web: www.seaver.pepperdine.edu/music
Contact: Tony Cason, Director, University Orchestra & Wind Ensemble
Program: undergraduate music curriculum with emphases in: Applied (instrumental/vocal performance), music education and composition. Special programs incl. the Flora L. Thornton Opera Program and the Heideberg Summer Music Program. Performing ensembles: orchestra, wind ensemble, jazz band, chamber ensembles, choir, opera & musical prod., and pep band.
Degree: B.A.
Duration: approx. 4 years
Notes: Please see website for deadline dates to apply

PINNACLE COLLEGE
 1000 S. Fremont Ave.
 Bldg. A-11, Ste. 11010
 Alhambra, CA 91803
 626-284-0050
Web: www.pinnaclecollege.edu
Contact: Anton Croos
Program: recording eng. cert. program
Degree: certificate
Duration: approx. 9 months
Cost: please call or see web for info
Notes: fully accredited school, offering training in recording engineering, MIDI, technical maintenance, audio/video post production, mastering and synchronization. Just added Audio Gaming course that is a degree program that is 18 months.

Additional location:
 11050 White Rock Rd., #105
 Rancho Cordova, CA
 916-366-3431

PYRAMIND
 880-832 Folsom St.
 San Francisco, CA 94107
 415-896-9800, 888-378-MIND
E-mail: info@pyramind.com
Web: www.pyramind.com

RECORDING ARTS CENTER, THE
 11021 Via Frontera, Ste. A
 San Diego, CA 92127
 858-592-0556 Fax 858-592-9580
Contact: Amy Ziegelman
Web: www.tracsd.com
Cost: varies by class
Programs: Pro Tools Operator Certification, Pro Tools Expert Certification, Music Creation, Audio Production, ICON Mixer Certification, Avid Media Composer.
Degree: none
Duration: varies by program

RECORDING CONNECTION AUDIO INSTITUTE
 1201 W. 5th St., Ste. M130
 Los Angeles, CA 90017
 800-755-7597, 323-329-9610
E-mail: recording@eccprograms.com
Web: www.recordingconnection.com
Notes: check website for locations

REDONDO BEACH GUITAR SCHOOL
 1712 S. Pacific Coast Hwy.
 Redondo Beach, CA 90277
 310-540-6767
E-mail: mrfrets@aol.com
Web: www.theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, and keyboards
Degree: NA
Duration: varies

ROCK NATION
 30125 Agoura Rd., Ste. E&F
 Agoura Hills, CA 91301
Locations: Santa Monica, Thousand Oaks, Hermosa Beach, CA
 818-706-2326, 1-888-RCK-NATN
E-mail: info@rocknationschool.com
Web: www.rocknationschool.com
Programs: Project Rock Star, Lesson Only Program, Adult Shredder Program, Grass Root Fanbuilding Program, Artist Development Program, Recording Arts, Summer Tour Program, Summer Jam Camp, Annual Concert Full Access Pass.

Additional locations:

211 Arizona St.
 Santa Monica, CA 90401
 310-395-3935

10946 Ventura Blvd.
 Studio City, CA
 818-980-0018

SAE INSTITUTE OF TECHNOLOGY
 6565 W. Sunset Blvd., Ste. 100

Los Angeles, CA 90028
 323-466-6323
E-mail: losangeles@sae.edu
Web: http://www.sae-la.com
Program: Audio Technology Program (Diploma); Electronic Music Producer (Certificate)
Degree: NA
Duration: 9 Months full time, 18 months part time (Audio), 6 months part-time (Electronic Music)
Cost: Call for more info
Notes: SAE Institute was founded internationally in 1976 and has since grown to almost 50 locations worldwide. Courses focus on hands-on training to prepare graduates for a career in the audio industry.

Additional locations:

SAE INSTITUTE OF TECHNOLOGY ATLANTA
 215 Peachtree St. Ste. 300
 Atlanta, GA 30303
 404-526-9366 Fax 404-526-9367
E-mail: atlanta@sae.edu
Web: www.atlanta.sae.edu

SAE INSTITUTE OF TECHNOLOGY MIAMI
 16051 W. Dixie Hwy. Ste. 200
 N, Miami Beach, FL 33160
 305-944 7494 Fax 305-944 6659
E-mail: miami@sae.edu
Web: www.miami.sae.edu

SAE INSTITUTE OF TECHNOLOGY NASHVILLE
 7 Music Circle N.
 Nashville, TN 37203
 615-244-5848 615-244-3192
E-mail: nashville@sae.edu
Web: www.nashville.sae.edu

SAE INSTITUTE OF TECHNOLOGY NEW YORK
 1293 Broadway 9th Fl.
 New York, NY 10001
 212-944-9121 Fax 212-944-9123
E-mail: newyork@sae.edu
Web: www.newyork.sae.edu

SAE INSTITUTE OF TECHNOLOGY SAN FRANCISCO
 450 Bryant St
 San Francisco, CA 94107
 415-344-0886 Fax 415-344-0237
E-mail: sanfrancisco@sae.edu
Web: www.sanfrancisco.sae.edu

SAN FRANCISCO CONSERVATORY OF MUSIC
 50 Oak St.
 San Francisco, CA 94102-6011
 415-864-7326 Fax 415-503-6299
Contact: Melissa Cocco-Mitten, Dir. of Admission
E-mail: mcocco@sfcmm.edu
Web: www.sfcmm.edu
Cost: please call or see web for info

SANTA MONICA COLLEGE
 1310 11th St.
 Santa Monica, CA 90404
 310-434-4323
E-mail: martin_James@smc.edu
Web: www.smc.edu
Contact: Dr. James Martin, Dept. Chair
Program: courses taught in songwriting, theory, voice, and ear-training, as well as instrument instruction classes.
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: extension/evening classes available

SANTA MONICA MUSIC CENTER
 1901 Santa Monica Blvd.
 Santa Monica, CA 90404
 310-453-1928
Web: www.santamonicamusic.com
Contact: School Coordinator
Basic Rate: please call for info
Clients: all levels

SCHOOL OF ROCK MUSIC
 12020 Wilshire Blvd.
 W. Los Angeles, CA 90025
 424-256-0611
Web: http://westla.schoolofrock.com
Program: School of Rock Music is the original performance-based, interactive music school founded in 1998 in Philadelphia. Our goals at the Paul Green School Of Rock Music are: to help our students realize their potential as artists, to put them on stage in front of as many people as possible, and to help foster a new generation of incredible musicians.
Cost: please call for info
Notes: Schools all across the country, check website for additional locations

Additional location:

4516 Mariota Ave.
 Toluca Lake, CA 91602
 818-643-7263

SHEPHERD UNIVERSITY SCHOOL OF MUSIC
 695 S. Harvard Blvd.
 Los Angeles, CA 90005
 213-365-9002
E-mail: info@shepherduniversity.edu
Web: www.musicatshepherd.com
Contact: Atsuki Inoue
Program: Contemporary Performance, Contemporary Composition, Film Scoring, Music Production
Degree: Bachelor of Music (B.M.), Master of Music (M.M.)
Duration: 4 years for B.M., 2 years for graduate M.M. degree
Cost: please call or see web for info

SILVERLAKE CONSERVATORY OF MUSIC
 3920 Sunset Blvd.
 Los Angeles, CA 90029

MAOR APPELBAUM MASTERING
 "Sounds With Impact"

- International clientele
- Customized analog and digital gear
- Personal and caring service

Sepultura, Rob Halford, Yngwie Malmsteen, Lita Ford, Angra, David Ellefson, Adrenaline Mob, Nekromantix, The Chop Tops, Marco Mendoza, Cynic, Tony MacAlpine, Armored Saint, Therion, Wayne Hussey, Treponem Pal

818-564-9276 818-745-6412
 mappelbaum@gmail.com www.maorappelbaum.com

Portable & Powerful
 An affordable MIDI input solution for guitarists

Digital/MIDI guitar
 Fast tracking, low latency

USB interface
 Music software compatible

YOUROCK
 GUITAR
 WWW.YOUROCKGUITAR.COM

323-665-3363
E-mail: jenniferrey@silverlakeconservatory.com
Web: www.silverlakeconservatory.com
Contact: Jennifer Rey
Cost: please call or see web for info

SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
 22276 Roscoe Blvd.
 West Hills, CA 91304
 818-704-3819
E-mail: info@sccm.us
Web: www.sccm.us
Contacts: Grant Horrocks, Academic Dir.
Programs: Introductory, Preparatory; Conservatory, Adult Studies, Braille Music
Cost: please call or see web for info
Notes: SCCM Braille Music Division is the headquarters for Music Education Network for The Visually Impaired (MENVI) - an international coalition of parents, students, and educators.

UCLA EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS
 10995 Le Conte Ave.
 Los Angeles, CA 90024
 310-825-9971 or 818-784-7006
Web: http://uclaextension.edu/entertainmentstudies
Program: UCLA Extension's Department of Entertainment Studies and Performing Arts is an internationally acclaimed program, providing practical training and instruction in all aspects of the entertainment industry. Students can enroll in individual courses or a comprehensive certificate program in the film scoring, the music business, songwriting, recording engineering, and music technology and production. Our course of study directly addresses the competitive demands of today's industry and prepares professionals with a broad, in-depth background to meet the challenges of the entertainment industry.
Degree: Certificates in Film Scoring and Music Business
Duration: Approximately 1-3 years
Cost: varies depending on courses, call for more info
Notes: This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

UNIVERSITY OF CALIFORNIA, BERKELEY
 104 Morrison Hall #1200
 Berkeley, CA 94720-1200
 510-642-2678 Fax 510-642-8480
E-mail: music@berkeley.edu
Web: http://music.berkeley.edu
Contact: Benjamin Brinner
Degree: B.A., M.A./Ph.D., and Ph.D.
Cost: please call or see web for info

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA)
 2539 Schoenberg Hall
 Box 951616
 Los Angeles, CA 90095-1616
 310-825-4761
E-mail: abradley@arts.ucla.edu, sandram@arts.ucla.edu
Web: www.music.ucla.edu
Contact: Al Bradley, undergraduate advisor; Sandra McKeerroll, graduate advisor.
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.).
Degree: B.A., M.A., Ph.D., M.M., D.M.A.
Duration: varies
Cost: call for info, see www.registrar.ucla.edu

Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is November 1st - 30th for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student. Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology

USC THORNTON SCHOOL OF MUSIC
 Office of Admission, LPB 200
 Los Angeles, CA 90089
 213-740-8986

E-mail: uscmusic@usc.edu
Web: www.usc.edu/music
Contact: music admissions
Program: A large department with a wide variety of undergraduate and graduate programs in performance, composition, education, and music industry.
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., M.A., Graduate Certificate.
Duration: varies
Cost: please call or see web for info
Notes: Virtually all programs require a performance audition in order to be considered for admission.

VALDEZ GUITAR SHOP
 7420 W. Sunset Blvd.
 Los Angeles, CA
 323-874-9998
Program: all styles of guitar, one-on-one instruction

Duration: varies
Cost: please call for info

VIDEO SYMPHONY
 TV & Film Post-Production Institute
 266 E. Magnolia Blvd.
 Burbank, CA 91502
 818-557-7200, 800-871-2843
Web: www.videosymphony.com
Program: Avid TV film editing, new media production, graphics & animation, Pro Tools audio engineering
Notes: Pro Tools Career Program students also gain valuable real-life experience by working on selected projects such as independent features, documentaries and concert videos.

WALDEN SCHOOL, THE
 31-A 29th St.
 San Francisco, CA 94110
 415-648-4710
E-mail: info@waldenschool.org
Web: www.waldenschool.org
Cost: please call or see web for info

Additional location:

Summer Address
 P.O. Box 432
 Dublin, NH 03444
 603-563-8212

WEST L.A. COLLEGE
 9000 Overland Ave.
 Culver City, CA 90230-3519
 310-287-4200
Web: www.wlac.edu
Contact: music dept. administration
Program: courses in instrument instruction and music studies, piano, voice, music appreciation and fundamentals and jazz band
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: evening classes are available

WEST VALLEY COLLEGE
 14000 Fruitvale Ave.
 Saratoga, CA 95070
 408-867-2200
Web: http://www.westvalley.edu/academics/fine_arts/music

WHITE HALL ARTS ACADEMY
 2812 W. 54th St.
 Los Angeles, CA 90043
 424-235-0665 Fax 323-372-3731
E-mail: info@whitehallacademy.org
Web: www.whitehallacademy.org,

facebook.com/whitehallartsacademy
Rate: starting rate is \$40 for 30 min lesson; varies by age

WOMEN'S AUDIO MISSION
 1890 Bryant St., Ste. 312
 San Francisco, CA 94110
 415-558-9200
Web: www.womensaudiomission.org
Program: Women's Audio Mission (WAM) is a San Francisco-based nonprofit organization that is dedicated to the advancement of women in music production and the recording arts, a field in which women are critically under-represented (less than 5%). Classes in Audio & Recording Technology.

WOODWIND INSTITUTE
 1855 Sunset Plaza Dr.
 Los Angeles, CA 90069
 310-360-0010
E-mail: seldenumusic@mac.com
Contact: Fred Selden
Program: individual lesson with professional woodwind musicians
Duration: varies
Degree: Masters & DMA in Music
Cost: please call or email for information

ZION MUSIC ACADEMY OF MUSIC
 7475 Murray Dr., Ste. 11
 Stockton, CA 95219
 209-774-0819
E-mail: info@thezionacademyofmusic.org
Web: www.thezionacademyofmusic.org
Program: Instruction for children and adults in piano, organ, flute, clarinet, voice, harp
Degree: certificate
Duration: varies
Cost: please call for info
Notes: special program available for persons with developmental disabilities.

Colorado

ASPEN MUSIC FESTIVAL AND SCHOOL
 2 Music School Rd.
 Aspen, CO 81611
 970-205-5050 Fax 970-920-5708
E-mail: studentservices@aspensmusic.org
Web: www.aspensmusicfestival.com
Cost: please call or see web for info

BROADWAY MUSIC SCHOOL
 1940 S. Broadway
 Denver, CO
 303-777-0833

C.A. Sightsinger
 learn to read & sing written music
 online



LAightsinger.com

BECOME A TRIPLE THREAT

- Music
- Dance
- Acting

white • hall • arts • academy
 www.whitehallacademy.org



Tanisha Hall

E-mail: info@broadwaymusicschool.com
 Web: www.broadwaymusicschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY

School of Music
 8787 W. Alameda Ave.
 Lakewood, CO 80226
 800-44-FAITH, 303-963-3130
 E-mail: music@ccu.edu
 Web: www.ccu.edu/music
Program: The School of Music at Colorado Christian University currently offers four emphases in Music – performance, education, worship arts, and sound recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

DENVER MUSIC INSTITUTE

4195 S. Broadway
 Englewood, CO 80113
 303-788-0303
 E-mail: denvermusicinstitute@msn.com
 Web: www.denvermusicinstitute.com
Cost: please call or see web for info

LAMONT SCHOOL OF MUSIC

2344 E. Liff Ave.
 Denver, CO 80208
 303-871-6400 Fax 303-871-3118
 E-mail: jdocksey@du.edu
 Web: www.du.edu/lamont
Cost: please call or see web for info

SWALLOW HILL MUSIC ASSOCIATION

Denver, CO
 303-777-1003
 E-mail: kbailey@swallowhillmusic.org
 Web: www.swallowhillmusic.org
Cost: please call or see web for info

UNIVERSITY OF COLORADO DENVER

College of Arts & Media
 Campus Box 162
 P.O. Box 173364
 Denver, CO 80217
 303-556-2279
 E-mail: start@ucdenver.edu
 Web: camaraats.org

Connecticut

THE CONNECTICUT SCHOOL OF MUSIC

1242 Post Rd. E.
 Westport, CT 06880-5427
 203-226-0805
 E-mail: info@ctschoolofmusic.com
 Web: www.ctschoolofmusic.com
Program: The Connecticut School of Music offers half hour, 45 minute, or hour long lessons as well as every-other-week lessons, and 5 or 10 lesson packages for adults. We also provide group lessons and ensemble lessons.
Cost: please call or see web for info

Additional locations:

299 Greenwich Ave. 3rd Fl.
 Greenwich, CT 06830
 203-302-9968

144 Riverside Blvd. at Trump Place
 New York, NY 10069

DAYJAMS

Rock Music Day Camp
 P.O. Box 222
 Lakeside, CT 06758
 800-295-5956 Fax 860-567-0374
 Web: www.dayjams.com
Program: DayJams is America's Original Rock Music Day Camp for beginners to experienced players ages 8-15. Every week at camp you will: Join a Rock Band, Write an Original Song, Perform Live,

Record Your Performance,
 Make New Friends
Camp Hours: Monday - Friday 9am-5pm
Cost: please call or see web for info

THE HARTFORD SCHOOL OF MUSIC

200 Bloomfield Ave.
 West Hartford, CT 06117-1599
 860-768-4454
 Web: hartweb.hartford.edu
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN

Department of Music
 300 Boston Post Rd.
 West Haven, CT 06516
 203-932-7101 x 7101
 Web: newhaven.edu/141859

YALE UNIVERSITY

Department of Music
 P.O. BOX 208310
 New Haven, CT 06520-8310
 203-432-2985
Contact: Daniel Harrison, Chair
 E-mail: dus.music@yale.edu

District of Columbia (DC)

LEVINE SCHOOL OF MUSIC

Main Campus
 Sallie Mae Hall
 2801 Upton St., N.W.
 Washington, DC 20008
 202-686-8000
 E-mail: levinewdc@levineschool.org
 Web: www.levineschool.org
Cost: please call or see web for info
Notes: Levine School of Music, the Washington DC region's preeminent center for music education, is a welcoming community where children and adults find lifelong inspiration and joy through learning, performing, listening to, and participating with others in music.

Additional locations:

Westover Baptist Church
 1125 N. Patrick Henry Dr.
 Arlington, VA 22205
 703-237-5644
 E-mail: LevineVirginia@levineschool.org

The Music Center at Strathmore
 5301 Tuckerman Ln.
 North Bethesda, MD 20852
 301-897-5100
 E-mail: levinemaryland@levineschool.org

Florida

CENTER FOR PRO TOOLS

658 Douglas Ave. Ste. 1114
 Altamonte Springs, FL 32714
 321-295-7981
 E-mail: info@centerprototools.com
 Web: www.centerforprototools.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC

University of Miami
 P.O. Box 248165
 Coral Gables, FL 33124
 305-284-2241 Fax 305-284-6475
 E-mail: admission.music@miami.edu
 Web: www.music.miami.edu
Program: Performance, Studio Music and Jazz, Music Education, Music Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A., Ph.D., A.D., Specialist
Duration: 4 years

FSU COLLEGE OF MUSIC

Florida State University
 122 N Copeland St.
 Tallahassee, FL 32306-1180
 850-644-6102 Fax 850-644-2033
 E-mail: musicadmissions@fsu.edu
 Web: www.music.fsu.edu
Cost: please call or see web for info

FULL SAIL

3300 University Blvd.
 Winter Park, FL 32792
 800-226-7625 407-679-6333
 Online Education: 888-993-7338
 Web: www.fullsail.com
Program: Full Sail offers degrees in Recording Arts, Show Production & Touring, Music Business, and Entertainment Business. Students learn music production, mixing, recording, live sound and event production.
Duration: 12 - 21 months depending on degree program
Cost: please call or see web for info
Notes: Full Sail's other degree programs include Computer Animation, Digital Arts & Design, Film, Game Development and Graphic Design.

PLAYERS SCHOOL OF MUSIC, THE

923 McMullen Booth Rd.
 Clearwater, FL 33759
 Phone: 800-724-4242
 Web: www.playerschool.com
Contact: Jeff Berlin
Program: Guitar, Drums, Bass, Keyboards
Degree: None
Duration: 1 Week, 4 Week, 10 Week, 1 Year, 2 Year
Cost: Call for more info

UNITY GAIN RECORDING SCHOOL

325 W. Gaines St., Ste. 1414
 Tallahassee, FL 32399
 850-245-3200
 Web: www.unitygain.com/school
Program: Unity Gain Recording Institute offers two, one year programs to teach the art of professional multi track recording: The Audio Recording Comprehensive Program and Advanced Techniques In Audio Recording.

Georgia

THE ART INSTITUTE OF ATLANTA

6600 Peachtree Dunwoody Rd. N.E.
 100 Embassy Row
 Atlanta, GA 30328
 770-394-8300, 800-275-4242
 Web: http://www.artinstitutes.edu/atlanta/

GEORGIA ACADEMY OF MUSIC

1424 W. Paces Ferry Rd. N.W.
 Atlanta, GA 30327
 404-355-3451
 E-mail: info@gaom.us
 Web: www.gaom.us
Cost: please call or see web for info

GEORGIA STATE UNIVERSITY

School of Music
 P.O. Box 4097
 Atlanta, GA 30302
 404-413-5900
 E-mail: music@gsu.edu
 Web: http://www.music.gsu.edu

MUSIC CLASS, THE

1875 Old Alabama Rd., Ste. 815
 Roswell, GA 30076
 770-645-5578
Contact: Rob Sayer, Director
 E-mail: info@themusicclass.com
 Web: www.themusicclass.com
Cost: please call or see web for info
Notes: Centers throughout the United States and Canada

SANDY SPRINGS MUSIC

5920 Roswell Rd., Ste. D-201
 Atlanta, GA 30328
 404-250-0406 Fax 404-250-0731
 E-mail: info@sandyspringsmusic.com
 Web: www.sandyspringsmusic.com
Basic Rate: please call for info

STUDIO DIONNE, SCHOOL OF DANCE AND MUSIC

524 Plasters Ave.
 Atlanta, GA 30324
 404-877-0005
 E-mail: info@studiodionne.com

Web: www.studiodionne.com
Cost: please call or see web for info

Hawaii

UNIVERSITY OF HAWAII AT MANOA

Music Department
 2411 Dole St.
 Honolulu, HI 96822
 808-956-7756
 E-mail: uhmusic@hawaii.edu
 Web: www.hawaii.edu/uhmusic/index.htm
Cost: please call for info

KAILUA MUSIC SCHOOL

131 Hekili St., #209
 Kailua, HI
 808-261-6141
 E-mail: info@kailuamusic.com
 Web: www.kailuamusic.com
Cost: please call for info
Notes: At Kailua Music School we believe the enjoyment of music, the knowledge of music, and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

KE KULA MELE HAWAII

Alan Akaka School of Hawaiian Music
 1296 Auwauku St.
 Kailua, HI 86734
 808-375-9379
 E-mail: info@KeKulaMele.com
 Web: www.kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play 'ukulele, steel guitar, upright Hawaiian bass, and guitar are most welcome to pursue their dreams of playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

Illinois

AMERICAN MUSIC INSTITUTE

40 S. Clay St., 11W
 Hinsdale, IL 60521
 630-850-8505
 E-mail: Hinsdale@amimusic.org
 Web: www.amimusic.org
Cost: please see web for info

Additional location:

214 S. 3rd St.
 St. Charles, IL 60174
 630-513-3001
 E-mail: stcharles@amimusic.org

CENTER SCHOOL OF MUSIC

770 N. Halsted St.
 Chicago, IL 60622
 312-416-0622
 Web: www.centerschoolofmusic.com
Basic Rate: please call for info

COLUMBIA COLLEGE CHICAGO

600 S. Michigan Ave.
 Chicago, IL 60605
 312-663-1600
 E-mail: admissions@colum.edu
 Web: www.colum.edu
Contact: music@colum.edu
Program: B.A. degrees in Composition; Instrumental Performance; Vocal
Performance: Jazz Studies; Instrumental; Jazz Studies: Vocal. BMus degrees in Composition; Contemporary, Urban and Popular Music. M.F.A. degree in Music Composition for the Screen.
Degree: Undergraduate and Graduate degrees

DEPAUL UNIVERSITY

School of Music
 804 West Belden Ave.

Chicago, IL 60614-3296
773-325-7260
E-mail: music@depaul.edu
Web: http://music.depaul.edu/

ELMHURST COLLEGE
Department of Music
Irion Hall
190 Prospect Ave.
Elmhurst, IL 60126
630-279-4100, 630-617-3500
E-mail: admit@elmhurst.edu
Web: http://public.elmhurst.edu/music

MERIT SCHOOL OF MUSIC
Joy Faith Knapp Music Center
38 South Peoria St.
Chicago, IL 60607
312-786-9428
E-mail: info@meritmusic.org
Web: www.meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY
School of Music
1184 W. Main St.
Decatur, IL 62522
217-424-3934, 800-373-7733
E-mail: nfreeman@millikin.edu
Web: www.millikin.edu/music

MUSICAL EXPRESSIONS OF ILLINOIS, LLC
190 E. 5th Ave.
Naperville, IL 60563
630-355-1110
Web: www.musicaexpressions.net
Basic Rate: please call for info

MUSIC INSTITUTE OF CHICAGO
1490 Chicago Ave.
Evanston, IL 60201
847-905-1500 ext. 100
Contact: Sally Braybrooks, Campus Dir.
E-mail: sbraybrooks@musicinst.org
Web: www.musicinstituteofchicago.org

Basic Rate: please call for info
Notes: locations in Winnetka, Lake Forest, Downers Grove, Highland Park, Lincolnshire, Northbrook

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
Bienen School of Music
711 Elgin Rd.
Evanston, IL 60208-1200
847-491-7575
E-mail: music@northwestern.edu
Web: www.music.northwestern.edu
Cost: please call or see web for info

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Department of Radio-Television Communications Bldg. Room 1048
Mail code 6609
1100 Lincoln Dr.
Carbondale, IL 62901
618-536-7555
E-mail: jeank@siu.edu
Web: http://rtv.siu.edu/

TRIBECA FLASHPOINT ACADEMY
28 North Clark St. Ste. 500
Chicago, IL 60602
312-332-0707
E-mail: info@TFA.edu
Web: www.tfa.edu
Program: Founded in 2007 and accredited by ACICS in 2011, Tribeca Flashpoint Media Arts Academy in the heart of downtown Chicago provides a two-year, career-focused alternative to traditional four-year media arts colleges.

Indiana
BALL STATE UNIVERSITY
School of Music
Hargreaves Music Building (MU) 203
Muncie, IN 47306
765-285-5400

E-mail: music@bsu.edu
Web: http://cms.bsu.edu/Academics/CollegesandDepartments/Music.aspx

BUTLER UNIVERSITY
School of Music
Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
317-940-9246
Contact: Joy L. Rogers
E-mail: jlroger1@butler.edu
Web: butler.edu/music/

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC
1201 E. Third St. Merrill Hall 101
Bloomington, IN 47405-2200
812-855-7998
E-mail: musicadm@indiana.edu
Web: www.music.indiana.edu
Cost: please call or see web for info

INDIANA STATE UNIVERSITY SCHOOL OF MUSIC
200 N. 7th St.
Terre Haute, IN 47809
812-237-2771
E-mail: isu-music@mail.indstate.edu
Web: www.indstate.edu/music/
Cost: please call or see web for info

Kansas
THE INSTITUTE OF AUDIO ENGINEERING ARTS
1933 N. 10th St.
Kansas City, KS 66104
913-621-2300
Web: www.recordingeducation.com
Cost: please call or see web for info

Louisiana
ANDY HYMEL SCHOOL OF MUSIC
1800 Stumpf Blvd., Unit 2

Terrytown, LA 70056
504-362-1212
E-mail: AndyHymelSchool@bellsouth.net
Web: www.andyhymelschoolofmusic.com
Basic Rate: please call for info

COVINGTON SCHOOL OF MUSIC
857 N. Collins Blvd. Ste. A
Covington, LA 70433
985-590-4545 Fax 985-898-0705
Web: www.laapa.com
Cost: please call or see web for info

MANDEVILLE SCHOOL OF MUSIC
316 Girod St.
Mandeville, LA 70448
985-674-2992 Fax 985-674-2553

METAIRIE SCHOOL OF MUSIC
901 Veterans Memorial Blvd.
Metairie, LA 70005
504-837-7731
Contact: Vicki Genova, Owner
E-mail: vicki@metairiemusic.com
Web: www.metairiemusic.com
Basic Rate: \$70/month
Services: guitar, bass, vocals, piano, drums

Additional location:
4415 Transcontinental Dr.
Metairie, LA 70003

RIVER RIDGE SCHOOL OF MUSIC & DANCE
1501 Hickory Ave.
Harahan, LA 70123
504-738-3050 Fax 504-738-3031

Maine
THE MUSIC CENTER
149 Maine St.
Tontine Mall
Brunswick, ME 04011
207-725-6161

DO YOU WANT TO BE ON THE 1st PAGE OF

Google™?

We'll **SHOW** you how to get there for ~~\$249~~

FREE for **MUSIC CONNECTION** Readers
Informing Music People Since 1977



FREE WEBSITE TRAFFIC ANALYSIS

951-777-2508

← SCAN OR CALL →
Mention "MUSIC CONNECTION"

LOCAL MARKETING AUTHORITY

WE'LL MAKE YOU A ROCKSTAR ON GOOGLE



www.localmarketingauthority.com



E-mail: sales@themusiccenter.net
Web: www.themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS

1 College Cir.
Bangor, ME 04401
888-877-1876
Web: www.nescom.edu
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC

202 Woodford St.
Portland, ME 04103
207-775-3356
Contact: Stephen Shiman, Exec. Dir.
E-mail: stephenshiman@gmail.com
Web: www.portlandconservatory.net
Cost: please call or see web for info

RIVER TREE ARTS

35 Western Ave.
Kennebunk, ME 04043
207-967-9120
E-mail: music@usm.maine.edu
Web: www.rivertreearts.org
Cost: please call or see web for info

USM SCHOOL OF MUSIC

University of Southern Maine
Corthell Hall
37 College Ave.
Gorham, ME 04038
207-780-5265, 800-800-4USM, ext. 5265
E-mail: music@usm.maine.edu
Web: www.usm.maine.edu/music
Cost: please call or see web for info

Maryland

MUSIC & ARTS CENTERS

Westview Village Shopping Center
5010 Buckeystown Pike, Ste. 128
Frederick, MD 21704-8340
888-731-5396, 301-694-0007
E-mail: customerservice@musicarts.com
Web: www.musicarts.com
Note: Music & Arts has served students, teachers, and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

OMEGA STUDIOS

5609 Fishers Ln.
Rockville, MD 20852
301-230-9100
E-mail: info@omegastudios.com
Web: www.omegastudios.com

Program: Comprehensive Recording Industry Program, 11 course, 608 hrs.

PEABODY INSTITUTE

Johns Hopkins University
1 E. Mount Vernon Pl.
Baltimore, MD 21202
410-234-4848, 800-368-2521
Web: www.peabody.jhu.edu
Program: Music Education
Degrees: Bachelor of Music in Music Education, Master of Music in Music Education
Duration: The B.M. program is four-year undergraduate program. Orchestral instrument music education students also qualify for the Performer's Certificate in their performance major area. Coursework for the Performer's Certificate requires additional study beyond the four-year degree for voice majors.
Cost: NA
Notes: The proficiency level in the major instrument or voice for Music Education undergraduates is the same as for performance majors. The application process includes a performance audition for the applied faculty and an interview with the Music Education faculty. Graduates of the program will be certified to teach music K-12 in the state of Maryland and in all other states with which Maryland shares reciprocity.

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS

13816 Sunnybrook Rd.
Phoenix, MD 21131
800-355-6613
E-mail: info@sheffieldav.com
Web: sheffieldav.com
Program: Audioworks, Videoworks, Techworks, Broadcasting

UNIVERSITY OF MARYLAND SCHOOL OF MUSIC

2110 Clarice Smith Performing Arts Center
College Park, MD 20742-1620
301-405-5549
E-mail: musicadmissions@umd.edu
Web: www.music.umd.edu
Cost: please call or see web for info

Massachusetts

BERKLEE COLLEGE OF MUSIC

Office of Admissions
1140 Boylston St.
Boston, MA 02215
800-BERKLEE (U.S. and Canada)
617-747-2221 (direct and internet)
Fax 617-747-2047
E-mail: admissions@berklee.edu
Web: www.berklee.edu
Contact: Director of Admissions
Program: all forms of contemporary music
Degree: BM or Professional Diploma

Duration: 4 years
Cost: please call or see web for info

BOSTON CONSERVATORY, THE

8 The Fenway
Boston, MA 02215
617-536-6340 Fax 617-912-9101
E-mail: admissions@bostonconservatory.edu
Web: www.bostonconservatory.edu
Cost: please call or see web for info

BRISTOL RECORDING STUDIOS

169 Massachusetts Ave.
Boston, MA 02115-3009
617-247-8689
E-mail: info@bristolstudios.com
Web: www.bristolstudios.com
Contact: Kevin Patey
Services: Audio Recording and Production Courses, Professional Internships

NEW ENGLAND CONSERVATORY

290 Huntington Ave.
Boston, MA 02115
617-585-1100
E-mail: admission@necmusic.edu
Web: www.necmusic.edu
Cost: please call or see web for info

THE NEW ENGLAND INSTITUTE OF ART

10 Brookline Place West
Brookline, MA 02445-7295
617-739-1700, 800-903-4425
Web: www.artinstitutes.edu/boston
Cost: please call or see web for info
Program: The school is one of more than 40 Art Institutes schools located in major cities throughout North America. Art Institutes schools have provided career-oriented education programs in design, media arts, fashion and culinary for over 35 years, and has more than 150,000 alumni as a system.

NORTHWESTERN UNIVERSITY

College of Arts, Media and Design
Department of Music
351 Ryder Hall
Boston, MA 02115
617-373-2776
Contact: Afshaan Alter
E-mail: b.alter@neu.edu

POWERS MUSIC SCHOOL

P.O. Box 398
Belmont, MA 02478-0003
617-484-4696 Fax 617-489-7353
E-mail: admin@powersmusic.org
Web: www.powersmusic.org
Cost: please call or see web for info

TUFTS UNIVERSITY

Department of Music
617-627-5657
Contact: Prof. Paul Lehman
E-mail: paul.lehman@tufts.edu
Web: http://www.tufts.edu/musicengineering/

UNIVERSITY OF MASSACHUSETTS

LOWELL
Department of Music
35 Wilder St., Ste. 3
Lowell, MA 01854
978-934-3850
E-mail: Norma_Lajoie@uml.edu
Web: http://www.uml.edu/FAHSS/Music/

Michigan

AXIS MUSIC ACADEMY

29555 Northwestern Hw. - 2nd Fl
Southfield, MI 48034
248-799-8100, 866-464-2947
E-mail: southfield@axismusic.com
Web: www.axismusic.com
Basic Rate: please call for info

Additional locations:

42114 Ford Rd.
Canton, MI 48187

734-844-0100
E-mail: canton@axismusic.com

283 Hamilton Row
Birmingham, MI 48009
248-258-9100
E-mail: birmingham@axismusic.com

INTERLOCHEN CENTER FOR THE ARTS

P.O. Box 199
9900 Diamond Park Rd.
Interlochen, MI 49643-0199
231-276-7200
E-mail: admission@interlochen.org
Web: www.interlochen.org
Cost: please call or see web for info

UNIVERSITY OF MICHIGAN

School of Music, Theatre & Dance
E.V. Moore Building
1100 Baits Dr.
Ann Arbor, MI 48109
734-764-0583
Contact: Laura Hoffman, Assist. Dean for Admissions
E-mail: lauras@umich.edu

WAYNE STATE UNIVERSITY

College of Fine, Performing & Communication Arts
Department of Music
1321 Old Main
Detroit, MI 48202
313-577-1795
E-mail: music@wayne.edu
Web: www.music.wayne.edu
Programs: Bachelor of Arts in Music, Bachelor of Music

WESTERN MICHIGAN UNIVERSITY

The School of Music
Kalamazoo, MI 49008
269-387-2000
Web: http://www.wmich.edu/music/about/index.html

Minnesota

CHILDREN'S YAMAHA MUSIC SCHOOL

Hamline Center
2819 N Hamline Ave.
Roseville, MN 55113
612-339-2255
E-mail: yamahamusic@cyms.ws
Web: www.cyms.ws
Cost: please call or see web for info

Additional location:

CYMS EDINA

Edina Community Center
5701 Normandale Rd.
Edina, MN 55424

THE INSTITUTE OF PRODUCTION AND RECORDING

312 Washington Ave. N.
Minneapolis, MN 55401
1-866-477-4840, 612-375-1900
Web: www.ipr.edu

MACPHAIL CENTER FOR MUSIC

501 2nd St. S.
Minneapolis, MN 55401
612-321-0100
Web: www.macphail.org
Cost: please call or see web for info

Additional locations:

14750 Cedar Ave. S.
Apple Valley, MN 55124

Birch Lake Elementary School

1616 Birch Lake Ave.
White Bear Lake, MN 55110

MINNESOTA STATE UNIVERSITY MOORHEAD

Music Department
Center for the Arts 102
1104 7th Ave., S.
Moorhead, MN 56563

Need More Facebook Fans For Your Bands Facebook Page?

If yes, then we can help you make that happen within days.

Hollywood Package: 1,000 "LIKES" (Fans) for only \$65

Platinum Artist Package: 10,000 "LIKES" (Fans) for only \$450



Likeme.com offers top notch service with a money back guarantee.

Start getting more fans on your Facebook page NOW before Facebook caps the number of new daily fans you can receive.



FOR MORE INFO
SCAN BARCODE WITH YOUR ANDROID/IPHONE
DOWNLOAD BARCODE SCANNER APP FROM THE MARKETPLACE



For more info visit: www.likemes.com

218-477-2101

Contact: Tom Strait, Chairperson
E-mail: straitth@mnstate.edu
Web: www.mnstate.edu/music

McNALLY SMITH COLLEGE OF MUSIC

19 Exchange St. E.
St. Paul, MN 55101
800-594-9500 or 651-291-0177
Fax 651-291-0366
E-mail: info@mcnallysmith.edu
Web: www.mcnallysmith.edu
Degree: Diplomas, Associated of Applied Science, Associate of Fine Arts, Bachelor of Music, Bachelor of Science, Bachelor of Arts, Master of Music
Cost: please call or see web for info

SAINT MARY'S UNIVERSITY OF MINNESOTA

Music Department
700 Terrace Heights #1450
Winona, MN 55987-1399
800-635-5987 Ext 1513
Contact: Ned Kirk, D.M.A.
E-mail: nkirk@smumn.edu

WEST BANK SCHOOL OF MUSIC

1813 S. 6th St.
Minneapolis, MN 55454
612-333-6651
E-mail: info@westbankmusic.org
Web: www.westbankmusic.org
Cost: please call or see web for info

Mississippi

DELTA STATE UNIVERSITY
Department of Music
DSU Box 3256
Cleveland, MS 38733
662-846-4615, 800-GO TO DSU
E-mail: music@deltastate.edu
Web: http://www.deltastate.edu/pages/579.asp

Missouri

DELTA STATE UNIVERSITY
Department of Music
DSU Box 3256
Cleveland, MS 38733
573-882-2604
E-mail: willettd@missouri.edu
Web: www.music.missouri.edu

Nebraska

NORTHEAST COMMUNITY COLLEGE
Audio/Recording Technology Department
801 E. Benjamin Ave.
Norfolk, NE 68701
402-844-7365
Web: www.northeastaudio.org

Nevada

COLLEGE OF SOUTHERN NEVADA
Cheyenne Campus
3200 East Cheyenne Ave.
North Las Vegas, NV 89030
702-651-4000
Web: www.csn.edu/recording

New Hampshire

ALAN CARRUTH LUTHIER
51 Camel Hump Rd.
Newport, NH 03773
603-863-7064
E-mail: alcarruth@aol.com
Web: www.alcarruthluthier.com
Cost: please call or see web for info

MUSIC & ARTS CENTERS

934 Elm St.
Manchester, NH 03101-2006
603-623-0153
Contact: Ted Herbets
E-mail: customerservice@musicarts.com
Web: www.musicarts.com
Notes: Music & Arts has served students, teachers, and families through retail stores and school representatives since 1952. Based in Frederick, MD,

the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

New Jersey

BLOOMFIELD COLLEGE
Division of Creative Arts & Technology
467 Franklin St.
Bloomfield, NJ 07003
973-748-9000 x 507
E-mail: joanne_christiansen@bloomfield.edu
Web: http://www.bloomfield.edu/academics/DegreePrograms/Music_Technology.aspx

COUNTY COLLEGE OF MORRIS

214 Center Grove Rd.
Randolph, NJ 07869
973-328-5000
Web: www.ccm.edu

FIREDOG STUDIOS

Spotswood, NJ 08884
732-251-7775
E-mail: contact@firedogstudios.com
Web: www.firedogstudios.com
Program: Intro to Music Tech., Pro Tools, Intro to Audio Editing, Creating the Music, Anatomy of Pop Song

HOW TO SOUND WORKSHOPS

P.O. Box 1422
Eatontown, NJ 07724
732-741-1275
E-mail: howto@fitsandstarts.com
Web: www.howtosound.com
Program: Hands-on Training for your Church sound teams

SUPREME SOUND STUDIO

86 Lackawanna Ave. Bld. #2, Ste. 227
Woodland Park, NJ 07424
973-890-1672
Web: www.supremesoundstudio.com
Program: Private Music Lessons

WILLIAM PATERSON UNIVERSITY

Department of Music
300 Pompton Road
Wayne, NJ 07470
973-720-2315, 973-720-3466
Contact: Dr. Diane Falk-Romaine, Grad. Admissions
E-mail: falkd@wpunj.edu

New York

AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE
65-30 Kissena Blvd., Rm. 203
Flushing, NY 11367
718-997-3800 Fax 718-997-3849
E-mail: edward.smaldone@qc.cuny.edu
Web: qcpages.qc.edu/music
Contact: Edward Smaldone, Director
Degree: B.A., B.M., MS/Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance
Cost: please call or see web for info

AUDIO ENGINEERING SOCIETY, INC.

60 E. 42nd St., Rm. 2520
New York, NY 10655-2520
212-661-8528
Web: http://www.aes.org/contact/?area=education

THE CITY COLLEGE OF NEW YORK

Music Department
160 Convent Ave.
New York, NY 10031
212-650-7000
Web: http://www1.ccny.cuny.edu/prospective/humanities/music

THE COLLECTIVE SCHOOL OF MUSIC

123 W 18th St.

New York, NY 10011
212-741-0091 Fax 212-604-0760
Web: http://www.thecollective.edu

Basic rate: Various
Services/Specialties: long and short term intensive courses on drums, bass, guitar, piano, and vocals; private lessons, world class faculty of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to 5 students in order to make sure all students get personal attention.

DMX DIGITAL MEDIA ARTS AT TOURO COLLEGE

27-33 W. 23rd St.
New York, NY 10010
212-463-0400
Web: http://www.touro.edu/nyscas/dmx.html
Program: Certificate in Digital Media Arts

EASTMAN SCHOOL OF MUSIC

University of Rochester
26 Gibbs St.
Rochester, NY 14604-2599
800-388-9695, 585-274-1060
Fax 585-232-8601
E-mail: admissions@esm.rochester.edu
Web: www.esm.rochester.edu
Cost: please call or see web for info

FINGER LAKE COMMUNITY COLLEGE

State University of New York
3325 Marvin Sands Dr.
Canadagua, NY 14424
585-394-FLCC
Web: http://www.flcc.edu/academics/music

FIVE TOWNS COLLEGE

305 N. Service Rd.

Dix Hills, NY 11746
631-656-2110
E-mail: admissions@ftc.edu
Web: www.ftc.edu
Contact: Admissions Office
Program: Jazz/Commercial Music degree programs
Cost: Contact Admissions
Degree: A.A.S Mus.B; M.M.; D.M.A
Duration: 2 years, 4 years, 1 to 4 years for Masters/Doctoral

GRAMERCY PARK SCHOOL OF MUSIC

9 E. 36th St.
New York, NY 10016
212-683-8937
E-mail: gramercyparkmusic@yahoo.com
Web: www.gramercyparkschoolofmusic.com
Cost: please call or see web for info

GREENWICH HOUSE, INC.

46 Barrow St.
New York, NY 10001
212-242-4770
Contact: Menon Dwaraka, Program Dir.
E-mail: mdwarka@greenwichhouse.org
Web: www.greenwichhouse.org
Cost: please call or see web for info

HOUGHTON COLLEGE

Greatbatch School of Music
One Williard Ave.
Houghton, NY 14744
585-567-9400, 800-777-2556
E-mail: music@houghton.edu
Web: www.houghton.edu

INSTITUTE OF AUDIO RESEARCH

64 University Pl.
New York, NY 10003-4595
800-544-2501, Fax 212-766-6549
E-mail: contact@audioschool.com
Web: http://www.audioschool.com/programs/audio-recording-production/

Your Career Starts Here!

Omega Studios School of the Applied Arts & Sciences

5609 Fishers Lane Rockville, Maryland 20852 • 301-230-9100

Open house June 16th • Noon-3pm

OMEGA
RECORDING STUDIOS
WWW.OMEGASTUDIOS.COM



info@omegastudios.com • www.omegastudios.com

JUILLIARD SCHOOL, THE
60 Lincoln Center Plaza
New York, NY 10023-6588
212-799-5000
E-mail: admissions@juilliard.edu
Web: www.juilliard.edu
Cost: please call or see web for info

MANHATTAN SCHOOL OF MUSIC
120 Claremont Ave.
New York, NY 10027
212-749-2802
E-mail: administration@msmny.com
Web: www.msmny.com
Program: We offer degree and diploma programs at the undergraduate, graduate and doctoral levels, with majors in all orchestral instruments, voice, piano, accompanying, composition, saxophone, guitar, organ, conducting and jazz.
Cost: please call or see web for info

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC
150 West 85th St.
New York, NY 10024
800-292-3040, 212-229-5150
E-mail: mannesadmissions@newschool.edu
Web: www.newschool.edu/mannes
Cost: please call or see web for info

NEW YORK UNIVERSITY
The Steinhardt School/Music
35 W. 4th St., Ste. 1077
New York, NY 10012
212-998-5424
Web: www.steinhardt.nyu.edu/music
Degree: B.S., B.A., B.M., M.A., M.M., Ph.D., D.A., Ed.D., Music Performance, Composition, Technology, Business, Education, Therapy
Cost: please call or see web for info

PERLMAN MUSIC PROGRAM, THE
19 W. 69th St., Ste. 304
New York, NY 10023
212-721-8769 Fax 212-501-7099
Contact: Anna Kaplan, Program Manager
E-mail: akaplan@perلمانmusicprogram.org
Web: www.perلمانmusicprogram.org
Cost: please call or see web for info

SELECT SOUND STUDIOS
2315 Elmwood Ave.
Kenmore, New York 14217
716-873-2717
Web: www.selectsound.com
Program: Recording Technologies Audio Engineering Program

THE COLLEGE OF SAINT ROSE
Music Department
432 Western Ave
Albany, NY 12203
800-637-8556
Web: www.strose.edu

THIRD STREET MUSIC SCHOOL SETTLEMENT
235 E. 11th St.
New York, NY 10003
212-777-3240 Fax 212-477-1808
E-mail: info@thirdstreetmusicschool.org
Web: www.thirdstreetmusicschool.org

TURTLE BAY MUSIC SCHOOL
244 E. 52nd St.
New York, NY 10022
212-753-8811 Fax 212-752-6228
E-mail: info@tbms.org
Web: www.tbms.org
Cost: please call or see web for info

UNIVERSITY OF ALBANY
College of Arts and Sciences
1400 Washington Ave.
Albany, NY 12222
518-442-3300
Web: http://www.albany.edu/music

WILLIE MAE ROCK CAMP FOR GIRLS
87 Irving Place

Brooklyn, NY 11238
347-599-0716
E-mail: info@williemaeerockcamp.org
Web: www.williemaeerockcamp.org, www.facebook.com/williemaeerockcamp
Program: Willie Mae Rock Camp for Girls is a non-profit music and mentoring program for girls and women. The organization offers a summer day camp, after school programs, youth and adult lessons, and community events in New York City. Instruments include drums, bass, guitar, keyboards, vocals, and DJ/turntables. All programs offered with sliding scale tuition.
Cost: please call or see web for info

YMCA CENTER FOR THE CREATIVE ARTS

301 W. Bloomfield St.
Rome, NY 13440
315-336-3500 Fax 315-339-4076
Web: http://www.romenewyork.com/organization.asp?orgid=120
Program: drums, guitar, trumpet, saxophone, tuba, percussion, ensembles, recording and performances, trombone, voice
Cost: please call or see web for info
Notes: beginner to expert

North Carolina

APPALACHIAN STATE UNIVERSITY
Hayes School of Music
813 Rivers St. - Room 111
Boone, NC
828-262-3020
Contact: Ms. Kim Wangler
E-mail: wanglerk@appstate.edu

CATAWBA COLLEGE
2300 W. Innes St.
Salisbury, NC 28144
704-637-4380
E-mail: dlfish@catawba.edu
Web: www.catawba.edu/academic/music
Degree: B.A. Sacred Music, Music Education, Music Performance, Music Business/Popular Music
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE
Mary Duke Biddle Music Bldg.
Duke University
Box 90667
Durham, NC 27708-0667
919-660-3313
Contact: Dorothy Kitchen, Director and Founder
E-mail: djknjk@earthlink.net
Web: www.duke.edu/web/DUSS
Cost: please call or see web for info

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC
102 A. J. Fletcher Music Center
Greenville, NC 27858-4353
252-328-6851 Fax 252-328-6258
E-mail: ullfersj@ecu.edu
Web: www.ecu.edu/cs-cfac/music
Cost: please call or see web for info

ELON UNIVERSITY
Department of Music
400 N. O'Kelly Ave
Elon, NC 27244
336-278-2000
Web: www.elon.edu

HAYES SCHOOL OF MUSIC
Appalachian State University
813 Rivers St.
Boone, NC 28608
828-262-3020 Fax 828-262-6446
E-mail: music@appstate.edu
Web: www.music.appstate.edu
Cost: please call or see web for info

UNIVERSITY OF NORTH CAROLINA
Department of Music

Hill Hall - CB # 3320
UNC-CH
Chapel Hill, NC 27599
919-962-1039
Contact: Terry Rhodes, Depart. Music Chair
E-mail: rhodes@email.unc.edu
Web: www.music.unc.edu

Ohio

BALDWIN-WALLACE COLLEGE
275 Eastland Rd.
Berea, OH 44017-2088
440-826-2900
E-mail: info@bw.edu
Web: www.bw.edu
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC
8945 Brecksville Rd. Brecksville, OH 44141
440-526-1020
Web: www.brecksvilleschoolofmusic.com
Basic Rate: please call for info

CLEVELAND INSTITUTE OF MUSIC, THE
11021 East Blvd.
Cleveland, OH 44106-1705
216-795-3107
Contact: William Fay, Dir. of Admissions
E-mail: william.fay@cim.edu
Web: www.cim.edu
Cost: Call or view online

CLEVELAND MUSIC SCHOOL SETTLEMENT, THE
11125 Magnolia Dr.
Cleveland, OH 44106
216-421-5806 Fax 216-231-5005
E-mail: info@themusicsettlement.org
Web: www.thecmss.org
Cost: please call or see web for info

COLLEGE-CONSERVATORY OF MUSIC
University of Cincinnati
Mary Emery Hall
P.O. Box 210003
Cincinnati, OH 45221-0003
513-556-6638
Web: www.ccm.uc.edu
Cost: please call or see web for info

GARAY SCHOOL OF THE ARTS
33585 Bainbridge Rd. Ste. 102
Solon, OH 44139
440-542-9471
E-mail: basspiano7@yahoo.com
Web: www.garayschool.com
Program: music and language lessons
Cost: Call for info

INTERNATIONAL COLLEGE OF BROADCASTING
6 S. Smithville Rd.
Dayton, OH 45431
800-517-7284. 937-258-8251
E-mail: admissions@icbcollege.com
Web: www.icbcollege.com
Program: Degrees in Radio/TV, Recording/Voice, Broadcasting I

MOTTER'S MUSIC HOUSE, INC.
5228 Mayfield Rd.
Lyndhurst, OH 44124
440-442-7470
Web: www.mottersmusic.com
Basic Rate: \$18/half-hr.

OVERLIN COLLEGE CONSERVATORY OF MUSIC
39 W. College St.
Oberlin, OH 44074-1588
440-775-8413 Fax 440-775-6972
E-mail: conservatory.admissions@oberlin.edu
Web: www.oberlin.edu/con
Cost: please call or see web for info

OHIO NORTHERN UNIVERSITY
The Music Department
525 S. Main St.

Ada, OH 45810
419-772-2150
E-mail: music@onu.edu
Web: www.onu.edu

OHIO UNIVERSITY
School of Music
Robert Glidden Hall
Athens, OH 45701
740-593-4244
Contact: Dr. Michael Parkinson, Director
E-mail: parkinsw@ohio.edu
Web: www.finearts.ohio.edu/music

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Road
Perrysburg, OH 43551
1-800-GO-OWENS, 567-661-7000
Programs: Associate of Applied Science Music Education/Performance, Music Business Technology Certificate, Popular Music Certificate and the Associate Art in Music Education/Performance

RECORDING WORKSHOP, THE
455 Massieville Rd.
Chillicothe, OH 45601
800-848-9900, 740-663-1000
E-mail: info@recw.com
Web: www.recordingworkshop.com
Program: learn the art of recording; 8 studio facilities, small classes, affordable tuition, job placement assistance, on-campus housing, financial aid
Degree: certificate
Duration: 5-8 weeks training
Cost: please call or see web for info
Notes: established 1971

Oklahoma

ACADEMY OF CONTEMPORARY MUSIC
University of Central Oklahoma
329 E Sheridan Ave.
Oklahoma City, OK 73104
405-974-4700
E-mail: get.info@acm.uco.edu
Web: http://acm.uco.edu

OKLAHOMA STATE UNIVERSITY
Department of Music
Room: 132 Seretean Center for the Performing Arts
Stillwater, OK 74078
405-744-8985
E-mail: gerald.frank@okstate.edu
Web: http://music.okstate.edu

OU SCHOOL OF MUSIC
University of Oklahoma
500 W. Boyd, Rm. 138
Norman, OK 73019-2071
405-325-2081 Fax 405-325-7574
E-mail: oumusic@ou.edu
Web: www.music.ou.edu/index.php
Cost: please call or see web for info

TULSA TECHNOLOGY
P.O. Box 477200
6111 East Skelly Dr.
Tulsa OK 74147
918-828-5000
Web: www.tulsatech.edu

Oregon

AMERICAN SCHOOL OF LUTHERIE
Portland, OR 97225
503-292-2385
E-mail: info@americanschooloflutherie.com
Web: www.americanschooloflutherie.com
Cost: please call or see web for info

MUSIC TOGETHER OF PORTLAND
c/o Julie Chiles
Portland, OR
503-236-4304
E-mail: julie@musictogether-pdx.com
Web: www.musictogether-pdx.com
Basic Rate: please call for info

OREGON MUSIC ACADEMY

Tigard Oregon Music Academy
11555 S.W. Durham Rd. Ste. A4
Tigard, OR 97224
503-616-7161
Web: www.oregonmusicacademy.com
Cost: please call or see web for info

ROCK 'N' ROLL CAMP FOR GIRLS

P.O. Box 11324
Portland, OR 97211
503-445-4991
E-mail: gri@girlsrockcamp.org, camp@girlsrockcamp.org
Web: www.girlsrockcamp.org
Contact: Manisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP

888-ROC-BAND, 888-762-2263 ext 1
E-mail: beth@rockcamp.com
Program: Rock n' Roll Fantasy Camp is the ultimate music experience. For the novice and the expert, the amateur and the aficionado, we make rock n' roll dreams come true. Simply stated, our mission is to bring people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE

1225 University of Oregon
Eugene, OR 97403-1225
541-346-5268 Fax 541-346-0723
E-mail: gmusadm@uoregon.edu
Web: www.music.uoregon.edu
Contact: Undergraduate information: audition@uoregon.edu, Graduate Information: gradmus@uoregon.edu, Admissions: gmusadm@uoregon.edu
Program: Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies, Theory, Music Technology, and more including Dance
Degree: B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.
Duration: 4 year bachelor's, 2-3 master's, 4-5 doctoral
Cost: tuition & fees per year based on 2009-2010 tuition and fee structure: Resident undergraduate: \$7428, Non-resident undergraduate: \$23,718 Resident graduate: \$12,696 Non-resident graduate: \$17,988. These rates do not reflect programmatic fees.

STARFISH STUDIOS

1416 S.E. 8th Ave.
Portland, OR 97214
503-231-4930
Web: www.starfishstudios.com
Contact: Yascha Noonberg
Basic Rate: please call for info
Services: We teach guitar, bass, piano, drums, voice, violin, viola, cello, sax, clarinet, flute, mandolin, trombone, trumpet.

WESTERN OREGON UNIVERSITY

Department of Music
Smith Hall
345 N. Monmouth Ave.
Monmouth, OR 97361
503-838-8275
E-mail: lcaligu@wou.edu
Web: http://www.wou.edu/las/creativearts/music/

Pennsylvania**ACADEMY OF MUSIC, THE**

Broad and Locust Sts.
Philadelphia, PA 19102
215-893-1999
Web: www.academyofmusic.org
Cost: please call or see web for info

CARNEGIE MELLON SCHOOL OF MUSIC

College of Fine Arts
5000 Forbes Ave.
Pittsburgh, PA 15213-3815
412-268-2000, 412-268-2384
Web: music.cmu.edu
Cost: please call or see web for info

CURTIS INSTITUTE OF MUSIC, THE

1726 Locust St.
Philadelphia, PA 19103
215-893-5262
E-mail: admissions@curtis.edu
Web: www.curtis.edu
Cost: please call or see web for info

DREXEL UNIVERSITY

Antoinette Westphal College of Media Arts & Design
Nesbitt Hall
33rd and Market Streets
Philadelphia, PA 19104
215-895-2451
Contact: Helene Engel, Music Dept., Bridget Lynch, Music Industry
E-mail: hbe25@drexel.edu, BLL42@drexel.edu
Web: http://www.drexel.edu/westphal/

KURTZTOWN UNIVERSITY

P.O. Box 730
Kutztown, PA 19530
610-683-4492
Contact: Melanie Kerber
E-mail: kerber@kutztown.edu
Web: http://www.kutztown.edu/acad/electronicmedia/

MARLBORO MUSIC

1616 Walnut St., Ste. 1600
Philadelphia, PA 19103
215-568-4690 Fax 215-569-9497
E-mail: info@marlboromusic.org
Web: www.marlboromusic.org
Cost: please call or see web for info

MARY PAPPERT SCHOOL OF MUSIC

Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282
412-396-6080 Fax 412-396-5479
E-mail: musicadmissions@duq.edu
Web: www.duq.edu/music
Contact: Troy Centofanto, Director of Music Admissions
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years
Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL

P.O. Box 63966
Philadelphia, PA 19147-3966
215-320-2600 Fax 215-551-0483
Web: www.smsmusic.org
Cost: please call or see web for info

TEMPLE UNIVERSITY

School of Communications and Theater
Annenberg Hall, Room 205
Philadelphia, PA 19122
215-204-5401
Contact: Patrick D. Murphy, Ph.D, Chair
E-mail: murphy.p@temple.edu
Web: http://www.temple.edu/scbt/btrm

YORK COLLEGE OF PENNSYLVANIA

Division of Music
Wolf Hall, Room 206D
441 Country Club Rd.
York, PA 17403
715-815-1526
Contact: Wayne A. Romer,

D.M.A., Director
E-mail: wromer@ycp.edu
Web: www.ycp.edu

South Carolina**MIDLANDS AUDIO INSTITUTE**

201 South Prospect St.
Columbia, SC 29205
803-782-6910
E-mail: info@midlandsaudiointstitute.com
Web: www.midlandsaudiointstitute.com

UNIVERSITY OF SOUTH CAROLINA

School of Music
813 Assembly St.
Columbia, SC 29208
803-777-4280, 803-777-4281
E-mail: ugmusic@mozart.sc.edu
Web: http://www.music.sc.edu

Tennessee**THE ART INSTITUTE OF TENNESSEE**

(branch of the Art Institute of Atlanta, GA)
100 Centerview Dr., Ste. 250
Nashville, TN 37214
615-874-1067, 866-747-5770
Web: http://www.artinstitute.edu/nashville

BELMONT UNIVERSITY MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS

1900 Belmont Blvd.
Nashville, TN 37212
615-460-6000
Web: http://www.belmont.edu/cemb
Program: Music Business, (BBA), Masters in Business Admin, (MBA), Entertainment Industry Studies, (BS, BA), Songwriting, (BS, BA), Audio Engineering Technology, (BS, BA)

BLAIR SCHOOL OF MUSIC

Vanderbilt University
2400 Blakemore Ave.
Nashville, TN 37212
615-322-7651
Web: www.vanderbilt.edu/blair
Cost: please call or see web for info

GENE FORD MUSIC

330 Franklin Rd.
Brentwood, TN 37027
615-371-1661
E-mail: admin@geneformusic.com
Web: www.geneformusic.com
Basic Rate: please call for info

GOSPEL MUSIC ASSOCIATION (GMA)

P.O. Box 22697
Nashville, TN 37202
615-242-0303 Fax 615-254-9755
E-mail: service@gospelmusic.org
Web: www.gospelmusic.org
Cost: please call or see web for info
Program: IMMERSE, 1 - 4 day Christian music training event

JAN WILLIAMS SCHOOL OF MUSIC AND THEATRE

500 Wilson Pike Cir., Ste. 104
Brentwood, TN 37027
615-371-8086 Fax 615-371-8637
E-mail: jwsm88@bellsouth.net
Web: www.janwilliamsmusic.com
Basic Rate: please call for info
Services: piano, voice, guitar, Kindermusik, and Musical Theatre

KASPER HOME MUSIC STUDIOS, THE

927 Battlefield Dr.
Nashville, TN 37204
615-383-8516
Web: www.kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC

1301 E. Main St.
Murfreesboro, TN 37132

615-898-2300
E-mail: admmail@mtsu.edu
Web: www.mtsu.edu/music
Degree: B.M., M.A.
Cost: please call or see web for info

NASHVILLE JAZZ WORKSHOP

1319 Adams St.
Nashville, TN 37208
615-242-JAZZ (5299)
E-mail: info@nashvillejazz.org
Web: www.nashvillejazz.org
Basic Rate: please call for info

NASHVILLE SCHOOL OF ARTS

1250 Foster Ave.
Nashville, TN 37210
615-291-6600
Contact: Bob Wilson, Exec. Principal
E-mail: bob.wilson@mnps.org
Web: www.nsahts.mnps.org
Basic Rate: please call for info

PELLISSIPPI STATE COMMUNITY COLLEGE

10915 Hardin Valley Rd.
P.O. Box 22990
Knoxville, TN 37933
865-694-6701
Contact: L. William Brewer, Music Program Coordinator
E-mail: lwbrewer@pstcc.edu

SHUFF'S MUSIC

118 3rd Ave. N.
Franklin, TN 37064
615-790-6139
Web: www.shuffsmusic.com
Basic Rate: please call for info

THE UNIVERSITY OF MEMPHIS

Rudi E. Scheidt School of Music
Music Building, Room 123
3775 Central Ave.
Memphis, TN 38152
901-678-2541
E-mail: music@memphis.edu
Web: http://www.memphis.edu/music/

Texas**AUDIO ENGINEERING INSTITUTE**

Community Bible Church
2477 North Loop 1604 E.
San Antonio, TX
210-698-9666
E-mail: info@audio-eng.com
Web: Audio-eng.com

DALLAS BAPTIST UNIVERSITY

3000 Mountain Creek Pkwy.
Dallas, TX 75211
214-333-5360, 800-460-1DBU
E-mail: admss@dbu.edu
Web: www.dbu.edu

DALLAS SCHOOL OF MUSIC, INC., THE

2650 Midway Rd., Ste. 204
Carrollton, TX 75006-2378
972-380-8050
Web: www.dsinfo.com
Kore Series Curriculum -Teacher and District rates available

DEL MAR COLLEGE

Department of Music
Fine Arts Center
361-698-11211
Contact: Dr. Cynthia Bridges,
Chairperson
E-mail: cbridges@delmar.edu
Web: http://dmc122011.delmar.edu/music

FRISCO SCHOOL OF MUSIC

9255 Preston Rd.
Frisco, TX 75034
214-436-4058
Web: www.friscoschoolofmusic.com
Basic Rate: please call for info

INSTITUTE FOR MUSIC RESEARCH

UTSA Department of Music

One UTSA Cir.
San Antonio, TX 78249
210-458-4354
Web: music.utsa.edu
Cost: please call or see web for info

LONESTAR SCHOOL OF MUSIC
4301 W. William Cannon
Austin, TX 78749
512-712-5187
E-mail: info@lonestarschoolofmusic.com
Web: www.lonestarschoolofmusic.com
Cost: please call or see web for info

MEDIATECH INSTITUTE
400 E. Royal Ln., Ste. 100
Irving, TX 75039
972-869-1135
E-mail: abe@mediatech.edu
Web: [Mediatech.edu](http://mediatech.edu)

Additional location:

4719 S. Congress Ave.
Austin, TX 78745
E-mail: cam@mediatech.edu

3324 Walnut Bend Lane
Houston, TX 77042
E-mail: jrogers@mediatech.edu

MOORES SCHOOL OF MUSIC (MSM)
University of Houston
120 School of Music Bldg.
Houston, TX 77204-4017
713-743-3009
E-mail: musicinfo@uh.edu
Web: www.music.uh.edu
Cost: please call or see web for info

NATURAL EAR MUSIC INC.
1306 W. Oltorf St. Austin, TX 78704
512-961-3354
E-mail: naturalearmusic@austin.rr.com
Web: www.naturalearmusic.com
Cost: please call or see web for info

SHEPHERD SCHOOL OF MUSIC, THE
Rice University
2235 Alice Pratt Brown Hall
Houston, TX 77005
713-348-3032
Contact: Geoffrey Scott, Dir. of Music Admin.
E-mail: geoffrey.scott@rice.edu
Web: www.music.rice.edu

STEPHEN F. AUSTIN STATE UNIVERSITY
School of Music
Box 13043, SFA Station
Nacogdoches, TX 75962
936-468-4602
Contact: Dr. John N. Roberts, Director
Web: <http://www.music.sfasu.edu>

TEXAS STATE UNIVERSITY SAN MARCOS
School of Music
601 University Dr.
San Marcos, TX 78666
512-245-2651
E-mail: music@txstate3.edu
Web: www.music.txstate.edu

UNIVERSITY OF TEXAS AT AUSTIN
Sarah and Ernest Butler School of Music
2406 Robert Dedman Dr.
Stop E3100
Austin, TX 78712
512-471-7764
Web: <http://www.music.utexas.edu>

UNIVERSITY OF TEXAS AT ARLINGTON
700 W. Greek Row, Room 101
Arlington, TX 76010
817-272-3471
E-mail: music@uta.edu
Web: <http://www.uta.edu/music/>

UNIVERSITY OF TEXAS AT SAN ANTONIO
Department of Music
One UTSA Circle
San Antonio, TX 78249
210-458-4354
Web: <http://music.utsa.edu>

Utah

BRIGHAM YOUNG UNIVERSITY
C-550 Harris Fine Arts Center
P.O. Box 26410
Provo, UT 84602
801-422-8903
E-mail: music@byu.edu
Web: <http://cfacweb.byu.edu/departments/music>

THE UNIVERSITY OF UTAH
School of Music
1375 E. Presidents Cir.
204 David Gardner Hall
Salt Lake City, UT 84112
801-581-6762
E-mail: michelle.addison@utah.edu
Web: <http://www.music.utah.edu/>

Virginia

JAMES MADISON UNIVERSITY
School of Music
880 S. Main St., MSC 7301
Harrisonburg, VA 22807
540-568-6714
Contact: Kimberley Jordania, Administration
E-mail: jordankr@jmu.edu
Web: www.jmu.edu/music

ACADEMY OF MUSIC
1709 Colley Ave. Ste. 302
Norfolk, VA 23517
757-627-0967
Contact: John S. Dixon, Exec. Dir.
E-mail: jdixon@aomva.org
Web: www.aomva.org
Cost: please call or see web for info
Notes: 4 locations in the Norfolk area, satellite locations in Chesapeake and Virginia Beach.

CONTEMPORARY MUSIC CENTER
14155-J Sullyfield Cir.
Chantilly, VA 20151
703-817-1000
Contact: Menzie Pittman, Founder, Dir. of Education
E-mail: menzie@contemporarymusiccenter.com
Web: www.contemporarymusiccenter.com
Cost: please call or see web for info
Notes: Our facilities have 27 private instruction studios. Our teaching staff, who are the finest in the area, are motivated and dedicated professionals. All are active within the music community and bring energy and enthusiasm to the educational process. Along with innovative teaching techniques, our staff prides itself on the ability to draw upon a wealth of practical knowledge and exp.

Additional location:

4410 Costello Way
Haymarket, VA 20169
571-261-5000

RADFORD UNIVERSITY
Center for Music Technology
Department of Music
P.O. Box 6968
Radford, VA 24142
540-831-6174
Contact: Dr. Bruce Mahin, Director

SHENANDOAH UNIVERSITY SHENANDOAH CONSERVATORY
1460 University Dr.
Winchester, VA 22601
800-432-2266
E-mail: admit@su.edu
Web: www.su.edu/conservatory
Program: Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

VIRGINIA TECH DEPARTMENT OF MUSIC
241 Squires Student Center
Blacksburg, VA 24061
540-231-5685 Fax 540-231-5034
E-mail: music@vt.edu
Web: www.music.vt.edu
Cost: please call or see web for info

Washington

THE ART INSTITUTE OF SEATTLE
2323 Elliott Ave.
Seattle, WA 98121
206-448-6600, 800-275-2471
Web: <http://www.artinstitutes.edu/seattle>

BELLEVUE SCHOOL OF MUSIC
2237 140th Ave. N.E.
Bellevue, WA 98005
425-401-8486
Web: www.bellevueschoolofmusic.com
Basic Rate: please call for info

JACK STRAW PRODUCTIONS
4261 Roosevelt Way N.E.
Seattle, WA 98105
206-634-0919
Contact: Joan Rabinowitz, Exec. Dir.
E-mail: joan@jackstraw.org
Web: www.jackstraw.org

MIRROR SOUND STUDIOS
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
E-mail: info@mirrorsound.com
Web: www.mirrorsound.com
Programs: Audio Recording Course, 8 week program.

MUSIC CENTER OF THE NORTHWEST
901 N. 96th St.
Seattle, WA 98103
206-526-8443
E-mail: office@mcnw.org
Web: www.mcnw.org
Cost: please call or see web for info

MUSIC WORKS NORTHWEST
14360 S.E. Eastgate Way, Ste. 102
Bellevue, WA 98007
425-644-0988 Fax 425-644-0989
E-mail: registration@musicworksnw.org
Web: www.musicworksnw.org
Basic Rate: please call for info

SEATTLE DRUM SCHOOL
12510 15th Ave. N.E.
Seattle, WA 98125
206-364-8815
E-mail: info@seattledrumschool.com
Web: www.seattledrumschool.com
Basic Rate: please call for info

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SEATTLE SCHOOL OF MUSIC
(formerly Fremont Music School)
4272 Fremont Ave. N. Seattle, WA 98103
206-366MUSIC 206-366-8742
E-mail: info@fremontmusicschool.com
Web: www.seattleschoolofmusic.org
Cost: please call or see web for info

SHORELINE COMMUNITY COLLEGE
Music Department
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-4687
Web: <http://new.shoreline.edu/music/default.aspx>

SPOTLIGHT STUDIOS
17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-402-3700
E-mail: jamacademy@gmail.com
Web: www.spotlightstudiosnw.com

West Virginia

AUGUSTA HERITAGE CENTER
100 Campus Dr.
Davis & Elkins College
Elkins, WV 26241
304-637-1209 1-800-624-3157, Ext. 1209, Fax 304-637-1317
E-mail: augusta@augustaheritage.com
Web: www.augustaheritage.com
Cost: please call or see web for info

Wisconsin

LAWRENCE UNIVERSITY SCHOOL OF MUSIC
711 E. Boldt Way
Appleton, WI 54912
920-832-7000
Web: www.lawrence.edu
Cost: please call or see web for info

SONGCYCLES MUSIC STUDIO
Green Bay, WI
920-490-8793
E-mail: bsmeall@berklee.net
Web: www.songcycles.net
Contact: Benjamin F. Smeall, Ph.D in Music Education from the U. of S. Carolina; Bachelor of Music, Berklee College of Music; Suzuki certificate in violin pedagogy from the American Suzuki Institute at the U. of Wisconsin/ Stevens Point.
Program: instruction, production and performance in violin, fiddle, viola, cello, string bass, piano, guitar, bass, drums, mandolin, harp, ukulele and voice.
Cost: For fees, I give a progressive discount for more lessons purchased at once, so you can purchase a block of 4 up to 40 lessons. The most popular choice is the 20 lesson block, in that block each 1/2 hour lesson costs \$15. But you can pick the size of a block you'd like to have to fit your family budget. If you take a smaller block, each lesson is more expensive, but there is less money to put up-front. Or, as some families choose, in the 40 lesson block, each lesson is only \$13.50 each.

UNIVERSITY OF WISCONSIN-MADISON, SCHOOL OF MUSIC
3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-5986
E-mail: admissions@music.wisc.edu
Web: www.music.wisc.edu
Cost: please call or see web for info

WISCONSIN CONSERVATORY OF MUSIC
1584 N. Prospect Ave.
Milwaukee, WI 53202
414-276-5760 Fax 414-276-6076
Web: www.wcmusic.org
Cost: please call or see web for info

Additional locations:

19800 W. Capitol Dr.
Brookfield, WI 53005
414-276-5760

333 W. Brown Deer Rd., Ste. 2
Bayside, WI 53217
414-276-5760

Wyoming

CASPER COLLEGE
School of Music
125 College Dr.
Casper, WY 82601
800-442-2963, 307-268-2100
Contact: Doug Bill, Music Depart., Chair
E-mail: dbull@caspercollege.edu
Web: <http://www.caspercollege.edu/music/index.html>

UNIVERSITY OF WYOMING
Department 3037
Fine Arts Center, Rm. 258
1000 E University Ave.
Laramie, WY 82071
307-766-5242
E-mail: musicdpt@uwyo.edu
Web: www.uwyo.edu/music

International

THE BANFF CENTRE
107 Tunnel Mountain Dr.
Banff, Alberta, Canada T1L 1H5
403-762-6196
Contact: Kerry Stauffer, Exec. Dir., Film & Media

Download This Directory From Our Website

E-mail: kerry_staufer@banffcentre.ca
Web: <http://www.banffcentre.ca/film-media/audio/>

HARRIS INSTITUTE

118 Sherbourne St.
 Toronto, Ontario, Canada, M5A 2R2
 416-367-0178, 800-291-4477,
 Fax 416-367-5534

E-mail: info@harrisinstitute.com
Web: www.harrisinstitute.com

Degree offered: Diploma

Cost: please call or see web for info

Program: The program names have changed. Producing/Engineering Program is now 'Audio Production Program (APP)' and Recording Arts Management is now 'Arts Management Program (AMP)'.

Notes: The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

MCGILL UNIVERSITY

Schulich School of Music
 Strathcona Music Building
 555 Sherbrooke St., W
 Montreal, Quebec, Canada H3A 1E3
 514-398-4535

Contact: Lloyd Whitesell, Chair,
 Department of Music
Web: <http://www.mcgill.ca/music>

MOSMA

Mid-Ocean School of Media Arts
 1588 Erin St.
 Winnipeg, Manitoba R3E 2T1, Canada
 204-775-3308

E-mail: info@midoceanschool.ca
Web: <http://www.midoceanschool.ca>

NIMBUS RECORDING

242, E. 2nd Ave.
 Vancouver, Canada V5T 1B7
 604-875-8998

Web: <http://www.nimbusrecording.com/>
Program: 1 year Diploma Programs

OIART

Ontario Institute of Audio Recording Tech.
 500 Newbold St.

London, Ontario N6E 1K6
 519-686-5010, 866-686-5010

E-mail: inquiry@oiart.org
Web: <http://www.oiart.org>

RECORDING ARTS CANADA

390, Notre-Dame W., Ste. 320
 Montreal, Quebec, H2Y 1T9
 514-286-4336

E-mail: montreal@recordingarts.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 708
 Toronto, Ontario, M5V 2H1
 416-977-5074

E-mail: toronto@recordingarts.com

TREBAS INSTITUTE

2340 Dundee St. W., 2nd Fl.
 Toronto, Ontario, M6P 4A9, Canada
 416-966-3066

Programs: Audio Engineering,
 Entertainment Management, Event Venue
 Management, Film TV production

Additional location:

Montreal English, Montreal Francais
 550 Sherbrooke St. W., Ste. 600
 Montreal, Quebec, H3A 1B9
 514-845-4141

Programs: DJ Arts Tech., Film TV Prod.,
 Music Business Admin., Sound Design,
 Studio Recording Live Sound

THE INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE

Foundation House
 1A Dyne Rd.
 London NW6 7XG
 London NW6 7XG
 +44 (0) 207 328 0222
Web: www.icmp.co.uk

Cost: please call or see web for info

Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, masterclasses, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry!

SAE INSTITUTE OF TECHNOLOGY

Melbourne, Australia
 235 Normanby Rd.
 South Melbourne, VIC 3205
 +61 (0)3 8632 3400
 Fax: +61 (0)3 8632 3401
E-mail: melbourne@sae.edu

Additional locations:

London
 SAE House
 297 Kingsland Rd.
 E8 4DD London
 +44-(0)20-792 39 159
 Fax: +44-(0)20-769 17 653
E-mail: london@sae.edu

Paris

BP 40331 Aubervilliers
 45 ave. Victor Hugo
 Batiment 229
 93534 La Plaine
 St Denis Cedex
 +33 (0)148 119696
 Fax +33 (0)148 119684
E-mail: info@sae-france.fr

Frankfurt

Homburger Landstr. 182
 60435 Frankfurt/Main
 Tel. 069 54 32 62 Fax 069 5 48 44 43
E-mail: frankfurt@sae.edu

UNIVERSITE BLAISE PASCAL

34, Ave. Carnot 63006
 Clermont-Ferrand CEDEX 1, France
 +33 (0)4 73 40 63 63 (standard)
 Fax +33 (0)4 73 40 64 31

E-mail: ri@univ-bpclermont.fr
Web: www.univ-bpclermont.fr/rubrique10.html

Degree offered: AA protocols certification
Cost: Less than \$10,000 per year including accommodations
 program and facilities: two & three year university program taught in a 2500 ft. professional studio. The best engineers and producers on the planet will be teaching you their craft while acousticians, micro-electronic and physics teachers will take you deeper into how things work.

Online

FULL SAIL
 See Florida listing for details

MUSICIAN2YOU.COM

888-272-7598
E-mail: bizadmin@musician2you.com
Web: www.musician2you.com
Basic Rate: \$42/CD, \$80/hour,
 workshops vary
Services: You Can Sing CD

SONGWRITER101.COM

E-mail: contact@songwriter101.com
Web: www.songwriter101.com
Cost: please see web for info

UNIVERSITY OF RECORDING ARTS AND MUSIC INC.

18101 Von Karman 3rd Fl.
 Irvine, CA 92612
 Corporate: 888-UROCK09 Office: 949-225-4795 Direct: 949-429-9653
E-mail: jlwson@urameducation.com
Web: www.urameducation.com



UNIVERSAL

UNIVERSAL MASTERING STUDIOS

REFINE YOUR CREATION WITH US

All Formats • Analog & Digital \$99 - Internet Mastering

Clients Include: Lady Gaga • Red Hot Chili Peppers
 Ashlee Simpson • Will.I.Am • Celine Dion • Kanye West
 Stevie Wonder • B.B. King • Chris Botti • Flo Rida • Weezer
 Lil Wayne • Neil Diamond • Aerosmith • The Raconteurs

Contact Nick Dofflemyer • (818) 286-6233
www.universalmastering.com



CuttingEdge
 CE conferences and events

Cutting Edge
 Returns for its 20th Year!

September 26 – 30, 2012
New Orleans'
Gallier Hall and Lafayette Square

The C.E. is an entertainment confab, bringing together artists, entertainment professionals, attorneys and media for an exchange of information via panels, social functions and entertainment in the legendary city of music, New Orleans. The C.E. is organized to educate both the novice and experienced attendee.

Facebook: <http://on.fb.me/HmjJ3c>
 or <https://www.facebook.com/pages/Cutting-Edge-Music-Business-Conference/68373107140>

Twitter: @CuttingEdgeNOLA
Email: cuttingedgenola@gmail.com
Web: <http://cuttingedgenola.com>

8th Annual Directory of College/Indie Radio



Download This Directory From Our Website: www.musicconnection.com/amp

Compiled By Denise Coso

If you're an independent artist, getting airplay on college or independent radio stations is key to your success. Using this exclusive directory, you will be able to submit your music to many of the most important stations across the US.

Alabama

WEGL 91.1 FM
Auburn University
AU Student Center
255 Heisman Dr. Ste. 1105
Auburn, AL 36849-5231
334-844-WEGL, 334-844-9345
E-mail: jlw@wegl.auburn.edu
Web: <http://wegl.auburn.edu>
Format: alt-rock

WVUA 90.7 FM
University of Alabama
Box 870152
Tuscaloosa, AL 35487-0370
205-348-6461 or 205-348-6061
E-mail: wvuamusic@sa.ua.edu
Web: www.wvuafm.ua.edu
Format: alt-rock

Arizona

KAMP 1570 AM
University of Arizona
Attn: KAMP Music Director
P.O. Box 3605
Tucson, AZ 85722
520-626-4460
E-mail: headmusic@kamp.arizona.edu
Web: <http://kamp.arizona.edu>
Format: free form

KXCI 91.3 FM
220 South 4th Ave.
Tucson, AZ 85701
520-623-1000, ext 16
Web: www.kxci.org
Contact: Duncan Hudson
Format: eclectic

California

KALX 90.7 FM
University of California
26 Barrows Hall, Ste. 5650
Berkeley, CA 94720-5650
510-642-1111
E-mail: music@kalx.berkeley.edu
Web: <http://kalx.berkeley.edu>

Contact: Travis Bill & Spencer Owen
Format: eclectic

KCRH 89.9 FM
Chabot College
25555 Hesperian Blvd.
Hayward, CA 94545
510-723-6954
E-mail: kchradio@gmail.com
Web: www.kchradio.com

KCPR 91.3 FM
Cal Poly State University
Graphic Arts Building 26, Rm. 301
San Luis Obispo, CA 93407
805-756-2965
E-mail: kcpr@calpoly.edu
Web: www.kcpr.org
Contact: Alan Fields, Ian Levin, Nick Hanne
Format: eclectic

KCRW 89.9 FM
Santa Monica College
1900 Pico Blvd.
Santa Monica, CA 90405
310-450-5183
Web: www.kcrw.com
Contact: Nic Harcourt
Format: eclectic

KCSC 90.1 FM - Internet Radio
California State University, Chico
E-mail: md@kcscradio.com
Web: www.kcscradio.com
Format: eclectic

KCSB 91.9 FM
University of California
P.O. Box 13401
Santa Barbara, CA 93107-3401
805-893-3757
E-mail: general.manager@kcsb.org
Web: www.kcsb.org
Contact: Eric Wolff
Format: eclectic

KCSN 88.5 FM
California State University, Northridge
18111 Nordhoff St.

Northridge, CA 91330-8312
818-677-3090 Fax 818-677-3127
E-mail: sky.daniels@kcsn.org
Web: www.kcsn.org
Contact: Sky Daniels, Program Dir.
Format: classical (wkds), eclectic (wknites, wkcs)

KDVS 90.3 FM
University of California
14 Lower Freeborn Hall
Davis, CA 95616
530-752-0728
E-mail: musicdept@kdvs.org
Web: www.kdvs.org
Format: eclectic/freeform

KFJC 89.7 FM
Foothill College
12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
E-mail: music@kfjc.org
Web: www.kfjc.org
Format: eclectic

KJAZZ 88.1 FM
California State University, Long Beach
1288 N. Bellflower Blvd.
Long Beach, CA 90815
Contact: Bubba Jackson,
Program Dir.
562-985-2999
E-mail: breakfastwithbubba@kkjz.org
Web: www.jazzandblues.org
Format: jazz & blues

KLBC.ORG
Long Beach City College
4901 E. Carson St.
Long Beach, CA 90808
562-938-4800
E-mail: patgraham@klbc.org
Contact: Pat Graham, General Mgr.
Web: www.klbc.org
Format: eclectic

KOHL 89.3 FM
Ohlone Community College
43600 Mission Blvd.
Fremont, CA 94539
510-659-6221 Fax 510-659-6001
E-mail: pd@kohlradio.com
Web: www.kohlradio.com

KSCR 1560AM
University of Southern California
KSCR - STU 404
Los Angeles, CA 90089-0895
213-740-1486 Fax 213-740-1853

E-mail: music@ksnr.org
Web: www.ksnr.org
Format: independent eclectic

KSCU 103.3 FM
Santa Clara University
500 El Camino Real, Ste. 3207
Santa Clara, CA 95053
408-554-4907
E-mail: music@kscu.org
Web: www.kscu.org
Format: eclectic

KSBR 88.5 FM
Saddleback Community College
28000 Marguerite Pkwy.
Mission Viejo, CA 92692
949-582-5727 Fax 949-347-9693
Web: www.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
E-mail: ksjs@ksjs.org
Web: www.ksjs.org
Format: eclectic

KSPC 88.7 FM
Pomona College
Thatcher Music Building
340 N. College Ave.
Claremont, CA 91711
909-621-8157
Web: www.kspc.org
Contact: Sam Zipper
Format: eclectic/underground music

KUCI 88.9 FM
University of California, Irvine
P.O. Box 4362
Irvine, CA 92616
949-824-4582
Contact: Paul McElDowney,
Music Dir.
E-mail: musicdir@kuci.org
Web: www.kuci.org
Format: eclectic

KXLU 88.9 FM
Loyola Marymount University
One LMU Dr., Malone 402
Los Angeles, CA 90045
310-338-2866 Fax 310-338-5959
Contact: Frank Higuera, Music Dir.
E-mail: frankxlu@gmail.com
Web: www.kxlu.com
Format: eclectic

Post a free ad seeking musicians
Find jobs with working bands
Thousands have used
us since 1969!

MusiciansContact.com
Sterling Howard
Founder/Owner

818-888-7879

GOT SONGS?
We've got opportunities!

The world's largest songwriters online
community, with chapters worldwide!
Celebrating 15 years!

Songsalive!
www.songsalive.org

KZSC 88.1 FM
University of California, Santa Cruz
1156 High St.
Santa Cruz, CA 95064
831-459-4036
E-mail: program@kzsc.org
Web: www.kzsc.org
Format: eclectic

KZSU 90.1 FM
Stanford University
P.O. Box 20510
Stanford, CA 94309
650-725-4868
E-mail: pd@kzsu.stanford.edu
Web: http://kzsu.stanford.edu
Format: eclectic

UCLAradio.com
University of California, Los Angeles
118 Kerckhoff Hall
308 Westwood Plaza
Los Angeles, CA 90024
310-825-9105, business line
310-825-6955
E-mail: radio.music@uclradio.com
Web: www.uclradio.com
Format: college/eclectic

Colorado

KCSU 90.5 FM
Colorado State University
Lory Student Center, Box 13
Fort Collins, CO 80523
970-491-1695
E-mail: kcsu@csu.edu
Web: www.kcsu.edu
Format: eclectic

KGNU 88.5 FM & 1390 AM
4700 Walnut St
Boulder, CO 80301
303-449-4885
E-mail: music@kgnu.org
Web: www.kgnu.org
Format: eclectic

KRCC 91.5 FM
Colorado College
912 N. Weber St.
Colorado Springs, CO 80903
719-473-4801 or 800-748-2727
E-mail: Jeff@krcc.org
Web: www.krcc.org
Format: eclectic

KVCU 1190 AM
University of Colorado
Campus Box 207
Boulder, CO 80309
303-492-7405
E-mail: dj@radio1190.org
Web: www.radio1190.org
Format: eclectic

Connecticut

WESU 88.1 FM
Wesleyan University
45 Wyllys Ave.
Middletown, CT 06459
860-685-7703
E-mail: wesu@wesufm.org
Web: www.wesufm.org
Format: free form

WHUS 91.7 FM
University of Connecticut
Student Union Building, Rm. 412
2110 Hillside Rd., Unit 3008R
Storrs, CT 06269-3008
860-486-4007
E-mail: info@whus.org
Web: www.whus.org
Format: eclectic

WNHU-88.7 FM
University of New Haven
300 Boston Post Rd.
West Haven, CT 06516
203-479-8805
E-mail: Blane@nehaven.edu
Web: www.wnhu.net
Format: eclectic

WRTC 89.3 FM
Trinity College
300 Summit St.
Hartford, CT 06106
860-297-2439
Web: www.wrtcfm.com
Format: eclectic

WWUH 91.3 FM
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860-768-4703
E-mail: wwuh@hartford.edu
Web: http://wwuh.org
Format: world, women's, folk, polka,
jazz, alt, classical, bluegrass, news,
film, opera

Florida

WVFS 89.7 FM
Florida State University
420 Duffenbaugh Building
Tallahassee, FL 32306-1550
850-644-1879
E-mail: music@wvfs.fsu.edu
Web: www.wvfs.fsu.edu
Format: eclectic

WVUM 90.5 FM
University of Miami
P.O. Box 2481919
Coral Gables, FL 33124
305-284-3131 Fax 305-284-3132
E-mail: music@wvum.org
Web: www.wvum.org
Format: indie

Georgia

WRAS 88.5 FM
Georgia State University
P.O. Box 4048
Atlanta, GA 30302-4048
404-413-9797
E-mail: wrasmd@gmail.com

Web: www.wras.org
Format: eclectic

WREK 91.1 FM
Georgia Tech Student Radio
350 Ferst Dr. N.W., Ste. 2224
Atlanta, GA 30332-0630
404-894-2468
E-mail: music.director@wrek.org
Web: www.wrek.org
Contact: Music Director
Format: eclectic

WUOG 90.5 FM
The University of Georgia
Box 2065 Tate Student Center
Athens, GA 30602-3401
706-542-8466 Fax 706-542-0070
E-mail: md@wuog.org
Web: www.wuog.org
Contact: Max Martin & Claire
Paffenhofer
Format: eclectic

Hawaii

KTUH 90.3 FM
University of Hawai'i
2445 Campus Rd.
Hemenway Hall, Ste. 203
Honolulu, HI 96822
808-956-5288
E-mail: music@ktuh.org
Web: http://ktuh.org
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
Web: http://kuoi.com/index.html
E-mail: ethan@kuoi.org
Contact: Ethan Arave, Music Dir.
Format: eclectic

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939

CD REPLICATING
DVD REPLICATING
7", 10" & 12"
RECORD PRESSING

Custom Packaging & Printing
Graphic Design • Quick Turnaround



**RAINBO
RECORDS**

www.rainborecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainborecords.com

Illinois**WESN 88.1 FM**

Wesleyan University
P.O. Box 2900
Bloomington, IL 61701
309-556-2638
E-mail: wesn@iwu.edu
Web: www.wesn.org
Format: free-form

WCRX 88.1 FM

Columbia College Chicago
33 E. Congress Pkwy.
Chicago, IL 60605
312-369 8155
E-mail: WCRXDJ@colum.edu
Web: colum.edu/academics/radio/wcrx
Format: eclectic

WHPK 88.5 FM

Reynolds Club
5706 S. University Ave.
Chicago, IL 60637
773-702-8289
E-mail: contact@whpk.org
Web: www.whpk.org
Format: eclectic

WZND 106.1 FM

University of Illinois
007 Fell Hall
Normal, IL 61790-4481
309-438-5490
E-mail: md@wznd.com
Web: www.wznd.com
Format: R&B and alt. rock

Indiana**WFHB 91.3 & 98.1 FM**

P.O. Box 1973
Bloomington, IN 47402-1973
812-323-1200 Fax 812-323-0320
E-mail: wfhb@wfhb.org
Web: www.wfhb.org
Format: eclectic

WGRE 91.5 FM

DePauw University
313 S. Locust St.
Greencastle, IN 46135
765-658-4637
E-mail: wgremusic@gmail.com
Web: www.wgre.org
Format: eclectic

WSND 88.9 FM

Notre Dame
315 LaFortune
Student Center
Notre Dame, IN 46556
574-631-7342, 574-631-4069
E-mail: wsnd@nd.edu
Web: www.nd.edu/~wsnd
Contact: Michael Byrnes, Station Mgr.
Format: eclectic

Iowa**KRUI-89.7 FM**

University of Iowa

379 Iowa Memorial Union
Iowa City, IA 52242
319-335-8970

E-mail: krui@uiowa.edu
Web: www.kruiradio.org
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
785-864-5483
E-mail: music@kjhk.org
Web: www.kjhk.org
Format: eclectic

KSDB 91.9 FM

Kansas State University
105 Kedzie Hall
Manhattan, KS 66506-4701
785-532-2330
E-mail: mojo@ksu.edu
Web: www.wildcat919.com
Format: alternative/hip-hop

Maryland**WGTS 91.9 FM**

Columbia Union College
7600 Flower Ave.
Takoma Park, MD 20912
301-891-4200 877-948-7919
E-mail: wgts@wgts919.com
Web: www.wgts919.com
Format: Christian

WMBC 560 AM

University of Maryland
University Center 101
1000 Hilltop Cir.
Baltimore, MD 21250
410-455-2656
E-mail: wmbcradio+rotimi@gmail.com
Web: www.wmbc.umbc.edu
Format: free form

Massachusetts**BIRN - Internet Radio**

MS-150 Berklee College of Music
1140 Boylston Street
Boston, MA 02215
617-747-8538
E-mail: info@thebirn.com
Web: www.thebirn.com
Format: eclectic

WCFM 91.9 FM

Williams College
Baxter Hall
Williamstown, MA 01267
413-597-2197
Web: http://wcfm.williams.edu
Format: eclectic

WERS 88.9 FM

Emerson College
120 Boylston St., 4th Fl.

Boston, MA 02116

617-824-8084
E-mail: info@wers.org
Web: www.wers.org
Format: eclectic

WHRB 95.3 FM

Harvard College
389 Harvard St.
Cambridge, MA 02138-3900
617-495-4818
E-mail: mail@whrb.org
Web: www.whrb.org
Format: eclectic

WMBR 88.1 FM

Mass. Institute of Technology
3 Ames St.
Cambridge, MA 02142
617-253-4000
E-mail: music@wmbrr.org
Web: www.wmbrr.org
Format: eclectic

WMFO 91.5 FM

Tufts University
P.O. Box 65
Medford, MA 02155
617-627-3800
Web: www.wmfo.org
Format: eclectic

WMUA 91 FM

University of Massachusetts
105 Campus Center
Amherst, MA 01003
413-545-2876 Fax 413-545-0682
E-mail: manager@wmua.org
Web: www.wmua.org
Format: eclectic, college, public,
non-commercial, etc.

WTBU 640 AM/89.3 FM

Boston University
640 Commonwealth Ave.
Boston, MA 02215
617-353-6400
E-mail: music@wtburadio.com
Web: www.wtburadio.com
Format: eclectic

Michigan**WCBN 88.3 FM**

University of Michigan
530 Student Activities Building
Ann Arbor, MI 48109-1316
734-763-3501
E-mail: music@wcbn.org
Web: www.wcbn.org
Format: free form

WDBM 89 FM

Michigan State University
G4 Holden Hall
East Lansing, MI 48825
517-884-8900
E-mail: music@impact89fm.org
Web: www.impact89fm.org
Contact: Brock Elsesser
Format: alt-rock

WDET 101.9 FM

Wayne State University
4600 Cass Ave.
Detroit, MI 48201
313-577-4146 Fax 313-577-1300
E-mail: wdetfm@wdetfm.org
Web: www.wdetfm.org
Format: eclectic

WKAR 90.5 FM

Michigan State University
Communication Arts & Sciences Bldg.
East Lansing, MI 48824
517-432-9527
E-mail: carol@wkar.org
Web: www.wkar.org
Format: new age, world, folk, classical

Missouri**KCOU 88.1 FM**

2500 MU Student Center
Columbia, MO 65201
573-882-7820
E-mail: md@kcou.fm
Web: www.kcou.fm
Format: alt. rock

KMNR 89.7 FM

University of Missouri
218 Havener Center
1870 Miner Circle
Rolla, MO 65409-1440
573-341-4273
E-mail: kmnr@mst.edu
Web: http://web.mst.edu/~kmnr
Format: free form

KWUR 90.3 FM

Washington University
Campus Box 1205
One Brookings Dr.
St. Louis, MO 63105
314-935-5952
E-mail: music1@kwur.com
Web: www.kwur.com
Format: eclectic

New Jersey**WBZC 88.9 FM**

Burlington County College
601 Pemberton Brown Mills Rd.
Pemberton, NJ 08068
609-894-9311 ext. 1189
Web: www.z889.org
Format: indie rock

WFMU 91.1 FM

P.O. Box 2011
Jersey City, NJ 07303-2011
201-521-1416
Web: www.wfmu.org
Format: eclectic

WPRB 103.3 FM

030 Bloomberg Hall
Princeton University
Princeton, NJ 08544
609-258-3655 Fax 609-258-1806
E-mail: music@wprb.com
Web: www.wprb.com



SANDBOX

sandbox-music.com

New Album "Me & Him and Horse"
Available on iTunes/Distributed by BrainMuscleMedia

2012 Performances including: SXSW, Worldfest, Indie Music Fest,
and the Los Angeles Music and Film Summit



Mega Talent
Lisa Panagos

Superior vocalist whose songs
capture her sultry, intoxicating vibe.
Great hooks and beautiful melodies.
You will want to hear more from
this talented artist.

www.lisapanagos.com

Format: rock, folk, jazz, blues, classical

WRSU 88.7 FM

Rutgers University
126 College Ave.
New Brunswick, NJ 08901
732-932-7800 ext. 12
Contact: Meg Gillan, Music. Dir.
E-mail: music@wrsu.rutgers.edu
Web: www.wrsu.org
Format: eclectic

WTSR 91.3 FM

The College of New Jersey
P.O. Box 7718
Ewing, NJ 08628
609-771-2420
E-mail: music@wtsr.org
Web: www.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
505-277-4806
E-mail: music@kunm.org
Web: www.kunm.org
Format: eclectic

New York**WBAR 87.9 FM**

Barnard College
3009 Broadway
New York, NY 10027-6598
212-854-4773
E-mail: punk@wbar.org
Web: www.wbar.org
Contact: various depending on genre
Format: free-form, non-commercial

WCOT 89.1 FM

SUNY Institute of Technology, Utica/Rome
100 Seymour Rd.
Utica, NY 13502
315-792-7500
Web: www.sunyit.edu/virtual_tour/campus_center/radio.html

WDWN 89.1 FM

Cayuga Community College
197 Franklin St.
Auburn, NY 13021
315-255-1743 ext. 2284
Fax 315-255-2690
E-mail: wdwn@hotmail.com
Web: www.wdwn.fm
Format: college alternative

WFUV 90.7 FM

Fordham University
Bronx, NY 10458-9993
718-817-4550
Web: www.wfuv.org
Format: eclectic

WICB 91.7 FM

Ithaca College

118 Park Hall
Ithaca, NY 14850
607-274-1040

E-mail: wicbproducer@gmail.com
Web: www.wicb.org
Format: eclectic

WNYU 89.1 FM

5-11 University Pl.
New York, NY 10003
212-998-1658
E-mail: music@wnyu.org
Web: http://wnyu.nyu.edu
Contact: Marla Sherman
Format: eclectic

WRHU-88.7 FM

Hofstra University
111 Hofstra University
127 Dempster Hall
Hempstead, NY 11549
516-463-3674
E-mail: wrhumusic@wrhu.org
Web: www.wrhu.org
Contact: Zach Reynolds
Format: eclectic

WRPI 91.5 FM

Rensselaer Polytechnic Institute
1 WRPI Plaza
Troy, NY 12180-3590
518-276-6248
E-mail: bulaza@rpi.org
Web: www.wrpi.org
Contact: Alex Bulazel, Indie Music Dir.
Format: eclectic

WRUR 88.5 FM

University of Rochester
3 Todd Union
Rochester, NY 14614
585-275-9787
Web: www.wrur.org
Format: AAA, eclectic

WVKR 91.3 FM

Vassar College
Box 726
124 Raymond Ave.
Poughkeepsie, NY 12604-0726
845-437-5476
E-mail: wvkrmd@vassar.edu
Web: www.wvkr.org
Format: eclectic

North Carolina**WKNC-88.1 FM**

N. Carolina State University
Box 8607
343 Witherspoon Student Center
Raleigh, NC 27695-8607
919-515-2401 Fax 919-515-5133
Web: http://wknc.org
Format: eclectic

WRVS 89.9FM

Elizabeth State University
1704 Weeksville Rd.
Elizabeth City, NC 27909
252-335-3517
E-mail: mybrown@mail.ecsu.edu

Web: www.ecsu.edu/wrvs
Format: jazz, R&B, gospel

WXDU 88.7 FM

Duke University
POB 90689
Durham, NC 27708
919-684-2957
E-mail: wxdu@duke.edu
Web: www.wxdu.duke.edu
Format: eclectic

WXYC 89.3 FM

University of N. Carolina
CB 5210 Carolina Union
Chapel Hill, NC 27599
919-962-8989
E-mail: wxycmd@ibiblio.org
Web: www.wxyc.org
Contact: Jonathan Woolten
Format: eclectic

Ohio**RADIO DEPAUL**

DePaul University
2250 N. Sheffield Ave.,
Ste. 317
Chicago, IL 60614
773-325-7308
Web: www.radio.depaul.edu
Format: eclectic

WBWC 88.3 FM

275 Eastland Rd.
Berea, OH 44017
440-826-2145 Fax 440-826-3426
E-mail: comments@wbwc.com
Web: www.wbwc.com
Format: alt-rock

WCSB 89.3 FM

3100 Chester Ave.
CE 4th Fl.
Cleveland, OH 44115
216-687-3721
E-mail: musicdirector@wcsb.org
Contact: Stephanie Kilian

Web: www.wcsb.org
Format: free form

WYSO 91.3 FM

Antioch University Midwest
150 East S. College St.
Yellow Springs, OH 45387
937-767-6420
E-mail: wyso@wyso.org
Web: www.wyso.org
Format: eclectic

Oregon**KPSU 98.1 FM**

Portland State University
PO BOX 751
Portland, OR 97207
503-725-5669
E-mail: music@kpsu.org
Web: www.kpsu.org
Format: eclectic

KWVA 88.1 FM

University of Oregon
P.O. Box 3157
Eugene, OR 97403
541-346-4091 Fax 541-346-0648
E-mail: music@kwvaradio.org
Web: www.kwvaradio.org
Format: eclectic

Pennsylvania**WCLH 90.7 FM**

Wilkes University
84 W. South St.
Wilkes Barre, PA 18766
570-408-2908
E-mail: wclhpd@gmail.com
Web: www.wclh.org
Format: eclectic

WERG 90.5 FM

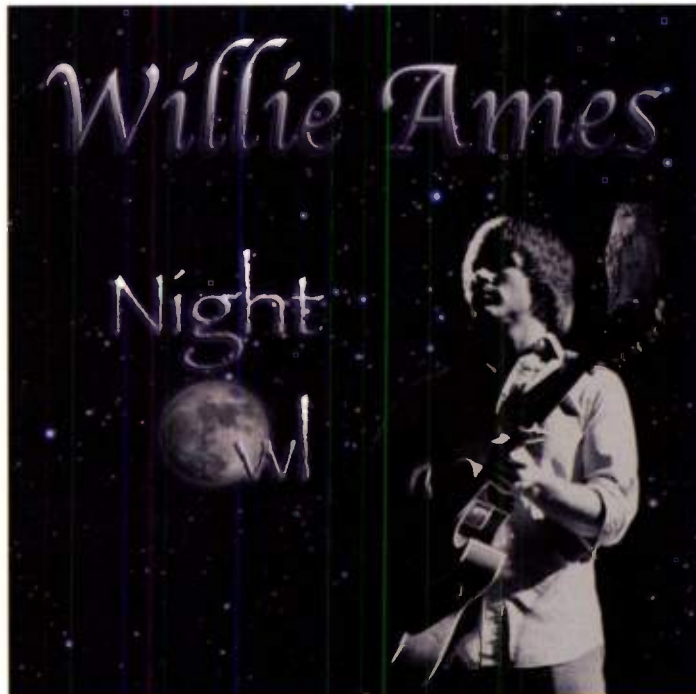
Gannon University
109 University Sq.
Erie, PA 16541

DON'T MAIL YOUR MUSIC TO RADIO!



Airplay
ACCESS

Get your music to radio digitally today

AirplayAccess.com

Willie Ames has independently toured all 50 United States with international touring pursuit as a singer/songwriter/guitar and banjo player performing original/cover songs of acoustic/folk/rock music and is a 4 time award winner/performer in the LA, eWorld, and Phoenix Music Awards 2010/2011! Night Owl album available online & iTunes.

www.willieames.com

814-459-9374
Email: can't find
Web: www.werghm.com
Format: eclectic

WFSE 88.9 FM
 Edinboro University of Pennsylvania
 Earley Hall
 814-732-2889
Web: www.wfseradio.com
Format: alt-rock

WKDU 91.7 FM
 Drexel University
 3210 Chestnut St.
 Philadelphia, PA 19104
 215895-2082
Web: www.wkdu.org
Format: free form

WPTS 92.1 FM
 University of Pittsburgh
 411 William Pitt Union
 Pittsburgh, PA 15260
 412-648-7990
E-mail: wpts+@pitt.edu
Web: www.wpts.pitt.edu
Format: eclectic

WRCT 88.3 FM
 1 WRCT Plaza
 5000 Forbes Ave.
 Pittsburgh, PA 15213
 412-621-0728
E-mail: info@wrct.org
Web: www.wrct.org
Contact: Matt Masticova, Music Dir.
Format: eclectic

WQHS
 University of Pennsylvania
 Hollenback Center 504
 3000 South St.
 Philadelphia PA 19104
 215-898-3500
E-mail: programdirector@wqhs.org

Web: www.wqhs.org
Format: Eclectic

Tennessee

WMTS 88.3 FM
 Middle Tennessee State University
 1301 E. Main St., Box 58
 Murfreesboro, TN 37132
 615-898-2636 Fax 615-898-5682
E-mail: music@wmts.org
Contact: Edi Cressell, Music Dir.
Web: www.wmts.org
Format: eclectic

WRVU 91.1 FM
 Vanderbilt University
 P.O. Box 9100, Station B
 Nashville, TN 37235
 615-322-3691
E-mail: wrvumd@vanderbilt.edu
Web: www.wrvu.org
Format: eclectic

Texas

KSAU 90.1 FM
 Stephen F. Austin State
 P.O. Box 13048
 Nacogdoches, TX 75962
 409-468-1124 Fax 936-468-1331
E-mail: ksau@saugmail.com
Web: www2.sfasu.edu/ksau
Format: eclectic

KTCU 88.7 FM
 Box 298020
 Fort Worth TX 76129
 817-257-7631
E-mail: ktcu@tcu.edu
Web: www.ktcu.tcu.edu
Format: classical, modern rock,
 Americana

KTRU 91.7 FM
 Rice University, MS 506

P.O. Box 1892
 Houston, TX 77251-1892
Web: www.ktru.org
Format: eclectic

KVRX 91.7 FM
 Student Radio c/o UT
 P.O. Box D
 Austin, TX 78713-7209
 512-471-5106
E-mail: music@kvr.org
Web: www.kvr.org
Format: eclectic

Washington

KAOS 89.3 FM
 The Evergreen State College
 2700 Evergreen Parkway, CAB 301
 Olympia, WA 98505
 360-867-6896
Web: www.kaosradio.org
Contact: Nicki Thompson, Music Dir.

KCWU 88.1 FM
 Central Washington University
 400 E. 8th Ave.
 Ellensburg, WA 98926-7594
 509-963-2283
Web: www.881theburg.com
Contact: Sean LeClaire
Format: eclectic

Satellite Radio

SIRIUS SATELLITE RADIO
 Attn: Music Programming Department
 1221 Avenue of the Americas
 New York, NY 10020
 888-539-7474
Web: www.sirius.com

Indie Radio

AUDIO INDEPENDENTS
 See COMMON NONSENSE

COMMON NONSENSE
 on Live 365
 New Orleans, LA
Web: www.commonnonsense.net

EORADIO
Web: www.eoradio.com

FEARLESS RADIO
 2341 S. Michigan, Ste. 3F
 Chicago, IL 60616
 312-380-9780
Web: www.fearlessradio.com
Contact: Kris Littman

INDIE 103.1 FM
 Indie 103.1 / Entravision
 5700 Wilshire Blvd., Ste. 250
 Los Angeles, CA 90036
 323-900-6100
E-mail: pwakeman@entravision.com
Contact: Penelope Wakeman,
 Station Mgr.
Web: www.indie1031.com

IRADIO LA - INDIE 104
 P.O. Box 1403
 Covina, CA 91722
E-mail: info@iradiola.com
Web: www.iradiola.com

RADIO ELECTRIC
Web: www.radioelectric.com

RADIOINDY.COM
 P.O. Box 93492
 Phoenix, AZ 85070
E-mail: support@radioindy.com
Web: www.radioindy.com

SONGPLANET.COM
Web: www.songplanet.com

XND RADIO
Web: www.xndradio.com

Indie Promoters

AIRPLAY ONLY
 See AIRPLAY ACCESS

ALL ACCESS MUSIC GROUP
 28955 Pacific Coast Hwy., Ste. 210
 Malibu, CA 90265
 310-457-6616 Fax 310-457-8058
E-mail: jdenver@allaccess.com
Web: www.allaccess.com
Contact: Joel Denver
Styles/Specialties: Top 40 / main-
 stream, top 40 / rhythm crossover,
 alternative, rock, country, Hot AC, rock,
 contemporary Christian, urban, urban AC

ALL ACCESS MUSIC GROUP
 11 Music Cir. S., Ste. 101
 Nashville, TN 37203
 615-252-6400
Web: allaccess.com

AMERICAN AMP
 323-638-9267
E-mail: info@americanamp.com
Web: www.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
E-mail: staff@backstage
 entertainment.net
Web: www.backstageentertainment.net
Contact: Paul Loggins
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: www.billwencepromotions.com
Contact: Bill Wence
Styles/Specialties: Americana/AAA/col-
 lege/acoustic/roots. Specializing in inde-
 pendent artists, radio interviews, tours.
 *Unsolicited material accepted

BRYAN FARRISH RADIO PROMOTION
 1828 Broadway, 2nd Fl.
 Santa Monica, CA 90404
 310-998-8305
E-mail: airplay@radio-media.com
Web: www.radio-media.com
Styles/Specialties: All except for
 classical

EVOLUTION PROMOTION
 7 Arlene Ave.
 Wilmington, MA 01887
 978-658-3357
E-mail: info@evolutionpromotion.com
Web: www.evolutionpromotion.com

**FLANAGAN'S RADIO & RETAIL PRO-
 MOTIONS**
 323-876-7027
E-mail: promotions@radioandretail.com
Web: www.radioandretail.com
Styles/Specialties: college radio, com-
 mercial radio, retail promotion, other

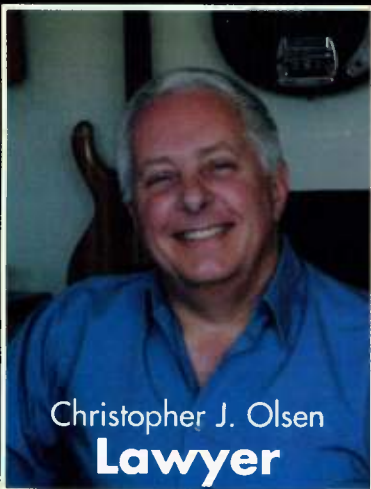
INDIE POWER.com
 11054 Ventura Blvd., Ste. 333
 Studio City, CA 91604
 818-505-1836
E-mail: info@indiepower.com
Web: www.indiepower.com
Styles/Specialties: Full service, promo,
 worldwide, Movies/TV, distribution

INTEGRATED MARKETING
 See Indie Power

LOGGINS PROMOTION
 2530 Atlantic Ave., Ste. C
 Long Beach, CA 90806
E-mail: promo@logginspromotion.com
Web: www.logginspromotion.com
Contact: Paul Loggins, Paola Franco,
 John Stevens, Laurent Stoeckli
Styles/Specialties: all styles and genres

RUFFSOUNDS
 625 S Griffith Park Dr.

MUSIC ATTORNEY



Christopher J. Olsen
Lawyer

26 Years
 Pro Attorney
35 Years
 Pro Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation

Free Email or Phone
Consultation

Call or Email Anytime:
 805-557-0660
 chris@chrisolsenlaw.com
 www.chrisolsenlaw.com

Download This Directory From Our Website

Burbank, CA 91506
310-418-2818
E-mail: markosh@aol.com
Web: www.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
E-mail: lweir@larryweir.com
Web: www.heartlandent.com, www.
larryweir.com
Contact: Larry Weir

PINCH HIT ENTERTAINMENT
901 Hermosa Ave., Ste. F
Hermosa Beach, CA 90254
310-791-7617
E-mail: mike@pinchhit.com
Web: www.pinchhit.com
Contact: Mike Naylor
Styles/Specialties: guitar-oriented
rock, pop, specializing in national
radio promotion, distribution and
press campaigns

PIRATE!
145 Columbia St.
Cambridge MA 02139
617-256-8709
E-mail: steve@piratepirate.com
Web: www.piratepirate.com
Contact: Steve Theo

Additional location:

San Francisco
Contact Douglas Blake
617-571-8043

PLANETARY GROUP, THE
6325 Santa Monica Blvd, Ste. 100
Los Angeles, CA 90038
323-952-5050, 1-800-254-2543
E-mail: info@planetarygroup.com
Web: www.planetarygroup.com

Additional location:

P.O. box 52116
Boston, MA 02205

RADIO & RETAIL PROMOTIONS
323-876-7027
E-mail: promotions@radioandretail.com
Web: www.radioandretail.com
Contact: Jon Flanagan
Styles/Specialties: AAA, modern rock,
commercial & college radio and
retail promotions

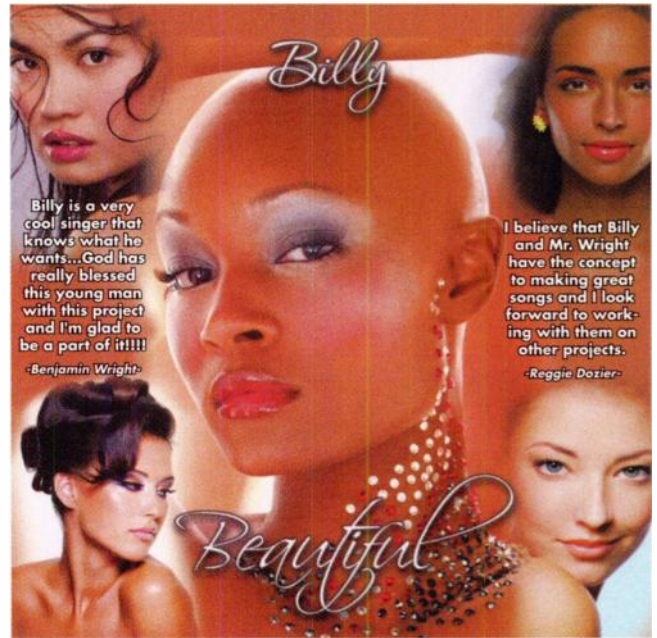
HOWARD ROSEN PROMOTION
521 W. Channel Island Blvd., Ste. 15
Port Hueneme, CA 93041
805-382-2200
Web: www.howiewood.com
Contact: Howard Rosen
Styles/Specialties: Top 40, adult
contemporary, active rock,
modern adult contemporary,
specialty and college

TIM SWEENEY & ASSOCIATES
31805 Hwy. 79 S., Ste. 551
Temecula, CA 92592
951-303-9506
E-mail: timsweeney@tsamusic.com
Web: www.tsamusic.com
Contact: Tim Sweeney
Styles/Specialties: all styles



Download and print this directory
FREE from our website at:
www.musicconnection.com/amp

**A
BENJAMIN WRIGHT
PRODUCTION**



Billy is a very cool singer that knows what he wants...God has really blessed this young man with this project and I'm glad to be a part of it!!!!

-Benjamin Wright-

I believe that Billy and Mr. Wright have the concept to making great songs and I look forward to working with them on other projects.

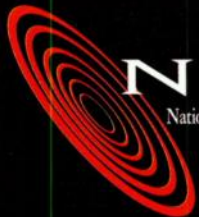
-Reggie Dozier-

AVAILABLE ON ITUNES, RHAPSODY & AMAZON
Hard Copy Available on CD Baby

www.cdbaby.com (search Billy)
www.chrisbilshelrecords.com



© Copyright 2011 ChrisBilshel Records



NARIP
National Assn. of Record Industry Professionals

Meet, Pitch, Get Feedback

**No More Middle Men!
Direct Access To Top
Music Supervisors**

NARIP Music Supervisor Sessions put YOU face-to-face with decision-makers who select music for Hollywood blockbusters, all in an intimate setting. Get your music heard and considered for placement in film trailers.

SIGN UP NOW at www.narip.com



MAY 2nd Natalie Baartz



Transformers
Hugo
Star Trek
Eat Pray Love
Adventures of Tin-Tin
Iron Man

MAY 16th Danny Exum



The Dark Knight
The Hangover
The Muppets
Captain America
The Avengers
Watchmen

MAY 30th Angel Mendoza



Captain America
G.I. Joe 2
Iron Lady
Inglorious Bastards
The King's Speech
No Country For Old Men

We Want
YOU
Back!



- We've relaunched Music Connection's AMP Social Space for Artists, Music Makers.
- No 'friends' or fans—just people like you creating great music and building a career.
- AMP enables you to Connect, Get Reviewed, Collaborate, Find a Bandmate, have Quick Access to Expert Career Advice and Exclusive Industry Contacts.
- Be among the first to experience this **Faster, Easier, Entirely FREE** website.

We've worked hard to make AMP an advanced Social Space, and we hope you will try what could become the most potent tool of your music career.

musicconnection.com/amp

MUSICIANS CHOICE

Fully Equipped Rehearsal Studios
and Monthly Lockouts!
www.musicianschoicestudios.com

Studios
Starting At
\$15/hr.

Now Available
24-Hour Access Studios

Call about our 1-month Free Special.

(310) 836-8998

Culver City (310) 836-8998 Lawndale (310) 214-0330 Tempe (480) 96-MUSIC

* Featuring Top Brand Equipment from:

Does your rehearsal studio
SUCK?
we can help

- HOURLY WEEKLY LOCKOUTS
- FEATURES: HIGH CEILINGS
- OPENABLE WINDOWS, PHONE JACKS

- FREE UTILITIES
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!
(323) 263-7381

FRANCISCO STUDIOS

Hourly • Monthly • Recording
104 Rooms • 24 Hr Access
Acoustically Designed Rooms
Very Secure • Free Utilities • Private Parking
New Freight Elevator • Fan Ventilation
Clean Facility • 9'-12' Ceilings
Less than 3 miles from 5, 10 & 101 Freeways

LA: 323-589-7028



24 - HOUR PRIVATE LOCKOUT STUDIOS
BANDS/DRUMMERS, AIR CONDITIONED
FREE WI-FI, SECURE, CLOSE TO FREEWAYS
5716 CAHUENGA BLVD. NORTH HOLLYWOOD
818-859-0090

TK PRODUCTIONS

24 HOUR LOCKOUT REHEARSAL STUDIOS

Welcome to the
BEST & LARGEST
REHEARSAL STUDIO
Facilities in Southern
California & Nevada

#1 10 Locations to Choose From
310-445-1151
*West LA *NoHo *OC *Vegas

FREE* 1/2 Month Rehearsal *FREE

TKPROD.NET

West LA STUDIO SERVICES

REHEARSAL STUDIOS

Fully Equipped from 13/HR • PA Only from \$10/HR
All Rooms Newly Refurbished

(310) 478-7917

www.westlastudios.com

Looking for a
Recording Studio?



With our network of the finest hand selected recording facilities we create a quick no hassle way to find the right studio for you and your project.

One call is all it takes to insure you get the best place for your individual needs.

This is a free service
818-222-2058
www.studioreferral.com



Hollywood, California • 310.598.6038
www.marshmastering.com

For Advertising Info Call 818-995-0101 **MarketPlace**

UNIVERSAL
UNIVERSAL MASTERING STUDIOS

REFINE YOUR CREATION WITH US

All Formats • Analog & Digital 500 • Internet Mastering

Clients include: Rod Mc Chitt; Peppers • Ashlee Simpson
Willie Nelson • Colton Blay • Kanye West • Stevie Wonder
B.B. King • Chris Botti • The Roots • Weezer • Lil Wayne
Neil Diamond • Aerosmith • The Roots • Lady Gaga

(818) 286-6233 www.universalmastering.com

MAURICE GAINEN
PRODUCTIONS & MASTERING

Mastered or remastered track by
John Lennon, Sheryl Crow,
Streisand, Joni Mitchel, James
Blunt, Seal, Jewel, etc...

Indie rates available. • www.mauricegainen.com
323.662.3642

dbw
Recording Studio

"LA's Premier Recording Studio
for the Singer/Songwriter"

dbwstudio.com
818.884.0808
20% off first session w/ad

GUITAR REPAIR

EST. 1990

GUARANTEED QUALITY
REPAIR - BUILDING
MODIFICATION - RESTORATION

AFFORDABLE RATES
VISA/MASTERCARD

8101 ORION AVE., #21 - VAN NUYS, CA 91406
PHONE/FAX (818) 780-7191
www.ericsguitarshop.com.ericsguitarshop@aol.net

soundcheck studios

www.soundcheckstudios.net

24 hr. Lockout Rooms

- *FREE Wireless Internet Access
- *Closed Circuit TV Monitoring
- *Secured Gated Parking
- *Central A/C *Easy Load In/Out

1200 sq. ft. Showcase Room Available w/Full PA
Freeway Close North Hollywood Location
818.765.6600 818.823.8774

CUPS 'N STRINGS

TAPE BAKING
DIGITAL TRANSFERS
ARCHIVE CREATION

(818) 222 4600
www.cupsnstrings.com

MASTERING

DON GRIFFIN
Don@studioVMR.com

312.286.5018
708.267.2198

fpt, FedEx, UPS.
WWW.STUDIOVMR.COM

VOICE LESSONS

- SOLID TECHNIQUE
- STRONG PERFORMANCE
- LESSONS, WORKSHOPS, SHOWCASING W/BANDS

SUE FINK
310/397-3193
jemmer2703@aol.com

Long Hair Skoppe

Rock n' Roll to Classic Cuts

Giving To You The Treasure of Long Hair

(626) 791-7405
2055 N. Lake Ave.
Altadena, CA 91001

We make it easy to record in Nashville.

The Nashville Association of Professional Recording Services

www.naprs.org

resonate
music + sound

Burbank, CA

SSL 4065E / G - D Control Icon
Track - Mix - Master - ADR - ISDN
Full service - High End Mic's & Outboard
(818) 567-2700 www.resonate.la

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!

MUSICIANS CHOICE

Lock Out Rehearsal Studios

Drum Rooms to Giant Lockouts
Van Nuys / West L.A. / Culver City
Now open in Lawndale & Hollywood!

310-836-8998

"BUILT BY MUSICIANS FOR MUSICIANS"
www.musicianschoicestudios.com

Producer Engineer & Mixer
JOE MC GRATH

6 Grammy Winning Albums

Clients include:
Green Day, Morrissey,
AFI, B.B. King, Keb Mo,
Ryan Adams & SUM 41

Now available for serious artists and bands.

(310) 628-9681
www.joemcgrath.com

Post a free ad seeking musicians
Find jobs with working bands
Thousands have used us since 1969!

MusiciansContact.com

818-888-7879

Shelley Howard
Founder/Owner

Are You Ready To Take Your Music To The Next Level ?

Jimmy Hunter's

CAZADOR

FEATURING NEW STATE-OF-THE-ART PROTOOLS 10 HD4

Engineer • Producer • Drummer (Live or Programmed) • Vocalist • Vocal Coach
Over 4,000 Songs Produced Here • Serving Hollywood for 25 years

(323) 655-0615 • www.jimmyhunter.com • studiojimi@aol.com

Get Ready To

CONNECT • COLLABORATE • PARTICIPATE
Like Never Before



- BE HEARD
- GET REVIEWED

@musicconnection

Custom Sheet Music

by Deha Music Co.

Professional transcription/copying
Notation, chord charts & tablature.



www.dehamusic.com
(559) 274-3546

MAURICE GAINEN

Producer - Engineer - Sax - Keyboards

Full service music Production. ANY style.
ProTools expert. Berklee alum. Recording artist.
CD, Film, TV & Radio credits. (Major names and
companies). MIDI and Studio consulting. Studio
available. CD mastering. No spec deals.

www.mauricegainen.com 323-662-3642

"WHAT DOES A PRODUCER DO?"



Tell All Chat with
Legendary Platinum
Grammy® Award
winning
Producer-Engineer
Dennis MacKay

THEWATCHBOX.COM

melrose mastering

Located at Raleigh Studios

RECORD • MIX • MASTER

Pro Analog Mastering
\$50 Per Song



PROTOOLS HD • NEVE • TC ELECTRONICS
AVALON • MANLEY • TUBE TECH • NEUMAN
API • GENELEC • SONIC SOLUTIONS

Call: 818-216-5409
Email: melrosemusic@mac.com

R2 STUDIOS

NOHO'S PREMIERE
LOCKOUTS

21 BRAND NEW ROOMS

HOURLY RATES AVAIL.

A/C - NO STAIRS

\$300 - \$1200/mo

R2STUDIOS@SBCGLOBAL.NET

(818) 255-5502

Better Mics, Engineering, Mastering, = Better Music! Big Surprise Music



ProTools HD with Tons of "Real" Analog Gear, Full
Recording Facility - World Class Equipment!

Trident 65 Series Custom Console
Yamaha C3 Grand Piano
Mics: Neumann, AKG
Hammond B-3

Visit www.bigsurprisemusic.com
for a full equipment and client list.

Amazing:
MC Special
\$50/hr
Including
Engineer!

Everything from Pre-Production to Final Master
www.bigsurprisemusic.com • 818-905-7376

Theta
Sound Studio
BECAUSE THE WORLD NEEDS YOUR MUSIC!
"A first-class studio with a big heart."
- Tali Tadmor, pianist/composer
RANDY TOBIN - PRODUCER/ENGINEER
www.thetasound.com
818.9.555.888

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939



CD REPLICATING

DVD REPLICATING

7", 10" & 12" RECORD PRESSING

Custom Packaging & Printing, Graphic Design, Quick Turnaround



RAINBOW
RECORDS

www.rainborecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainborecords.com

United Audio Video, Inc.

Serving the industry since 1972

100 CDs/DVDs

With color discs, color print
and shrinkwrap. \$350

1000 CD Digi Paks

4 panel w/clear tray \$1295
Includes full color print,
discs and shrinkwrap.

Complete mastering
services available.

1000 Retail Ready CDs

Replicated from your CD
master, with color disc,
4 panel inserts, trays
and shrinkwrap. \$995

1000 full color DVDs

with full color wraps
inc. shrinkwrap. \$1095

We transfer 8mm and
Super 8mm film to DVD

6855 Vineland Ave. North Hollywood, Ca 91605

(818) 980-6700 - (800) 247-8606

www.unitedav.com



Film Musicians
Secondary Markets Fund

If you have been credited for
a theatrical or television film,
we may have money for you.

fmsmf.org
818-755-7777

VOICE LESSONS

- Rihanna
- Gwen Stefani
- Courtney Love
- All-American Rejects
- Linkin Park
- Britney Spears
- The Bravery
- Colbie Calliat
- Demi Lovato
- Jimmy Eat World
- Pussycat Dolls
- Taproot
- Jack Black



lis lewis
(818) 623-6668
www.TheSingersWorkshop.com

AUDIO CD & CASSETTES

Established in 1983

No Job Too Small or Too Large!

100 CD's \$135.00 100 DVD's \$185

Includes a black thermal print on disc and a case

Transfer / Convert your Old Tapes & LP's
To a Digital CD or DVD

Great Prices • Quick Turnaround Usually 24-48 hours.

26 Years of Superior Quality and Service in the same location!

- All Work Guaranteed -

WE ACCEPT MOST MAJOR CREDIT CARDS

818.762.ACDC (2232)

12426 1/2 Ventura Blvd. Studio City, CA 91604

www.ocdc-cdr.com • email: steve@ocdc-cdr.com

SPARS.COM

The
Recording
Connection

Can Music School Help Your Career?

By Kenny Kerner

I grew up in the Flatbush section of Brooklyn, NY, and spent most of my time hanging out at the local candy store on Parkside Avenue with about 30-40 neighborhood musicians. We had no music schools to teach us. So we did the best we could—flying by the seats of our pants.

We played mostly cover songs because we didn't know a thing about song structure or harmonies or killer choruses. We auditioned at local clubs playing five or six sets a night for free hoping to get a spot on a Friday or Saturday show. We just didn't know any better. There was nobody there to teach us.

Say the word "school" and most people turn off immediately. But I am here to tell you that, with 42 years of industry expertise under my belt, school is really the way to go. So, whether you want to be a personal manager, publisher, rock star or just a good 'weekend warrior, here are some reasons for going to a music school to develop your career:

1. FOCUS

Back in Brooklyn, we learned songs by listening to the records and trying to match the sound of the record to the guitar chord. Although it usually worked, this was no way to develop as a musician. Music Schools, such as Musicians Institute (where I am the Director of Music Business for the Extension Program), provide definite focus on instruments for performers and the business of music for aspiring entrepreneurs. They have a plan for developing artists and they follow it rigorously—lesson after lesson.

2. REPETITION

By repeating your lessons daily, you become confident and you can see yourself progressing. This is not like jamming at home. This is structured performance done each day until perfected. Seeing your progress inspires you to rehearse more and get even better.

3. DEVELOPMENT

At a music school you develop both your skills and your knowledge. Business students learn the fine art of negotiating and networking while musicians learn how to play cleaner and make each note count. Keep in mind that in school, there is always a world-class instructor at the head of the class to guide you. These are professionals who have recorded, toured and, in most cases, are still performing today.

4. NETWORKING

Use your classmates to inspire you. Learn from them. Rehearse with them. Work out the daily lessons with them. This is a great networking opportunity and a chance to form lifelong friendships. And who knows, with any luck, you guys might even form a band together.

5. DRINK DEEP

Back in Brooklyn, there was a limit to what we could do as local street musicians. We couldn't move forward as musicians and businessmen because we didn't know the right questions to ask or the right people to go to for answers. You can never have too much knowledge. Music Schools let you drink deep of the vast, never-ending opportunities that lie ahead. From studio musician to band member to businessman to publisher or instrument tech, instructor or producer—you can summon up all the knowledge you need. Knowledge that lets you reach inside your soul and go places you've only dreamed about.

6. THE TECH SIDE

Whether it's learning about triads or harmonies or sharps or flats, music school allows you to understand what it is you are doing. Learning how to sight-read can provide plenty of job opportunities at sessions, weddings, corporate affairs and cruise ships. Doing a music business internship opens the doors to an entry-level gig at a music-related company. You can't get this on a street corner.

7. GUEST SPEAKERS

Every music school goes out of its way to bring guest speakers into the fold to speak and interface with the student body. This is an invaluable experience. Since I've been at Musicians Institute we've heard from Billy Sheehan, Steve Vai, Alice Cooper, Don Was, Donald Passman and a host of other successful musicians and industry pros. They come into the classrooms to share their expertise with the students who are just starting out. They answer questions, talk about their personal experiences, and yes, sign autographs. Priceless.

8. CREDIBILITY

Telling a potential employer you studied at a music college such as MI gives you credibility. Your boss immediately knows you put in some rigorous hours perfecting your craft. There are no-nonsense schools all over the country where the work ethic is sky high. You will be viewed as a likely candidate for the job! Most of the music schools use industry pros and technically savvy musicians in the classrooms—people with years of performing, touring and business expertise.

9. ACCOMPLISHMENT

I work about 10 - 12 hours a day and when I get home, I'm usually exhausted. But it's a good kind of exhaustion. I have a total feeling of accomplishment. I completed all of my responsibilities for the day with great results. The feeling of accomplishment you get from seeing yourself perform better is inspirational. It keeps you going. Finishing up a great rehearsal with the band using some of the techniques you've learned in class is so cool. It means you've moved forward. You've moved closer to being the consummate pro!

10. CERTIFICATE/DEGREE

There's no better feeling than hearing your name being called and walking across the concert stage to receive your diploma or certificate of completion. It's the culmination of years of hard work, years of studying and rehearsing and performing and learning. And looking back, I think you'll agree that you are so much better for it.

True, the *Billboard* charts are filled with success stories of musicians who are self-taught. And a school degree is no guarantee of future success. But to really be all you can be, you need to drive toward excellence at every opportunity. You need to equip yourself with the tools of your trade and be prepared for any eventuality. And in most cases, the place to get those essential tools is at a music school.

miniBIO: Kenny Kerner is a 42-year veteran of the music industry. He discovered and produced KISS and earned 18 gold and platinum producer awards. He is a successful publicist, author, educator, journalist and personal manager. You can buy his book, *Going Pro*, at amazon.com and bookstores everywhere. Kerner is currently the Director of Music Business for Musicians Institute's Extension Program. Email kennyk@mi.edu

MC

GLITTER ROSE



HOLLYWOOD BLVD.

THE NEW ALBUM
"DEAD OR ALIVE"
CD RELEASE SHOW

FRIDAY, MAY 18th
9PM-11PM - 21+

SOUTHERN ROCK
BRUNCH

EVERY SUNDAY
LIVE MUSIC
10:30AM-12:30PM

FOR ADDRESS AND INFO
HARDROCK.COM/HOLLYWOODBLVD



PHOTO BY CANDICE PAYNE

2 NOMINATIONS FOR THE 22ND ANNUAL LOS ANGELES MUSIC AWARDS
COUNTRY ARTIST OF THE YEAR
COUNTRY SINGLE OF THE YEAR "VODKA GIRLS"

GLITTER ROSE WOULD LIKE TO THANK HER ENDORSEMENTS
TELEFUNKEN ELEKTROAKUSTIK, WARRIOR GUITAR, BAE AUDIO, FISHMAN ACOUSTIC AMPLIFICATION,
ROTOSOUND MUSIC STRINGS, MOODY LEATHER, GUITAR HANDS HAND CARE
AND IS PROUD TO BE A PREFERRED ARTIST WITH
C.F. MARTIN & CO. ACOUSTIC GUITARS AND STRINGS.

www.GLITTERROSE.com

Introducing
the free QMix™
app for
iPhone® and
iPod® touch



Your new on-stage personal monitor system also plays Angry Birds.

Control your own monitor mix from an iPhone® or iPod® touch with PreSonus' free QMix™ app for StudioLive digital mixers. Up to ten individual on-stage mixes with a StudioLive 24.4.2!

Pick which channels you want to include, tweak their levels and then use the ingenious Wheel of Me to boost only *your* channel with one finger swipe.

Need to control your



whole mixer from the stage?

Use StudioLive Remote and an iPad to adjust all major mixer functions including Fat Channel signal processing.

Want to record your performance in 24-bit multi-track? Capture™ 1.1 does it in two mouse clicks (and comes free with all three StudioLive models.)

Editing, overdubs, extra tracks of sampled instruments and drum loops? Studio One™ 2 Artist DAW also comes free.

At the heart of all this wireless control are the world's best-selling compact digital mixers. Packed with easy-to-use Fat Channel digital signal processing and effects. Equipped with our renown XMAX™ Class A mic preamplifiers.

Don't settle for a mixer that's just a lump of hardware with bits of bundled software. Get the complete seamless integration that only StudioLive can deliver.

Visit your Southern California PreSonus dealer today.



Plus full StudioLive™ mixer control with an iPad!



©2012 PreSonus Audio Electronics, Inc. All rights reserved. StudioLive, XMAX, Capture and QMix are trademarks of PreSonus Audio Electronics, Inc. Studio One is a trademark of PreSonus Software Ltd. Mac, iPad, iPod and iPhone are registered trademarks of Apple, Inc. All other trademarks are the trademarks and property of their respective owners.

PreSonus

www.presonus.com • Baton Rouge USA