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# Cage The Elephant

**GUITAR JAM 2014**

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*KERN BRANTLEY (LADY GAGA)*

*BOBBY BALDERRAMA (THE MYSTERIANS)*

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**FISHMAN**  
fishman.com/tripleplay





Photos: Colin Lane

## Cage The Elephant

As the band enjoys its third successful album, and looks forward to a full schedule of festivals and summer dates, lead singer and lyricist Matt Shultz reflects on how a willingness to shake things up has enabled Cage's creative process to evolve in unexpected ways.

By Jessica Pace

36

## Guitar Jam 2014

This year's candid interviews with stellar guitarists and bassists are guaranteed to deliver unique career insights and advice about being a musician.

By Eric A. Harabadian



40



53

## Directory of Guitar/Bass Services & Instructors

Compiled By Denise Coso



## 45 SXSW PIX!

MC was once again at the SXSW Music Fest, and our Jody Domingue and Victoria Patneau grabbed a bunch of amazing, memorable images.

## 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

- 46. Album Reviews
- 48. New Music Critiques
- 50. Live Reviews



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- 20. Producer Crosstalk: Cruzmatik . . . . . By Rob Putnam
- 22. Exec Profile: Rena Wasserman, The Greek Theatre . . . . . By Andy Kaufmann
- 30. Songwriter Profile: Keith LuBrant . . . . . By Dan Kimpel
- 44. Expert Advice: Monster Guitar Tone! . . . . . By Brian Tarquin
- 62. Tip Jar: Hey DJs—Here's Where To Source Your Music . . . . . By Scott Binder



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## ROCKN STOMP

<http://rocknstompn.com>

**What's In A Name:** With the launch of Rockn Stompn and its flagship product the Model RS-4, Duluth, GA-based Kimball Magee combines his passion for music—he's been playing guitar since age 14—and his 20 years experience as a manufacturer's rep for Waber Electronics. Working for Waber, he sold "the granddaddy of all power strips." Five years ago, he got tired of trying to turn on the rocker switch on the floor power strip and came up with the concept for the ultimate power strip for musicians, that has taken him and his team of engineers several years to develop—a foot-activated power sequencer/power conditioner/power strip now known as the RS-4. He began joking that the RS-4 was "a Rockn Stompn no poppin' power strip," and ultimately realized the name's great branding potential.

**Powering Up And Down:** The golden rule is to "Always turn your main amp on last, and turn it off first" to avoid the potentially destructive loud "POP." The Rockn Stompn simply does this automatically, powering all your equipment up or down in the proper sequence, every time, all with a tap of the footswitch. The eight power outlets made up of four



duplex receptacles provide four steps of power sequencing and enables the musician to change the time delay sequence with the included screwdriver. The time delay can be quickly adjusted from one to 15 seconds to suit the user's specific needs. The RS-4, is a state-of-the-art, UL listed surge protector with 1935 joules of protection. Its U.S. made electronic components provide the user's valuable electronic equipment with clean, noise-free AC power—perfect for both studio and live performances. MAP \$299.

**Currently in Development:** Rockn Stompn will soon be unveiling their latest product, a modified RS-4 with PowerCon connectors replacing the power cord. Designed for the production industry, particularly for sound companies for "live show," it is already "road tested, tour grade and professional."

Contact Rockn Stompn, 770-476-2387



## Natalie Kilgore

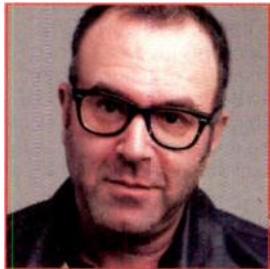
*VP of Publicity*  
BBR Music Group



Dashboard Media Founder **Natalie Kilgore** has been named Vice President of Publicity for the **BBR Music Group**. In her new role, Kilgore will continue to strategize and lead publicity endeavors for the music group that serves as the umbrella for Broken Bow, Stoney Creek and Red Bow Records as well as BBR Management and Magic Mustang Music. Additionally, Kilgore will maintain direct publicity representation for Multiplatinum selling two-time ACM & 2012 CMA "Vocal Duo of the Year" Thompson Square; Platinum-selling Dustin Lynch; No. 1 chart-toppers Joe Nichols and Parmalee; *American Idol*'s Kristy Lee Cook; James Wesley; and more of BBR Music Group's roster. Contact [Natalie@bbmusicgroup.com](mailto:Natalie@bbmusicgroup.com).

## Jonnie Davis

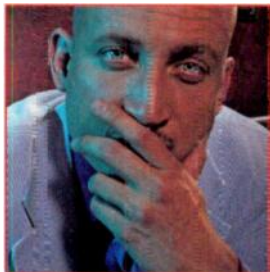
*Sr. VP, A&R / Head of Label Services*  
Round Hill Music



**Round Hill Music** has announced a new member of its team, **Jonnie "Most" Davis** to the role of Sr. VP, A&R and Head of Label Services. Davis will oversee Round Hill's A&R efforts. A storied producer, engineer and songwriter, Davis has written, produced, and/or mixed for such artists as P!nk, Marc Anthony, Biggie Smalls, P. Diddy, Outkast and Santigold. He has accrued 20+ Gold and Platinum records and has been credited on albums with sales topping 100 million worldwide. "Davis adds another dimension to the Round Hill team with his A&R abilities," says Josh Gruss, CEO of Round Hill. "His connectivity to songwriters and bands, intense energy and his own experiences as a producer and songwriter will be of great benefit to Round Hill." Contact [ily@golightlymedia.com](mailto:ily@golightlymedia.com).

## Sam Watters

*VP, A&R Island Records*  
Island Def Jam Music Group



**Island Def Jam Music Group** has expanded its A&R focus with the appointment of **Sam Watters** as Vice President of A&R, Island Records. Watters will take a senior role in the A&R Department, actively seeking out, discovering and signing new talent. Based at Island Records in Santa Monica, Watters will report directly to Island Records President David Massey in New York. Since his successful stint in '90s boy band sensation, Color Me Badd, Watters has achieved a notable track record as a songwriter and producer. He was responsible for launching the careers of Jessica Simpson, Anastacia and Fantasia. For further information on this appointment, contact Universal Music's Renata Muniz, [renata.muniz@umusic.com](mailto:renata.muniz@umusic.com).

## Mike Muccilo

*Dir. of Direct Response Advertising Sales*  
Music Choice



**Music Choice** has announced the hiring of **Mike Muccilo** as Director of Direct Response Advertising Sales. In this newly created position, Muccilo will work with agencies and clients nationwide to expand Music Choice's direct response advertising revenue across all its networks including Music Choice Play, Video On Demand and Music Channels. Muccilo most recently served as a National Account Executive at Rovi where he grew direct response revenue by 200% over three years. Prior to that, Muccilo worked at various broadcast/cable networks selling both Direct Response and Local Advertising including, Comcast Spotlight, National Cable Communications and Eagle Television. Contact [jpaganuzzi@musicchoice.com](mailto:jpaganuzzi@musicchoice.com).

## Jeff Barnes

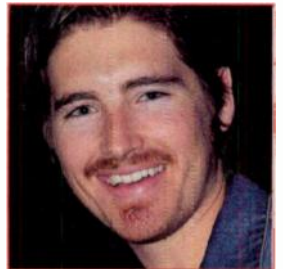
*Studio Manager*  
The Record Plant



**The Record Plant Recording Studios** has announced the appointment of **Jeff Barnes** to the position of Studio Manager. In his new role, Barnes will work closely with Record Plant Recording Studios President Rose Mann-Chemey and Vice President/General Manager Jason Carson, and manage the day-to-day studio operations including studio bookings, scheduling of engineers, overseeing of technical operations/equipment, and project budgets, while interfacing with producers, recording artists and artist managers. A classically trained multi-instrumentalist, Barnes started at the Record Plant Recording Studios in May of 2008 as a "runner," rising rapidly over the years within the organization. Contact [info@recordplant.com](mailto:info@recordplant.com).

## Mike Gowen

*Associate Publicist*  
MSO PR



**MSO PR** has announced, via the company's President Mitch Schneider, the immediate promotion of **Mike Gowen** to Associate Publicist at the Mitch Schneider Organization (MSO). Gowen began at MSO in 2012 as a part-time assistant to Angela Villanueva before advancing to the position of executive assistant to President Mitch Schneider, who he will continue to work closely with in his new role. Over the past two years Gowen has been involved in the media campaigns for various artists in multiple genres including the Black Crowes, Black Sabbath, Dave Stewart, Dream Theater, Dwight Yoakam, John Fogerty, Slash, the Smashing Pumpkins, Ted Nugent, Wynonna Judd and others. Contact [tdodd@msopr.com](mailto:tdodd@msopr.com).

## AJ Burton

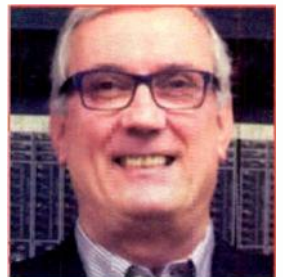
*Director of Publishing, Nashville*  
Netwerk Music Group



**Netwerk Music Group (NMG)** has announced the appointment of **AJ Burton** to Director Of Publishing, NMG Nashville, to expand the presence of NMG's publishing division, Netwerk One (NW1). Netwerk's relationship with Burton began in 2011 with the initiation of a partnership between NW1 and Revelry Music Group, an independent Nashville publishing company co-founded by Burton. Through the joint venture, NW1 and Revelry signed several successful Nashville writers, like Neil Mason and Jessie Jo Dillon. In his new roll with Netwerk, Burton will seek new writing talent, as well as opportunities for current NW1 clients in Nashville. Contact Danielle Romeo, Netwerk Music Group, [romeo@netwerk.com](mailto:romeo@netwerk.com) for additional information.

## Mike van der Logt

*Sales Manager*  
Ashly Audio



Spurred by growing demand in foreign markets, **Ashly Audio** has appointed industry veteran **Mike van der Logt** of 4M4You, to serve as its sales manager for Europe, the Middle East and Africa (EMEA). Van der Logt has over 25 years experience in the industry providing product and relationship advice to pro audio manufacturers. Based in the Netherlands, he is well-suited to serve EMEA customers. On behalf of Ashly, van der Logt will travel the region to strengthen and expand business with existing distributors, and develop new relationships to sustain and build sales momentum. Contact [davis@aadvert.com](mailto:davis@aadvert.com) for further information.

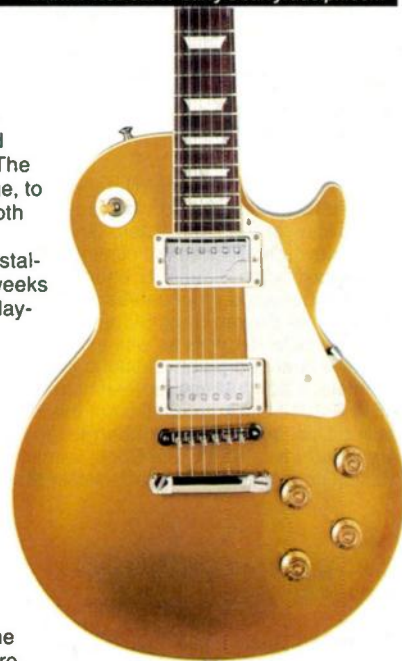


## ► FISHMAN FLUENCE ELECTRIC GUITAR PICKUP

The Fishman Fluence™ pickups are said to avoid the typical problems of passive pickups made with traditional wire-wound coils and eliminate the tonal inconsistencies due to the inherent limitations of outdated pickup technology such as spurious noise, hum, cable capacitance problems and loss in tonal response. The Multi-Voice feature in every Fluence pickup allows players to transform their individual pickups from vintage, to hot, “line-in” clean or super hot with the right level and gain for each voice. Fluence will be introduced in both single-coil (single width) as well as classic and modern humbucker designs in a variety of finishes.

Fluence is also the first pickup system with active electronics to eliminate both battery cost and tricky installations. When coupled with the Fluence rechargeable Lithium-ion battery pack, time between charges is weeks instead of hours. When the battery is low, just plug in a standard USB charger for another 200+ hours of playing time. In a pinch, a standard 9V battery will also power Fluence pickups.

<http://fishman.com>



## ◀ UNIVERSAL AUDIO APOLLO TWIN

Apollo Twin is a desktop Thunderbolt audio interface for Macs that uses the same 24/192 kHz A/D/D/A conversion as the Universal Audio Apollo rack units. Inside, the Apollo Twin includes either a UAD Solo or Duo UAD processing card.

You can have up to 6 X 2 channels of simultaneous input/output channels. Up to 8 channels of additional digital audio input is possible using the ADAT optical. The two digitally-controlled analog microphone pre-amps feature high-pass input filters, 48-volt phantom powering, a -20dB attenuator and polarity flip.

Apollo Twin is built in a rugged aluminum case with accessible front panel headphone and instrument connections. The interface allows Mac users to record in real time (latency of less than 2ms) through the UAD Powered Realtime Analog Classics Plug-In bundle.

With Apollo Twin, UA also introduces the new Unison™ Technology. By integrating Apollo's mic preamps and its onboard UAD plug-in processing, Unison recreates the sound of the most sought after tube and solid-state mic preamps.

Available in both SOLO and DUO models, Apollo Twin is priced at \$699 (SOLO) and \$899 (DUO).

<http://uaudio.com/twin>



## ► GOPRO HERO3+ BLACK EDITION/MUSIC

The Hero3+® Black Edition/Music is GoPro's® latest camera bundle that includes a special collection of accessories designed for use by musicians, DJs, music promoters, journalists or any one interested in making user-generated videos. This latest bundle includes mounting adapters to attach the camera to instruments, turntables, mic stands, guitars and amps—even your own body to make videos that capture the “in-the-moment” feeling and energy of your live performances.

GoPro cameras use an internal rechargeable battery and record video and audio on an inserted micro-SD memory card for up to two hours at 1080p / 30 fps. The HERO3+ Black Edition/Music (MSRP \$399.99) comes with The Frame, GoPro's lightest weight, non-water-proof camera mount.

Other accessories included are: a set of two removable Instrument Mounts, the Mic Stand Mount and “Jaws”, a fully articulated flex clamp with a spring-loaded clamp for mounting the camera to a cymbal stand, drum hardware or the rim of a drum, turntables or the edge of a table.

I downloaded the free GoPro App for my iPhone and iPad to control via WiFi and view what the camera is capturing even if I have it mounted out of reach at some distance. The app allows remote control and configuration of the camera's video frame rate up to 60FPS, still photo resolution and time-lapse photography.

<http://gopro.com>



## ◀ D'ADDARIO GUITAR DOCK

Although leaning your guitar up against the nearest wall, table, amp or equipment rack makes it handy, at best it's a temporary and precarious resting place—which is why D'Addario has released its Guitar Dock. Not a guitar hanger as I first thought, the Guitar Dock is a neck cradle you can carry in your gig bag. Your guitar's weight rests on the floor and then any solid flat surface such as a table's edge, desktop or a bookshelf can be utilized to accept the fully adjustable U-shaped clamp of the Guitar Dock.

By utilizing a 360-degree rotatable neck cradle, it allows for universal mounting at any angle such as a vertical rack rail or angled furniture. The durable rubberized molding protects both the instrument and the mounting surface's finish.

A great idea when floor space is limited, the Guitar Dock also folds up into a 4 x 4-inch square for travel and sells for \$42.99. MSRP.

<http://planetwaves.com>





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► **AURALEX HOVERDECK**

The **Auralex HoverDeck™** isolates a drum kit from the floor or a hollow stage and reduces unwanted coloration from floor resonances. In a project studio, it will provide sound isolation modular risers. This system minimizes structure-borne sound transmission and sympathetic vibrations between drums and hardware.

The HoverDeck is available in two models. For four- and five-piece drum kits, there is the HD-64Gig made up of six, HD-22 platforms each measuring 23 3/4 x 23 3/4 x 1-inches plus one HD-1c platform measuring 23 3/4 x 31 3/4 x 1-inches.

For larger drum kits and touring applications, there is the HD-88Concert that uses 12 HD-1c platforms. Either model is offered with an optional rugged road case and you can buy additional pairs of HD-22 platforms and the smaller HD-s Satellites measuring 13 1/2 x 17 1/2 x 1-inches for customizing your HoverDeck. I like the way the two HoverDecks can be quickly assembled and disassembled; it uses a set of low-profile isolating boards with optimally placed hook and loop fasteners.

<http://auralex.com>



◄ **FOCUSRITE ITRACK DOCK**

Focusrite's **iTrack Dock** studio interface makes excellent use of Apple's Lightning equipped iPad and iPad Mini devices. iTrack Solo has two built-in Focusrite Scarlett microphone preamps, plus two line inputs (stereo) and instrument DI. There are balanced main monitor outputs, an independent stereo headphone output jack, plus a USB port for connecting class-compliant MIDI instruments/controllers.

You get Focusrite A-D/D-A conversion with over 105dB dynamic range and up to 24bit/96kHz sample rates. There is 48-volt phantom powering for studio microphones and also Scarlett's cool-looking Gain Halos—those mesmerizing "rings of light" around the input gain controls for setting recording levels. With its built-in Core Audio driver, the iTrack Dock works with any Core Audio app like GarageBand, Cubasis, Auria or the included Tape app by Focusrite. iTrack Dock's direct monitoring sends your input signal straight to the headphone and main monitor outputs for latency-free monitoring.

For iPad users in need of a portable DAW, the Focusrite iTrack Dock seems like a no-brainer. It sells for \$249 MSRP.

<http://focusrite.com/itrackdock>

► **SCHECTER HELLRAISER HYBRID**

The **Hellraiser Hybrid collection** is a combination of the Hellraiser and SLS models. The Hellraiser's signature, highly-figured quilted maple top is now redesigned with a more sculptured arch and is set into the mahogany body with an increased upper access cutaway. All HH models will be finished in a high gloss and transparent Black Burst color.

The HH's come with EMG's 57/66 active humbuckers with brushed back metal-works covers. The HH C-7 and C-8 versions also use USA-made Hipshot Non-Trem bridges to accommodate progressive playing styles. The SLS shares its popular thin C-shape, fast neck profile and satin finish. The compound radius ebony fiberboard is adorned with an inverted dot pattern and Metal Cross inlay at the 12th fret.

Prices range from \$1,499 MSRP for the C-8 to \$1,299 for the C-1 or Tempest guitars.

<http://schematicguitars.com>



◄ **API 505 DI MODULE**

The **API 505 DI Direct Injection** module is a new 500-series that fits the company's consoles, API Lunchbox® as well as the API 1608 small-format analog console. The 505 DI includes gain control, adjustable tone control, a bright switch, a -20dB pad, switchable 100/400k-ohm input load impedance toggle, and a thru connection to your instrument/guitar/bass guitar amp.

With 55dB of total gain available, the API 505 DI amplifies your instrument's signal output up to +4dB line level directly (pardon the pun)—without the need of a microphone pre-amp. I also like the 10-segment front panel LED VU meter that ranges from -18dB to +9dB with peak overload indicator.

Like the console-based API 205L, the 505 DI is specifically designed to accept a guitar, bass or keyboard direct input while minimizing any of the loading effects that change the tone of your instrument's high impedance pickups.

As a very handy addition to any 500 Series rack, the API 505 DI module sells for \$595.

<http://apiaudio.com>

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



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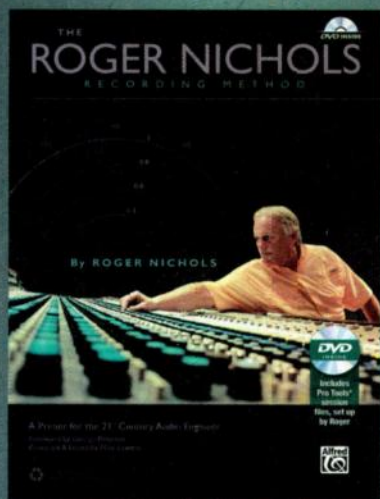
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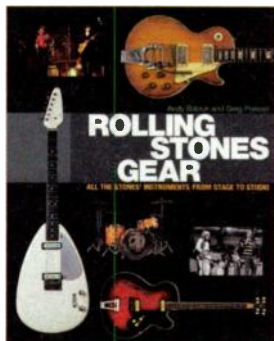


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## Rolling Stones Gear

By Andy Babiuk and Greg Prevost  
(hardcover) \$60

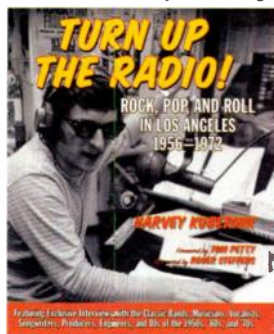
Following up *Beatles Gear*, Andy Babiuk, and co-author and co-bandmate (Chesterfield Kings) Prevost deliver an awesome 672-page compendium of Stones gear from 1962 to the present. Painstakingly researched, keenly observed and lavishly illustrated with exclusive images, this hefty hardcover tome will engross long-time, hardcore fans.



## Turn Up The Radio! Rock, Pop And Roll In Los Angeles 1956-1972

By Harvey Kubernik, foreword by Tom Petty  
(hardcover) \$45

Once again, music historian Kubernik puts an intense focus on his hometown's contribution to rock history, resulting in an attractive

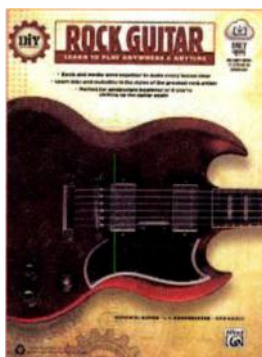


cloth-bound book that spotlights the city's radio DJs, producers, engineers and musicians, both famous and obscure. The book is a revelatory, anecdote-filled ride.

## DiY Rock Guitar

By Nathaniel Gunod, L. C. Harnsberger and Ron Manus  
(paperback) \$9.99

Offering a new way to learn, *DiY Rock Guitar* (part of a series along with *DiY Ukulele*, *DiY Guitar*, *DiY Keyboard*, and *DiY Drum Set*) offers interactive streaming content to complement

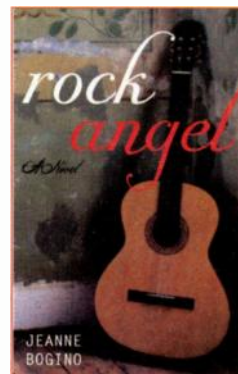


each guitar lesson in the book. No teacher is necessary with this book, since lessons are simple to follow—with video lessons and accompaniments available to stream or download.

## Rock Angel

By Jeanne Bogino  
(paperback) \$16.99

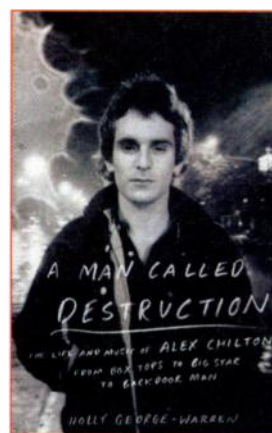
In a show business novel filled with ego clashes, sexual tension, drug addiction, dreams of success and nightmares of stardom, the rarefied world of ambitious musicians is rendered with a relentlessly keen eye and ear. *Rock Angel* should appeal to anyone who's been in a band, or who wishes they were. This book is available beginning July 1 from Prashanti Press.



## A Man Called Destruction: The Life and Music of Alex Chilton

By Holly George-Warren  
(hardcover) \$27.95

A walk through the downward spiral that was the life of teenage celebrity/musician, cult figure Alex Chilton, this bio explores Chilton's rollercoaster to

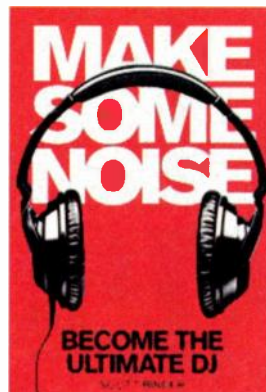


stardom (the Box Tops, Big Star) and the downfall that ended his life in 2010. This biography is a birth-to-death account of his life and career, from Memphis to New York City to New Orleans, using over 100 interviews with band mates, friends and family.

## Make Some Noise

By Scott Binder  
(paperback) \$29.99

An acclaimed spinner, Scott Binder (Banger Bros.) blends practical advice and tools for learning the DJ craft. Binder teaches the basics, but goes beyond the how-to, discussing subjects such as DJing while playing with a live instrument as well as goal setting, marketing and choosing your music genre.





# It sounds like me

## Joe Satriani Knows



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Joe Satriani on the HV-37:

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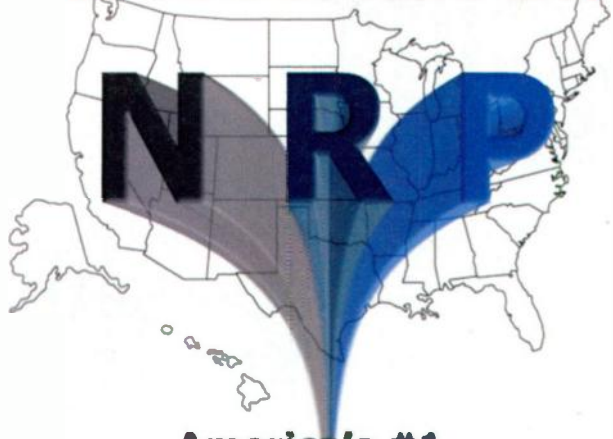
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## PETERSON STROBE TUNERS

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**It All Began With An Organ:** In 1948, Richard Peterson, Founder of The Northern Illinois-based Peterson Company, completed development of the earliest Peterson analog tuner, the Model 150, which was marketed after being developed for Peterson's own use for tuning organs. The company went on to develop the world's first transistor organ in 1957, which would be marketed by Gulbrandsen and help secure that company's position as technical leader in the organ field.



**Six Decades Devoted to Accuracy:** The first tone generators were created to audibly tune using the tuner as the reference pitch. While some of those early Peterson tuners are still in use today, over the last 60 years the line has developed side by side with the organ controls division. Trusted by professionals for over six decades, Peterson (branded as "The Sound of Precision") offers a wide variety of strobe tuning equipment for various needs today. Chris Labriola from the company's tuner product development department says, "We provide

accuracy anywhere from 10-30 times that of our competitors."

**Affordable to the End User:** While most strobe tuners previously cost several hundred dollars, the \$140 consumer-friendly Peterson StoboPlus

HD™ is an ultra-high resolution strobe tuner with the company's largest illuminated display ever featured in a traditional strobe format. Users can chromatically tune any instrument confidently to even the most exacting standards or use any of the over 90 exclusive Sweetened Tunings™

that are developed and optimized for specific instruments. All instruments can be adjusted slightly different to account for issues like string deflection and string gauge.

### Adaptability:

Consumers can use the built-in mic, plug in or clip-on pickup to tune their instruments quickly with the StoboPlus HD's



smooth, real time display—or they can program their custom tunings using the PetersonConnect™ online utility. Other products that Peterson has been well known for over the past decade are the StoboClip™ clip-on tuner, the StoboStomp Classic™ pedal tuner and the StoboRack rackmount tuner. Peterson also offers mobile tuning apps for iOS and Android for \$9.99.

Contact Peterson Strobe Tuners, 708-388-3311



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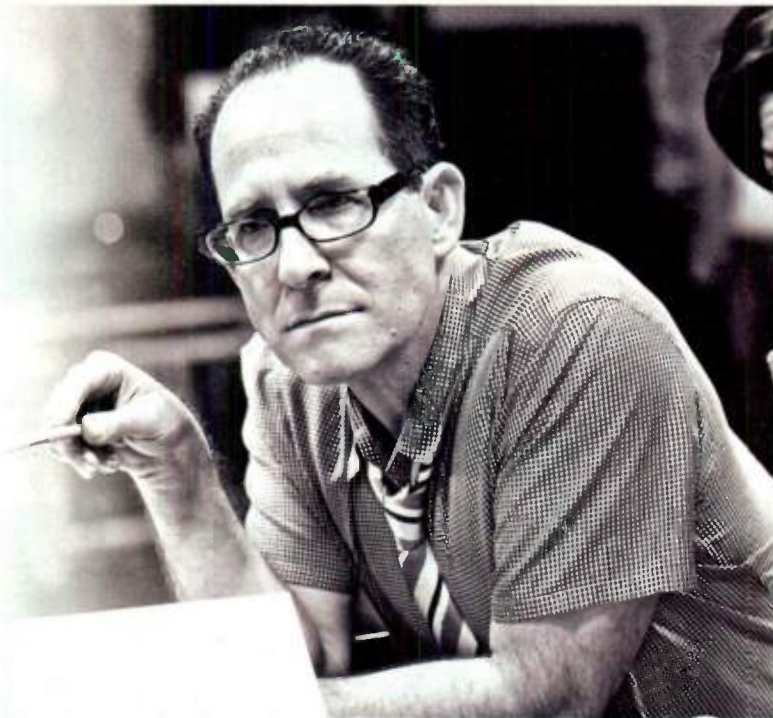
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**▲ Yes Tracks In A Desert Oasis**

Geoff Downes, Alan White and Chris Squire of Yes are seen recording at The Saltmine in Mesa, AZ. The band tracked four songs last November utilizing the studio's Neve 1073, Urei compressor, Hammond C-3 with Leslie 122, Nord Stage, DW house kit, 76 Rickenbacker Bass thru 1979 Marshall guitar amps. The studio also recently hosted Juicy J, Cold Cash and Chris Solomon. Get more Saltmine updates at <http://thesaltmine.com>.



**▲ Allegaeon Flatline In Denver**

While tracking in Denver's Flatline Audio, members of Allegaeon decided to take this "metal selfie." The band is currently recording its June 2014 release with producer/engineer, and Flatline Audio owner, Dave Otero. Additional information can be found at <https://facebook.com/allegaeon>.



**▲ Every Time I Die Step Into Massachusetts' GodCity**

Every Time I Die are currently tracking their upcoming release at GodCity Studio in Massachusetts. The record is being engineered by GodCity owner and Converge guitarist Kurt Ballou (Skeletonwitch, Torche, Converge). The yet-to-be-titled record is slated for a Summer 2014 release and will play followup to the band's 2012 release, *Ex Lives*. Get more details at <http://everytimeidie.net>.



**▲ Peter Gabriel Tour Upgrades To SSL Live**

Peter Gabriel's Back to Front tour made full use of the new SSL Live consoles supplied by Britannia Row Productions for the first part of the tour in late 2013, and will continue to utilize the gear when the tour resumes in April 2014. Pictured (l-r): Peter Gabriel's live show coordinator and personal monitoring and studio engineer Richard Chappell; monitor engineer Dee Miller; and front-of-house engineer Ben Findlay.

**More Studio News**

**ERNIE BALL LAUNCHES 'REAL TO REEL WITH SLASH':** Ernie Ball, manufacturer of guitar strings and musical instrument accessories, has launched a new digital series with the Grammy-winning, guitarist and Rock and Roll Hall of Fame artist Slash and

his band Myles Kennedy and the Conspirators. The online series, titled *Real to Reel with Slash*, documents the entire in-studio recording process of the iconic artist's forthcoming third solo album, along with world-renowned music collaborators Myles Kennedy,

Todd Kerns and Brent Fitz, returning to the studio for a third time. From the first day of recording to the last, the multi-segment fly-on-the-wall series will follow Slash and the Conspirators from pre-production at **NRG Studios** in Los Angeles to **Studio Barbarossa** in

Florida, as they write, play, create and record the new album from start to finish. A new episode clip will be featured on the site for fans each week and will showcase a behind-the-scenes sneak peek inside the recording sessions. Visit <http://slashonline.com>.

**Producer Playback**

*"Check your ego at the door. It's not about you. It's about the artist and the consumer."* – Sergio George  
(Marc Anthony, Christina Aguilera, Tito Nieves)







### ◀ Muse Track In Santa Monica

English powerhouse Muse spent a week at Santa Monica's 4th Street Recording. Pictured (l-r): Dominic Howard, drums; Kathleen Wirt, owner of 4th Street Recording/Republic; Sejo Navajas, engineer and partner at 4th Street Republic; Matthew Bellamy, guitar/vocals; and Chase McElhaney, assistant. For the musical history behind 4th Street, visit <http://4thstreetrecording.com>.



### ▶ Carter Invites Friends & Family To Ocean

Country music legend Carlene Carter has recorded her forthcoming album, *Carter Girl*, at Ocean Way in Hollywood, with additional sessions in Nashville. The album was produced by Don Was and mixed by Bob Clearmountain, for release on Rounder Records, Carter's first for the label. Pictured foreground (l-r): Carter and producer/bassist Was. Pictured rear (l-r): Greg Leisz, steel guitar; Wesley Seidman, assistant engineer; Rami Jaffee, accordion; Tiffany Anastasia Lowe (Carlene's daughter); Jim Keltner, drums; Howard Willing, engineer; and Blake Mills, guitar.



### ▲ Tesseract Shoot Four Videos In Four Studios

U.K.'s progressive rock band Tesseract are presenting the first part of their latest album, *Altered State*, in a high-quality, live studio session. The video is likely the first of four, which will cover the entire new album in four sections, in four different studios. See the first installment filmed in Sphere Studios at <http://youtu.be/O-hnSlicxV4>.

### ▲ Studio City Sound Tracks British Talent

British recording artist Ed Barker paid a visit to Studio City Sound during a recent promotional tour in support of his debut album *Simple Truth*. Pictured (l-r): Tom Weir, SCS owner; Barker; and Larry Weir, National Record Promotion. The Weir brothers are both assisting in the project.

There's more to mastering than meets the eye... It's an ear kinda thing.





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## PRODUCER CROSSTALK



By Rob Putnam

**S**anta Cruz hip-hop and production duo Cruzmatik—J-Willz (Jason Williams) and Famouz (Reggie Stephens)—became friends in high school. Their careers diverged down different paths soon after: Famouz attended Rutgers out east and played pro football for a time. Later he landed a record deal and segued into production. Meanwhile, J-Willz was singing with hometown rock outfit Ribsy's Nickel and toured with them for 12 years. The pair reunited around 2009 and last year released their EP *Style Trippin* on their own label SpinRich. Their singles "Party Don't Stop" and "Up All Night" have been well received online, paired with high-quality videos.

Although Famouz has a production background, Cruzmatik works almost solely with Santa Clara-based producer Justin Dublin Beats. "We work with five beat makers but only one producer," he explains. "We'll come into his studio with an outline and he'll turn it into a masterpiece. He'll add or subtract from the beat to make it stronger. There's an energy and a vibe and everything works."

The way Cruzmatik begins a new project usually starts with a beat sourced from a small pool. "We get a beat and we might not think of something for two or three months," Famouz notes. "Then Jason [Dublin Beats] might come to me with an idea. That's usually how we start to build a song. Once we get into the studio, Jason will also make suggestions, like making beats fuller with live instruments and things of that nature."

Moving from the largely reggae/rock sound of Ribsy's Nickel to hip-hop was a stretch for J-Willz. But he found that when he rose to the challenge, things soon fell into place. "A lot of those songs were out of my comfort zone," he explains. "The ones that I learned the most on were the ones on which I pushed myself the hardest. 'Party Don't Stop' was like nothing I'd ever done before. Now it feels like I can do anything."

Indeed, he finds that the skills that he and Famouz both bring to the process complement each other nicely. "It's like the yin and the yang," the singer asserts. "There are things that I can do that he can't and vice versa. We help each other. Without him, I don't think I'd learn as much."

Cruzmatik's approach to finding success in cyberspace was to link up with online distributor Empire Distribution, a relationship that came about through a friend. "Being on [online music site] Vevo, we're right next to the majors," Famouz observes. "The digital process of music now allows you to not necessarily be on a major [label] but it grants you access to everything that they have. Having quality music and a nice digital deal was key to our process. Empire got us onto Pandora, Vevo, Google Play and Amazon."

Both of the duo favor Empirical Labs' Distressor compressor with ample reverb. "It makes things pop out," Famouz says. J-Willz prefers the Soundelux ELUX 251 microphone, which he runs through a Neve 1073 mic preamp and equalizer.

Projects on the horizon for Cruzmatik include a full-length album, which they expect will drop in the spring or summer, and the launch of their clothing line. The video for their single "Clouds" just dropped online. Cruzmatik is noted for the quality of their music video production, commonly employing helicam mini helicopter cameras to dramatic effect.

Contact Elan Vance - The Image Cartel, 310-540-5120; <http://cruzmatik.com>

**The three most important things they've learned as producers are:**

- Work with people and producers that take their craft seriously and have a good vibe and passion. You need someone that's going to pull the best out of you.

- Bounce back from adversity. There'll be days that don't go your way. As long as you stay positive and get through it, you'll come back another day better than you were before. There are a lot of ups and downs in the music business.

- Be consistent and relevant. Always raise the bar.

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## 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

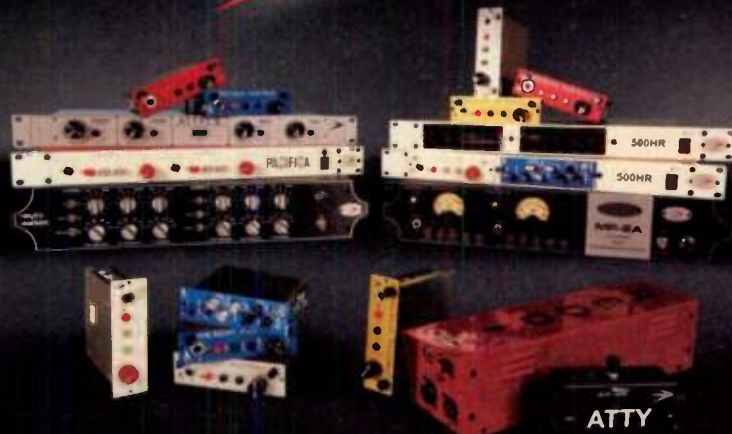
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## Rena Wasserman

General Manager  
The Greek Theatre

### Years with Company: 9

Address: 2700 N. Vermont Ave.,  
Los Angeles, CA 90027

Phone: 323-644-5018

Web: <http://greektheatrela.com>

E-mail: [rwasserman@nederlander.com](mailto:rwasserman@nederlander.com)

**BACKGROUND:** The historic Greek Theatre in Los Angeles has been entertaining audiences since 1929. A family-owned, outdoor venue, the Pollstar darling hosts 50 to 60 concerts a year. The venue's general manager, Rena Wasserman, first learned the ropes in the S.F. area under fabled promoter Bill Graham.

### Getting to The Greek

I started in this business in 1971 as a student at Berkeley High School. Luckily for us, Bill Graham, who brought concerts to the East Bay, booked the community theatre, which was part of the high school. So there was a group of us kids who were hired. We did a bit of everything, from pit security to lighting to being stagehands. I ended up working for Bill directly when I graduated from high school and worked at Winterland for a number of years. I found my way to UCLA for technical theatre, graduated and moved to New Hampshire, where I worked at Dartmouth College at their performing arts center for seven years. I found my way back to Los Angeles, working under Bill Graham opening The Wiltem Theatre and spent five years as a production manager, then became the general manager and stayed there for 20 years until I was wooed by Nederlander to manage The Greek. I've been here ever since.

### To Every Season

Every day is different, primarily because we're a seasonal venue. However, I work with Nederlander Concerts as the VP of Operations for all the third party buildings and many of the buildings that are ours. For example, we book The San Jose Civic, The Santa Barbara Bowl and The Grove in Anaheim. Some of those venues have shows year 'round, while Santa Barbara and The Greek are seasonal. The day-to-day is very different in the off-season when the staff is minimal. We ramp up in March looking toward the mid-April/May opening.

### Good Neighbor Policy

Dealing with the politics of a city-owned venue, as well as neighbors, is probably the most challenging aspect of my work. We're very active in the community. We sit down with our neighbors regularly. I hold monthly coffee hours that are open to the public and give the forum in a relaxed setting for people to air their views on what it's like to live nearby. I have found that the best relationships are those where you are simply truthful and transparent. As far as I can tell, the neighborhood really likes that.

There are certain things that happen in a venue of this size that's outdoors and close to a neighborhood with one road in and limited parking that can never be perfect, which is really difficult for me as somebody who is a perfectionist. But the neighborhood is happy to know that we work with them in a cooperative spirit to try and make things better. We have a person whose sole job it is to be at their beck and call, so complaints are handled with an immediate response.



*"I think the staff around me is surprised to see me jump in when there's a problem. It's not hiding out in an ivory tower; it's being in the trenches with the people that make it happen."*

### Keeping Calm and Carrying On

How I handle myself in those situations has to do with my upbringing and all of my experiences being alive, not necessarily specific training. People don't like to be surprised. I think people would rather hear something they may not like the answer to than not having an answer. They don't like thinking you're hiding something. So while we can only do so much or go so far, the fact that we are working on it and communicating with them is helpful to the relationship and support we have in the neighborhood.

### The Jewel of L.A.

The Greek is a jewel in a major urban city. It's a natural setting that's unparalleled. You get up here literally a mile from a major street, Los Feliz Boulevard, and it's like you're in another world. The intimacy is also amazing. You'd not know that this is a 6,000-seat venue. Every seat is relatively close to the stage and the sight lines are fantastic. Over the years, we've worked at perfecting the quality of the sound here and it is superb.

### Remaining Independent

The biggest change [in the concert business] would be the SFX rollout in the late '90s. That was the company founded by Robert Sillerman that bought out all the independent promoters, or as many as he could. That changed the soul of the music industry, as far as promoters were concerned. It became large corporations running the concert business. One of the reasons I came to work for Nederlander Concerts was because it's a mom-and-pop operation. And it's still small enough to be nimble and not have to go through a bunch of red tape to affect change, be it the fan experience or something the artist may desire. That's much more difficult with the bigger corporations that are now in our industry.

### Ready, Willing and Able:

You have to be willing to do anything with a

smile on your face. Some people are cut out for that and others aren't. Being in this industry isn't something you learn in school. There may be some who argue that; there are a handful of music business programs and colleges. But at the end of the day, most of it is common sense. I remember following Bill Graham around in the mid-'70s and he was never without a pad of paper and pen to take notes. He was never afraid to pick up a piece of garbage. However successful he became, he did that. That was a huge lesson. To this day, I do that. I think the staff around me is surprised to see me jump in when there's a problem. It's not hiding out in an ivory tower; it's being in the trenches with the people that make it happen.

### Creating Experiences

We all talk about the fan experience, but Bill was into that long before it even was called that. He went out of his way to make sure the patron had a great experience. And he did the same thing back stage. To this day, other than Another Planet who worked with Bill as well, there's no ambience backstage in our industry like when Bill was alive.

### Tough Act

We take applications beginning in April. The main job opportunities are ushering floor staff and parking. Beyond that, if you're going to work on our stage you've got to be a member of Local 33. If you work in our box office, you've got to be a member of the box office union. So the opportunities are not huge. But having said that, there's roughly a hundred people that get hired every year. Many of them are long-term, loyal, returning staff members. Quite honestly, these jobs are hard to come by. I was general manager at The Wiltem for 20 years. Unless I left, there was nowhere for somebody underneath me to move up.

### Top of the World

There's nothing like looking at an audience and seeing the joy on people's faces. And knowing I had some part in creating that environment is very rewarding. I feel incredibly lucky. I remember when I was about 17 and wanted to be a lighting designer and stage manager. I'd just begun working for Bill and my mother said, "How can you make a living doing that?" I was already being paid to be a stagehand. It wasn't much money, but being paid was kind of over the top. You're doing what you love and somebody's actually paying you to do it. It doesn't get any better. At 21, I'm driving across the country to pick up dancers at a dance company I stage managed and thought, oh my God, I'm being paid to drive across the country in a van with no spare tire. How great is this? I'm on top of the world.

### It's in the Details

A couple years ago, we presented Neil Diamond. That guy cared about every single person coming to the show. He asked me to take him up to the last seat in the terraces and he created a show for every single person. After the run, he wrote me a short note. My immediate reaction was, wow, I've never received such a nice note. I don't meet every artist. It's actually unusual when I do. I don't think I'd ever actually gotten a written note from an artist. That he would recognize [the work we do] says so much about his attention to detail.



**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](mailto:BBatMC@aol.com).**

**OPPS**

Urban Network Digital (UND) is offering artists the chance to be featured in its "Artist Spotlight." Artists featured in UND's spotlight will receive two email blasts to over 150,000 people, which includes: 150 radio stations, 2,000 DJs, major label executives, executives at BET, the Grammys, radio consultants, 2,500 industry VIPs, 50 entertainment magazines, 100 publicists and all major digital retailers. UND can also provide additional services for artist and labels that are serious about taking it to the next level.

Urban Network Digital is also hosting an Urban Music-Entertainment Summit. This year's summit-theme is "Back to Basics" and will be held in San Diego, CA from May 1 to 4, 2014 at the Four Points Sheraton Hotel. You can visit <http://urbannetworkdigital.com> for more information about both special offers.

SuperXtar is a weekly worldwide singing contest with a grand finale at the end of each year. The winner receives free promotion in all social media network

channels. SuperXtar was launched to fill the void left by TV talent shows and because of an absence in the entertainment industry of online interactive singing contests. All genres of music are accepted and registration is free. To learn more and to submit your performance, go to <http://superxtar.com> for details.

Airtime PR is a new boutique marketing and public relations firm that specializes in online promotion for musicians, innovative businesses and celebrities. With offices in Orange, CA and Austin, TX, the company has relationships with websites, blogs and zines that reach critical target markets via strategic campaigns. Founded by longtime entrepreneurial partners Bob Bradley and Scott Austin (of Authentik Artists, as well as Maverick, Fearless, Warner Bros. and Capitol Records), Airtime can help set up artist releases and also promote your music along with a video by securing exclusive features and news posts. Go to <http://AirtimePR.com> for additional information.

**LABELS•RELEASES SIGNINGS**

Grammy-winning recording artist P!nk has inked a brand new worldwide multi-album record deal with her current label RCA Records. 2013 was a big year for P!nk. Her 2012 album, *The Truth About Love* debuted at No. 1 on the Billboard 200 albums chart as well as in six other countries. The album marked P!nk's first No. 1 debut in the U.S. and a personal first week sales best. In fact, in December 2013, P!nk received the honor of



**▲ BAD KENZIE HAS NO RAP SHEET**

Musician/actor Mackenzie Sol Williamson (aka Bad Kenzie) wants to be a superstar. At 13, he's got plenty of time to achieve that goal. But, he's pursuing it at breakneck speed. He's already worked in theater and TV, and appeared on *X Factor UK* and *Open Mic UK* where he reached the finals. He's currently working on a pop-hip-hop EP with Marcus Brown (Madonna, Seal) and Brian Julianel (Camp Clovenhoof) in their Laurel Canyon studio. Although Bad Kenzie is sometimes compared to a cooler, younger Justin Bieber, he has no rap sheet. Go to <http://mackenziesol.com> to find out more. Pictured (l-r): Brown, Kenzie and Julianel.

being named "Billboard's Woman of the Year." For more dish on P!nk, go to <http://pinkspage.com>.

Dave Mason, a Rock & Roll Hall of Fame inductee and co-founding member of Traffic, has announced a release date of May 13 for his new album, *Future's Past*, via Something Music/MRI. The record features new versions of his classic songs plus new material that he has written and performed on tour over the last few years. Renowned for such Traffic hits as "Feelin' Alright" (covered by Joe Cocker) and "Hole In My Shoe" plus his solo signature tracks "We Just Disagree" and "Only You Know and I Know," Mason's solo career continues to flourish as he tours the U.S. with his new project billed as *Dave Mason's Traffic Jam*. The cover art for the album was done by none other than Graham Nash (Crosby, Stills, Nash & Young) from a photo he made of Dave while at Nash's home in Hawaii. Visit <http://davemasonmusic.com> for additional information.

The record was produced by Bill Metoyer (Slayer, DRI, Morbid Angel, Sacred Reich) and successfully crowd-funded in only 12 days, a sign that the rock scene is definitely waking up. Go to <http://braindeadthrash.com> for the latest news.

Multiplatinum selling metal band Megadeth is set to embark on a world tour in over 25 countries across four continents starting in April. The tour follows a first-ever performance at Copley Symphony Hall on April 12, where Dave Mustaine will collaborate with the San Diego Symphony, demonstrating his classically influenced technique as a featured soloist in *Symphony Interrupted*. When asked about his appearance with a classical orchestra, Mustaine said, "I love the challenge. I really admire this genre of music because of the level of skill required and there are great dark undertones in these incredible pieces." For additional news, visit <http://megadeth.com>.

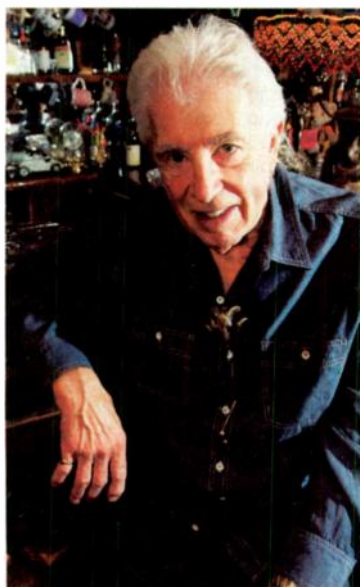
**PROPS**

Legendary Doors guitarist Robby Krieger performed at the 2nd Annual "Rock Against MS" benefit concert at the Whisky A Go-Go in Hollywood. Krieger, the original guitar guru for the Doors, wrote or co-wrote many of the band's songs, including "Light My Fire," "Love Me Two Times," "Touch Me," and "Love Her Madly." The Rock Against MS Foundation provides services from a three grant resource system, providing daily care, quality of life needs and emergency funding, while

The Los Angeles-based rock group Brain Dead have released their debut LP, *Indoctrinator*. A high-octane adrenaline rush, the album is a ruthless blend of thrash metal and hardcore punk music with heavy doses of intelligence and talent. "Our artistic influences span a wide and diverse array of genres," writes Brain Dead. "Some of our favorites that we always look to for inspiration are Anthrax, Iron Maiden, Megadeth, Slayer, Pantera, Gwar, the Misfits, Overkill, Judas Priest, Dio, Lamb of God, Testament... the list goes on and on."

**◀ JOHN MAYALL'S SPECIAL LIFE**

Forty Below Records has announced the signing of the legendary "Godfather of British Blues," John Mayall, and a May 13 release date for his first studio album in five years, *A Special Life*, distributed by Sony/RED. The new album was recorded at Entourage Studios in North Hollywood, CA and was produced by Mayall, with co-production, engineering and mixing by Eric Corne. The new record boasts original cover art and design created by Mayall himself. Over the last 10 years, Mayall has released live recordings on his own online label, Private Stash Records (some are still available on his website). For additional details, visit <http://johnmayall.com>.





assisting people with multiple sclerosis (MS) to live independent and full lives. Additionally, a brick and mortar facility tentatively called “**The Rock House**” is in the planning stages and will provide, free of charge, multiple programs and opportunities designed to heal the mind, body and spirit of all those whose lives have been affected by MS. See <http://facebook.com/RockAgainstMSFoundation>.

**The 10th MusiCares MAP Fund benefit concert will honor Black Sabbath’s Grammy-winning singer-songwriter Ozzy Osbourne and owner/CEO of The Village recording studios Jeff Greenberg.** Taking place at **Club Nokia** in Los Angeles, CA on May 12, Osbourne will be honored with the “**Stevie Ray Vaughan Award**” for his dedication and support of the MusiCares MAP Fund. He is being recognized for his commitment to helping other addicts with the addiction recovery process. Greenberg will be the recipient of MusiCares’ “**From the Heart Award**” for his unconditional friendship and dedication to the mission and goals of the organization.

All proceeds will benefit the MusiCares MAP Fund, which provides members of the music community access to addiction recovery treatment regardless of their financial situation. Visit <http://musicares.org> for more information.

**Jac Holzman, the founder of both Elektra Records and Nonesuch Records, received the**

**NYU Steinhardt Music Business Program’s “Visionary Award”** at a ceremony on March 12. The honor was presented by Music Business students during an invitation-only event in the University’s **Frederick Loewe Theatre**. Holzman interacted with students and discussed his six-decade career with **Phil Galdston**, NYU Faculty Songwriter-in-Residence and Master Teacher in Songwriting.

Launched in 2007, its previous recipients are **Irwin Z. Robinson**, the dean of American music publishers, and **Tim Westergren**, the founder of **Pandora**, the groundbreaking music service. Visit <http://nyu.edu>.

**General Mills** has announced the launch of its third annual **Outnumber Hunger** campaign, which has provided more than 25 million meals to Americans in need as part of a partnership with **Feeding America** and **Big Machine Label Group**. Each year artists join the initiative to raise awareness for the hunger issue. This year the campaign kicked off with Country sensation **Florida Georgia Line** as the face of the 2014 campaign. See <http://feedingamerica.org>.

**THE BIZ**

**INGrooves Music Group has announced that the company has deepened its relationship with UK-based Republic of Music (ROM).** ROM will partner with INgrooves for its physical distribution needs in territories outside of North America, including the U.K., Europe, Asia and Australia.



**▲ Parton To Release Blue Smoke**

**Dolly Parton has signed with APA for North American touring and personal appearances. Parton will kick off her “Blue Smoke World Tour” with dates across the U.S., New Zealand, Australia and Europe. Her eponymous Blue Smoke CD is slated for release this May. Parton established Velvet Apple Music (BMI) early in her career so she could own the copyrights and publishing for her vast songwriting empire. She also formed her own label, Blue Eye Records. During the course of her career, Parton has garnered 7 Grammys, 10 CMA Awards, 5 ACM Awards, 3 AMA Awards, and is one of only (of five) female artists to win the CMA’s “Entertainer of the Year Award.” Pictured (l-r): Danny Nozell, CTK Management; Parton; and Steve Martin, APA.**

**DIY Spotlight Dynasty Electric**

**THE BEST DIY ACTS** learn to evolve and adapt. Dynasty Electric, an indie, electronic duo from Brooklyn, NY, is a perfect example of that premise. Fronted by Jenny Elektrik, their retro-futuristic sound is crafted by Seth Misterka (Anthony Braxton, Shy Child, Ho: Chip), featuring layered productions and live instrumentation.



The duo formed their own label, Newsonic in the late '90s, which transformed into an event space and recording studio that morphed into a musical community. That community allowed bands and DJs to play together at monthly parties and events.

Their activity caught the attention of hip-hop mogul Damon Dash and led them to work with legendary producer Ski Beatz (Jay Z, Camp Lo, Curre\$y), who infused their electro-pop melodies with signature beats, creating a sound that infiltrated the New York nightlife scene.

Recently, Newsonic was re-launched as a media and label group, along with Newsonic TV to showcase other talented musicians. Dynasty Electric’s approach to recording their latest album *Euphoria* was unique, to say the least. Recording only skeletal versions of the songs, they reached out to producers and musicians across the globe—via social networks and crowd-funding sites—to help produce and remix the songs. That led to 15 collaborative tracks.

Dynasty Electric have been named an iHeartRadio “Artist to Watch” and have been featured on NME, Nylon Magazine, MTV, Time Out NY and more. Their songs have also been licensed to Victoria’s Secret for ad campaigns.

This dynamic duo has played venues and festivals such as Burning Man, SXSW, Tinderbox Fest, Brooklyn Museum, Webster Hall, Gramercy Theater, The Bowery Ballroom and more.

See <http://DynastyElectric.net>.

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

Under the new deal, INgrooves will integrate a number of its employees with ROM and will have direct relationships with a network of local distributors around the world. In addition, INgrooves is adding personnel in its London office to oversee physical production. The first release under the new deal is a brand new album by longtime INgrooves client, **Thievery Corporation**.

**AMP (Artists, Managers, Performers), the recently formed alliance between the Musicians’ Union, the Music Managers’ Forum and the Featured Artists Coalition,** is calling for streaming royalties to be split equally between the artist and the label. AMP argues that streaming is not a sale in the traditional sense and does not involve any of the associated costs for the label. The alliance believes that the current standard practice of paying streaming royalties on a sales basis makes no sense and is unfair to artists. Visit <http://bit.ly/1m33Emq> for more details.

**HeadCount**, a non-partisan, non-profit organization with a mission to promote participation in democracy through musicians and their music, and **iCitizen**, a civic engagement platform that makes citizens involvement in democracy easier through the use of sophisticated mobile technology, have announced a partnership. In connection with their common goal to increase civic engagement, iCitizen and HeadCount will join forces through a combined and co-branded presence at major music festivals, concerts, and other events in which HeadCount is involved. Such festival programs will be designed to facilitate non-biased issue education, express to festival goers the importance of voting and much more. You can get full details at <http://headcount.org> and <http://icitizen.com>.

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





# “I’ve Stopped Snickering at These Ads... Want to Know Why?”

Keith LuBrant – TAXI Member  
[www.KeithLuBrant.com](http://www.KeithLuBrant.com)

I used to think TAXI was just feeding on poor artists and songwriters like me who wanted to catch their big break. *Years* went by, and I never thought twice about joining. Those people at TAXI weren’t going to “fool” me!

I don’t live in Nashville, L.A. or New York, so my chances of getting my music out there seemed pretty slim. I saw the TAXI ad again last year and noticed they offered a money-back guarantee. I probably never read that far in the advertisement because I was too busy feeling sorry for all those “poor” artists and songwriters “wasting” their money!

### The Shocking Truth!

I figured I’d be asking for my money back at some point, but then something happened. I submitted some music that was just hanging out on my hard drive, doing absolutely nothing. TAXI sent it to a company and it was placed in a TV show. I was shocked!

Next, I wrote some music

specifically targeted at a few of TAXI’s Industry Listings, and one of *those* songs ended up being used on the TBS show, *Saving Grace*. The sync fee for that song *alone* would pay for my TAXI membership for many years to come. And that doesn’t even include the royalties I’m making on the back end!

### Need Relationships?

TAXI has helped me build relationships with companies that keep asking for more of my music – a *lot* more! My songs started showing up on MTV and VH1 almost immediately.

Soon afterwards, a *Mattel Hot Wheels* commercial, then in sports training software, and most recently, my songs have been added to *American Idol*’s database for upcoming seasons.

I’ve also signed deals with several Film and TV music publishing companies. The possibilities for my music have now grown beyond my wildest imagination. Does TAXI perform miracles? No, but if your music is right for what the industry needs, TAXI can get it to the right people.

### My Only Regret...

My one regret is that I didn’t join TAXI years ago! I try not to think about how much money I could have earned during the years I was still snickering at these ads. I never dreamed I could be placing so *much* music on so *many* television shows. And my wife is happy that we don’t have to move to a big city!

Stop snickering and call TAXI now. It’s real.

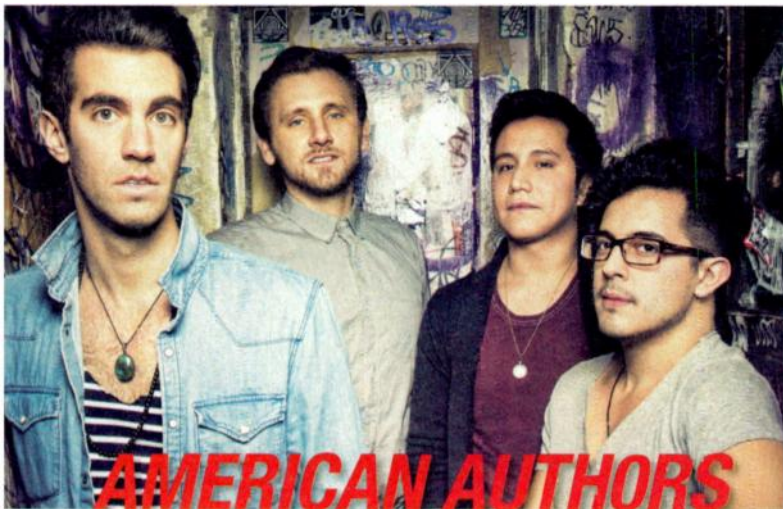


# TAXI®

The World’s Leading Independent A&R Company

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**Date Signed:** January 31, 2013

**Label:** Mercury, Island Records

**Band Members:** Zac Barnett, lead vocals, guitar; James Adam Shelley, guitar, banjo, mandolin; Matt Sanchez, drums/percussion; Dave Rublin, bass guitar.

**Type of Music:** Alternative Pop/Rock

**Management:** Shep Goodman / Alex Brahm

**Booking:** Larry Webman, Matt Galle - Paradigm Agency

**Legal:** Neil Shulman - Roberts, Leibowitz & Hafitz

**Publicity:** Lauren Schneider, lauren.schneider@umusic.com

**Web:** <http://weareamericanauthors.com>

**A&R:** Steve Yegelwel

The overwhelming success of their second single, "Best Day of My Life," catapulted American Authors right into the plush studio seats of Island Def Jam. Now, these four Berklee College of Music dropouts are determined to keep the good times rolling.

It all started with some Alt Nation airplay on SiriusXM satellite radio and a song that friends pitched to Lowe's advertising team "just for fun." The signing offers quickly came pouring in. But lead vocalist Zac Barnett claims there's no big competition against prestigious rock label, Island Records. "We'd all been big fans of Island Def Jam for a really long time," Barnett explains. "The minute we went into the office it just felt right—such good vibes going on there. It felt like family and a good home for us." "We ended up signing with them a week or so after our first meeting." Things naturally fell into place after that. The guys now work with a team that understands their artistic visions and goals.

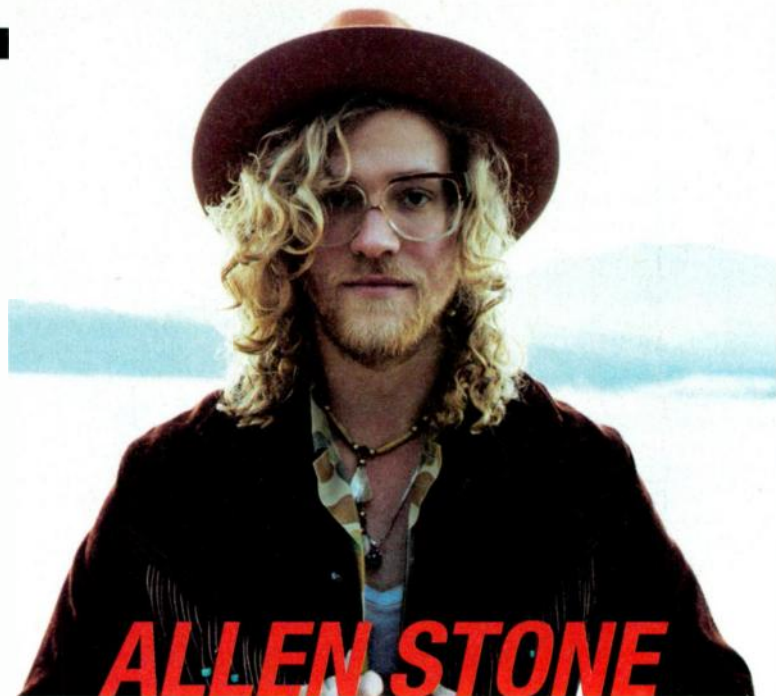
***"Don't think that because you get signed to a label, all your problems go away."***

"It was a very easy, organic process to make it work," says Barnett. "When we signed with them we were just doing our thing, making music in the studio. And they respected that, they trusted us. I think trust is a big thing. We all come up with the ideas and we're all there, seeing it through. We definitely have a lot of creative control."

A loyal management team, supportive since the beginning, already provided such freedoms—joining the Island Def Jam "family" simply added that extra boost of professionalism and widespread promotion.

"It always just flows together so nicely. It's great having all these people, but it's also nice because a lot of the time it all works so well together, you forget that they're all there," says Barnett. "Everyone kind of does their part, and it's definitely not as overwhelming as one may think that it could get." But first things first—work hard, then work harder.

"Don't think that because you get signed to a label, all your problems go away," he says. "These people are so amazing and definitely help propel your career to the next step, but it's important to always continue working and writing. You need to make that hit song yourself." American Authors is signed to Mercury Records (owned by Universal Music Group and operated through Island Def Jam Music Group). The debut album *Oh, What a Life* was released March 4. — *Danica Belli*



**Date Signed:** July 2013

**Label:** Capitol Music Group

**Type of Music:** Soul

**Management:** William Olin - Red Light Management, 310-273-2266

**Booking:** Jaime Kelsall - APA, 310-888-4200

**Legal:** Jeff Worob - Serling Rooks Ferrara McKoy & Worob LLP, 212-245-7300

**Publicity:** Kristen Kanopka - Capitol Music Group, 323-871-5328, Kristen.Kanopka@umusic.com

**Web:** <http://allenstone.com>

**A&R:** Michael Howe

Soul artist Allen Stone laid substantial career groundwork before signing with Capitol. In 2011 he self-released *Allen Stone*, which broke into the Top 10 of Billboard's Heatseekers Album chart as well as the Top 5 on iTunes' R&B/Soul chart. He also landed spots on *The Late Show with David Letterman*, *Conan* and *Jimmy Kimmel Live!* Over the past three years Stone has averaged 200 shows annually. This is precisely the kind of self-starting action that labels find irresistible.

Following his independent success, there was a surge of label interest. "Back in 2011, *Allen Stone* was making moves and selling relatively well," Stone recalls. "A few different labels started coming after me: Atlantic, Capitol, ATO and Verve. I showcased for Michael Howe and [label head] Dan McCarroll at Capitol but I think they were in limbo then because they

***"You have to prove you can sell records on your own."***

were coming under Universal ownership. I ended up signing a license deal with ATO."

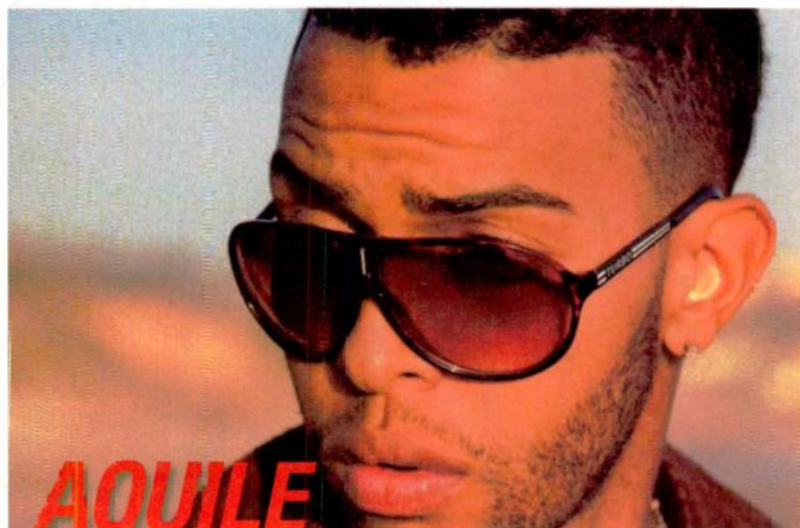
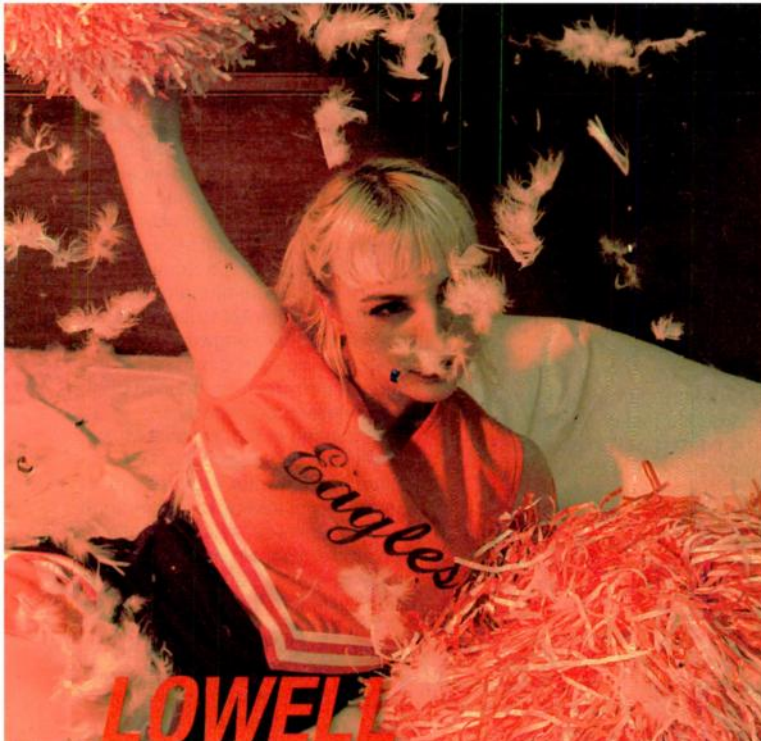
Later, Stone found that he yearned for a label with greater reach and Universal's ownership of Capitol had settled. "Capitol seemed like a good place for me," he says. "ATO was great, but I wanted to try my hand at a bigger machine. There were no hard feelings.

"Thirty or 40 years ago," he continues, "[labels] could base their signing decisions on what they believed would sell. Now there's not much leeway for that. You have to prove you can sell records on your own."

Like many contemporary success stories, having a popular video online had much to do with Stone's rising fortunes. "I recorded the video for 'Unaware' and it started to get some viral looks," he says. "That snowballed into TV appearances, the deal with ATO and my manager, who I met when I was 19."

Stone's forthcoming album—as yet untitled—is slated for release sometime this year with a view toward summer. Meanwhile, he's hitting dates throughout the country and across the world. "Unaware" has had nearly three million views on YouTube. It seems that the self-starter isn't stopping anytime soon. — *Rob Putnam*





**Date Signed:** August 2013  
**Label:** Arts & Crafts  
**Type of Music:** Pop/Alternative  
**Management:** Adam Shirley  
**Booking:** The Agency Group / Steve Kaul, Joe Fucigna  
**Legal:** M Law - Matthew Higdon and Sanderson Entertainment Law - Paul Sanderson  
**Publicity:** Sarah Avrin - Girlie Action Media  
**Web:** <http://oncloud69.com>  
**A&R:** Kieran Roy

Canadian pop singer/songwriter Lowell joked with her manager that she refused to be signed to a record label, unless it was Toronto-based Arts & Crafts. Late in 2013, the 22-year-old artist got her wish.

"I was living in the U.K. for a while and was working on my own material when they contacted me," says Lowell. "I got really excited because it's been my dream label, I suppose."

It was only after A&C's call that Lowell decided to do some additional research and see what her options were. Her top priority was finding a team that allowed her complete artistic control—a point she was steadfast about.

"It's difficult to find people to invest time and money into you, but will let you do whatever you want. That's a huge risk, so it's not common. I

***"It's difficult to find people to invest time and money into you."***

talked to a few of the majors and indies, but Arts & Crafts is such a great label. They let you do what you want, they help you build and are super supportive and smart. It was a no-brainer."

And while Lowell wasn't soliciting record companies prior to A&C's interest, she was focused on getting her name into songwriting circles. One of her demos (recorded at age 14) made the rounds in Canada, before reaching Grammy winner Martin Terefe (Jason Mraz, KT Tunstall). Impressed by Lowell's work, Terefe got in touch with her and the two began writing material together.

"[Terefe] really appreciated my writing," she says, "so we got joined up and it really clicked. He took me under his wing and has taught me a lot about producing and writing. I guess I could call him a mentor, in a way."

The collaboration led to Lowell working with Terefe's group, Apparajik, which resulted in 2012's EP, *If You Can, Solve This Jumble*. And Terefe has also helped on Lowell's upcoming full-length debut for A&C, *We Loved Her Dearly*, whose release date is tentative.

In the meantime, listeners can pick up Lowell's debut EP, *I Killed Sara V*, on Feb. 25. — **Albert Vega**

**Date Signed:** November 2013  
**Label:** Fieldhouse  
**Type of Music:** Pop/Soul  
**Management:** Garth Smith  
**Booking:** AMGP Inc.  
**Legal:** James Reed  
**Publicity:** MVA Entertainment Group / Joe Fisher  
**Web:** <http://aquilemusic.com>  
**A&R:** Maite Bursic

Building upon the wider recognition he received from his performances on Season 3 of the television singing competition, *The Voice*, Aquile decided to create his own publishing company in 2013. The 25-year-old singer, songwriter and producer, established Aquile Music Global Publishing Inc. with the help of his business partners, Garth Smith and Danny Staggs, it was a move that culminated in the singer signing a co-publishing deal with music production company, Fieldhouse.

"*The Voice* has helped me tremendously, so it's not difficult to show a company like Fieldhouse who I am based on that," says Aquile. "[Fieldhouse] do a lot of soundtracks for TV shows, movies and commercials. It's exciting for me, since I've always wanted my music in films and we're looking to get some placements as soon as possible."

Having moved to Oceanside, CA, from Wyoming at age 20, Aquile met and quickly began working with his current manager, G. Smith. It was Smith who introduced the young singer to music producer D. Staggs. With years of experience in the industry, Staggs mentored Aquile and Smith into forming their own publishing company.

***"We're looking to get some placements as soon as possible."***

"[Staggs] took us under his wing a little bit," he says, "and Fieldhouse was a relationship he already had. So bringing him on as a partner is what really introduced us to [Fieldhouse], which led to the signing. And starting our own publishing has allowed us to partner with Fieldhouse, as opposed to me belonging to the company."

And while Aquile looks forward to working with Fieldhouse to advance his own career, he is also keen to begin working with new artists for his own publishing company, stating he has "an amazing network of unsigned people who could really use some help getting their music heard" and he wants to help them.

Currently, however, Aquile is recording his debut album, which he plans to independently release in early 2014. Having only promoted singles up to this point, Aquile calls himself a "picky artist" and says it's taken him some time to feel comfortable with an album's worth of material. But he adds he's looking forward to offering his "own variety of soulful pop."

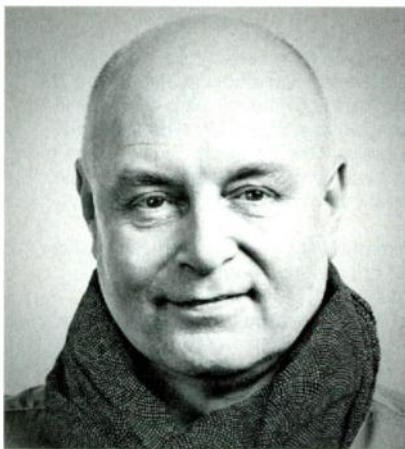
Aquile's single, "Control," is available now on iTunes. — **Albert Vega**





**▲ Tess Henley, Top Guitar Center Singer/Songwriter**

Guitar Center announces that Kent, WA native Tess Henley is the winner of the third annual Guitar Center Singer/Songwriter artist discovery program. Developed by the music retailer to provide emerging independent musicians a platform to expose their music to the world, Guitar Center's Singer/Songwriter has quickly become the premier platform for aspiring songwriters to achieve the opportunities and exposure necessary to attain a successful career.



**◀ BMG In L.A. with Thomas Scherer**

BMG is shifting its worldwide Writer Services hub from Berlin to Los Angeles under newly promoted executive Thomas Scherer, who rises to executive VP Writer Services. BMG Writer Services embraces BMG's international songplugging operation which works with the company's roster of songwriters including Steve Mac, will.i.am, Juicy J, Sterling Fox, Sacha Skarbek, Al Shux and busbee. More details at <http://bmg.com>.



**▲ ASCAP has fun.**

The American Society of Composers, Authors and Publishers (ASCAP) will honor Grammy-winning band fun. with the ASCAP Vanguard Award during its 31st annual Pop Music Awards. The invitation-only gala will take place on April 23 at the Loews Hollywood Hotel in Los Angeles. The ceremony will also celebrate the songwriters and publishers of ASCAP's most performed pop songs of 2013.

**Pub Deal Contest**

Three music brands have combined forces to give songwriters and artists of all genres a shot at a \$20,000, one-year publishing contract.

For the second annual Pub Deal contest, music licensing, publishing and management company Secret Road has partnered with music technology startup Songspace and instrument maker Martin Guitar. The contest will be powered by Songspace, a Nashville-based startup and partner company of American Songwriter Media. Songspace provides a song catalog for music businesses fed by a collaborative app for songwriters.

In addition to receiving a non-recoupable \$20,000 advance, the winner will work with Los Angeles-based Secret Road throughout the year to build their repertoire and market their songs for licensing in film and TV. Secret Road is a music licensing, publishing and management company based in Los Angeles that has placed songs in TV's *Grey's Anatomy*, *Parenthood* and *Pretty Little Liars*, and in such films as *What to Expect When You're Expecting*, *Something Borrowed* and *No Strings Attached*. Additionally, Secret Road artists have provided music for Coca-Cola, Chevrolet, Target and Google.

Entries are open to songwriters not currently under contract with any other publishers, and the participants must submit entries by April 25. To submit, visit <http://thepubdeal.com>.

**Songwriter Equity Act**

A member of Congress, Rep. Doug Collins (R-GA), has introduced

legislation aimed at ensuring that the Copyright Royalty Board also considers fair market value when setting songwriter mechanical royalty rates for digital services.

The purpose of the Songwriter Equity Act is to update provisions in the Copyright Act to level the playing field for songwriters, composers and publishers to receive fair compensation for the use of their intellectual property.

According to the National Music Publishers' Assn., roughly two-thirds of songwriter incomes are heavily regulated by law or through consent decrees, which has often resulted in songwriters being saddled with well-below market rates instead of receiving fair value.

The legislation is aimed at re-configuring elements of Section 114 that would have an impact on Section 115 of the Copyright Act, which was written back in 1909 to regulate piano rolls and impose a complex compulsory license system.

**What Does the Fox Say at The Reservoir?**

Arent Fox LLP advised independent music publisher Reservoir Music Management in purchasing First State Media Holding Co.'s catalog of approximately 26,000 copyrights spanning seven decades. The catalog involves iconic works from many genres: "Take the A Train," made famous by Duke Ellington; dance anthem "The Twist," popularized by Chubby Checker; the venerable party tune "Louie Louie," recorded by the Kingsmen; and the disco classic "Disco Inferno," memorably performed by the Trammps. There are also works by Sheryl Crow, John Denver, Bob Marley, the



**▲ SESAC in the Spirit**

SESAC named Christian songwriter/producer Jason Ingram as its Christian Songwriter of the Year at ceremonies held at the elegant Hillwood Country Club in Nashville. Sony/ATV Timber Publishing was named SESAC's Christian Music Publisher of the Year. Pictured (l-r): Trevor Gale and John Mullins, SESAC; Ingram; and Tim Fink, SESAC.



Carpenters, Kelly Clarkson, bands such as Creed and Evanescence and many others.

Reservoir is a global-minded independent music publisher, based in New York and with offices in Toronto and London, boasting a multi-genre, hit-driven catalog of 75,000 music copyrights. Visit <http://reservoir-media.com>.

### Spence Upped at Peermusic

The promotion of Jerome Spence to the newly created position of Senior Creative Director, Film and Television has been announced by Peermusic. Spence is based in peer's main headquarters in Burbank, CA, and prior to this worked as their Creative Director for Film and Television. In his new position, he will be responsible for the day-to-day oversight of sync licensing and promotion for film, TV, trailers, videogames, apps and merchandise.

Spence joined peer's creative team in 2011 and during that time has helped to land new agreements with such talent as Epic recording artist Dead Sara (a co-signing with Neophonic's PJ Bloom), Hidden Beach Recordings (Jill Scott, etc.) and Ziggy Marley. Spence can be reached at 818-480-7025.

### Riptide and Pigfactory Join Forces

Riptide Music and Pigfactory, two leading, Los Angeles-based music sync licensing and publishing companies, have merged to form a new, combined entity: Riptide Music Group, LLC. The company's services include the worldwide synchronization of music for advertising, movie trailers, television, film and videogames. In addition, the company will also provide services for the international collection of publishing royalties.

Recent licensing credits from Riptide Music and/or Pigfactory (prior to the formation of Riptide

Music Group,) include music placements within episodes of *Breaking Bad*, the movie trailer for *The Wolf of Wall Street*, commercials for BMW, and the trailer promoting the videogame *Call Of Duty: Black Ops*.

See <http://riptidemusic.com>.

### Sony/ATV Under BMI Blanket

Sony/ATV Music Publishing has announced it will remain a part of the BMI (Broadcast Music Inc.) blanket license, which means its entire catalog as well as the EMI Music Publishing catalog songs can be played as part of the hundreds of thousands of licenses granted by BMI. Sony/ATV and its administered EMI Music Publishing catalog was the first to withdraw digital rights from the two largest U.S. performance rights societies, BMI and ASCAP.

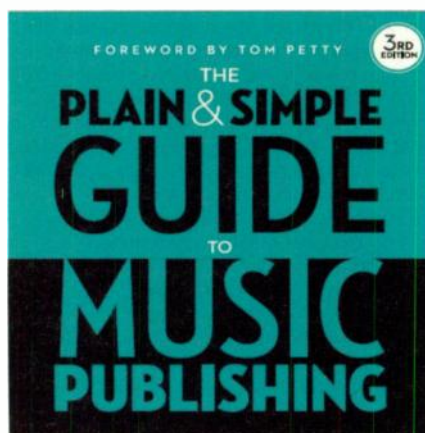
In two court rulings involving Pandora and the PROs, BMI and ASCAP rate-court judges decided that partial withdrawal—such as only taking out digital rights—violated the consent decree. Both rulings said that publishers have to be all-in or all-out with rights to all their songs.

In re-upping with BMI, Sony/ATV gets to keep the efficiencies that the PRO provides while still maneuvering for the ability to achieve market rates from digital services. See <http://sonyatv.com> details.

### ASCAP vs. Pandora

Following the most recent court decision on royalties, a judge ruled to leave unchanged the royalty rate that Pandora must pay ASCAP to use its music, at 1.85 percent of Pandora's revenue. For complete information, see <http://ascap.com>.

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

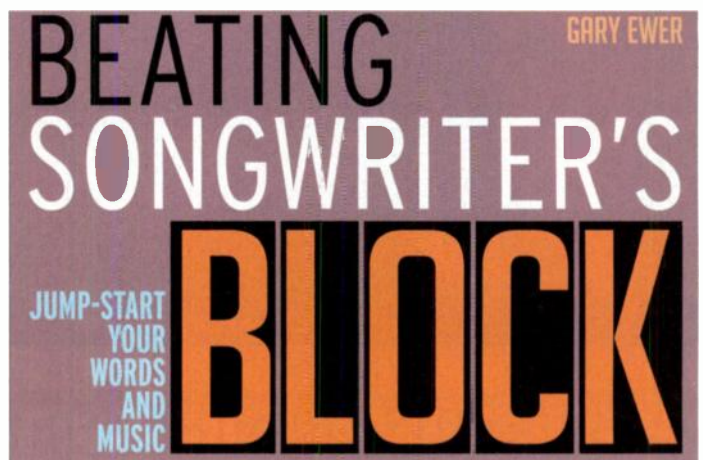


### ◀ Randall Wixen: Publishing Update

The third edition of veteran music publisher and industry expert Randall Wixen's widely praised book *The Plain and Simple Guide to Music Publishing* (Hal Leonard) arrives this month with an array of new topics pegged to the ever-changing music industry landscape. The book will be available at all major chains including Amazon.

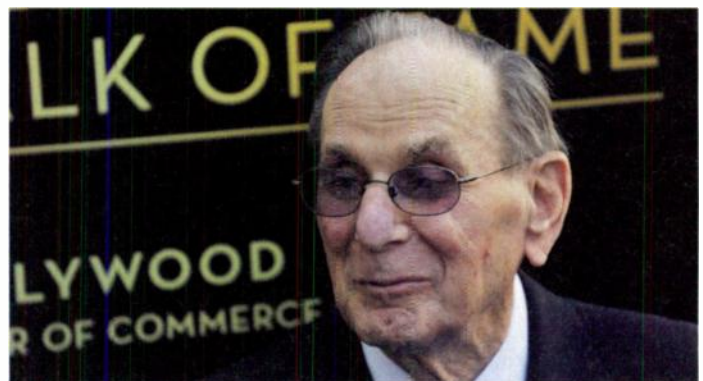
### ▶ Rossdale and Round Hill Dive Into Bush

Round Hill Music, a full-service creative rights management company with a core focus on music publishing, is excited to officially announce that they have partnered with multi-platinum artist Gavin Rossdale to acquire selected master recordings and related recording agreements of the band Bush from Kirtland Records, LP. Rossdale and Bush have sold close to 20 million records in the U.S. and Canada alone. See <http://roundhillmusic.com>.



### ▲ Breaking Through Songwriter's Block

Gary Ewer, the author of *Beating Songwriter's Block*, has seen top-level musicians suffer from writer's block which led him to explore the subject further. He has identified several possible causes and levels of severity and offers his winning strategy as outlined in *Beating Songwriter's Block*, new from Backbeat Books. Check his blog at <http://garyewer.wordpress.com>.



### ▲ Hal David Catalog to BMG

Music rights management company BMG has announced the acquisition of the publishing catalog of songwriting legend Hal David from his sons. The Grammy- and Oscar-winning lyricist, who passed away in 2012, wrote a long list of timeless American standards with songwriting partner Burt Bacharach. The catalog features all of David's publishing interests in iconic songs such as "Raindrops Keep Falling On My Head," "I'll Never Fall In Love Again," "Walk On By," "What The World Needs Now Is Love" and more. More details at <http://bmg.com>.



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**SONG BIZ**

## Keith LuBrant

*Television Music Hints from the Hinterlands*

By Dan Kimpel

As his extensive television credits verify, Keith LuBrant has placed his music in over 300 television shows on networks including NBC, CBS, FOX, MTV, VH-1, MTV, HBO, A&E, Bravo, Discovery, TLC and E! The recent Lifetime Movie, *Lizzie Borden Took an Axe*, featured LuBrant's song, "Dangerous Mind."

LuBrant's hometown, Turnersville, NJ, is not a media center, but his connections to the decision makers in Los Angeles are strong. His aptitude for creating on a tight schedule is one considerable factor. "If the deadline is in two days and you can't get the music to them in that time frame, what are the odds of them hitting you back?" says LuBrant.

The songwriter/composer, whose main instrument is guitar, has performed in a variety of bands. "At some point you get older. When the club owner asks, 'Can you bring 100 people on Wednesday night at a quarter to 12?' maybe it's time to rethink. And that's what got me into music licensing."

The learning curve, LuBrant says, was vital to formulating television ready tracks and to making the connections to place them. "I really had to educate myself. I went on the Internet, and did some stuff on my own and I reached out to some contacts," he recalls.

When he saw ads for TAXI, the independent A&R company, he was initially skeptical. "It's engrained in music people that if someone asks you for money, it's a scam," he recalls. He soon found out differently. "TAXI helped me focus on my production, and how to get my music together. After I joined TAXI I knew that I could do it."

He advises songwriters interested in this process to spend time watching television and observing how the music fits in to the overall scenario. "You have to get out of the songwriting mode and into TV."

In expanding into the television medium, LuBrant says he also had to disregard the formulas of song structures. "I was more into the song aspect—not what would work in a scene on TV," he admits. "When I first started I would compose two- to two-and-a-half-minute mini-songs with verses and choruses. These were not great for TV because they had no edit points."

He says that the endings should be emphatic. "They never use a fadeout. They want a button ending, a one-note sustained chord, or a quick staccato thing, but a definitive ending. These are called 'stingers.'"

Recording alternate versions of the same cue is also prudent, he says. "For a rock thing, I might first have a mix with lead guitar, rhythm, bass and drums. Then I do a second mix with the lead guitar taken out. This is called the 'bed mix.' Then a drum and bass version that they might use with dialog because there is no busy-ness. I also gave them stingers-endings with the full band. That gives the music editor the flexibility to mix. I've had music on shows where they have taken pieces of each mix."

At this career juncture, LuBrant says that the production companies and the shows generally call on him directly. "Now my cues go right into the edit bays for selection, so there is a much greater chance of them getting placed." And he observes that sheer repetition has assisted him in knowing what will work and what won't. "My bread and butter is pop-rock and metal. I'm a guitarist and I have a gazillion amps and guitars, but 99 percent of my stuff is through amp simulators and plug-ins."

While LuBrant might receive some upfront sync fees for custom writing, the bulk of his income is on the back end from performing rights payments. "For example, I had a song on *Keeping Up with the Kardashians*. I got paid every time it played, then that show started playing on another channel, so there was income from that. Then it went international, and was picked up by XM satellite—and that's just one track. Seeing the tracks expand is amazing. You don't think about it when you're writing music, but when you see the BMI checks, it's cool."

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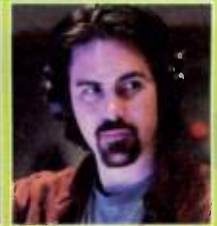
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DROPS

IFC Films dropped *The Punk Singer* on DVD late last month. Through 20 years' worth of archival footage and interviews with those active and present on the scene during the 1990s riot grrrl movement, *The Punk Singer* tells the story of iconic feminist punk singer **Kathleen Hanna** of **Bikini Kill** and **Le Tigre**, who dropped out of the scene in 2005. Featured interviews include those



with Hanna's husband **Adam Horowitz** of the **Beastie Boys**, **Joan Jett**, **Kim Gordon** of **Sonic Youth** and actress/writer **Carrie Brownstein**. For further details, contact Michelle Wanat at Michelle.Wanat@SapkarPR.com.

**Republic Records**, a division of **Universal Music Group**, just dropped *The Walking Dead AMC Original Soundtrack Vol. 2* EP on iTunes and all digital retailers. The EP is the third installment of tracks from the popular



zombie television series. It features five new and unreleased songs inspired by and featured in the show: **Portugal. The Man's** "Heavy Games," **Sharon Van Etten's** "Serpents (Basement)," **Lee DeWyze's** "Blackbird Song," **A.C. Newman's** "Be Not So Fearful," and **Ben Nichols'** "This Old Death." Contact Kimberly.Harris@UMusic.com.

*Punk in Africa*, which dropped on DVD March 11, deserves a shout-out for relating a story rarely told of the multi-racial punk movement in the southern African countries of South Africa, Mozambique and Zimbabwe. Music and interviews from area artists including **Suck**, **Wild Youth**, **Safari Suits**, **Power Age**, **National Wake**, **KOOS**, **Kalahari Surfers**, the **Genuines**, **Hog Hoggidy Hog**, **Fuzigish**, **Sibling Rivalry**, **340ml**, **Panzer**, the **Rudimentals**, **Evicted**, **Sticky Antlers**,

**Freak**, **LYT**, **Jagwa Music**, **Fruits and Veggies** and **Swivel Foot** contribute to the film's illustration of punk subculture against a backdrop of political and economic upheaval. Directors **Keith Jones** and **Deon Maas** followed a timeline from the early 1970s to present day. Find out more about the film at <http://PunkInAfrica.com> or by contacting Clint Weiler at [Clint@MVB2B.com](mailto:Clint@MVB2B.com).

On May 2, *For No Good Reason* starring **Johnny Depp** opens in L.A. to offer a look at life and art from the viewpoint **Ralph Steadman**, iconic 1970s British cartoonist best known for illustrating several of **Hunter S. Thompson's** articles and books including **Fear and Loathing in Las Vegas**. Steadman captured the times through his art the way Thompson captured it through writing. Director **Charlie Paul** collected footage and created animations over a 15-year period for the film, which features contributions from **Terry Gilliam**, **Richard E. Grant** and music from **Slash**, **All American Rejects**, **Jason Mraz**, **James Blake**, **Ed Harcourt** and **Crystal Castles**. For more information on the film, contact Alexandra Glazer Meltzer at [AGlazer@BK-PR.com](mailto:AGlazer@BK-PR.com).

*The Doors R-Evolution* DVD, which dropped early this year through **Eagle Rock Entertainment**, is a critically acclaimed film that breaks outside the bounds of most documentaries on **the Doors** and combines the band's early television appearances with the band's own music films to illustrate their journey to a place of creative control. For further details, contact Carol Kaye at [Carol@KayosProductions.com](mailto:Carol@KayosProductions.com).

OPPS

Manchester, NH's **Geek Dynasty** seeks expert geeks including "fanboys, trivia goons, techies, nerds and those that make this world work" to discuss television, movies, comics,



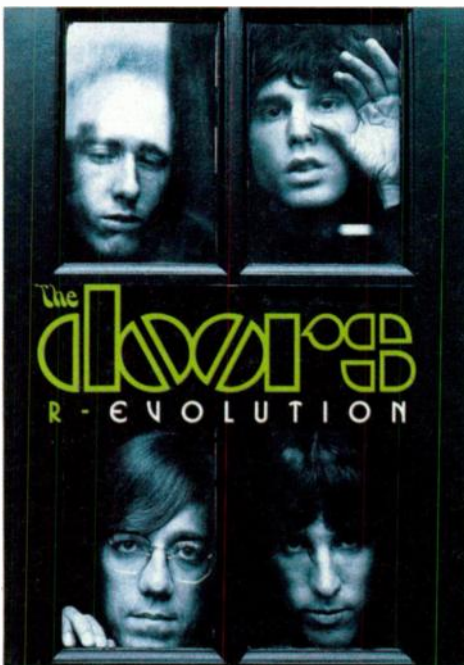
video games, collecting and more. The startup radio show encourages pop culture, TV and film bloggers and critics looking to make a name for themselves to email [CMPNH@Outlook.com](mailto:CMPNH@Outlook.com) for more information.

Both emerging and established talent in film, music, fashion, TV, theatre and fashion are welcome to email Harry Johal at [HarryJohal@CarryOnHarry.com](mailto:HarryJohal@CarryOnHarry.com) to be featured on **CarryOnHarry Talk Show**. The show is telephone and Skype recorded and features producers, singers, actors, writers, directors and others in the entertainment industry.

Internet radio show and recorded podcast **ISTA Entertainment Spotlight** is looking for upcoming and established talent in the entertainment industry to feature on the show, which reaches 1,000 to 2,000 listeners per episode. ISTA hosts discuss current events, celebrity news, music and television among other topics. Contact [ISTASpotlight@Gmail.com](mailto:ISTASpotlight@Gmail.com).

## PROPS

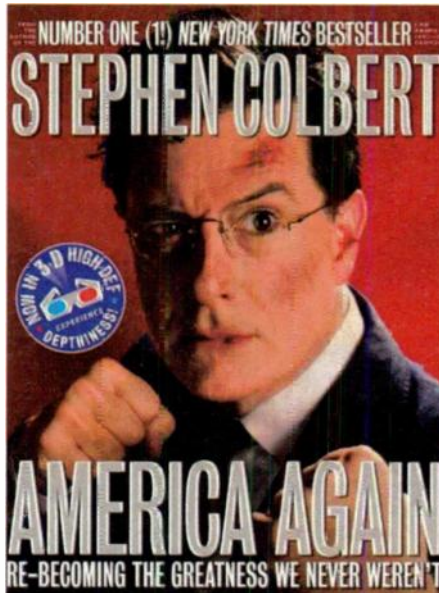
With his most recent film *Ride Along*, award-winning composer **Christopher Lennertz** reached billion-dollar status in U.S. box office gross of all the films he's scored. Lennertz is the composer behind *Think Like a Man*, *Horrible Bosses* and *Alvin and the Chipmunks*, among others. He also built **Sonic Fuel Studios** with **Timothy Michael Wynn** (*The Simpsons* videogame) in El Segundo, CA to mix feature films and score



television shows. In addition, he has won BMI Film Awards and received an Emmy nomination for Outstanding Music for a Series for *Supernatural*. Contact Ray Costa at [RCosta@CostaComm.com](mailto:RCosta@CostaComm.com) for more information on Lennertz.

**Michele McGonigle**, a 2010 graduate of the **Audio Technology Program of SAE Institute's** New York campus, took home a 2014 Grammy for Best Spoken Word Album for co-producing and sound designing **Stephen Colbert's** *America Again: Re-becoming The Greatness We Never Weren't* (Hachette Audio). McGonigle

has received two other Grammys including one for Best Spoken Word in 2011 for producing *Earth on Jon Stewart's The Daily Show* and one for Best Spoken Word Album for Children for producing and directing **Julie Andrews' Collection of Poems, Songs and Lullabies**. McGonigle has received five other Grammy nominations. Now she's the director of Audio Production and executive producer at



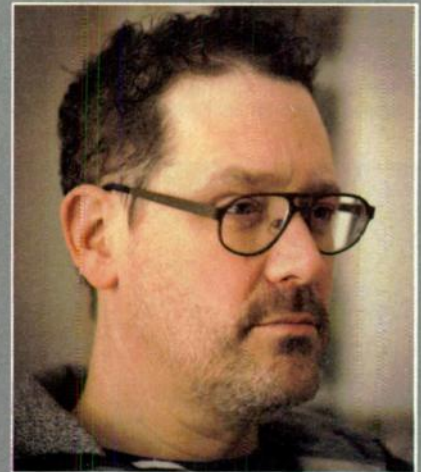
Hachette Audio, a division of **Hachette Book Group**. She is also working on the memoir of singer/songwriter **Steve Earle**, which will be released February 2015.

**Richard Frias**, president of talent management and production company **Mighty Fresh**, is directing a documentary chronicling the life and career of **Terry Reid**. Frias and crew began work last November and intend to have the film ready for the festival circuit in 2015. Reid got his start at 16 in 1966 when he went on tour with the **Rolling Stones**, then again on the Stones' first major U.S. tour in 1969. Reid was **Jimmy Page's** first choice for lead singer in **Led Zeppelin**, but Reid introduced Page to his friends **Robert Plant** and **John Bonham** in the **Band of Joy**. The filmmakers are financing the project themselves, but are launching an Indiegogo campaign to raise startup funding. Contact Frias at [Richard@Mighty-Fresh.com](mailto:Richard@Mighty-Fresh.com) or check <http://Mighty-Fresh.com> for more information.

**Man Made Music**, specializing in sonic branding, is no stranger to **The Weather Channel's** mission to distinguish itself as the destination for weather programming focused on connecting with its audience. Recently, the Man Made Music team played a crucial role in the sonic development of **The Weather Channel's** *Passionate Explorer Platform* that debuted in 2013. Continuing into the new year, Man Made Music created the theme for **AMHQ (America's Morning Headquarters)** with **Sam Champion** which premiered on Monday, March 17.

**JESSICA PACE** lives in the Nashville area and writes about music, local government and education. Contact her at [j.marie.pace@gmail.com](mailto:j.marie.pace@gmail.com).

## Out Take



## Robyn Miller

Composer/Director/Actor

**Email:** Ryan Davis, Ryan@IndependentArtsPR.com

**Web:** <http://TheImmortalAugustusGladstone.com>

**Most Recent:** *The Immortal Augustus Gladstone*

Robyn Miller may be best known as the creator of the popular 1990s videogame *Myst*, for which he also wrote the music. Following his most recent project—directing, composing and starring in the fictional documentary *The Immortal Augustus Gladstone*—Miller says he follows a similar minimalist process in scoring both videogames and film.

"This film is more musical than a typical documentary, and there was a very detailed outline that we started with. We had things like musical segments that we needed to collect footage for; it was important to have these breathing places in the film. That's not typical for a documentary, but I wanted the film to have those. It's almost more cerebral and a way for me to kind of paint how Augustus sees the world."

The film, in which Miller stars as the protagonist, is a fictional documentary about a man who claims he is immortal and is followed by a documentary crew that becomes more and more drawn in.

"For a film, scoring becomes very linear, and the music can tell a story, and it can rise and fall and it can come to some sort of climactic ending. It almost sounds like you can imagine something happening. My process for both games and the film is that the music is all centered around the story and the experience that the audience has, or will have. I just felt music should have minimal impact in the film. It should enter then leave. I don't want the music to be telling the audience too much about what they should feel. It seems false."

The VOD release for the film begins April 1. Hear parts of the soundtrack at <http://AugustusBlog.com/2014/01/09/Listen-To-The-Augustus-Gladstone-Soundtrack>.



## ► Numan Brings The Mayan Apocalypse

Looking like he was on a Nosferatu-like prowl, new wave/electro-punk and dark wave pioneer Gary Numan brought a whole lot of German Expressionism and his latest NIN-influenced music mayhem to the magnificent Mayan Theatre in Downtown Los Angeles recently. The highlights of the artist's set were the dark-wave gems from his classic releases like *Replicas*, and its follow-up *The Pleasure Principal* (featuring the genre-defining anthem, "Cars"). Numan is on tour now in support of his new album, *Splinter (Songs From A Broken Mind)*.



## ▲ All-Star Cast Congratulate Pharrell On Recent Success

Charlize Theron, Sean Penn, Ellen Pompeo, Johnny Knoxville and others joined Pharrell Williams with G-Star, Bionic Yarn and Hennessy Privilege in celebration of his Oscar nominated single, "Happy." The Grammy Award-winning artist also released his second solo record, *G I R L*, on March 3. Pictured (l-r): Penn, Theron, Williams.



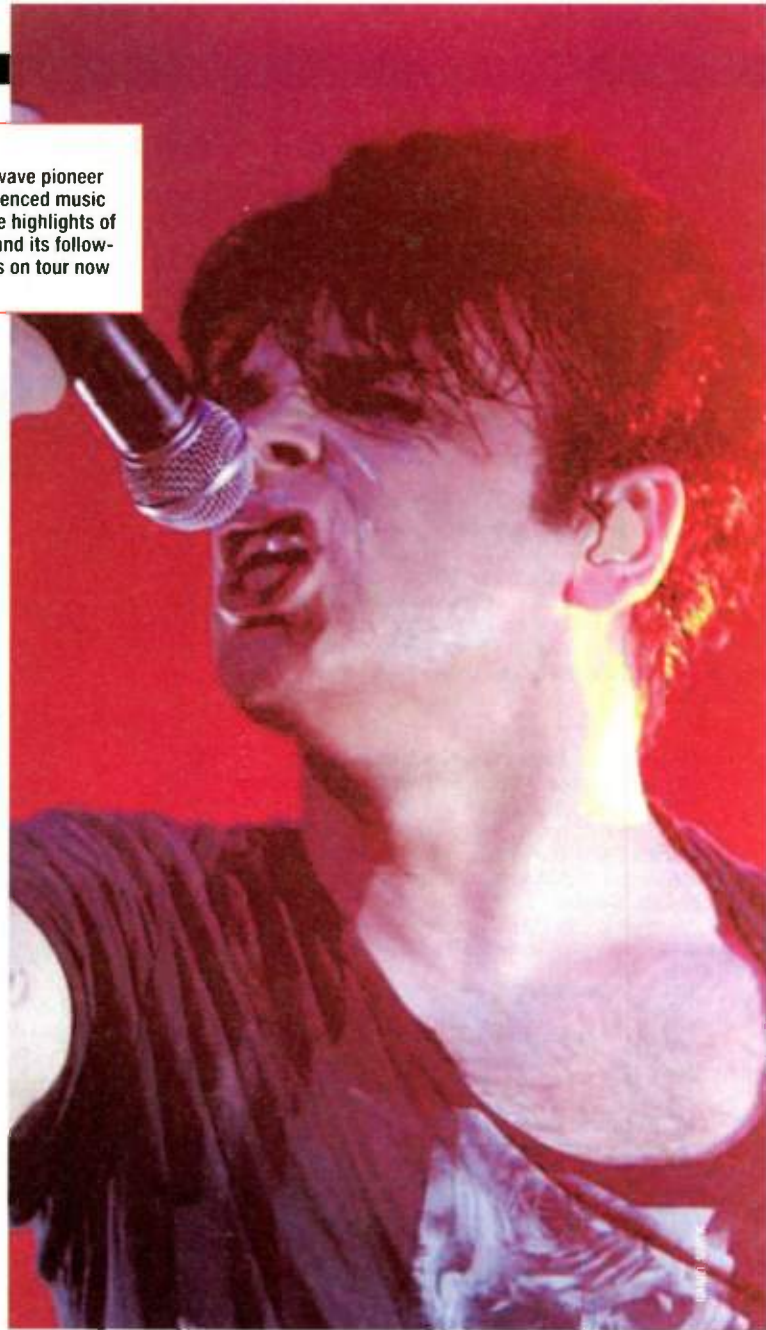
## ◀ Ex-Rave-Ups Podrasky Returns to Performing

Jimmer Podrasky recently appeared at Lucy's 51 in Toluca Lake, CA, the first in a series of Wednesday nights at the venue. Podrasky was joined by musicians featured on his new CD, *The Would-Be Plans*, now available from Chief Injustice Records. After the show, Podrasky was congratulated by longtime fan George Wendt (*Cheers*), Rave-Ups drummer Tim Jimenez; and drummer/producer Mitch Marine.



## ▲ The Society Of Singers' 21st Annual Ella Awards

AFM & SAG-AFTRA Fund's Dennis Dreith and Shari Hoffman posed with honorees, the Waters Family, at the Society of Singers' 21st Annual Ella Awards. Pictured at the Beverly Hilton (l-r): Julia Waters-Tilman, Oren Waters, Hoffman, Dreith, Maxine Waters Willard and Luther Waters.



## ▲ Hall & Oates Honored For Sandy Support

Current 2014 Rock and Roll of Fame inductees—and No. 1 selling duo in music—Hall & Oates were recently acknowledged by the Red Cross for personally donating \$100,000 to aid the victims in the aftermath of Hurricane Sandy, which devastated parts of Atlantic City, NJ in October 2012. Pictured backstage at the Fantasy Springs Casino near Palm Springs, CA (l-r): Oates, Hall with manager Jonathan Wolfson of Wolfson Entertainment.



## Tidbits From Our Tattered Past



### 1983-Quiet Riot-#15

MC explored the heavy metal renaissance in this issue, featuring club bookers who were busy scheduling metal at their venues. Quiet Riot, which was just breaking through after numerous labels deals and misfires, was also profiled. QR's leader Kevin DuBrow mused on what makes a good guitarist: "Sometimes it's not what you play, but what you have to leave out to make those notes count." Club Reviews of Witch, Hellion and Lone Justice round out the issue.



### 1992-Bobby Brown-#23

In our cover story on the mercurial Bobby Brown, the artist talked about overcoming tough times. "Of course, I was disappointed by the lack of success [of the first album], but it made me get more serious about the next one, and I never looked back." The issue also profiled producer Matt Wallace (Replacements, Faith No More) and music publisher Dale Tedesco.

### ◀ Nichols Performs For Friends At Beverly Hills' Gibson Show-room

Jared James Nichols' recent showcase at Gibson Beverly Hills was attended by Joe Hottinger and Lzzy Hale of Halestorm, Peter Leinheiser of Gibson, Riley Bray from the Golden Ghosts, photographer/director Piper Ferguson and drummer Jonathan Mover among other friends. They all gathered to send off Nichols who was about to embark on a four-month tour. Pictured (l-r): Hottinger, Nichols and Hale.



### ▶ Emblem3 Backstage Of #BandLife Tour

Emblem3 made their City National Civic of San Jose debut on March 12. The trio were greeted by Nederlander's Vanessa Kromer and the venue's Tony Whiteford and John Ciulla prior to hitting the stage as part of the #BandLife Tour. Pictured with the band are: Kromer, Whiteford; and John Ciulla, City National Civic General Manager. Visit <http://sanjosetheaters.org/theaters/city-national-civic>.



### ◀ SAE Hosts Alumni Mixer

SAE Hollywood recently celebrated its alumni with an event at Universal Mastering in Hollywood, CA. Many industry vets, SAE grads and friends of SAE's birthday girl, Bridge Gardiner. Pictured (l-r) keeping the party vibe alive: B. Charlie Stewart, Dusty Wakeman, Bridge Gardiner and Tony Valenziano. For more information about the audio school and what it provides, visit <http://losangeles.sae.edu>.



### ▶ Music Connection Digs Into SXSW

First and foremost, our thoughts and prayers go out to those affected by the South By Southwest tragedy. This year, *Music Connection* sent a three-person crew to photograph, record and interview several musicians during one of the country's largest music conference/festival. Our coverage included Chino Moreno of 10 Years/Deftones, Craig Owens of Chiodos, Run River North, Slash, A Lot Like Birds, Cherub, Eagulls and much more. For full photographic coverage, see page 45. For complete video coverage, visit <http://musicconnection.com>.





# Cage The



L-R  
Jared Champion  
Matt Shultz  
Daniel Tichenor  
Lincoln Parish  
Brad Shultz

**E**ver since they made—and left behind—a blockbuster of a debut, Cage the Elephant have been moving rapidly toward a sense of identity much different from what the band established with their first record. In 2008, the Bowling Green, KY group released an eponymous, blues-and-funk-and-classic-rock-hybrid album, whose breakthrough single “Ain’t No Rest For the Wicked” was played and replayed on the radio, ad nauseum. The band came back in 2011 with *Thank You, Happy Birthday*, a record that avoided a sophomore slump but also forewent further funk-infused hits for a deeper, introspective brand of songwriting. Lead singer and lyricist Matt Shultz says he’s been moving away from “fear-based” songwriting—hence the title of album number three, *Melophobia*—and placing less emphasis on emulation and more on communication through songwriting.

**Music Connection: How has your songwriting process evolved from album to album?**

**Matt Shultz:** On the first record, we just wanted to get out of town and be in a rock band, and so we really looked up to people who we could hear on the radio in our hometown, people who seemed to be making music from a genuine place, because there were only two stations in Bowling Green to listen to. We would listen to classic rock and were really inspired by Jimi Hendrix and Dylan and all that stuff. We wrote and recorded that record in, I think, 10 days.

**MC: Can you explain why you guys so drastically changed things up on the second record, after you’d moved to London?**

**Shultz:** We wanted to be free from image and really started kind of combating fear-based writing and premeditated images of self, but at that point we hadn’t figured out what we were doing, but we were doing it. On our second record, we’d gotten to a place where we’d spent two years in London and were exposed to, obviously a lot more than we had in Kentucky, and we didn’t want to be so tethered to our former selves. At least I didn’t, where our music kind of projected our former selves.

**MC: When writing songs, how much thought do you put into your creative process?**

**Shultz:** On our latest record, it was an outright attempt to break away from any calculated strategic mindset when we were writing. We just didn’t want to write to be perceived as artistic or poetic or commercial or anything, probably even more so trying to fight against elitist titles,

which kills the creativity process. Music is a means of communication; it’s a communal thing where you bring people together and hopefully communicate thoughts and feelings and stories that are hard to verbalize in everyday conversation. So for this record, we did a lot of experimenting with the creative process.

**MC: Do you ever listen to other artists’ music when you’re writing and recording your own?**

**Shultz:** I actually almost stopped listening to audio recordings the entire time we were writing and recording this record. I just didn’t want to be so directly, externally influenced and cross-referencing to things we liked. The whole band is involved with writing, but when it came to the lyrics, the thing that resonated with me was something a friend of mind had told me; he said one of his mentors, Isaac Brock from Modest Mouse, had said “If you’re not slightly





there's all this change between records, but I think there was just so much fear, and it binds people.

**MC: It's been exciting to see and hear Cage develop in interesting directions.**

**Shultz:** A lot of different elements have played into that. When we were younger, we just wanted to get out of town and be a genuine rock band, so we made a record like that. And you get bumps and bruises along the way, either self-inflicted or inflicted by other people, and you look at your creative process and say, "What can I do to grow as a writer?"

It's funny, because as human beings we grow, and it's not a linear thing where you start here and move forward. We grow like trees in all these different directions, and who's to say what's

a good direction or bad direction? Sometimes when it seems you're moving backward, you're actually moving forward, and when it seems you're moving forward, you're actually moving backward. It was that kind of thing for me.

Growing up, I've always been told in our music career that the more people you emulate, the better your band is going to be. After a while, it just got old and hard to chase that. It wasn't something we wanted to do anymore. I'd rather just create sounds that come from ourselves, and if people don't like it, that's fine.

**MC: Can you talk about some of the songs and the singles on the record, the process of writing them and how they came together?**

**Shultz:** "Telescope" was one of my favorites. We'd spent a year off the road, and it was the first time I'd ever had my own place, ever. I didn't know what to do with myself, because

embarrassed, or if you don't feel vulnerable about the lyrics you're singing, you're probably not writing good lyrics."

**MC: It sounds like you decided to become a better, more sensitive listener, more aware of people, places and things around you?**

**Shultz:** I started having my friends come over, and I was really into hot sake that winter, and we'd crack open some hot sake, and they'd just sit on my couch and start talking to me. It was weird, because anytime you let someone just start talking to you about their life like that, at least in my experience, you immediately become a psychiatrist, people weeping on your couch [laughs]. But it was amazing; the things they were saying were incredible. I was taking what they were saying, and creating lines. It was a really cool experiment that led to a whole new approach of creating lyrics.

**MC: Do you feel like you've finally hit your creative stride with *Melophobia* and "Come A Little Closer," the album's single?**

**Shultz:** I think we've written this record not to cater to cool, just to communicate a lot. It wasn't about creating a sound that was necessarily a nod to your predecessors or ripping them off. It was about sitting down and drawing something and continuing to draw this image to provoke a feeling. Do I want this character to make me panic whenever I see it? Just making sure that everything I put into it makes you uncomfortable.

Whatever I was trying to communicate, we would work on it until it did that for us. It was probably the hardest record we ever made, because it was like the pains of childbirth, but to a certain extent, it felt like the first record we ever made. It felt like freedom. People in interviews have said it's so crazy and that

BY JESSICA PACE  
PHOTOS BY COLIN LANE



we'd constantly been doing things for the past five years, and suddenly there was nothing, so I went out, bought furniture, did all the normal stuff you're supposed to do, and became obsessed with decorating the house.

It was ridiculous. I finished that, and would be sitting in my living room, and I felt I needed to give each room value, and would move from room to room, because I had to justify all the meaningless toil I'd poured into decorating the house, and I'd find myself staring at the wall or just looking at the blank TV, and this overwhelming cloud of imminent doom just seemed to be following me everywhere.

I felt it was a sad picture, this guy walking from room to room in his house, and he's supposed to have everything, right? Staring at blank TV screens, and all you can do with your time is become obsessed with decorating your house,

you know? I thought it'd be really funny to be able to watch that from a bird's eye view. And I thought what if you wrote the song about yourself, but as if you were watching yourself from some other place? That's kind of how that song came to be.

**MC: What about "Cigarette Dreams"?**

**Shultz:** "Cigarette Daydreams" happened so fast. I became obsessed with this theory: I wanted to see what seemed like '70s cheese and make it cool, like a '70s TV show theme like *Mash*. That was kind of the idea in the back of my mind idea for a beginning and direction, started working on that and the melody starting coming through, and I called up our producer, and he said, "Matt, sit down and finish that song. Do not leave the house until you finish it." So I did, and we recorded it, and it just happened so fast and felt so special.

**MC: Since the band's early days, how has your set list evolved?**

**Shultz:** The songs people liked, we'd keep; the songs people weren't reacting to, we'd get rid of. We were learning how to communicate to people and speak their language, you know? For us, it became the learning process, having our friends around, writing songs and looking for their reactions. For me, communication is the only way to get outside all the strangleholds of things that plague us in the creative process. One thing I know for sure is a pure thing in music is the communicative aspect. If you start there, then everything else I just like an extra. I think it's important if you want to find a place in people's hearts is to write songs that are honest and pure.

**MC: What's your take on the current state of songwriting?**

**Shultz:** I feel like with all the constant bombardment of image today, it's become very difficult to get away from creating music from a place of fear. It's like pop music has become a hollow shell of aesthetic with no story. There are guys like Dylan who write something one hundred percent authentic, poetic, and it's a true story, like the song about Hattie Carroll. It rhymed and it was gorgeous—not cheesy rhyming; it was perfectly intentional. That was a place I wanted to get to; not to sound like Dylan, but to get to a place of creation like that.

**MC: Are there any artists you've toured with so far who've made a particularly strong impression on you?**

**Shultz:** Foo Fighters are incredible. Queens of the Stone Age were so great to us. There are all these bands that just treated us like little brothers. Silversun Pickups, Manchester Orchestra, Muse, the Black Keys. It's really been crazy to tour with such amazing artists.

**MC: How has replacing lead guitarist Lincoln Parish impacted the band?**

**Shultz:** We didn't replace him. Lincoln joined the band when he was 15 years old. When we moved to England, his parents had to sign legal guardianship to the band, and we were like parents, but the world's worst parents ever that took you to parties and stuff [laughs]. You know, just not good. We didn't know that at that point, because he was so mature, and we just saw him as one of us. I think being 15 and being exposed to stuff so young and touring for five years solid, he missed out on a lot, and when we got back home to make this most recent record and spent a year off the road, it was like a breath of fresh air for Lincoln, and I think he didn't want to go back out. He loved being at home. So we've got a great guitarist touring in his place; his name is Nick Bockrath. But Lincoln hasn't been replaced. It was Lincoln's choice, we didn't tell him to go home. There was no animosity.

**MC: Could he potentially come back? Is the new guitarist just temporary?**

**Shultz:** Everything's temporary.

**MC: Looking back on your life, what inspired you to envision music as a career?**

**Shultz:** I think the greatest inspiration on me is my father. He always wrote songs as we were growing up, and he always encouraged originality. We would be writing, and he would



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say, "That sounds like a song I wrote." He was always driving that into us [laughs]. When we were younger, me and Brad, we dug a drum kit out of a dumpster in the neighborhood and brought it home. My mom was disgusted, my dad was like, "This is great!" It didn't have any hardware, so we pushed the bass drum against the wall, propped up the tom with pillows and played with coat hangers. I was the world's worst drummer, with no technique, and my dad loved it. He said, "Get really good at that, because no one plays like that."

Contact [sarah.weinstein@rcarecords.com](mailto:sarah.weinstein@rcarecords.com)



- Early on, Cage the Elephant left their native Kentucky to live and play music in London.

- Are on tour now with English band, the Foals, whom they met while living in the U.K.

- Vocalist Matt Shultz and brother/guitarist Brad Shultz grew up with a father who encouraged their music and wanted to start a family band.

- Dave Grohl of Foo Fighters once stood in on drums when Cage drummer Jared Champion's appendix burst.

- The song "Shake Me Down," off sophomore record *Thank You. Happy Birthday*, was nominated for an MTV Video Music Award for Best Rock Video.

- Have played with Muse, Manchester Orchestra, Queens of the Stone Age, Stone Temple Pilots and SilverSun Pickups.

"Being new to the music industry with so much to learn, *Music Connection* has been a valuable resource for me, and really makes me feel part of a community, especially like the signing stories and the reviews."

— Jessica Byrd

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"It's an honor to be recognized by such a reputable magazine. It's nice to get some validation here and there and to receive a good review from *MC* means the world and energizes and inspires the band to keep writing and moving forward."

— Mikey H, *Gift of Destiny*

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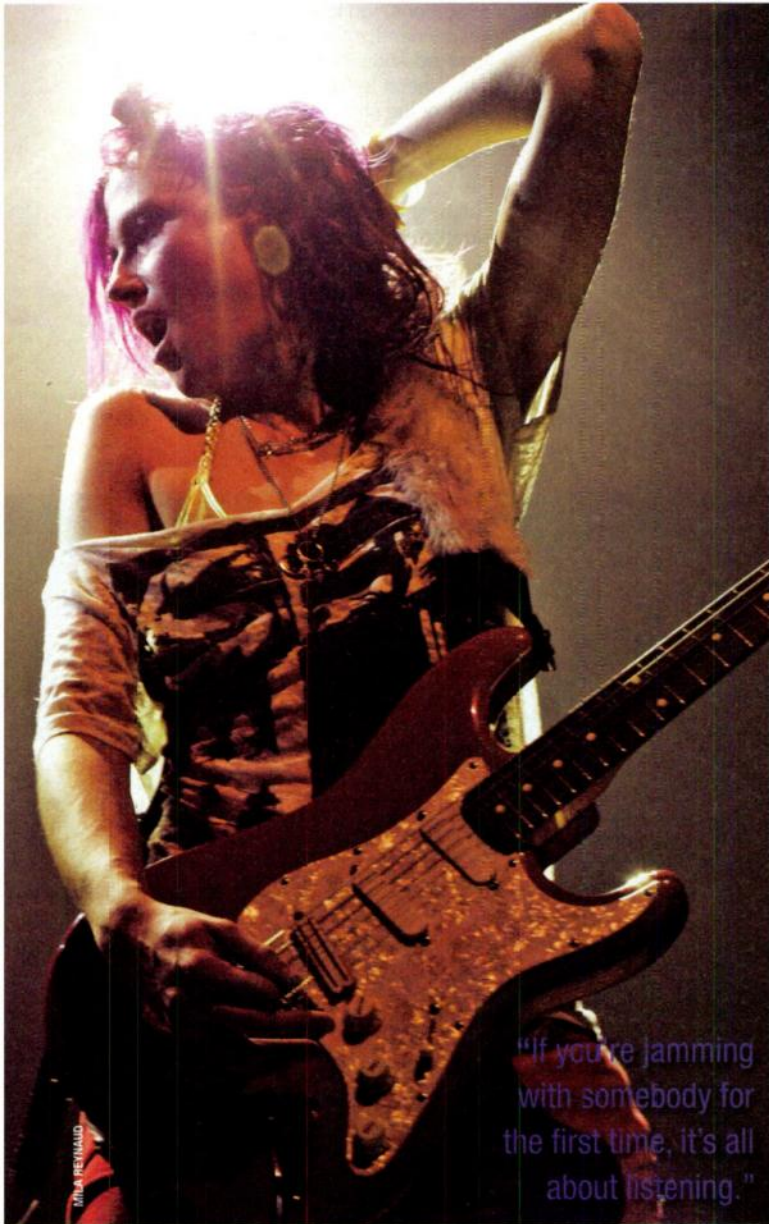
# Guitar & Bass Jam

# 2014

BY ERIC A. HARABADIAN



It's that time of the year again and *Music Connection* is proud to present exclusive interviews with a diverse array of guitarists and bassists who offer valuable insights for you players out there. This year's group of acclaimed musicians: The Fabulous Miss Wendy, Bobby Balderrama (Question Mark & the Mysterians), Joe "King" Carrasco, Robert Lee Revue, the Semi-Colons, Kern Brantley (Lady Gaga, Beyonce, Mary J. Blige, R. Kelly, etc.), Jorma Kaukonen (Jefferson Airplane, Hot Tuna). Each is truly an individual in terms of style, discipline and a general approach to their craft.



"If you're jamming with somebody for the first time, it's all about listening."

## ▲ The Fabulous Miss Wendy

Contact: Lee Runchey, info@ChromePR.com

Whether it's headlining the Viper Room or on tour opening for legends like Slash and UFO, the Fabulous Miss Wendy always performs like she's on stage at The Fabulous Forum. She's a double-edged sword—a songstress and a shredder. Wendy is also the protégé of the Lord of Garbage, the King of the Night Time World, the producer/svengali/mad genius Kim Fowley, who has discovered and nurtured many a great guitarist—Joan Jett, Lita Ford and Jackie Fox (on bass) of the Runaways come to mind. He's also co-produced (with Mike Wolf) and co-wrote several songs on her latest full-length, *No One Can Stop Me*, which is out on iTunes but will be released nationally by Not Dead Yet Records on April 29.

### What have you done in the past year to become a better musician?

A lot of people practice stuff just because they think they need to learn it, like a particular scale or blues lick that's cheesy as hell. The big thing I believe in is that I don't play/practice anything that I don't want to listen to.

### Do you enjoy jamming with other players?

At NAMM this year I did a shred with Judy King, Lady Gaga's violinist, over at Mark Wood Violin (of Trans Siberian Orchestra). It started out trading solos and then we just played together and it worked. If you're jamming with somebody for the first time, it's all about listening.

### How much do you plan ahead?

Definitely plan ahead, especially when you're trying to get everything right on the first take, since you are paying for the studio time. I'm always ready to go. I write all the parts and all the harmonies in my head, then I test it out on a four-track, so that by the time I get into the studio I know exactly what I'm playing. It works every single time.

### How can a player develop a distinctive sound?

I got kicked out of Hebrew school for smoking pot on a retreat, so my dad grounded me. But my mom took pity on me and found a guitar teacher who would come to the house. He said "I can teach you how to play other people's songs, but I'm going to teach you how the guitar works so you can write your own music." I'd be like, "I wanna be like so-and-so" and he'd say, "No, you wanna be like Wendy!" And I'm glad because I think it helped me be more of an original artist.

### Tell us about your guitars

I have to thank Parker Fly guitars. They've been so supportive to me. I love that guitar because I had back surgery and since it's carbon fiber it's like the lightest guitar on earth. Now I play a custom-made GMP "Cheetah" guitar. I need a lot of depth of sound. I'm looking for clarity and I'm looking for loudness. And I'm looking for a lot of responsiveness too. It sounds elementary, but when you play a note you want it to come out of the amp at the exact same time. If there's a microsecond of any latency, I just can't deal.

### What's your preferred amp?

My amp is a custom made Roccaforte that's pink and sparkly—people don't think it's gonna rock, but it's heavy. Doug Roccaforte is an incredible amp maker, and I came in and said, "I'm looking for something like a Peavey 50, but warmer," and he said, "Shh, shh, I know what you want." He's the amp guru. He would call me up and say, "This amp is so hardcore, the pregnant chicks in the audience are going to go into labor!"

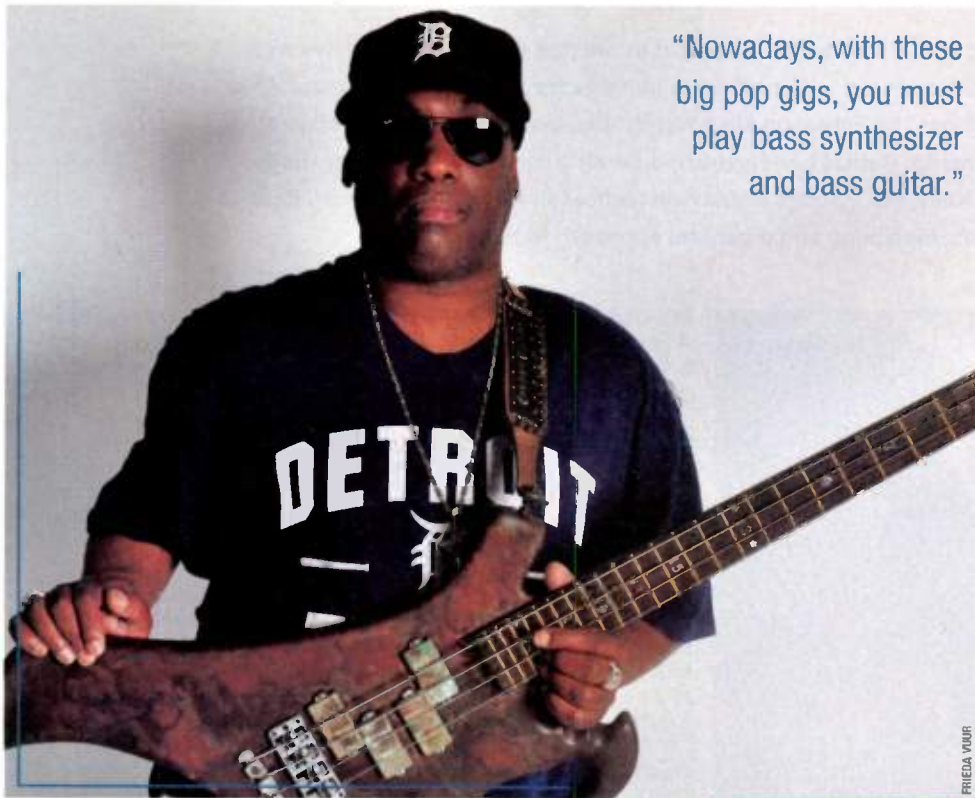
### Repair/Refurb

When I come off tour and rip off my guitars to get fixed up, the guys have to dislodge the volume knob from the wood (because I'm so rough on it), and they have to take it outside and use an industrial strength blower to get all the sweat and glitter off of it. It's just filthy gross.

### What's it like being a female guitarist?

People would always pre-judge me as a girl and think I couldn't play the guitar. So I did lot of experiments to test people's prejudgment. If I put on a skirt people would think I was a better guitar player than if I just wore pants. When I opened up shows for Slash I put on this big trench coat and put my hair up in a cowboy hat. I kept my back to the audience and I just shredded. The audience would think, oh, some guy's up there shredding, but then I'd turn around and pull off the hat and you'd hear thousands of people, like, "Wow, it's a girl!" I forced them to hear me before they even saw me. And that's why my show is guitar solo after guitar solo. I hardly even talk, because when I start speaking my "Valley" speak, people think I'm dumb and can't play guitar. — Daniel Siwek





“Nowadays, with these big pop gigs, you must play bass synthesizer and bass guitar.”

play synthesizer, I make it feel like a bass guitar, with the right moves, the right slides and the right spaces. I create patches and program sounds that are similar to the bass.

**What was your worst onstage mishap?**

As a kid I was playing a gig in downtown Detroit. My amp wasn't grounded to the power source and I actually got electrocuted on stage! I went to touch my guitar and I had a mic in my hand at the same time. Someone had to knock the mic stand out of my hand. Another time I was performing at Ford Auditorium, with Earl Klugh and the Detroit Symphony Orchestra. At the end of the show I got to play this big bass solo. I walked up to do my solo and the cord pops out.....EHHHH [laughs]! I came in too, boy, for about three seconds! And orchestra people are so sensitive to any loud noises. I was so nervous!

**Tell us about your gear endorsements.**

I play Warwick basses and use T.C. Electronics. I also endorse Moog Music keyboard bass synthesizers—The Tribute 37 and Voyager keyboards. My brother and I program for Roland keyboards. I use the Roland Jupiter 80 as my controller.

FRIEDA VOIPI

▲ **Kern Brantley**

Lady Gaga  
Contact: kernbrantley@gmail.com

Kern Brantley has played bass and/or served as musical director for a Who's Who of jazz, pop and R&B acts. Currently with Lady Gaga, the Detroit born and bred Brantley initially studied with Motown Funk Brother Earl Van Dyke. Brantley has gone on to support Grover Washington Jr., Earl Klugh, the Winans, Bobby Brown, New Kids on the Block and a breathtaking laundry list of contemporary music icons.

**What have you done in the past year to become a better musician?**

Normally, if I have a gig coming up I spend a lot of hours practicing and analyzing the music of the artist I'm working with. I study all types of jazz and listen to a lot of hip-hop. I do a lot of programming where I spend a lot of time preparing and getting the right sounds, getting the bass to sound a certain way for specific kinds of music.

**What do you notice when you hear a recording of yourself from five or 10 years ago?**

I played the bass line on "Gettin' Jiggy Wit' It" by Will Smith. On that particular record I used a Fender Jazz Bass, with no effects and just a dry tone. These days I'm using more effects. It's a little more processed; more compression, delays and stuff. Back then my tone was more natural.

**Do you have a regular guitar/gear roadie/tech?**

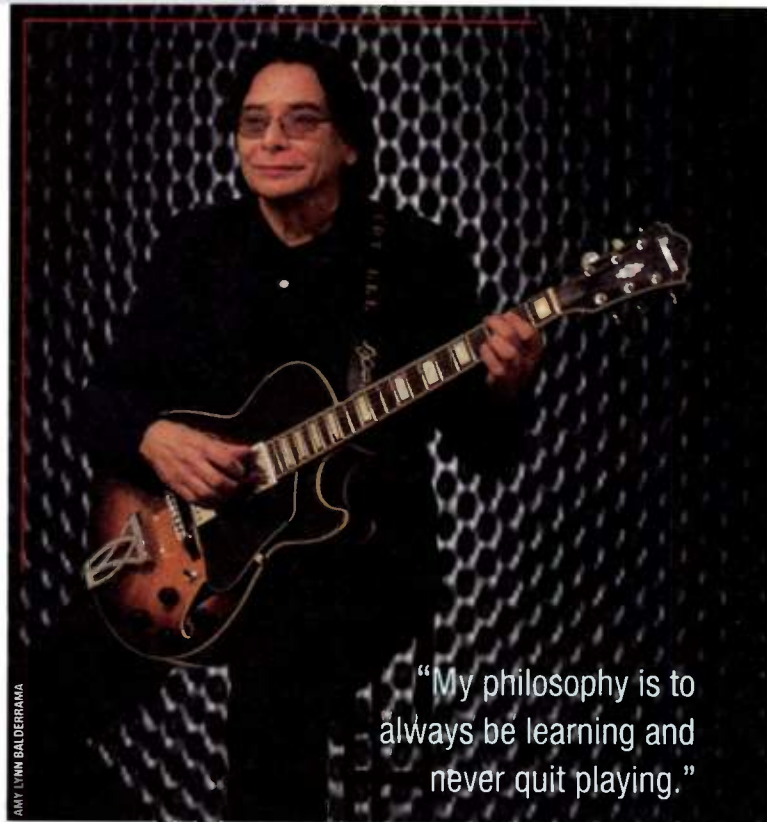
My most recent was a guy named Reagan Wexler. He was working with Sevendust and is a drummer, but is a bass tech as well.

**Do you have a mentor?**

Definitely! One mentor coming out of Detroit is Nate Watts. He's the musical director for Stevie Wonder and he's one of the first bass players I saw who was also a musical director. He inspired me to wanna do that. Greg Phillinganes is a keyboard player from Detroit who was the musical director for Michael Jackson. As a bassist, James Jamerson was a big influence. Later influences were Marcus Miller, Nathan East, Larry Graham, Lamont Johnson and Ralphie Armstrong.

**What is your most underappreciated quality?**

I wanna be recognized more for my synthesizer bass playing. Nowadays, with these big pop gigs, you must play bass synthesizer and bass guitar. A lot of bass players are good, but when they get on synth they can't program or they don't make it feel right. As a bass player, when I



“My philosophy is to always be learning and never quit playing.”

AMY LYNN BALDERRAMA

▲ **Bobby Balderrama**

Question Mark & the Mysterians  
Contact: Amy, associatedmichiganrecordings@gmail.com

Guitarist Bobby Balderrama is one of the founding fathers of the proto punk/garage rock movement. From his origins as a mere teen in the mid-'60s with Question Mark & The Mysterians, to his more contemporary forays into smooth jazz and blues, he has grown exponentially as a player. Currently he has reformed, with the original Mysterians, an instrumental rock act called the Semi-Colons. The group originally recorded a single, produced by Neil Bogart, in the mid-'60s entitled "Beachcomber."



### What have you done in the past year to become a better musician?

In 1969 I quit Question Mark & the Mysterians. I wanted to keep playing but wanted to learn different styles like jazz and blues. I put a lot of time into practicing and listening to George Benson, Tal Farlow, Chet Atkins and Wes Montgomery. My philosophy is to always be learning and never quit playing.

### What do you notice when you hear a recording of yourself from five or 10 years ago?

I did a blues album a few years ago. We did a song by Alvin Lee called "Bluest Blues." I played a singing guitar style that I really liked. In the '80s I would hear these melodic metal guitarists like Steve Vai and Joe Satriani and that's what I tried to do with that tune.

### Have you added any gear that has changed your sound or style?

When I play rock & roll I use my Strat. But when I play smooth jazz I've got an Ibanez George Benson-type model. I tried using a full-bodied natural wood guitar. But I had lots of feedback problems because it was hollow. I went and bought a miniature full-size one now and it works great.

### Have you had a mentor?

Les Paul and Chet Atkins. I bought Chet Atkins albums to learn how he blended the bass and melody line. Eric Johnson and Joe Bonamassa are some favorites of mine too. You can always learn from everyone because everybody's different.

### What is your most underappreciated quality?

I've been playing smooth jazz now for about four years and am still kind of new at it. As a musician there's always that little doubt in your mind that you're gonna be looked upon as a rock player who plays jazz, but may not be up to par.

### What's your worst onstage mishap?

I was playing with this band in the '70s and the drummer would light his sticks on fire. He kept telling me to try that with the guitar. I played slide, so he attached a wire to the end of my slide and, when he lit the wire, it would burn as I played. I agreed without even trying it. The wire was wrapped in cotton and he soaked it in lighter fluid. He lit it up and there was this big-ass flame! As I played the slide started getting hot. I'm going really fast across the fret board and it flew off my hand into this red velour curtain. The curtain caught on fire and I ran up to the bar and grabbed a pitcher of beer to douse the thing. It was embarrassing!

### What was it like having a mega-hit like "96 Tears"?

It was Number One on October 22nd, 1966. We were neck and neck with the Monkees' "Last Train to Clarksville." I was just a 16-year-old kid from Saginaw, Michigan. Once I heard it on the radio it was a great feeling! We went on the road and met all these great bands like the McCoys, the Outsiders and Shadows of Knight. We opened for Sonny & Cher and met the Mamas & the Papas. We were just lucky to have a hit. I was more of a fan than an artist.

## ► Jorma Kaukonen

Jefferson Airplane, Hot Tuna

Contact: Cash Edwards, [cashedwards@austin.rr.com](mailto:cashedwards@austin.rr.com)

From his embryonic beginnings as a folk-blues guitar purist to his electric and psychedelic innovations with the Jefferson Airplane, Kaukonen has remained an ardent student and devotee of the six-string. With long-time collaborator and bassist Jack Casady, he has fronted the Airplane offshoot Hot Tuna for over 40 years. Since 1989, Kaukonen and his wife Vanessa have been owners and proprietors of The Fur Peace Ranch guitar camp in Southeast Ohio. The staff includes world-class instructors from all genres such as G.E. Smith, Tommy Emmanuel, Jesse Colin Young and Kaukonen himself.

### What have you done in the past to become a better musician?

Every day there is something that requires that I listen to myself very carefully. I have standards that I aspire to and it's a work in progress. More importantly, I listen to a lot of other people. My mind is open to different musical genres and instruments. Obviously the guitar is my first love, but I listen to all kinds of stuff.

### What's the first thing you notice when you hear a recording of yourself from five or 10 years ago?

The funny thing is, I don't really listen to myself. But occasionally you hear something from five, 10 or 40 years ago, and my first thought is wow! I wasn't bad! When I listen to recordings I did with Janis Joplin in '62 and '63, I thought it wasn't too bad. Compared to what a lot of people do today in terms of flash and technique, it's not in that realm. But it does what it needs to do.

### Have you added new gear that has changed your sound or style?

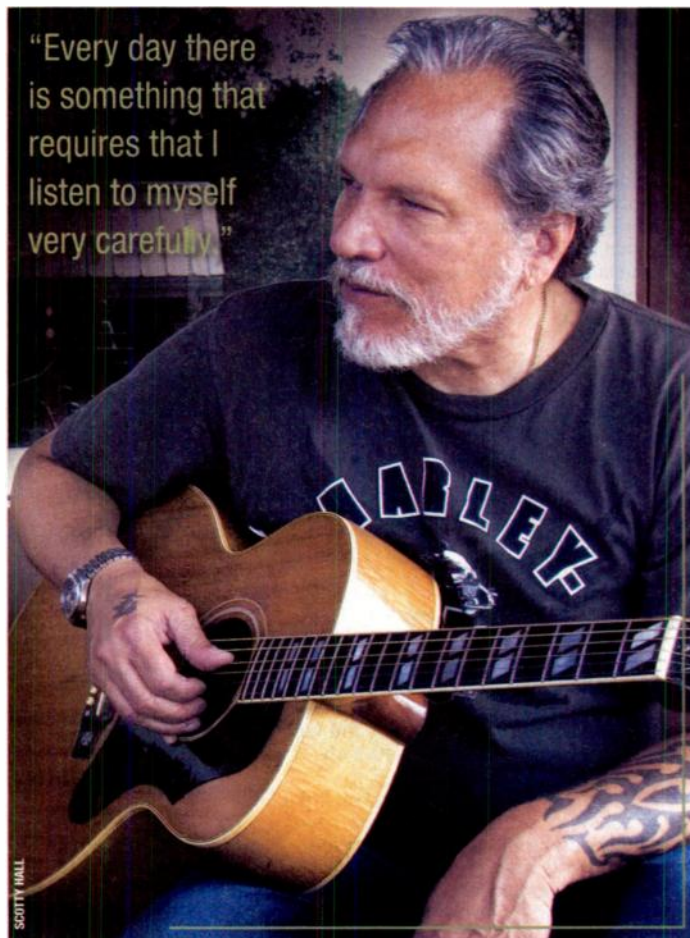
Most of the gear I use these days, especially with the acoustic guitar, is to try and make it sound as much like itself. For a number of years I've been using Fishman's Matrix pick-ups. I use their 60-watt loud box on stage as a monitor for myself. For electric, back in the day, volume made a lot of stuff happen that we don't need today. I've been using Alfonso Hermida Zendrive pedals and they're controllable and sound as much like overdriving a real amp as anything I've ever used. You can get nice sounds without annihilating the front row of the audience or your band mates. Louie Rosano, of Louis Electric out of New Jersey, can build great amps and modifications for me in the blink of an eye.

### How would you say (or with what techniques) you best expressed a psychedelic electric guitar style in the '60s and '70s?

The Airplane started out as a folk-rock group. Paul (Kantner) was playing a 12-string and I had a Rickenbacker on the first album. As things evolved we became more of a rock & roll band. I was playing a Gibson 345 Stereo, with each pick-up having its own channel. My lead tone was designed to be heard over the rest of the guys in the band.

### How has running a guitar school improved or affected you?

I never really learned how to practice constructively. I need to either be playing or teaching, where I do stuff slowly and articulately. And so when I'm teaching people stuff, I'm actually realizing what it is they're doing—almost like a tai chi thing—and I'm practicing all the moves really slowly and meticulously. **MB**



## Guitar Jam Extra!

For a *Music Connection* interview with jazz bassist Amanda Ruzza (Leni Stern, Global Noise) go to <http://musicconnection.com/guitarjamextra>.



# Monster Guitar Tone!

**A**chieving great guitar tone is like chasing after the “Holy Grail”—the search is endless. We are constantly trying to find the right balance between our human hands, strings, wood, amps and pedals to get that “Archangel of tone.” You know it when you hear it. Whether it is the sweet, clean sound of George Benson’s L-5 from *The Other Side of Abbey Road*, Johnny Marr’s melodic voicings under Morrissey’s vocals in the Smiths, or the sheer earth-shattering tone from Van Halen’s “Eruption.” It moves you, inspires you and even pisses you off! That’s guitar tone!

I’ve been very fortunate to have produced and recorded some of the greatest guitarists. On the Guitar Master Series (BHP MUSIC), I started releasing rarity tracks like “54-46 Was My Number” by Toots and the Maytals that features Jeff Beck, and “B Fingers” by John Paul Jones from Led Zeppelin. I then started composing songs for top-notch shredders to add to the guitar compilations. I would produce/engineer the songs, play the guitar melodies and then have each guest play the harmonies and we would both trade solos.

The one thing about guitar that I love is: you just can’t fake it. You’ve got to be able to play. I found that the tone really comes from the fingers; of course, all of the other parts matter, but a great guitarist can make a crappy guitar sound good.

Eddie Van Halen, on his first tour back in the late ‘70s, let guitarists from bands he was touring with play his guitar through his whole rig and he noticed that none of those players sounded like him. So there’s a lot to be said about the human touch.

## The Basics

Guitar tone can be dependent on your amp and the effects you place in the chain between you and the amp. A vintage Fender Super Reverb; played at lower levels has a nice clarity, but as you raise the volume you get a sweet bite as the 4 x 10-inch speakers start to break up.

Keep in mind, it will also depend on the axe you choose. For example, a Strat will have an entirely different tone from a Les Paul Custom, but this is a good, clean palette to start with. Now to get some overdrive, you can choose a plethora of pedals, but let’s take an original Ibanez Tube Screamer 808 or a MXR Distortion Plus. Well hell, there you have it—a tone set-up for a king.

Pedals can play an important part of the guitar tone, but I think one has to be careful not to get overly enthusiastic about pedals, resulting in the over-effected sounds that came

out of the ‘80s hair band days. Choose subtle pedals—they will not alter your inherent guitar tone, but enhance it. Nevertheless, there is also a time when an effect is called for. Something like the classic Electro-Harmonix Memory Man, for instance. I’ve used it for many extreme

and a Line 6. For amps, I’m enjoying the new signature amp that ENGL made for me, and a stock ENGL classic tube amp.”

**Eric Johnson:** “My typical set-up is a BK Butler Tube Driver or an AC Booster through a Marshall JMP Super Lead and a Dunlop Dallas Arbiter Fuzz Face or an old Ibanez Tube Screamer through a Marshall JTM 45. Then I have some that are more super lead JMP that have a lot of gain within the amp. I also have a twin reverb that has eminence speakers in it and when you crank it up it has an interesting type of lead tone.”

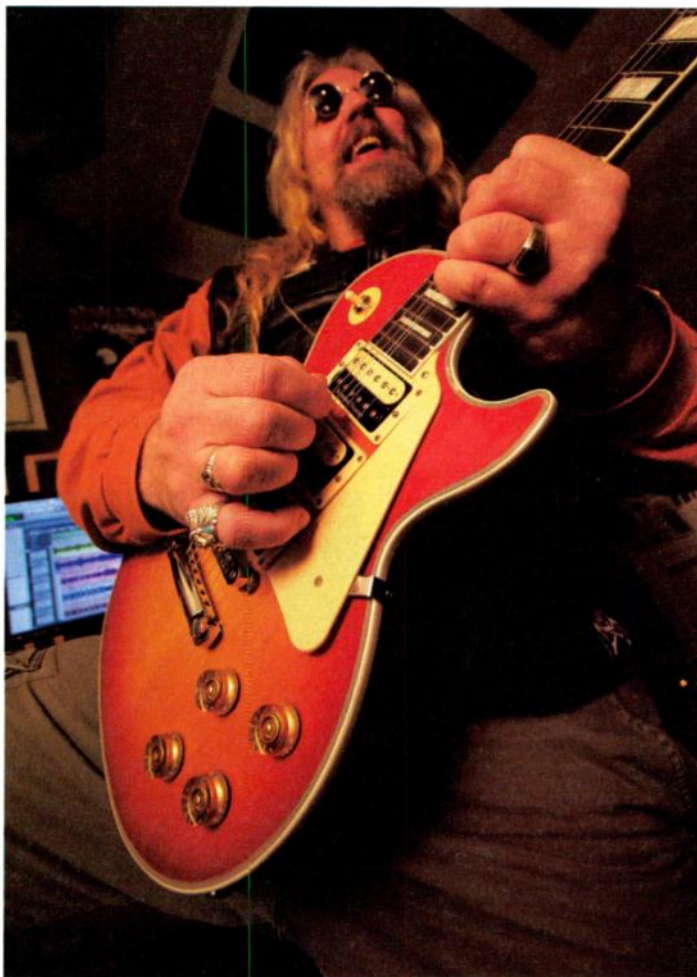
**Joe Satriani:** “I plug my JS1000 guitar into various pedals, and/or, go into a variety of amps heads, then on to a Palmer speaker simulator. Sometimes a plug-in would do the trick, or just all the pedals we found on the floor plugged in and turned up! We had much success with the Mooger Fooger pedals, the Fulltone Ultimate Octave, a Digitech Whammy pedal, and a preamp called a Hafler Triple Giant. The latter had the most robotic distortion, totally devoid of warmth and feeling. But, in the context of a song like ‘Borg Sex,’ it was perfect!”

**Steve Vai:** “EQ plays a vital role. I always keep a pair of C14s and a pair of 414s (Mics) spread apart in the corners of the room. This is mixed into the sound at various levels depending on the desired effect. It’s important to me to try and create a space for each guitar; the song should tell you what to do. I usually use Wave and Renaissance plug-ins for EQ, then compress analog before it hits the drive. I’m not a fan of digital compressors or reverbs.”

**Billy Sheehan:** “I have an Ampeg SVT (turned way down!), as well as an Avalon pre-amp for direct sound. I use my regular bass that I play on stage, the Yamaha Attitude with RotoSound strings. We miked up the SVT cab, as well as split signals for a direct through a Radial Engineering direct box.”

As the saying goes, “It’s not just the destination but the journey—and what you’ve experienced through the journey.” This can easily be applied to your journey to great guitar tone. Sometimes, I find myself going back to the basics, with no pedals or effects; I plug my Les Paul in a well-made Marshall half-stack and just go for it. As Zappa said, “Shut Up ‘n Play Yer Guitar!”

**BRIAN TARQUIN** is a multi-E Emmy-winning guitarist who has established himself as a top-rated TV composer/guitarist. He has sold over 140,000 records in his career. In 2014 Tarquin produced *Guitars For Wounded Warriors*. It features Steve Morse, Billy Sheehan, Gary Hoey, Bumblefoot (Guns N’ Roses), Reb Beach (Whitesnake), Hal Lindes (Dire Straits), Chris Poland (Megadeth) and Chuck Loeb. For further information, visit <http://bohemianproductions.net/bhp/index.html>.



*“Subtle pedals are the best choice, because they will not alter your inherent guitar tone, but actually enhance it.”*

sound effects in particular songs; in fact, even non-guitar bands have used it for color. The Chemical Brothers used it all over their breakthrough record, *Dig Your Own Hole*.

## Hammer Of The Gods

Through my guitar tone journey since childhood, I’ve always been intrigued with what makes players choose their weapons of choice. So I’ve asked some of these inspiring players to share their set-ups:

**Steve Morse:** “I start with my normal Musicman electric, and then used a Buscarino acoustic/electric nylon string guitar, an Ovation steel string, a Steinberger 12-string, a Musicman baritone guitar (tuned down to B)





A

B

C

D

E

F

G

## South By Southwest Gettin' Bigger, Austin Stayin' The Same

South By Southwest 2014 come to a close with over 2,200 bands performing, leaving attendees and online viewers to share the same thought: Is SXSW growing too large for its Austin shell? Our thoughts and prayers go out to the victims of the tragic accident which took place during the festivities and hope all those involved have a speedy recovery.

This year we sent a photo/video team to shoot up-and-comers as well as established artists. Pictured are some of the highlights: A) UME B) Sax busker with street dancer C) Damon Albarn D) Moving Units E) Chuck English F) Phantogram G) Chiodos. Get video coverage at <http://musicconnection.com>. All photos were taken by Jody Domingue unless otherwise marked.



**David Nail**

*I'm A Fire*

MCA Nashville

Producers: Chuck Ainlay, Frank Liddell, Glenn Worf

Blessed with a voice of durable assurance, David Nail packs his third studio release with serviceable songs from reliable Music Row hitmakers. Nail is a co-writer on four of the tracks, including the lyrical standout, "The Secret," an absorbing drama of denial and death. Already a country hit, "Whatever She's Got" interjects a plucky banjo to celebrate a small-town goddess with "blue jeans painted on tight." A faithful version of Jimmy Webb's "Galveston" features Lee Ann Womack's understated, authentic voice in compelling counterpart to Nail's robust tenor. — *Dan Kimpel*



**Chiodos**

*Devil*

Razor & Tie

Producer: David Bottrill

Get your Kleenex, kiddos, *Devil* may cause an eargasm for Equal Vision fans circa 2006. Craig Owens has returned and Fall of Troy's math-core heavyweight Erak Thomas was picked up in the off-season. *Illuamaudi-who?* *Devil* picks up where *Bone Palace Ballet* left off: Strings, melodic keys, chuggy guitars and oh-so-hooky choruses. It was an interesting choice to team with a Grammy-winning producer, though. Chiodos faithful seemed to enjoy the indie approach—with the addition of Thomas, one can only wonder what the record would be with more up-close, face-shredding axe work. — *Andy Mesecher*



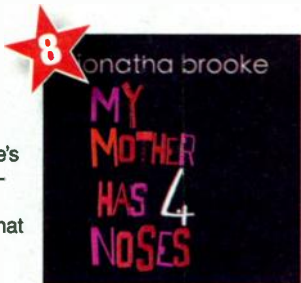
**Jonatha Brooke**

*My Mother Has 4 Noses*

Bad Dog Records

Producer: Jonatha Brooke

This release is written as a tribute to Brooke's mother, whose battle with dementia eventually claimed her life. Always the poet with a voice that can pierce the soul, she injects that into some riveting and haunting melodies. "Are You Getting This Down" plays setup, highlighting her mother's wish to chronicle her life experiences. Without the back story some lyrics can elude the listener, but the emotions are there in spades. At times you miss the lush harmonies from her earlier recordings as part of the duo, the Story, but Brooke is still a prolific storyteller and consummate musician. — *Ellen Woloshin*



**Wayne Kramer**

*Lexington*

Industrial Amusement

Producer: Wayne Kramer

You might think you know Wayne Kramer from his days as a proto-punk anarchist in the band MC5. But this ain't your '60s mom or pop's guitar hero! After an eight-year focus as a composer, Kramer returns with his most personal and heartfelt release to date. Teaming with noted Detroit trumpeter Dr. Charles Moore, the guitarist has crafted a jazz album that seems to intersect where rock, fusion, avant garde and straightahead bebop meet. There is a rough or unfinished texture to the production that may be disconcerting to some, but any fan of organic and inventive music will understand. — *Eric A. Harabadian*



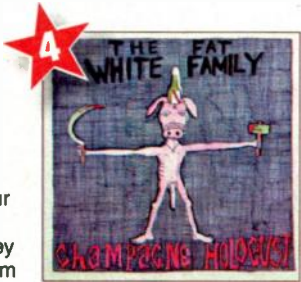
**Fat White Family**

*Champagne Holocaust*

Trashmouth Records

Producer: Liam Malik and Saul Adamczewski

There is really only one word to describe this British sextet's album: filthy. Rife with shocking themes—see "Is It Raining In Your Mouth?" and "Cream Of The Young"—Fat White Family certainly have proven that they are up to the task of making listeners squirm in their seats, and that they enjoy doing it. However, it all becomes a bit heavy and stifling about halfway through, causing the audience to question if the band really does understand the weight of the music they're creating, or if they're just throwing it all around in hopes that they will shock listeners into being fans. — *Victoria Patneaud*



**311**

*Stereolithic*

Ingrooves

Producer: Scotch Ralston

Omaha's genre-defying amalgam of hip-hop, reggae, funk and hard rock have released their 11th studio album. Stuffed with delectable rhythms and groovy hooks, *Stereolithic* strikes almost all the right notes. In its weakest moments, it leaves the impression they're stuck in the '90s, as if they're aping their glory days to rapidly aging Gen-X'ers. And their amiable lyrics, which prove a megaton of fun to warble along with, occasionally smack of cornball inspirational mantras rather than the spiritual insights meant to convey. Still, you're unlikely to experience a more joyous recorded romp this year.— *Andy Kaufmann*



**Offiong Bassey**

*Offiong Bassey*

Moonlit Media Group

Producer: Blethy Emmanuel Tiegnon

This soulful, deep-voiced Nigerian American is a thoughtful, socially-conscious contemporary poet who lives up to her luminous name (which means "God's moon") by making deeply spiritual tracks that can come across like prayers of hope. Lyrics come to life in a dynamic fusion of global styles including jazz, gospel, funk and hip-hop as well as exotic elements (Afro-Peruvian, Nigerian Ekombi) that are native to her cultural makeup. She sings and raps in English, her native Efik and even "Pidgin" English to convey the essence of her uplifting messages in a variety of colorful ways. — *Jonathan Widran*



**Band of Skulls**

*Himalayan*

Shangri-La Music

Producer: Nick Launay

If you're following the current blues rock resurgence, you're aware of this trio. To the rest of you living under the anti-Black Keys rock, listen up. *Himalayan* marks Band of Skulls' third full-length release and, like the glory days of rock & roll, these English imports are evolving to find their place atop their respected genre. This record continues the band's notorious bluesy licks, breakdown-like choruses and duality of female/male vocals. This time around, however, these Skulls expand musically with the open-aid "I Guess I Know You Fairly Well" and the rockabilly influenced "Ten Men..." — *Andy Mesecher*



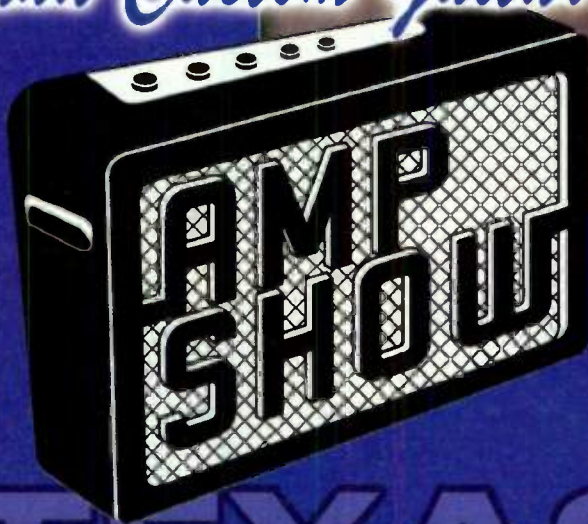
To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.



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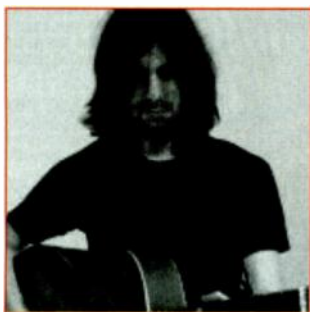
## dale

**Contact:** reesfinley@gmail.com  
**Web:** http://daleofficial.bandcamp.com  
**Seeking:** Mgmt, Touring, Label  
**Style:** Pop, Rock

Right off, the 5/4 timing of "Tame" indicates this talented band's superior skill set, and the way they drive home the chorus shows how, when it comes to the pop-rock equation, they just get it. Meanwhile, the lilting beat of the tender, traditional-sounding ballad "Good Night Victoria" shows frontman/keyboardist Rees Finley not only has a voice that can wail, but he can also croon effectively. Neither tune prepared us, however, for the acutely obscene novelty number, "Fuck You." From its Weezer-y intro to its retro-classic riffs to its F-word frenzy, the song delights the smart-ass 13-year-old in us all.

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

**SCORE: 8.2**



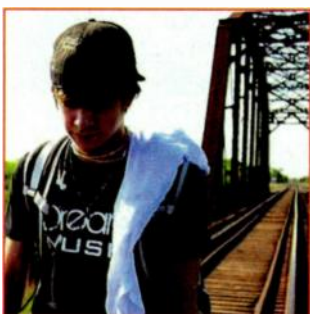
## Paddy Usher Band

**Contact:** paddyusherband.com  
**Web:** paddyusherband.com  
**Seeking:** Label  
**Style:** Country Rock

Dublin, IR-based Usher and cohorts are a tight, tenacious outfit whose down-and-dirty southern rock will inspire even the most blasé stripper to shake her moneymaker. "Beat Me Like The Devil" is a rootsy, pump-me-up party tune with a standup bass, mandolin and a booty-call message—great song for a movie bar fight. "So Much Better Off" generates a hellraising swagger and an explosive chorus that Kid Rock would admire. "Run And Hide"’s hellacious guitar intro leads to a Pearl Jam-like poignancy in the verses. This is a band that’s chugging on all cylinders.

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

**SCORE: 8.2**



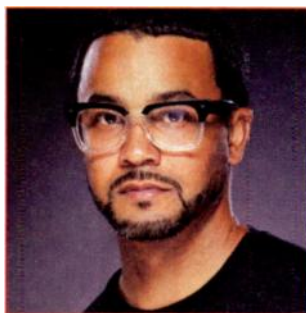
## JoeCat

**Contact:** iDreamMusicLabel@gmail.com  
**Web:** SoundCloud.com/JoeCatt  
**Seeking:** Distribution/Label/Mgmt  
**Style:** Hip-Hop, R&B, Club, Pop

Joseph Anthony Reyna is a hip-hop artist who understands a hook, as his catchy, radio-ready "Candles" proves. And he's careful to change up the beat with effects to keep us engaged. "Epistemic Virtues" rides a piano-driven beat and allows his voices to deliver a higher-consciousness message. "Sellin' Out" is an interesting outing—drop-dead gangsta with its tolling bells and epic air of violence, it is in fact a subtle sendup of the genre. All in all, you sense that every one of this 'Cat's tracks are finely tuned, the product of a sharp, commercial ear. A bit of audio leveling might help.

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

**SCORE: 8.0**



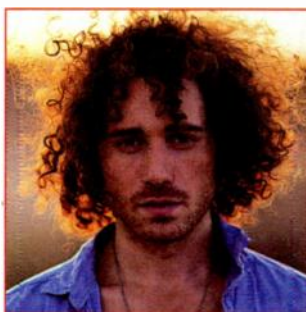
## Sean Armstrong

**Contact:** djfacemusic@gmail.com  
**Web:** djfacemusic.com  
**Seeking:** Label, Booking, Distribution  
**Style:** Hip-Hop

Armstrong brings a whole busload of producers and guests to his project, taking a Murs/mixtape approach to "Take Control," and it pays off with a tune whose layered, complex track never gets too dense for him to maintain control at the mic. He brings clever wordplay to "Mr. Bullyfoot," once again with a complex track that is never allowed to overwhelm his voice. Much more stark and simple is "Like Rain" whose prominent beat features some '90s vinyl-spinning fx for a Bay Area, skateboard, hip-hop vibe. All in all, this is an advanced artist who successfully recruits talent to serve his vision.

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

**SCORE: 8.2**



## Ari Herstand

**Contact:** ari@ariherstand.com  
**Web:** ariherstand.com  
**Seeking:** Film/TV  
**Style:** Rock

Herstand's work shows a strong melodic gift and an adept handle on a sound that is rich, organic and inclusive. He gets to the hooks right away, as in "Say What You Will" whose horns and tremolo guitar lend a warm intimacy. The observant "San Vicente Blvd." with its "January's never felt like this before" will ring true for any weather-beaten L.A. transplant. "Keep Fighting" is especially winning with its funky guitar groove and high-energy workflow. The artist's voice, his breathy tone is a cinch to lasso the ladies' attention, while the musicianship keeps the guys glued.

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

**SCORE: 8.0**



## Korby Lenker

**Contact:** Lellie@lps-media.com  
**Web:** korbylenker.com  
**Seeking:** Label, Booking  
**Style:** Folk-Pop

Almost painfully intimate, Lenker's "If I Prove False To You" is convincing with its hurt, hypersensitive vocal delivery that still manages to carry an air of optimism. Call it Elliott Smith with a side order of hope. The artist shifts gears to a bold, funky falsetto for "Forbidden Fruit" and includes a sudden break where he affects a British accent. Perhaps his most winning tune, though, especially for the alt-ukulele contingent out there, is "My Little Life." This portrait of slacker bliss, with its wry, ironical, happy-face vibe, would be the perfect addition to a Wes Anderson movie or a hipster TV commercial.

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

**SCORE: 7.8**

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





## The 88s

**Contact:** ipheelsogood@gmail.com  
**Web:** the88sband.com  
**Seeking:** Mgmt, Booking, Label  
**Style:** Rock / Alt & Punk / Metal

Terrific drumming and guitarmanSHIP highlight this international power trio whose "You Gotta Give a Damn" delivers an avalanche of straightforward rockisms at a relentless pace. Though singer Pheel Duarte's English is slightly accented, he takes command mid-song and drives it home. The instrumental "Pride" showcases dexterity and beautiful tone, and it promises majesty—even some harpsichord—but ultimately stranded us. The band truly shines on the ambitious "Get Me Through," prog-rock at its finest. However, first order of business for this outfit: upgrade your lyrics.

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

**SCORE: 7.6**



## Beth Thornley

**Contact:** wendy@hellowendy.com  
**Web:** beththornley.com  
**Seeking:** Film/TV, Booking, Distribution  
**Style:** Indie, Singer/Songwriter, Pop

Thornley's voice emits a spirit that is instantly likable, and her material, while familiar pop-rock, gets a spacious, luxuriant production glow. "Say What You Will"'s catchy melody has elements that would enliven any cell phone TV spot. Spacey sonic elements rise to the surface in the laidback, synth-driven "It Could Be," conjuring a wistful weightlessness. "All These Things" is expertly produced with an arena-sized breadth a la Imagine Dragons. Thornley's recordings put a modern edge to what is solid pop-rock material and she should continue to garner film and TV placements.

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

**SCORE: 7.6**



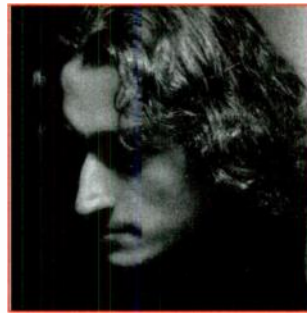
## Nelo

**Contact:** matt@nelomusic.com  
**Web:** nelomusic.com  
**Seeking:** Label, Film/TV  
**Style:** Rock

A heartland rock quintet from Texas, Nelo comes off as a real band, as opposed to a singer and his support. Still, there's work to be done. While "Hometown" has a bold acoustic-electric guitar intro that heralds excitement to come, the song nosedives—the verses, in fact, are more compelling than the chorus. "Until We Die" has a southern rock snarl to it and Reid Umstatt's voice delivers real commitment; but again the verses upstage the chorus. The band's Kings of Leon influence is most prominent on "Blow." Nelo is a band whose flashes of brilliance hold lots of promise.

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

**SCORE: 7.6**



## Ryan Wayland

**Contact:** ryanwaylandmusic@gmail.com  
**Web:** ryanwayland.com  
**Seeking:** Label, Booking, Mgmt  
**Style:** Rock

A street-poet with a dark, jaundiced message, Wayland has a raspy, pack-a-day vocal tone that works well with material such as "20th Floor," something of bluesy/boozey urban folk outing. Wayland's born-to-lose theme persists in "Temptation" which echoes Devil Makes 3 in style—but we'd just love to hear a real drum set on this track. Scratch this pessimist and you'll get...more pessimism with "Let It Ride," Wayland's bleak recounting of being born under a bad sign. Ultimately, there's a strong persona at work here that could stand further development from a savvy, sympathetic producer.

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

**SCORE: 7.4**



## Melanie Devaney

**Contact:** michelle@michelleroche.com  
**Web:** melaniedevaney.com  
**Seeking:** Booking, Mgmt, Film/TV, Distr.  
**Style:** Americana, Folk

Singer/songwriter Melanie Devaney encounters an issue that's not uncommon to performers who take their personal, coffeehouse-friendly music into the studio—she's outmuscled by her support players. That's the case with the twang-pop tune "Carry My Guitar" and "Oh Adam!" on which you want Devaney to really cut through and belt the song out, but it doesn't happen. She fares well, not surprisingly, on the bittersweet ballad, "Greenville," where her gentle sensibility warms the room. We especially like how the arrangement quickens mid-song and helps her generate power at the mic.

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

**SCORE: 7.4**



## Autumn Sky Wolfe

**Contact:** management.NTD@gmail.com  
**Web:** cdbaby.com/Artist/AutumnSkyWolfe  
**Seeking:** Booking, Film/TV, Distribution  
**Style:** Pop Ballads

While young Autumn Sky Wolfe has more work to do to reach the lofty level of her heroes, Adele and Celine Dion, her earnest and heartfelt voice already puts her in a good position to succeed. "Fire & Ice," with its epic, panoramic scope, allows Wolfe to display her musical-theater potential. "Complicated Eyes," a duet with a Seal soundalike, presents some challenging chord progressions that she handles quite well. Still, it is apparent that this young singer would benefit from professional vocal coaching to give her the skill and technique she'll need to realize her ambitions.

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

**SCORE: 7.0**

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



**House Of Blues** West Hollywood, CA

**Contact:** londonroselive@gmail.com

**Web:** http://londonrosemusic.com

**The Players:** London Rose, vocals; Eddie Haddad, guitar.

**Material:** Delicately weaving together pop, soul and blues influences, London Rose brings a fresh new voice to the singer/songwriter scene. Hers is a modern sound with an old soul. Indeed, fans of classic Motown songs could become enamored with Rose as easily as those who love contemporary artists like Colbie Caillat. Movie and television licensing would seem like a natural next step, with pop and adult contemporary radio not far behind.

**Musicianship:** Rose shines behind the microphone. Her impressive vocal range allows for powerful crescendos, as well as quieter, subdued moments. From a lyrical standpoint, most of her songs deal directly with matters of the heart. Though these topics are far from new, Rose does a commendable job of keeping the feeling fresh. That said, it would be excellent to find her delving into more obscure subject matter further down the line. Haddad provides serviceable backing on acoustic guitar, albeit without any shining moments. This was the first time the two musicians shared the stage together, so as their chemistry evolves, it is natural to assume he'll become a more pronounced contributor to the performance.

**Performance:** Displaying a natural comfort on stage, Rose began her set by launching



**LONDON ROSE**

COREY IRWIN

into "Get On Up." Buoyed by refreshingly positive lyrics that encouraged the crowd to "shake the stress away," the uplifting track proved to be the perfect starting point for her stirring performance. Rose's dynamic vocals were front and center during "Never Been The Same," a soulful, emotive ballad co-written by Grammy Award-winner Jeff Franzel. Later the singer showed yet another side, calling attention to vapid materialism during her song "Fake." A cover of the Etta James classic "At Last" would follow, and though it's been performed by every wedding band on the planet, Rose managed to give the song new life via her passionate, heartfelt vocals. The

title track from her new EP, *Kick Drum* served as a powerful closer. As Rose's most radio-ready track, it left fans singing the catchy chorus well after she produced her final note.

**Summary:** Given the limitations of performing with just an acoustic guitar and vocals, Rose was able to put on a memorable performance. The singer's talent is obvious, but if she hopes to take her career to the next level, a full backing band will be imperative. Once she can maintain her power and presence with a complete lineup of musicians supporting her, the sky will be the limit. — **Corey Irwin**

**Kelly's Olympian** Portland, OR

**Contact:** justlionsmusic@gmail.com

**Web:** http://justlions.com

**The Players:** Chandler Strutz, vocals, guitar; Brady Strutz, bass, backup vocals; Andrew Shepherd, drums, backup vocals.

**Material:** Just Lions pepper the set with material from their past three releases. They launch with "Othello," featuring a bluesy guitar refrain ringing with runaway-train jangle. "I am a Ghost" comes next, an upbeat pop-centric tune layering a frenetic guitar solo over a disco beat breakdown with the bass pumping out octaves. "Great. Ok." offers a quirky, whistled chorus melody, which is catchy when the band does not overpower it. "Nightmare" ends in a massive breakdown with impressive, hyper-attentive drumming.

**Musicianship:** Telecasters: Chandler has two of them and plays them both damn well. Bassist Brady Strutz works with a good old Fender Precision that punches, clean and true. Just Lions respect the guitar solo. Most of their songs have one. This can be exhausting on a listener, but Chandler's style is what keeps your interest. He often plays solos in what sounds like southern slide-style vibrato...but without the use of a slide. Guitar chops are evident in technical stunts without becoming obnoxious (except for the shredding session in "On the Road," which sacrifices tone quality and clarity for the sake of virtuosity). Andrew Shepherd is an expert



**JUST LIONS**

TODD WALBERG

in punctuation, supplementing songs with percussive hits on drum frames or those nice, immediately muted, crashes.

**Performance:** Communication was limited primarily between the drummer and bassist, but it seemed like they didn't need much—the tunes were plenty tight. Chandler's energy and movement was high, holding the guitar in that practiced, nonchalant kind of way. Bassist Brady held the low end admirably, chiming in for featured riffs. For instance, "Everything Goes Away" featured a pleasant walking bass line

and "On the Road" a catchy scalar ascending riff. Chandler did most of the talking, offering quick and witty banter after three songs.

**Summary:** Just Lions provide a thoroughly enjoyable set, right down to the group's quirky, clean-cut vibe (Chandler was even bow-tie clad). Sonically, the band is particularly great at emphasizing a tune's negative space in moments of skeletal sparseness. Both their image and sound are plenty marketable, though you get the idea that Just Lions is in it for the music and not for the fame. — **Ted Jamison**





**Hotel Cafe** Hollywood, CA

**Contact:** coastnaca@yahoo.com

**Web:** <http://thebigbangmusic.com>

**The Players:** Elaine Faye, vocals, guitar; Chey Jolene, vocals, tambourine; Luis Munoz, guitar; Oliver Lee, keys; Enrique Hinojosa, bass; Kyle Rector, drums.

**Material:** Los Angeles based Elaine Faye and the Big Bang is an electrifying sextet with neo-

soul roots. The name might imply all eyes are on songstress Elaine Faye, but the band finds a great balance of musicianship, allowing each member to shine. They utilize a set list of impressive originals and timeless covers, with an intoxicating vibe of genuine heart and soul to further strengthen the tunes.

**Musicianship:** Five years in the making, this group of Musicians Institute graduates has solidified a bond that illuminates the stage.

Faye laces her lyrics with unique vocals that accentuate every emotion. Her acoustic guitar skills are simple, yet sweet, and after she admits it was her first gig playing electric guitar, she still manages to rock it. Jolene commands attention with her sultry stage presence and powerful vocals. Together, the girl's harmonies melt like butter. Munoz is an animal on the guitar, throwing every last drop of energy into his instrument. Lee's fancy fingers bring the right amount of funk, while Hinojosa's bass lines provide that heart-pumping groove. And last but not least, Rector's drumming never skips a beat, filling in songs that get people out of their seats.

**Performance:** Elaine Faye and the Big Bang hit the stage with fire and had no troubles igniting the crowd with the handclap—inducing “What You Wanted.” They threw in a few covers like “Eye of the Tiger” and the Outfield’s “Your Love,” but their sexy, soulful rendition of MGMT’s “Electric Feel” was the most impressive—maybe even better than the original. What really made the performance stand out was the band’s collective energy, which never fizzled.

**Summary:** It makes sense that shortening their name to just “The Big Bang” is now under consideration, because this is not just Elaine Faye and her backup band. This is a unified, talented group of musicians educated in their craft and passionate about their work. With that equation, success shouldn’t be too far ahead; no matter what moniker they choose. — *Allegra Azzopardi*

**The Mint** Los Angeles, CA

**Contact:** travis@substanceco.com

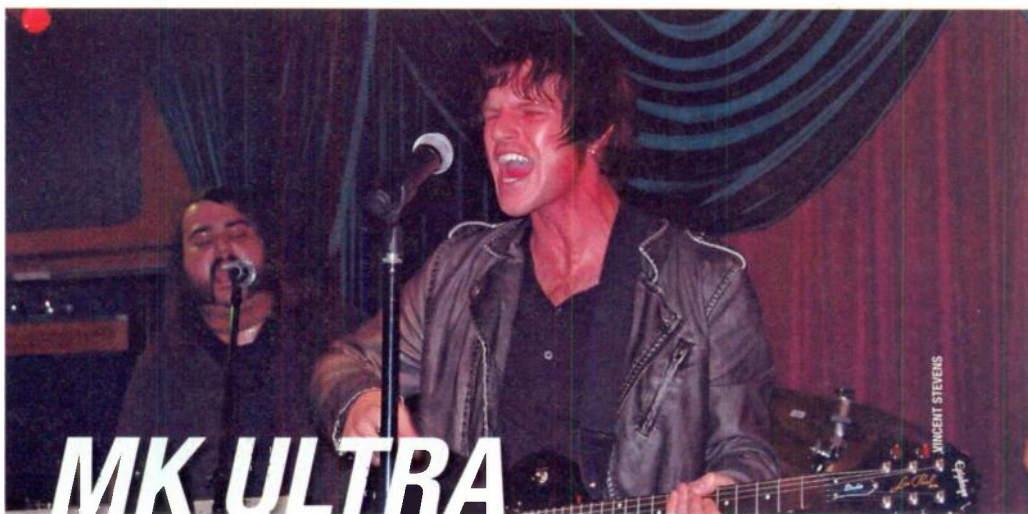
**Web:** <http://mkultramusic.net>

**The Players:** Travis Szendrei, lead vocals, guitar; Aaron Bagley, bass, backup vocals; Daniel Kramer, drums; Jody Bagley, piano, synths, backup vocals.

**Material:** MK Ultra churns out transient, slowed-down grooves with melodic choruses that hook the listener. The band pulls off its emo/alternative-rock with thumping Bonham-esque grooves, assertive bass licks, melodic guitar and piano riffs, and trippy, upbeat synthesizer sequences that complement the mellow rhythms. “Sharp Shooter” has a graceful piano riff over a relaxed drum beat, but transitions into a rocking chorus where singer Travis Szendrei yells to showcase his grizzly rasp. Though the music is cohesive and the rhythm section gels, songs like “Kissing the Enemy” or “Friendly Fire” could do with some vocal reworking.

**Musicianship:** Szendrei has a raw yet composed rasp that he lets out of the cage during the choruses. The whiney vocals, while appropriate for the emo genre, often depress the music and could be strengthened with more vocal training. His guitar playing is solid, but gets drowned out. While the Bagley brothers hold down the bass and keys, drummer Kramer lags behind the tempo occasionally and slows down the already adagio beat.

**Performance:** Although the first half of the performance was slow, melodic and hypnotic,



MK Ultra picked up the pace with varied, upbeat rocking songs to close out the set. Szendrei asserted himself as the frontman, moving about the stage to engage the audience. He gave his all, especially in the finale of “Killing Angels,” on which Kramer hammered out a sick, descending tom-tom beat over a haunting keyboard riff. Bagley also added sustenance with his backup vocals to “Taking Over,” but was sorely out of tune on “Friendly Fire.” Szendrei’s voice also seemed to go off pitch by the fourth song. Rhythm drives the band’s material, so Kramer could even out his playing and keep up with the tempos. While they received positive responses

from the intimate crowd, the band showed a lack of chemistry. It was the Travis Szendrei show and he was not shy about claiming his accomplishments, which came off as arrogant. The band finished on a high note, however, rocking the house with two catchy songs.

**Summary:** MK Ultra has the ability to write songs that catch on quickly. A bit of vocal polishing and upkeep on rhythm chops would do wonders for the band’s live performances. Szendrei, while a talented singer/songwriter, could be less boastful and play rhythm guitar more often because it melodically enhances his rhythm-heavy songs. — *Vincent Stevens*



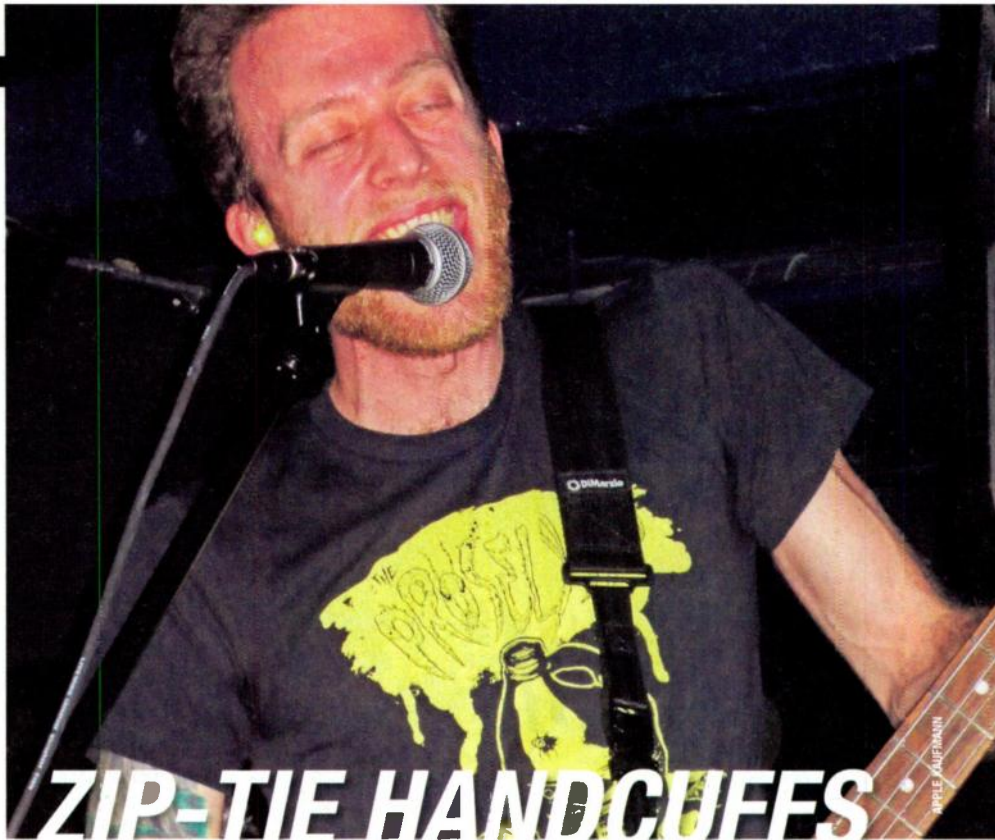
**Tasty Burger** Cambridge, MA

**Contact:** ziptiehandcuffs@gmail.com  
**Web:** http://ziptiehandcuffs.bandcamp.com  
**The Players:** Matt Ford, guitar, vocals; Ian Grinold, bass, vocals; Max Levy, drums, vocals.

**Material:** Punk-inspired, spaced out, rough-house noise is what's on tap with this snotty Boston trio. Although they sprinkle their monster riffs with the occasional oohs and ahhs, their melodic inclinations never overpower the high-octane compositions or degrade the whole into disposable pop-punk. While their Facebook page details the group's song topics, which cover everything from monsters to whales, one would be challenged to distill particular subject matter from the band's raw live presentation.

**Musicianship:** While their music is best characterized as haywire madness, Zip-Tie's sound is deceptively complex. Their core competencies become exposed when guitar and drum bridges emerge, but they're quickly submerged by the group's pungent, rock & roll exuberance. Singer Matt Ford's lyrics can only be described as unintelligible, but no matter—feeling trumps clarity amid their amped-up pandemonium.

**Performance:** Zip-Tie Handcuffs let their musical fury carry the burden of converting new fans. While they mentioned their name once, along with the merch table, they maintain no branding to distinguish themselves. Still, their evident zeal for aural domination goes far in pulling in listeners. Regrettably, their set was cut short, this being the first (and likely only) night to feature music at Harvard Square's Tasty Burger. When the band was abruptly informed they had



**ZIP-TIE HANDCUFFS**

to stop, guitarist Ford's proper response was, "Come see us at a real venue."

**Summary:** Following appropriate rebel rock protocol, Zip-Tie Handcuffs seem to care about little more than having fun. Like a giant middle finger to society, they're unadorned, unpretentious and unapologetic. Despite their derivative

nature, they bring a youthful energy that can't be taught. They could, nonetheless, learn to gild the lily by tossing in some memorable visual elements and/or punching up their presentation. But in an interesting catch-22, what makes this group so appealing is their no-care attitude, which might unfortunately cause audiences to feel the same. — *Andy Kaufmann*

**Rockwood Hall** New York, NY

**Contact:** monica@thinkpress.net  
**Web:** http://emersonhart.com  
**The Players:** Emerson Hart, vocals, guitar.

**Material:** Best known as frontman and songwriter of the Multiplatinum band Tonic, Emerson Hart was in town to promote his new solo release *Beauty in Disrepair*. Hart describes this venture as a "turning point" in his career, a chance to explore feelings that he alone wants to impart. Dealing with past hurts and new beginnings is thematically the centerpiece of the majority of songs in the set.

"The Best That I Can Give" has hit written all over it and is the true mark of an experienced and skilled songwriter. Though drawn from personal experience, the song is sheer craft with verse, pre-chorus, chorus and bridge so well constructed it adds up to a completely universal song. Generally speaking, the material leans toward introspection with an acoustic bent but could easily fit into a country/Americana or pop/rock setting depending on how it is produced. Hart plays the entire set on acoustic guitar, showcasing the songs close to the bone.

**Musicianship:** Hart's still got that rock angst in his voice which lends a great effect to his subject matter, and he performs with abandon focusing more on the song's content than getting hung up on vocal technicalities. He supports himself well enough on guitar, but again the focus is Emerson Hart, the songwriter, and this is his vehicle of choice.



**EMERSON HART**

**Performance:** Coming across as the veteran performer he is, Hart took plenty of liberties during the show, mostly in his banter with the audience. The "f word" was noticeably present which seemed incongruous with the tender nature of the material. Maybe it's being terribly at home with his audience or maybe it serves to mask more vulnerability underneath. At any rate, the audience, a mix of diehard Tonic fans and those on board at this juncture in his career, seemed supportive of whatever he dished out.

Toward the end of the set Hart pulled out the big guns with his two mega Tonic hits: "Lemon

Parade" and "If You Could Only See," two wonderful alt-rock songs stripped down to just Hart and his guitar.

**Summary:** Emerson Hart demonstrates how a good song is not limited to one treatment and can stand on its own if it is well written. His material is that of a sensitive and reflective artist, and showing that more often in his rapport with the audience would go far. Hart still actively performs with Tonic, but he is currently touring solo in support of his new release.

— *Ellen Woloshin*



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 \*Check web for the nearest location

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 Palos Verdes, CA 90274  
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 Web: [www.amusemusic.com](http://www.amusemusic.com)  
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**Styles/Specialties:** all styles

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**Contact:** Keith Foelsch  
**Basic Rate:** \$20/half-hr., \$30/hr.  
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 Web: [www.arcadia-music.com](http://www.arcadia-music.com)  
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**Styles/Specialties:** all styles

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 Web: [www.arrowmusic.com](http://www.arrowmusic.com)  
**Clients:** all levels  
**Styles/Specialties:** all styles  
**Basic Rate:** call for info

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 San Rafael, CA 94901  
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 707-542-5588

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 E-mail: [kyle@barkersmusic.com](mailto:kyle@barkersmusic.com), [kyle@barkersmusic.com](mailto:kyle@barkersmusic.com)  
 Web: [www.barkersmusic.com](http://www.barkersmusic.com)  
**Basic Rate:** call for info

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 818-386-5500  
 E-mail: [info@bassexchange.com](mailto:info@bassexchange.com)  
 Web: [www.bassexchange.com](http://www.bassexchange.com)  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

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 Sherman Oaks, CA 91403  
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 Web: <http://baxternorthup.tumblr.com>  
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**Clients:** all levels  
**Styles/Specialties:** all styles

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**Styles/Specialties:** all styles

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 Fax 818-242-1214  
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 E-mail: [info@mostfullertonmusic.com](mailto:info@mostfullertonmusic.com)



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**Styles/Specialties:** all styles  
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**Notes:** Recorded, wrote and produced two award-winning instrumental albums, toured Europe including Montreux Jazz Festival featured on www.attentionspanradio.net, second release, Fractal Architecture, available on iTunes.

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**Styles/Specialties:** all styles

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 Redondo Beach, CA 90277  
 310-540-6767  
 E-mail: mrfrets@aol.com  
 Web: www.theguitarschool.com  
**Basic Rate:** call for rates  
**Clients:** all levels, all ages  
**Styles/Specialties:** all styles

**Additional location:**  
 3840 Woodruff Ave., Ste. 109  
 Long Beach, CA 90808  
 562-627-0464

**HAL OPPENHEIM**  
 Sherman Oaks, CA 818-784-2307  
 Web: www.imdb.com/name/nm2373968,  
 www.reverbnation.com/thepurplegroup  
**Basic Rate:** Call for rates  
**Styles/Specialties:** all styles including fingerpicking

**HAMROCK MUSIC INSTRUCTION**  
 Aliso Viejo, CA 949-230-7136  
 E-mail: mark@hamrockmusic.com  
 Web: www.hamrockmusic.com  
**Contact:** Mark Hamrock

**INSTRUMENTAL MUSIC**  
 1501 Thousand Oaks Blvd.  
 Thousand Oaks, CA 91360  
 805-496-3774  
 Web: www.instrumentalmusic.com  
**Basic Rate:** start at \$30/hr.  
**Styles/Specialties:** all styles

**Additional locations:**

3171 E. Main St.  
 Ventura, CA 93001  
 805-654-9388  
**Basic Rate:** call for info

3328 State St.  
 Santa Barbara, CA 93105  
 805-569-5055

**JES SELANE**  
 Sherman Oaks, CA 323-251-6078  
 E-mail: terry@abstracttalentagency.com  
 Web: www.selane.com  
**Contact:** Terry Mandel  
**Styles/Specialties:** Rock, blues, metal, pop, jazz. Top celebrity references, 18 years teaching exp.  
**Basic Rates:** call for more info or see lesson section on website

**JIM'S MUSIC CENTER**  
 14061 Newport Ave.  
 Tustin, CA 92780  
 714-669-3600, 800-644-6874  
 Fax 714-669-3030  
 E-mail: jimsmusic@usa.net  
 Web: www.jimsmusic.com  
**House Calls:** no  
**Clients:** beginner to expert  
**Styles/Specialties:** all styles

**JOHN MAURICE DOYLE**  
 Green Monster Music  
 4543 Carpenter Ave.  
 Studio City, CA 91607  
 818-358-3810  
 E-mail: customer\_service@greenmonstermusic.com  
 Web: www.greenmonstermusic.com  
**Basic Rate:** call for rates  
**Clients:** all levels  
**Styles/Specialties:** all styles

**JOHNNY THOMPSON MUSIC**  
 222 E. Garvey Ave.  
 Monterey Park, CA 91755  
 626-280-8783  
 E-mail: jrusic@hotmail.com  
 Web: www.johnnythompsonmusic.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**JOHN TAPPELLA**  
 Los Angeles, CA 818-270-0768  
 E-mail: John@guitarempire.com  
 Web: www.guitarempire.com  
**Basic Rate:** please call or email for info  
**Clients:** Beginning to advanced  
**Styles/Specialties:** All styles  
**Notes:** Guitar Transcriber for Hal Leonard, 20

years experience.  
 \*\*Online Skype, one on one, lessons available contact John@guitarempire.com

**JOIN THE BAND  
 MUSIC LESSONS STUDIO**  
 Music Lessons For All Ages  
 Van Nuys, CA 818-345-8950  
 E-mail: info@jointheband.com  
 Web: www.jointheband.com  
**Basic Rate:** call for info or see our website  
**Clients:** all levels  
**Styles/Specialties:** Private lessons on guitar, bass, drums, keyboards and voice. We have a great staff of the best music teachers and music professionals in Los Angeles.  
**\*Notes:** "Where Everyone Plays." Join the Band is in its 14th year! Our program also puts students (kids and adults) in bands and prepares them for a gig. All ages, levels and styles. Professional band coaching is also available.

**KASHA AMPLIFIERS, INC.**  
 1464 Madera Rd., Ste. 332  
 Simi Valley, CA 93065  
 866-224-6316, 805-426-6803  
 E-mail: sales@kashaamplifiers.com  
 Web: www.kashaamplifiers.com  
**Products:** Amplifiers, effect pedals, modification systems

**KAYE'S MUSIC SCENE**  
 19369 Victory Blvd.  
 Reseda, CA 91335  
 818-881-5566  
 E-mail: gkayesmusicscene@aol.com  
 Web: www.kayesmusicscene.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**KRUSE KONTROL AMPLIFICATION**  
 Sun Valley, CA 91352  
 818-333-6781  
 E-mail: info@krusekontrol.com  
 Web: www.krusekontrol.com  
**Basic Rate:** rates determined by service type  
**Styles/Specialties:** repair/service of tube+solid state amps incl. modifications-overhaul

**LA HABRA MUSIC**  
 1885 W La Habra Blvd.  
 La Habra, CA 90631  
 562-694-4891  
 E-mail: info@lahabramusic.com  
 Web: www.lahabramusic.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**Additional location:**

1191 Magnolia Ave. Ste. B  
 Corona, CA 92882  
 951-898-2630

**LA MIRADA MUSIC**  
 14928 Leffingwell Rd.  
 La Mirada, CA 90638  
 562-941-4495  
 E-mail: lamiradamusic@gmail.com  
 Web: https://www.facebook.com/LaMiradaMusic  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**LAGUNA HILLS MUSIC**  
 23011 Moulton Pkwy., Ste. E9  
 Laguna Hills, CA 92653  
 949-830-4310  
 E-mail: lagunahillsmusic@yahoo.com  
 Web: www.lagunahillsmusic.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**L.A. MUSIC ACADEMY**  
 370 Fair Oaks Ave.  
 Pasadena, CA 91105  
 626-588-8850, 800-960-4715 (US only)  
 E-mail: info@lamusicacademy.edu  
 Web: http://lacm.edu

**LARRY LARSON MUSIC STORE**  
 1607 W. Glenoaks Blvd.  
 Glendale, CA 91201  
 818-244-7608, 818-240-1343  
 E-mail: leigh@larrylarsonmusicstore.com  
 Web: www.larrylarsonmusicstore.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**LESSONSTHATROCK MUSIC LESSONS**  
 Los Angeles and Orange County, CA

562-773-0422  
 Web: www.lessonsthatrock.com  
 Contact: Micah J. Mata, owner

**LON COHEN STUDIO RENTALS**  
 N. Hollywood, CA 818-762-1195 Fax 818-762-1196  
 E-mail: office@loncohen.com  
 Web: www.loncohen.com  
**Basic Rate:** call for rates  
**Services:** We rent top of the line backline (guitars, basses, amps, keyboards and drums) which can be heard on records from Aerosmith to ZZ Top and have been seen on television from Conan to Lopez. We also offer cartage, temp. controlled storage, and world class guitar, bass and amp repair.

**LONG BEACH SCHOOL OF MUSIC**  
 3840 Woodruff Ave., Ste. 109  
 Long Beach, CA 90808  
 562-627-0464  
 Web: www.longbeachschoolofmusic.com  
**Basic Rate:** call for rates  
**Clients:** all levels, all ages  
**Styles/Specialties:** all styles

**Additional locations:**

1710 S. Pacific Coast Hwy.  
 Redondo Beach, CA 90277  
 Web: southbayschoolofmusic.com  
 310-540-6767

Peninsula School of Music  
 31244 Palos Verdes Dr. W. #205  
 Rancho Palos Verdes, CA  
 Web: pvpensulamus.com/index.html  
 310-918-0439

**MARINI'S MUSIC**  
 222 W. Main  
 Alhambra, CA 91801  
 626-289-0241  
 E-mail: marinimusic@gmail.com  
 Web: www.marinimusic.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**MAR VISTA RECORDING**  
 Guitar and Bass lessons with Heart  
 Mar Vista Ca 90066  
**Contact:** Jerry Manfredi 310 467-0889  
 E-mail: remmusicverizon.net  
**Basic Rate:** \$50.00  
**Notes:** I have been teaching for over 25 years all styles beginners and Pros

**MCCABE'S GUITAR SHOP**  
 3101 Pico Blvd.  
 Santa Monica, CA 90405  
 310-828-4497 Fax 310-453-4962  
 E-mail: mccabessm@aol.com,  
 matt@mccabes.com  
 Web: www.mccabes.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles  
 \*Also banjo, uke, mandolin, fiddle, Appalachian (fretted) dulcimer

**MOREY'S MUSIC STORE INC.**  
 4834 Woodruff Ave.  
 Lakewood, CA 90713  
 562-420-9532  
 E-mail: info@moreysmusic.com  
 Web: www.moreysmusic.com  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**MO'S MUSIC MALL**  
 Los Angeles, CA 818-308-0781, SKYPE  
**Contact:** Monique Caravello  
 E-mail: MomoMusicMall@gmail.com  
**Basic rate:** call for information and appointments  
**Specialties:** Guitar/bass & amp servicing, repair, aging & restoration. Music lessons available via Skype or in person within the San Fernando Valley

**MOUNTAIN DOG MUSIC WORKS**  
 485 N. Ventura Ave., Ste. E3  
 Oak View, CA 93022  
 805-649-8500  
 E-mail: mdmrecording@aol.com  
 Web: www.mountaindogmusic.com  
**Contact:** Tim Frantz  
**Services:** guitar, bass, keyboards, recording, song production -- lessons are tailored to the individual

**MUSICIAN'S DEPOT**  
 30839 Thousand Oaks Blvd.  
 Westlake Village, CA 91362  
 818-706-3795  
 E-mail: musiciansdepot@sdk3.com



Web: [www.musiciansdepot.biz](http://www.musiciansdepot.biz)  
**Basic Rate:** call for info  
**Styles/Specialties:** all styles

**Additional location:**

22915 Ventura Blvd.  
 Woodland Hills, CA 91364

**MUSICIANS INSTITUTE**

6752 Hollywood Blvd.  
 Hollywood, CA 90028  
 800-255-7529, 323-462-1384  
 E-mail: [admissions@mi.edu](mailto:admissions@mi.edu)  
 Web: [www.mi.edu](http://www.mi.edu)  
**Basic Rate:** call for info  
**Level:** beginner to expert  
**Styles/Specialties:** all styles  
**Clients:** all levels  
**Notes:** **Styles/Specialties:** all styles, with an emphasis on live performance; classroom and/or one-on-one instruction, guest concerts and seminars

**MUSIC MAKER RETAIL STORE**

5701 E. Santa Ana Canyon Rd.  
 Anaheim, CA 92807  
 714-974-0830  
 E-mail: [info@musicmakerinc.com](mailto:info@musicmakerinc.com)  
 Web: [www.musicmakerinc.com](http://www.musicmakerinc.com)  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**MUSIC STORE, THE**

785 Pinellas Ave.  
 Diamond Bar, CA 91789  
 909-598-1921  
 Web: [www.althemusicstore.com](http://www.althemusicstore.com)  
**Basic Rate:** call for info  
**Styles/Specialties:** all styles

**MUSIC WORKS**

4711 Artesia Blvd.  
 Lawndale, CA 90260  
 310-379-5194  
**Basic Rate:** call for info  
**Clients:** beginner to intermediate  
**Styles/Specialties:** all styles

**NEAL'S MUSIC**

6908 Warner Ave. Huntington Beach,  
 CA 92647 714-842-9965 E-mail:  
[guitardealsinfo@aol.com](mailto:guitardealsinfo@aol.com)  
 Web: [www.nealsmusic.com/shop](http://www.nealsmusic.com/shop)  
**Basic Rate:** call for info **Clients:** all levels  
**Styles/Specialties:** all styles

**NORMAN'S RARE GUITARS**

18969 Ventura Blvd.  
 Tarzana, CA 91356  
 Store 818-344-8300  
 E-mail: [normsgtrs@aol.com](mailto:normsgtrs@aol.com)  
 Web: [www.normansrareguitars.com](http://www.normansrareguitars.com)  
**Basic Rate:** \$25 per 1/2 hour or \$50 per hour  
**Clients:** all levels  
**Styles/Specialties:** all styles

**PAUL MURPHY**

2535 Beverly Ave.  
 Santa Monica, CA 90405  
 310-804-3581  
 E-mail: [drmurph@hotmail.com](mailto:drmurph@hotmail.com)  
**Basic Rate:** please call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles  
**Notes:** B.M. degree from Berklee College of Music, USC M.M. in studio guitar, D.M.A. Jazz Studies. Serious beginners welcome.

**PETE'S MUSIC AND GUITAR SHOP**

2060 S. Euclid  
 Anaheim, CA 92802  
 714-534-7383  
 E-mail: [guitarfish@petesmusic.com](mailto:guitarfish@petesmusic.com)  
 Web: [www.petesmusic.com](http://www.petesmusic.com)  
**Basic Rate:** lessons start at 4 classes for \$59.95 (beginners)  
**Clients:** all levels  
**Styles/Specialties:** group lessons, and lessons for all styles and all levels

**Additional locations:**

Sun City, CA  
 951-301-8088

Temecula, CA  
 951-308-1688

**P.J. LABINSKI**

Burbank, CA  
 323-807-1834  
 E-mail: [pj@underthegroove.com](mailto:pj@underthegroove.com)  
 Web: [www.underthegroove.com/home.htm](http://www.underthegroove.com/home.htm)  
**Basic Rate:** call for info  
**Styles/Specialties:** all styles, levels

**ROARK'S GUITAR INSTRUCTION**

618 N Madison Ave.  
 Pasadena, CA 91101  
 626-796-3026  
 E-mail: [roark\\_h1@yahoo.com](mailto:roark_h1@yahoo.com)  
**Basic Rate:** \$35 per hr.  
**Clients:** all Levels  
**Styles/Specialties:** all, electric, acoustic rock, folk, finger style, classical, improvisation

**ROCKENBACH MUSIC GROUP**

P.O. Box 20093  
 Piedmont, CA 94620  
 510-531-5625  
 E-mail: [jock@rockenbachmusic.com](mailto:jock@rockenbachmusic.com)  
 Web: [www.rockenbachmusic.com](http://www.rockenbachmusic.com)  
**Contact:** Jock Rockenbach

**SANTA MONICA MUSIC CENTER**

1901 Santa Monica Blvd.  
 Santa Monica, CA 90404  
 310-453-1928  
 E-mail: [sales@santamoniamusic.com](mailto:sales@santamoniamusic.com)  
 Web: [www.santamoniamusic.com](http://www.santamoniamusic.com)  
**Basic Rate:** call/e-mail for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**SINGER MUSIC**

1217 N. Hacienda Blvd.  
 La Puente, CA 91744  
 626-917-9300  
 E-mail: [singermuzik@aol.com](mailto:singermuzik@aol.com)  
 Web: [www.singermusic.com](http://www.singermusic.com)  
**Basic Rate:** call/e-mail for info

**SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC**

22726 Roscoe Blvd.  
 West Hills, CA  
 818-704-3819  
 E-mail: [info@scm.com](mailto:info@scm.com)  
 Web: <http://scm.com>  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** jazz, classical  
**Notes:** special programs for the visually impaired

**SOUTH PASADENA MUSIC CENTER & CONSERVATORY**

1509 Mission St.  
 S. Pasadena, CA 91030  
 626-403-2300  
 E-mail: [spmc@att.net](mailto:spmc@att.net)  
 Web: [www.southpasadenamusic.com](http://www.southpasadenamusic.com)

**SQUID MUSIC**

10742 Beach Blvd.  
 Stanton, CA 90680  
 714-826-4000  
 Web: [www.myspace.com/squidmusic1](http://www.myspace.com/squidmusic1)  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**STEIGER**

323-854-1873  
 E-mail: [steiger@rockguitar.net](mailto:steiger@rockguitar.net)  
 Web: [www.projectsteiger.com](http://www.projectsteiger.com),  
[www.myspace.com/projectsteiger](http://www.myspace.com/projectsteiger)  
**Contact:** Ken Steiger  
**Basic Rate:** call for info  
**Clients:** all levels and all ages  
**Styles/Specialties:** blues, rock, metal and shred  
**Notes:** Home & office lessons available. Exercise handouts and jam trax

**STEPHEN DICK**

Mojacar Flamenco  
 South Pasadena, CA 91030  
 626-403-7489  
 E-mail: [stephen@mojacarflamenco.com](mailto:stephen@mojacarflamenco.com)  
 Web: [www.mojacarflamenco.com](http://www.mojacarflamenco.com),  
[www.studioflamenco.com](http://www.studioflamenco.com)

**STYLES MUSIC**

777 E. Foothill Blvd.  
 Pomona, CA 91767  
 909-621-0549  
 E-mail: [gregg@stylesmusic.com](mailto:gregg@stylesmusic.com)  
 Web: [www.stylesmusic.com](http://www.stylesmusic.com)  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**THE TEC SHOP**

3940 Studio Laurel Canyon  
 Studio City, CA 91604  
 818-508-1070  
 E-mail: [info@the-tec-shop.com](mailto:info@the-tec-shop.com)  
 Web: <http://www.proaudio-repair.com>  
**Services:** We repair all tube and solid state amps including Fender, Gk, Marshall, Roland etc.

**TIMEWARP MUSIC**

12257 Venice Blvd.  
 Los Angeles, CA 90066

323-600-5050

E-mail: [timewarpmusic1@yahoo.com](mailto:timewarpmusic1@yahoo.com)  
 Web: [www.timewarpmusic.com](http://www.timewarpmusic.com)  
**Basic Rate:** call for info  
**Notes:** also specializes in repairs and lessons

**TRUETONE**

714 Santa Monica Blvd.  
 Santa Monica, CA 90401  
 310-393-8232 Fax 310-260-1415  
 E-mail: [sales@truetonemusic.com](mailto:sales@truetonemusic.com)  
 Web: [www.truetonemusic.com](http://www.truetonemusic.com)  
**Contact:** Shawn Fleming  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**VALDEZ GUITAR SHOP**

7420 W. Sunset Blvd.  
 Hollywood, CA 90046  
 323-874-9998  
**Clients:** all levels  
**Styles/Specialties:** all styles  
**Basic Rate:** call for info

**VENTURA MUSIC**

111268 Ventura Blvd.  
 Studio City, CA 91604  
 818-761-9669  
**Specialty:** We buy, sell, trade, repair and service top-quality used guitars, basses and amps including Fender, Gibson, Gretsch, Marshall, Silvertone and more.

**VPR STUDIOS**

Los Alamitos, CA  
 562-310-2753  
 E-mail: [vprstudios1@aol.com](mailto:vprstudios1@aol.com)  
**Basic Rate:** call for info  
**Clients:** beginners to intermediate guitarist and bassist  
**Styles/Specialties:** all styles  
**\*Notes:** focuses on reading and writing music notation, rhythm notation, cheat sheet and charts. Also teaches piano, songwriting, guerilla marketing and general music business. Graduate of Fullerton College, Cal State Fullerton. Member of ASCAP, BMI and AMPAS. Former students are now working musicians.

**WOODLOVE MUSIC CENTER**

21410 Ventura Blvd.  
 Woodland Hills, CA 91364  
 818-883-0050  
 Web: [www.woodlove.com](http://www.woodlove.com)  
**Basic Rate:** call for info  
**Clients:** all levels  
**Styles/Specialties:** all styles

**COLORADO**

**BROADWAY MUSIC SCHOOL**

1940 S. Broadway  
 Denver, CO  
 303-777-0833  
 E-mail: [info@broadwaymusicsschool.com](mailto:info@broadwaymusicsschool.com)  
 Web: [www.broadwaymusicsschool.com](http://www.broadwaymusicsschool.com)  
**Basic Rate:** call for info

**DENVER MUSIC INSTITUTE**

4195 S. Broadway  
 Englewood, CO 80113  
 303-788-0303  
 E-mail: [denvermusicinstitute@msn.com](mailto:denvermusicinstitute@msn.com)  
 Web: [www.denvermusicinstitute.com](http://www.denvermusicinstitute.com)  
**Basic Rate:** call for info

**DICK MEIS SCHOOL OF STEEL GUITAR**

8932 Bruce St.  
 Denver, CO 80260-4909  
 877-380-1010, 303-428-4397  
 Web: [www.pedalsteelguitar.net](http://www.pedalsteelguitar.net)  
**Basic Rate:** call for info

**FLESHER-HINTON MUSIC COMPANY**

3936 Tennyson St.  
 Denver, CO 80212  
 303-433-8891, 800-225-8742  
 E-mail: [geoff@flesherhinton.com](mailto:geoff@flesherhinton.com)  
 Web: [www.flesherhinton.com](http://www.flesherhinton.com)  
**Basic Rate:** call for info

**OLDE TOWN PICKIN' PARLOR**

7515 Grandview Ave.  
 Arvada, CO 80002  
 303-421-2304, 888-421-2304  
 E-mail: [unclekit@picknparlor.com](mailto:unclekit@picknparlor.com)  
 Web: [www.picknparlor.com](http://www.picknparlor.com)  
**Basic Rate:** call for info

**FLORIDA**

**GUITAR INSTITUTE OF FLORIDA AND F.A.M.E.**

6507 N.W. 26th Terrace  
 Gainesville, FL 32653  
 352-870-4794  
 E-mail: [guitarflorida@msn.com](mailto:guitarflorida@msn.com)  
 Web: [www.guitarflorida.wix.com/jeff](http://www.guitarflorida.wix.com/jeff)  
**Contact:** Jeff Lightnin Ladenheim

**MIAMI MUSIC WORKS, INC.**

11771 S. Dixie Hwy.  
 Miami, FL 33156  
 305-256-1655  
 E-mail: [miamimusicworks@aol.com](mailto:miamimusicworks@aol.com)  
 Web: [www.miamimusicworks.com](http://www.miamimusicworks.com)  
**Basic Rate:** call for info

**RON KAYE'S MUSIC INSTRUCTION**

Pensacola, FL  
 850-453-9966  
 Web: [www.rkmusicinstruction.com](http://www.rkmusicinstruction.com)

**SAM ASH MUSIC CORPORATION**

Paul J. Ash, President  
 7726 Cheri Ct.  
 Tampa, FL 33634  
 1-800-472-6274  
 E-mail: [help@samash.com](mailto:help@samash.com)  
 Web: [www.samash.com](http://www.samash.com)  
**Notes:** Serving Musicians since 1924

**GEORGIA**

**HOWIE BENTLEY**

Cumming & Alpharetta, GA  
 770-889-8520  
 E-mail: [mail@howiebentley.com](mailto:mail@howiebentley.com)  
 Web: [www.howiebentley.com](http://www.howiebentley.com)

**SANDY SPRINGS MUSIC**

5920 Roswell Rd., Ste. D-201  
 Atlanta, GA 30329  
 404-250-0406  
 E-mail: [info@sandyspringsmusic.com](mailto:info@sandyspringsmusic.com)  
 Web: [www.sandyspringsmusic.com](http://www.sandyspringsmusic.com)  
**Basic Rate:** call for info

**HAWAII**

**CHUCK JAMES MUSIC STUDIO**

Westgate Plaza  
 94-360 Pupupuani St.  
 Waipahu, HI  
 808-678-3763  
 Web: <http://chuckjamesmusicstudio.com>

**Additional locations:**

**Stadium Mall Location**

4510 Salt Lake Blvd.  
 Honolulu, HI  
 808-488-1101

**Central Oahu and North Oahu Location**

10 N. Kamehameha High, #1  
 Wahiawa, HI  
 808-678-3763

**KAILUA MUSIC SCHOOL**

131 Heikili St., #209  
 Kailua, HI 96734  
 808-261-6142  
 E-mail: [info@kailuamusicsschool.com](mailto:info@kailuamusicsschool.com)  
 Web: [www.kailuamusicsschool.com/guitar.htm](http://www.kailuamusicsschool.com/guitar.htm)  
**Basic Rate:** see website

**ILLINOIS**

**CENTER SCHOOL OF MUSIC**

900 N. Franklin St.  
 Chicago, IL 60610  
 312-416-0622  
 E-mail: [info@chicagoschoolofmusic.com](mailto:info@chicagoschoolofmusic.com)  
 Web: [www.centerschoolofmusic.com](http://www.centerschoolofmusic.com)  
**Basic Rate:** call for info

**CHICAGO GUITAR LESSONS**

3021 N. Troy  
 Chicago, IL 60618  
 773-583-2529  
 E-mail: [guitar@chicagoguitarlessons.com](mailto:guitar@chicagoguitarlessons.com)  
 Web: [www.chicagoguitarlessons.com](http://www.chicagoguitarlessons.com)  
**Contact:** Michael Powell  
**Basic Rate:** \$35/hr  
**Clients:** 16 to 40 years of age  
**Styles/Specialties:** electric, acoustic, rock, fingerstyle

**GUITAR CHICAGO**

Chicago, IL  
 312-863-8588  
 E-mail: [info@guitarchicago.com](mailto:info@guitarchicago.com)  
 Web: [www.guitarchicago.com](http://www.guitarchicago.com)  
**Basic Rate:** call for info

**MUSICAL EXPRESSIONS OF ILLINOIS LLC**

190 E. 5th Ave.  
 Naperville, IL 60563  
 630-355-1110  
 Web: [www.musicalexpressions.net](http://www.musicalexpressions.net)  
**Basic Rate:** call for info

**LOUISIANA**

**ANDY HYMEL SCHOOL OF MUSIC**

1800 Stumpf Blvd., Unit 2  
 Terrytown, LA 70056  
 504-362-1212  
 E-mail: [andyhymelschool@bellsouth.net](mailto:andyhymelschool@bellsouth.net)  
 Web: [www.AndyHymelSchoolofMusic.com](http://www.AndyHymelSchoolofMusic.com)  
**Basic Rate:** call for info



**COVINGTON SCHOOL OF MUSIC**  
857 N. Collins Blvd. Ste. A  
Covington, LA 70433  
985-590-4545  
Web: www.laapa.com  
Basic Rate: call for info

**MANDEVILLE SCHOOL OF MUSIC**  
316 Girod St.  
Mandeville, LA 70448  
985-674-2992 Fax 985-674-2553  
Web: www.laapa.com  
Basic Rate: call for info

**METAIRIE SCHOOL OF MUSIC**  
901 Veterans Memorial Blvd.  
Metairie, LA 70005  
504-837-7731  
E-mail: vicki@metairiemusic.com  
Web: http://www.metairieschoolofmusic.com  
Basic Rate: \$75/month  
Services: guitar, bass, vocals, piano, drums

**RIVER RIDGE SCHOOL OF MUSIC**  
2020 Dickory Ave. Ste. 200  
Harahan, LA 70123  
504-738-3050  
Web: www.laapa.com  
Basic Rate: call for info

**MAINE**

**THE GUITAR STUDIO**  
Portland, ME  
207-773-3444  
Web: www.myguitarstudio.com  
Styles: Jazz, Blues, Country, Rock, Music Theory  
Services: beginner to professional  
Notes: 25 years of teaching experience

**MARYLAND**

**DAVE DEMARCO**  
410-299-4744  
E-mail: dave@davedemarco.com  
Web: www.marylandbasslessons.com

**COLUMBIA GUITAR SCHOOL**  
410-868-7131  
E-mail: scott@columbiaguitarschool.com  
Web: columbiaguitarschool.com

**MIKE ELZEYS GUITAR STUDIO**  
410-228-7199  
E-mail: mikeelzeysguitarstudio@yahoo.com  
Web: mikeelzeysguitarstudio.com

**MASSACHUSETTS**

**LEEDS GUITARMAKERS' SCHOOL**  
12 North Main St.  
P.O. Box 434  
Williamsburg, MA 01096  
413-548-0034  
E-mail: ivon@leedsguitar.com  
Web: www.leedsguitar.com  
Cost: please call or see  
web for info

**MICHIGAN**

**AXIS MUSIC ACADEMY**  
Metro Detroit Area  
248-799-8100  
E-mail: mmoy@axismusic.com  
Web: www.axismusic.com  
Basic Rate: call for info

**Additional locations:**

29555 Northwestern Hwy. 2nd Fl.  
Southfield, MI 48034  
248-799-8100  
E-mail: southfield@axismusic.com

42114 Ford Rd.  
Canton, MI 48187  
734-742-1400  
E-mail: canton@axismusic.com

283 Hamilton Row  
Birmingham, MI 48009  
248-258-9100  
E-mail: birmingham@axismusic.com

**GROSSE POINTE MUSIC ACADEMY**  
19443 Mack Ave.  
Grosse Pointe Park, MI 48230  
313-458-7723  
E-mail: info@grossepointemusicacademy.com  
Web: grossepointemusicacademy.com  
Basic Rate: call for info

**Additional location:**

5880 N. Canton Center Rd., Ste. 425  
Canton, MI  
E-mail: canton@grossepointemusicacademy.com  
734-418-0640

**MINNESOTA**

**GIRLS ROCK AND ROLL RETREAT**  
5115 Excelsior Blvd, #316  
Minneapolis, MN 55416

E-mail: jenny@girlsrocknrollretreat.com  
Web: www.girlsrocknrollretreat.com  
Contact: Jenny Case, Program Director

**MACPHAIL CENTER FOR MUSIC**  
501 S. 2nd St.  
Minneapolis, MN 55401  
612-321-0100 Fax 612-321-9740  
E-mail: santucci.marian@macphail.org  
Web: www.macphail.org

**Additional locations:**

**Apple Valley**  
14750 Cedar Ave., S.  
Apple Valley, MN 55124

**Chanhasen**  
470 West 78th St.  
Chanhasen, MN

**Birch Lake Elementary School**  
1616 Birch Lake Ave.  
White Bear Lake, Mn 55110

**THE PODIUM**  
4151 Minnehaha Ave.  
Minneapolis, MN 55406  
877-487-6336, 612-767-2800  
E-mail: sales@thepodium.com  
Web: www.thepodium.com  
Basic Rate: call for info

**NEVADA**

**ROBERT ANTHONY**  
Iron Mountain Ranch, NV  
702-236-3212  
E-mail: guitar1789@aol.com  
Web: www.robertanthonymusic.com  
Basic Rate: \$30/half-hour, \$50/hour

**NEW JERSEY**

**ACADEMY OF DRUMS & GUITAR**  
589 Fischer Blvd.  
Toms River, NJ 08753  
732-270-8680  
E-mail: contact@academyofdrums.com  
Web: www.academyofdrums.com  
Contact: Neil Garthly  
Basic Rate: lessons start at \$25/half-hr.  
Clients: all ages  
Styles/Specialties: all styles & all levels

**IAN MACAULAY**  
Haddon Township, NJ  
856-357-7046  
E-mail: info@ian-macaulay.com,  
Web: www.ian-macaulay.com,  
www.myspace.com/ianmacaulaymusic

**TOP TIER GUITAR STUDIO**  
177 S. Centre St. Ste. A, 2nd Fl.  
Merchantville, NJ 08109  
609-346-8015  
E-mail: nick@top-tierguitarstudio.com  
Web: http://top-tierguitarstudio.com

**NEW MEXICO**

**GRANDMA'S MUSIC & SOUND**  
9310 Coors NW  
Albuquerque, NM 87114  
505-292-0341, 800-444-5252  
E-mail: info@grandmas.com  
Web: grandmas.com

**NEW YORK**

**GUITAR LESSONS NYC-UDI LEVY**  
251 W. 30th St., 3rd Fl.  
New York, NY 10001  
718-684-5150  
E-mail: udilevyguitar@gmail.com  
Web: www.guitarlessonsnyc.com  
Contact: Udi Levy  
Basic Rate: Call for rates

**GUITAR LESSONS BROOKLYN-UDI LEVY**  
170 Parkside Ave.  
Brooklyn, NY 11226  
718-684-5150  
E-mail: udilevyguitar@gmail.com  
Web: www.guitarlessonsnyc.com  
Contact: Udi Levy  
Basic Rate: Call for rates

**THE COLLECTIVE SCHOOL OF MUSIC**  
541 Avenue of the Americas  
New York, NY 10011  
212-741-0091  
E-mail: info@thecollective.edu  
Web: www.thecollective.edu  
Basic Rate: call for info

**MATT SCHLATTER**  
Brooklyn, NY  
609-923-1048  
E-mail: matt@mattschlatter.com  
Web: www.mattschlatter.com  
Basic Rate: \$30/half an hour, \$50/hour

**NEW YORK CITY GUITAR SCHOOL**  
Recording and Rehearsal Arts Building  
251 W. 30th St., 11th Fl.  
New York, NY 10001  
646-485-7244  
E-mail: info@nycguitarschool.com  
Web: www.nycguitarschool.com  
Basic Rate: call for info

**YMCA CENTER FOR THE CREATIVE ARTS**  
301 W. Bloomfield St.  
Rome, NY 13440  
315-336-3500  
Web: http://www.ymcacreativearts.org/about-us/  
contact-us  
Basic Rate: call for info  
Clients: beginner to expert

**Additional location:**

701 Seneca St.  
Oneida, NY 13421  
315-363-7788

**NORTH CAROLINA**

**JIM HICKEY MUSIC**  
377 Rubin Center Dr. #118  
For t Mill, SC 29708  
704-620-5418  
E-mail: jim@jimhickeymusic.com  
Web: www.jimhickeymusic.com

**MUSIC LOFT**  
929 N. Church St.  
Greensboro, NC  
336-378-1068  
Web: www.themusicloft.net  
Guitar Instructors: Jeff Swanson, 336-337-3331; Jack King, 336-299-0445; Brad Newell, 919-403-5647; Jon Hallman, 336-681-8685  
Bass Instructor: Virginia Masius, 336-288-7245

**WILL RAY**  
Asheville, NC  
828-296-0107  
E-mail: will@willray.biz  
Web: www.willray.biz  
Basic Rate: \$75/hr., \$100/1 & 1/2 hrs.  
Clients: intermediate to professional  
Styles/Specialties: country, blues, roots  
\*Notes: Currently play with the Hellicasters, have instructional DVDs, and have monthly column in Guitar Player magazine, can do lessons online.

**OHIO**

**BRECKSVILLE SCHOOL OF MUSIC**  
8865 Brecksville Rd.  
Brecksville, OH 44141  
440-526-9350  
Web: www.brecksvillemusicstudio.com  
Basic Rate: call for info

**JAMES FLOOD GUITAR LESSONS**  
1508 Belle Ave.  
Lakewood, OH 44107  
216-224-8578  
E-mail: jflood@thesacredarts.org  
Web: www.jamesfloodguitar.com  
Styles/Specialties: basic & classical guitar  
Basic Rate: call for info

**Additional location:**

Pepper Pike  
30500 Fairmount Blvd.  
Pepper Pike, OH 44124

1519 S. Green Rd.  
South Euclid, OH 44121

**MOTTER'S MUSIC HOUSE, INC.**  
5228 Mayfield Rd.  
Lyndhurst, OH 44124  
440-442-7470 Fax 440-461-3631  
E-mail: mottersmusic@hotmail.com  
Web: www.mottersmusic.com  
Basic Rate: \$16/half-hr.

**Additional location:**

4242 Boardman Canfield Rd.  
Canfield, OH 44406  
330-533-3600

**SKYLINE MUSIC**  
27010 Center Ridge Rd.  
Westlake, OH 44145  
440-871-4140  
E-mail: skyline@skylinemusic.com  
Web: www.skylinemusic.com  
Basic Rate: call for info

**OREGON**

**MANSELLES MUSIC SHOP**  
4808 S.E. Ina Ave.  
Milwaukie, OR 97267  
503-659-9817  
E-mail: sales@mansellesmusic.com

Web: www.manselesmusic.com  
Basic Rate: call for info

**NEWBERG MUSIC CENTER**  
514 E. 1st St.  
Newberg, OR  
503-537-2196  
E-mail: newbergmusic@newbergmusiccenter.com  
Web: www.newbergmusiccenter.com  
Basic Rate: call for info

**STARFISH STUDIOS**  
2240 SE Hawthorne Blvd.  
Portland, OR 97214  
503-847-9605  
Web: www.starfishstudios.com  
Contact: Yascha Noonberg  
Basic Rate: please call for info  
Styles/Specialties: we teach guitar, bass, piano, drums, voice, violin, viola, cello, sax, clarinet, flute, mandolin, trombone, trumpet

**PENNSYLVANIA**

**CLASSICAL GUITAR STORE, THE**  
2038 Sansom St.  
Philadelphia, PA 19103 USA  
215-567-2972  
E-mail: info@classicalguitarstore.com  
Web: www.classicalguitarstore.com  
Basic Rate: call for info  
Clients: all levels  
Styles/Specialties: classical, folk, blues, rock and jazz playing styles

**TENNESSEE**

**COTTON MUSIC**  
434 Houston St., Ste. 131  
Nashville, TN 37203  
615-383-8947 Fax 615-383-9932  
E-mail: guitars@cottonmusic.com  
Web: www.cottonmusic.com  
Basic Rate: call for info

**GARY TALLEY**  
620 West End Cir.  
Franklin, TN 37064  
615-370-4760 Fax 615-370-4760  
E-mail: gary@garytalley.com  
Web: www.garytalley.com  
Basic Rate: call for info

**GENE FORD MUSIC**  
330 Franklin Rd.  
Brentwood, TN 37027  
615-371-1661  
E-mail: geneford@genefordmusic.com  
Web: www.genefordmusic.com  
Basic Rate: call for info

**GUITAR SCHOOL OF NASHVILLE**  
Nashville, TN  
E-mail: janet.mclaughlin3@gmail.com  
Web: www.guitarschoolofnashville.com  
Basic Rate: call for info

**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: call for info  
Services: piano, voice, guitar, percussion, Rising Stars, Kindermusik, and Mus cal Theatre

**JONATHAN FLETCHER MUSIC**  
144 N. Lowry St.  
Smyrna, TN 37167  
615-459-3133  
E-mail: support@jonathanfletchermusic.com  
Web: www.jonathanfletchermusic.com  
Basic Rate: call for info

**KASPER HOME MUSIC STUDIOS**  
927 Battlefield Dr.  
Nashville, TN 37204  
615-383-8516  
Web: www.kaspermusic.com  
Basic Rate: call for info

**MARK JOHNSON**  
Nashville, TN  
618-288-1993  
E-mail: marksmusic7@hotmail.com  
Web: facebook.com/marksmusic  
Contact: Mark  
Rates: 60-80/hr  
Clients: All Ages, All Levels (Skype available)  
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/Marketing, Voice/ Vocals, Bass, Piano

**MARK'S MUSIC GROUP**  
805 14th Ave. S.  
Nashville, TN 37203  
618-288-1993



Web: [www.facebook.com/marksmusic](http://www.facebook.com/marksmusic)  
**Basic Rate:** call for info  
**Clients:** all levels / SKYPE lessons  
**Styles/Specialties:** all styles

**MIKE HUTCHENS**  
 6421 Lansing Dr.  
 Nashville, TN 37209  
 615-356-7467, 615-969-2244  
 E-mail: [mike.hutchens@comcast.net](mailto:mike.hutchens@comcast.net)  
 Web: [www.guitarlessonswithmikehutchens.com](http://www.guitarlessonswithmikehutchens.com)  
**Basic Rate:** call for info

**MOBILE MUSIC ACADEMY LLC**  
 P.O. Box 140817  
 Nashville, TN 37214  
 615-301-8589, Texas: 512-301-8589  
 E-mail: [info@mobilemusicacademy.com](mailto:info@mobilemusicacademy.com)  
 Web: [www.mobilemusicacademy.com](http://www.mobilemusicacademy.com)  
 Contact: Jonathan Gaertner  
**Basic Rate:** depends on area.  
**Clients:** all ages  
**Styles/Specialties:** most styles and specialties

**NASHVILLE JAZZ WORKSHOP**  
 1319 Adams St.  
 Nashville, TN 37208  
 615-242-JAZZ (5299)  
 E-mail: [info@nashvillejazz.org](mailto:info@nashvillejazz.org)  
 Web: [www.nashvillejazz.org](http://www.nashvillejazz.org)  
**Basic Rate:** call for info

**NASHVILLE SCHOOL OF THE ARTS**  
 1250 Foster Ave.  
 Nashville, TN 37210  
 615-291-6600  
 E-mail: [bob.wilson@mnps.org](mailto:bob.wilson@mnps.org)  
 Web: <http://www.nsaah.mnps.org/site215.aspx>  
**Basic Rate:** call for info

**SHUFF'S MUSIC**  
 118 3rd Ave. N.  
 Franklin, TN 37064  
 615-790-6139  
 E-mail: [zach@shuffsmusic.com](mailto:zach@shuffsmusic.com)  
 Web: [www.shuffsmusic.com](http://www.shuffsmusic.com)  
**Basic Rate:** call for info

**TEXAS**

**ABC SCHOOL OF MUSIC**  
 9183 Katy Fwy, Ste. 100  
 Houston, TX 77024  
 713-365-9154  
 E-mail: [info@abcschoolofmusic.com](mailto:info@abcschoolofmusic.com)  
 Web: [www.abcschoolofmusic.com](http://www.abcschoolofmusic.com)  
**Basic Rate:** call for info

**AUSTIN GUITAR SCHOOL**  
 5501 N. Lamar, Ste. A111  
 Austin, TX 78751  
 512-442-2880  
 E-mail: [ags@austinguitarschool.com](mailto:ags@austinguitarschool.com)  
 Web: [www.austinguitarschool.com](http://www.austinguitarschool.com)  
**Basic Rate:** call for info

**DALLAS/MUSIC**  
 3415 Milton  
 Dallas, TX 75205  
 214-363-4980  
 E-mail: [notes@dallas-music.net](mailto:notes@dallas-music.net)  
 Web: [www.dallas-music.net](http://www.dallas-music.net)  
**Basic Rate:** call for info

**DALLAS SCHOOL OF MUSIC, INC., THE**  
 2650 Midway Rd., Ste. 204  
 Carrollton, TX 75006-2378  
 972-380-8050  
 E-mail: [help@dsminfo.com](mailto:help@dsminfo.com)  
 Web: [www.dsminfo.com](http://www.dsminfo.com)  
**Basic Rate:** call for info

**FRISCO SCHOOL OF MUSIC**  
 9255 Preston Rd.  
 Frisco, TX 75034  
 214-436-4058  
 E-mail: [music@friscoschoolofmusic.com](mailto:music@friscoschoolofmusic.com)  
 Web: [www.friscoschoolofmusic.com](http://www.friscoschoolofmusic.com)  
**Basic Rate:** call for info

**GIRL GUITAR AUSTIN**  
 Austin, TX  
 512-709-4558  
 E-mail: [Mandy@girlguitaraustin.com](mailto:Mandy@girlguitaraustin.com)  
 Web: [www.GirlGuitarAustin.com](http://www.GirlGuitarAustin.com)  
**Basic Rate:** \$150 for 6-week class  
**Clients:** women 21 and up  
**Styles/Specialties:** performance-based women's guitar and songwriting classes with a glass of wine!

**JOE THE GUITARMAN**  
 Xena Studios Dallas  
 2506 Montalba Ave.  
 Dallas, TX 75228-2622  
 E-mail: [joe@joetheguitarman.com](mailto:joe@joetheguitarman.com)  
 Web: [www.joetheguitarman.com](http://www.joetheguitarman.com)

**Basic Rate:** \$60/hr.  
**Clients:** all levels  
**Styles/Specialties:** all styles

**LONESTAR SCHOOL OF MUSIC**  
 4301 W. William Cannon Dr.  
 Austin, TX 78749  
 512-712-5187  
 E-mail: [arbortrails@lonestarschoolofmusic.com](mailto:arbortrails@lonestarschoolofmusic.com)  
 Web: [www.lonestarschoolofmusic.com](http://www.lonestarschoolofmusic.com)  
**Basic Rate:** call for info

**MIKE ELLIS MUSIC INSTRUCTIONS**  
 9450 Skillman St., Ste. 101  
 Dallas, TX 75238  
 469-855-6865  
 E-mail: [comments@ellismusiclessons.com](mailto:comments@ellismusiclessons.com)  
 Web: [www.ellismusiclessons.com](http://www.ellismusiclessons.com)  
**Basic Rate:** \$20/half-hr., paid monthly  
**Styles/Specialties:** all styles

**SOUTH AUSTIN MUSIC**  
 1402 S. Lamar Blvd.  
 Austin, TX 78704  
 512-448-4992  
 E-mail: [southaustinmusic@gmail.com](mailto:southaustinmusic@gmail.com)  
 Web: [www.southaustinmusic.com](http://www.southaustinmusic.com)  
**Basic Rate:** call for info

**TEMPO SCHOOL OF MUSIC, LLC**  
 13505 Westheimer Rd.  
 Houston, TX 77077  
 281-293-8880  
 Web: [www.temposchoolofmusic.com](http://www.temposchoolofmusic.com)  
**Basic Rate:** call for info

**TRADITION GUITARS**  
 109 Blackjack Ln.  
 Burlingame, TX 76028  
 888-361-5838, 817-923-6300  
 E-mail: [sales@traditionguitars.com](mailto:sales@traditionguitars.com)  
 Web: [www.traditionguitars.com](http://www.traditionguitars.com)

**VIRGINIA**

**MURPHY METHOD, THE**  
 P.O. Box 2498  
 Winchester, VA 22604  
 800-227-2357  
 E-mail: [info@murphymethod.com](mailto:info@murphymethod.com)  
 Web: [www.murphymethod.com](http://www.murphymethod.com)  
**Basic Rate:** call for info

**WASHINGTON**

**BELLEVEUE SCHOOL OF MUSIC**  
 2237 140th Ave. N.E.  
 Bellevue, WA 98005  
 425-401-8486  
 Web: [www.bellevueschoolofmusic.com](http://www.bellevueschoolofmusic.com)  
**Basic Rate:** call for info

**BOWLING MUSIC STUDIOS**  
 7217 Chico Way N.W.  
 Bremerton, WA 98312  
 360-692-7419  
 Web: [www.bowlingmusicstudios.com](http://www.bowlingmusicstudios.com)  
**Basic Rate:** call for info

**METER MUSIC SCHOOL**  
 2110 E. Union St.  
 Seattle, WA 98122  
 206-792-9039  
 E-mail: [frontdesk@metermusicsschool.com](mailto:frontdesk@metermusicsschool.com)  
 Web: [www.metermusicsschool.com](http://www.metermusicsschool.com)  
**Basic Rate:** \$35/half-hr., group lessons are \$20/hr.

**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](mailto:registration@musicworksnw.org)  
 Web: [www.musicworksnw.org](http://www.musicworksnw.org)  
**Basic Rate:** call for info

**ROB HAMPTON**  
 Heartwood Guitar  
 206-799-6415  
 E-mail: [rob@heartwoodguitar.com](mailto:rob@heartwoodguitar.com)  
 Web: [www.heartwoodguitar.com](http://www.heartwoodguitar.com)  
**Basic Rate:** call for info

**SEATTLE DRUM SCHOOL**  
 12510 15th Ave. N.E.  
 Seattle, WA 98125  
 206-364-8815  
 E-mail: [info@seattledrumschool.com](mailto:info@seattledrumschool.com)  
 Web: [www.seattledrumschool.com](http://www.seattledrumschool.com)  
**Basic Rate:** call for info

**Additional location:**

1010 S. Bailey  
 Seattle, WA 98108  
 206-763-9700

**WEST VIRGINIA**

**GORBY'S MUSIC, INC.**  
 214 Seventh Ave.

S. Charleston, WV 25303  
 304-744-9452, 800-642-3070  
 E-mail: [info@gorbysmusic.com](mailto:info@gorbysmusic.com)  
 Web: [www.gorbysmusic.com](http://www.gorbysmusic.com)  
**Basic Rate:** call for info

**WISCONSIN**

**MICHAEL BARTON**  
 Milwaukee, WI  
 920-915-TUNE (8863)  
 E-mail: [infol@ambadextro.com](mailto:infol@ambadextro.com)  
 Web: [www.ambadextro.com](http://www.ambadextro.com)  
**Basic Rate:** call for info

**SONG CYCLES MUSIC STUDIO**  
 1425 W. Mason St.  
 Green Bay, WI 54303  
 920-490-8793  
 E-mail: [bsmeall@berklee.net](mailto:bsmeall@berklee.net)  
 Web: [www.songcycles-music-studio.net](http://www.songcycles-music-studio.net)  
 Contact: Benjamin Smeall, Director

**BASS INSTRUCTORS & SERVICES**

**NATIONWIDE**

**GUITAR CENTER**  
 \*See guitar listing for info

**ARIZONA**

**ARIZONA MUSIC ACADEMY**  
 1700 E. Elliot Rd. Ste. 11  
 Tempe, AZ 85284  
 480-705-0875  
 Web: [www.arizonamusicacademy.com](http://www.arizonamusicacademy.com)

**BASS IN THE HOUSE MUSIC INSTRUCTION**  
 Tempe, AZ  
 480-457-9522  
 E-mail: [bassinthehouse@gmail.com](mailto:bassinthehouse@gmail.com)  
 Web: [www.bassinthehouse.com](http://www.bassinthehouse.com)  
 Contact: Mario DeSantis  
**Basic Rate:** \$30/40 min. lesson wk., billed monthly  
 \*Notes: In-home instruction. Discounts available

**TONAL CENTER GUITAR INSTRUCTION**  
 1051 W. University Dr.  
 Tempe, AZ 85281  
 480-894-3346  
 E-mail: [kurt@tonalcenter.com](mailto:kurt@tonalcenter.com)  
 Web: [www.tonalcenter.com](http://www.tonalcenter.com)  
**Basic Rate:** \$20-25 per half hour

**CALIFORNIA**

**AARON WOLFSON**  
 \*See guitar listing for info

**ADAM'S MUSIC**  
 \*See guitar listing for info

**AGOURA MUSIC**  
 \*See guitar listing for info

**ALHAMBRA SCHOOL OF MUSIC**  
 \*See guitar listing for info

**ALTA LOMA MUSIC**  
 \*See guitar listing for info

**AMUSE**  
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**Styles/Specialties:** all styles  
 \*Notes: fingering, modes, harmony, improv., bass lines, slap. Also if you have a computer and a broadband Internet service and a camera, lessons are available online. See

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**Clients:** all levels

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Styles/Specialties: all styles  
Notes: played with Tom Jones, Chuck Berry and Buddy Rich, though unfortunately not at the same time.

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# Wanna Be a Real DJ?

## Here's Where To Source Your Music!

**W**hen I first got into listening to electronic music, I was overwhelmed by the amount of genres there were to keep up with. Something I tend to take for granted now is that it's easy for me to pick out genres. I used to reach out to my friends in the industry to ask them about a particular genre, but now they come to me because I have dedicated myself to learning as much as I possibly could. I still have a lot to learn, but because I took it upon myself to be educated about electronic music, I have a good grasp on what separates the music soundscapes.

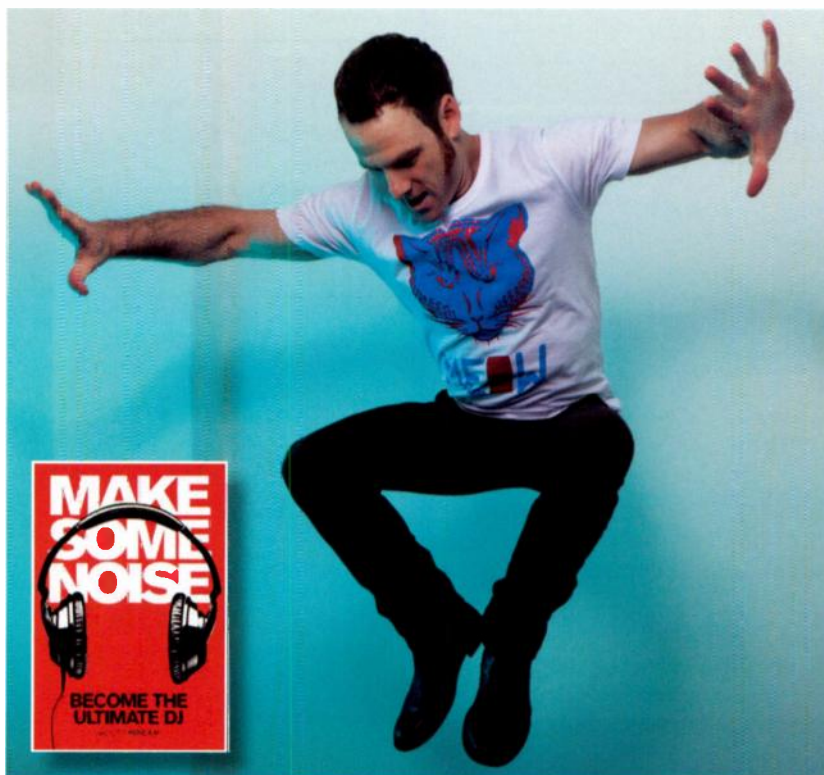
### Explore Your Options:

I recommend that you search for your music on as many sites as possible. This will give you a good idea of what kind of music you can expect to find on each respective site, as they are not all created equal. Plus, it will be a great way for you to explore as much music as you can. As you learn exactly what you are looking for, you can narrow down the sites you visit. Here are the stores I like:

- *Beatport* I always start there, and if Beatport doesn't have it, then I'll check the others. The way I see it, Beatport is basically like the iTunes for DJs. Most consumers purchase their music on iTunes, whereas most DJs buy music from Beatport. This online store definitely has a strong reputation in the DJ world and is known for being one of the best—if not the best—DJ download store out there. Its interface is the best, and it has many of the tracks you are looking for.
- *DJ Tunes* This store has had some nice buzz going on about it lately. And people are saying that it has the biggest and best music collection out there.
- *Stomp* Started in San Francisco, Stomp features all things underground house. Check it out if you want that Chicago-style house.
- *Traxsource* If you like deep house, and house, this is the place.

**Sign Up With A Record Pool:** Another way to get your music is to sign up with a record pool. Many record labels send their music to record pools to help promote their releases, because a good record pool will have a great network of DJs who they send new music to. Many record pools cost money for a membership, but some of them are free. And if you get yourself in position to be a tastemaker DJ, record pools will approach you. Why? Because labels want you spinning their tracks due to your influence on the music industry.

**Know Who The Tastemakers Are:** A tastemaker DJ is one who is considered to have an influence on what other DJs play. When other DJs find out a tastemaker is spinning a tune, they will want to play it as well.



Many tastemaker DJs have radio shows, which gives them access to a wide audience. Being in a record pool can give you access to releases before most of the general public. Do some research and find some free DJ pools to sign up for. Below are a few great record pools to check into.

*Starfleet Promo* (United States)  
<http://starfleetmusicpool.com>

*Kings of Spin* (Europe)  
<http://kingsofspins.com>

*Masspool*  
<http://masspoolmp3.com>

*ZipDJ*  
<http://zipdj.com>

### Get Promos Directly From Record Labels:

The best way to get your music is by receiving promos from your favorite

record labels or artists, directly. It's similar to a record pool in that labels send out their upcoming releases to DJs who they think will have a positive influence on their releases. If labels and DJs see you as someone who has influence, they will reach out. That's not to say you can't reach out to them as well. In my opinion this is the best way to build your library because you are often getting unreleased "secret" weapons that won't be available to most DJs until the official release date.

**Get The "Secret" Promos:** The best way is for you to sign your music to the labels you want to receive promos by. Another way is to create music that is getting a lot of attention. As your profile builds, labels will want to send you their promos. There are a couple of other ways you could potentially get on their exclusive lists: If you can convince the label that you are trustworthy and that you can help promote them, they might be willing to send you their exclusive promos. Sometimes all it takes is getting in touch directly with the source and asking them if they can include you on their promo list. If you visit the label's site, you should come across contact information that'll point you to the appropriate person.

**Start Your Own Label:** Yet another great way to get music is if you own a record label. For example, I launched my label Golden Needle Records in 2010.

**Create A Podcast:** Or how about starting a podcast that features DJs you love? For examples of this, check out my label podcast on iTunes.

**SCOTT BINDER** is the author of the new book *Make Some Noise*, published by Hal Leonard Books (<http://halleonardbooks.com>). Binder is the co-producer of the popular electro house duo the Banger Bros. and is a producer for Warner Music (NL). His song "Beep, Beep, Boom" was featured on MTV's *The Real World*, and his other releases consistently reach the music charts. Binder launched his solo career in 2012 and has already worked with house legends Roland Clark and Todd Terry. He is the owner of Golden Needle Records, a label launched in 2010. <http://scottbindermusic.com>



*They should have called us.*



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*Sound on Sound, Nov. 2013*



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*Tape Op, Aug. 2013*

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WITHOUT ANY EDGY  
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*Recording, May 2013*



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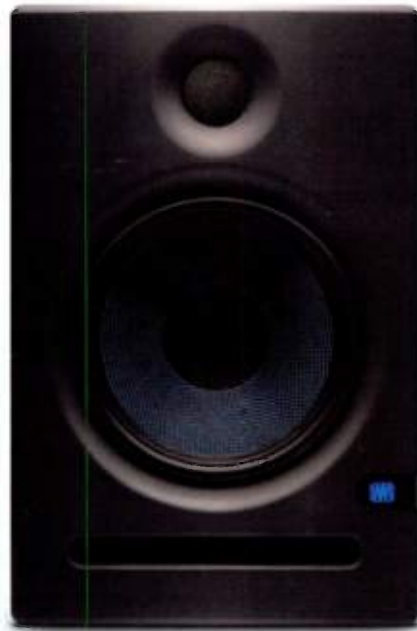
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