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TIPS

Trademark
Your Band
Name

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Kings of Leon

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36 Kings of Leon

In MC's exclusive interview, the band's Jared and Caleb Followill discuss their label RCA, their recent signing to SESAC and the songwriting and production process of their latest album, WALLS—including the band's decision to hire a producer who would challenge them.

By Brett Callwood

Photos by Jimmy Marble



44 Piano Summit

MC finds out all you need to know about this conference and networking event, coming in March to New York City.

By Ellen Woloshin

A&R Reps

Our exclusive interviews with these 5 talent scouts give you the inside track on how to—and how not to—get your music to them.

By Bernard Baur



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living legends to rising stars – endures.

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ROSWELL PRO AUDIO

RoswellProAudio.com

From analyst to manufacturer: As a veteran drummer who had done home recording for years, Matt McGlynn became fascinated with how microphones can enhance (or destroy!) the sound of an instrument. Launching RecordingHacks.com, a website he describes as “Wikipedia for mics,” he documented thousands of new and vintage products, and learned what sets premium mics apart. He began applying those lessons by upgrading and modifying commodity microphones. This led to starting a business to sell do-it-yourself microphone kits based on hot-rodded versions of vintage designs. Five years’ worth of microphone R&D later, McGlynn founded Roswell Pro Audio to sell unique, premium condenser microphones. The Sebastopol, CA-based company’s aesthetic is captured in its tagline, “Modern Performance, Vintage Tone.” Roswell’s mics provide a distinctive sound and a performance level normally associated with far more expensive devices.

Their best-seller: In 2015, Roswell rolled out its first product, the Mini K47 Condenser Microphone, whose capsule design is based on the capsule in the most famous microphone of all time. It provides a full, balanced tone without any harshness in the upper frequencies. Although designed as a singer-songwriter mic, the Mini K47 also wins shootouts on guitar cab and drum overheads, and has been called a “secret weapon” on acoustic guitar. The mic employs a clean and transparent transformerless circuit, which lets the sound of the capsule pass through without alteration. Self-

noise and distortion performance are on par with mics costing significantly more. The Mini K47 retails for \$299.

A boutique vocal mic: Roswell rolled out its latest innovation, the Delphos, at the recent AES Convention. The Delphos is a large-diaphragm condenser, voiced like a vintage FET microphone. Its natural and extended frequency response delivers tons of tone for vocal

and instrument recordings. Its high sensitivity and low self-noise allow capture of hi-fidelity tracks, even when paired with an inexpensive preamp. Famed Multiplatinum producer Greg Wells has said, “This mic blows me away,” and shot a video in which he wonders how Roswell can achieve this sound for the mic’s relatively low price point of \$899.

Contact Roswell Pro Audio, 978-540-0547



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Jon Bahr

VP, Music Publishing and Rights Management
CD Baby

CD Baby has hired **Jon Bahr** as Vice President of Music Publishing and Rights Management. A 13-year veteran of ASCAP, Bahr has administered more than 500,000 compositions for 100,000 songwriters in CD Baby Pro, in cooperation with SongTrust. Bahr has worked at ASCAP since 2003, most recently as Senior Director of Marketing & Communications and oversaw ASCAP's advertising, sponsorships, member benefit partnerships and marketing campaigns. He was also a creator and executive producer of the annual ASCAP "I Create Music" EXPO conference, heading content, sponsorships, logistics and more. Contact lex@rockpaperscissors.biz.



Perry Celia

Sr. Director, Domestic Sales
QSC, LLC

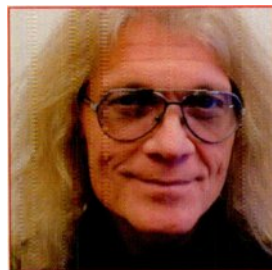
QSC, LLC has promoted **Perry Celia** to Senior Director, Domestic Sales for the Professional business unit. He has spent the past eight years at the company, holding a variety of sales management positions, where he has succeeded in delivering sales results and customer service. A 30-year veteran of the Pro Audio industry, Celia began his career at West L.A. Music and has held sales management roles at Lone Wolf, Sound Source, Alesis and JBL Professional. He was also previously Vice President/Partner at Sound Marketing West, a rep firm representing brands such as Harman Professional, Presonus and more. Contact margaret@msmediainc.com.



Brian Stewart

PR & Marketing Manager
AFM & SAG AFTRA - Fund

The **AFM & SAG AFTRA Intellectual Property Rights Distribution Fund** has promoted **Brian Stewart** to PR & Marketing Manager. He will be responsible for advertising, social media marketing, public relations and press. A 35-year industry veteran, Stewart worked in marketing and advertising for *Architectural Digest*, *The Recording Industry Sourcebook* and at *Music Connection*. As a recording artist, Stewart had record deals with United Artists, MCA and Universal. In 2012 he wrote 12 songs with Phil Everly that he produced and recorded, which made the first round ballot of the Grammys for 2017. Contact bstewart@afmsagaaftrafund.org.



Ted May

Director, U.K. Music
Entertainment One (eOne)

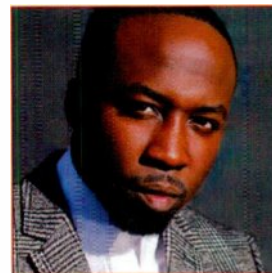
Entertainment One (eOne) has appointed **Ted May** to the created role of Director, U.K. Music. May comes from Universal Music U.K. where he was Senior International Marketing Manager working on international marketing campaigns for artists including the Lumineers, the Chemical Brothers, Jack Garratt, amongst others. Prior to Universal, May was artist manager for the Streets, who accumulated one Brit Award, two Ivor Novello's and more. May brings 20 years of music industry experience with him to eOne including running cult label The Beats, where he signed and developed Professor Green and Example. For more, contact gmelchiorre@entonegroup.com.



Tuo Clark

SVP, A&R
Def Jam Recordings

Def Jam Recordings has appointed **Tuo Clark**, of production duo Da Internz, to Senior Vice President of A&R. Clark will oversee selected current and new artist projects—including Big Sean, Jeremih, among others—while actively seeking out, discovering and signing new and established talent. Based in Los Angeles, Clark will report directly to Steve Bartels. Hailing from Harvey, IL on Chicago's Southside, Clark has spent nearly a decade as one-half of the six-time Grammy®-nominated duo Da Internz, working with Multiplatinum chart-topping artists Big Sean, Justin Bieber, John Legend, Nicki Minaj, Nas and many others. For more, contact paley.martin@umusic.com.



Nancy Dias

Customer Experience Coordinator
Eastern Acoustic Works (EAW)

Eastern Acoustic Works (EAW) has named **Nancy Dias** to the created position of Customer Experience Coordinator. Dias is tasked with overseeing the customer service experience of all EAW customers while also providing visibility of that experience to the in-house EAW team in Whitinsville. She will report directly to Rusty Waite, VP of Global Sales, and aid and assist the sales, marketing, service and operations teams to ensure the EAW customer base continues to grow. Dias started working for EAW in 2014 in production and then moved into the service department in 2016. For additional information, contact juliemcleanclark@gmail.com.



Steve Kline

Chief Operating Officer
Eleven Seven Music Group (ESMG)

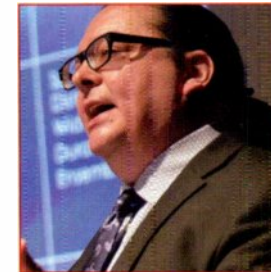
Eleven Seven Music Group (ESMG) has named **Steve Kline** as Chief Operating Officer of the label group, which is also home to sub-labels: Eleven Seven Music, Better Noise Records, Five Seven Music and more. With over 25 years of experience, Kline has spent the last 13 years under the Kovac Media Group umbrella, at 10th St. Entertainment Management. Prior to ESGM, Kline helped promote and develop artists such as Alicia Keys, Beyoncé, Train, Counting Crows and Matchbox 20, while climbing the radio promotion ladder at Atlantic Records, Lava Records, Geffen Records, Columbia Records and J Records. Contact angelab@elevensevenmusic.com.



Alex Case

President
Audio Engineering Society (AES)

Alex Case has assumed the presidency of **Audio Engineering Society (AES)**. Bringing knowledge and experience as an audio engineer and educator, Case's background has served him in roles as a Fellow of the Audio Engineering Society and Co-Chair of the Membership Committee, also serving on the Education Committee (past chair) and the Technical Committee for Recording Technology and Practice. He currently serves as an Associate Professor of Sound Recording Technology at the University of Massachusetts Lowell, while continuing to give lectures and master classes. For more information, contact robert.clyne@aes.org.



► **YAMAHA MONTAGE MOTION CONTROL SYNTH**

Yamaha offers the Montage with its Motion Control Synthesizer Engine—a powerful and intuitive way to interact and control sound. Montage is available as the Montage6 (61-keys), the Montage7 (76) and the Montage8 with 88 piano-weighted keys.

The Motion Control Synthesizer Engine uses two sound engines: Advanced Wave Memory 2 (AWM2) and FM-X. The AWM2 engine is much more powerful than the previous Motif XF flagship with nearly 10 times more wave memory at 5.67GB and 1.75GB of integrated user flash memory, double the effects and twice the polyphony. Previous Motif libraries are compatible with Montage.

FM-X is a sophisticated FM synthesizer engine capable of producing classic '80s or EDM sounds with incredible dynamic range, power and fidelity. The Montage6 sent for review has a large color touch screen, endless rotary encoders and the Super Knob for controlling multiple parameters simultaneously.

My keyboard player and I found the sounds fantastic and the way they are arranged and organized into Sub Categories made them easy to find. We especially liked the piano and string sounds and the many built-in controller features.

Besides Pitch Bend and Mod Wheels, there are also a small programmable Ribbon Controller, two assignable buttons, Motion Sequencer trigger on/off, plus Arpeggio on/off buttons.

The Montage keyboard is a great new flagship synthesizer and you'll be able to try it out at the 2017 Winter NAMM Show. 4wd.it/Montage



▲ **PLUGIN ALLIANCE'S LINDELL AUDIO TE-100 EQ PLUG-IN**

Lindell Audio's TE-100 is an excellent emulation of the 1961-era Klein & Hummel UE-100 Universal Equalizer®, a super-rare all tube minimum phase equalizer that uses 14 tubes for its six filter sections.

I first tried the TE-100 for usual equalization duties and noticed right away that it is capable of subtle mastering EQ's as well as more radical treatments such as boosting and cutting at the same frequencies. I especially liked the high and low-pass filter sections for "carving" a specific frequency range for guitar track(s) to slot into large productions.

The separate low and high band filters overlap and each have 12 frequency selector pushbuttons to set a range from 60Hz to 2.4kHz for the Low Band filter and 600Hz to 13kHz for the High Band filter.

I had to get used to setting the bandwidth of the Low Band Filter and High Band Filter mid-range sections by defining the upper and lower frequency limits of the equalizer with two horizontal rows of frequency selector buttons. Brilliant!

With the TE-100, I liked doing subtle EQ's for mastering and stereo buses and guitar tracks can take huge boosts with the sound of saturated/compressing transformers—lovely really.

The Lindell Audio TE-100 equalizer plug-in sells for \$149 and is available through Plugin Alliance in AAX Native, AU, VST2 and VST3 formats for Mac and Windows.

plugin-alliance.com/en/products/lindell_te-100.html

► **PRESONUS STUDIO 192**

The PreSonus® Studio 192 is an audio interface and studio command center built into a 1U rack space cabinet. The new interface records at up to 192-kHz sample rates and has eight digitally controlled XMAX Class A mic pre-amps split into two, front-panel mic/instrument inputs and six rear-panel mic/line inputs.

More than an audio interface, the Studio 192 acts as your studio's command center with monitor speaker switching, talkback facilities (with onboard condenser microphone) and features main mix Mute, Mono and Dim functions.

If you use PreSonus' Studio One® software along with the 192, you'll find full pre-amp control, zero-latency monitor mix functions and StudioLive® Fat Channel signal processing on every analog input.

The Studio 192 has 16-channels of ADAT Optical In and Out; coaxial, stereo S/PDIF I/O; and BNC word-clock I/O. You get Burr-Brown converters with 118 dB of dynamic range, eight balanced TRS outputs, balanced stereo Main outputs and two headphone amplifiers with independent outputs and level controls.

The Studio 192 sells for \$899.95 MSRP.

presonus.com/products/Studio-192



► **AUDIO-TECHNICA ARTISTELITE AE2300**

The ArtistElite® AE2300 cardioid instrument dynamic microphone uses A-T's proprietary "double-dome" diaphragm for a better high frequency response and improved transient performance not normally found in dynamic mics. I instantly heard a noticeable difference when comparing it to my usual dynamic mic close in to my guitar amp's speaker cone and on snare drum. The AE2300 sounded clearer, more present and fatter with sparkling yet realistic transients.

The AE2300 had a wider frequency range—I did not feel the immediate urge to grab the EQ on the console as with my usual dynamic snare drum microphone that I ALWAYS EQ to compensate for its dark and thick sound.

I also liked the switchable low-pass filter with its corner frequency at 5kHz—it helped out when recording harsh sources—abrasive percussion instruments. It's a great option to have right at the mic rather than trying to fix it in the control room. Most of the time I used the mic's flat position—it's wonderfully complementary on most sources with its slight 5kHz presence peak.

The ArtistElite® AE2300 cardioid instrument dynamic microphone sells for \$269 MSRP, includes the AT8471 isolation stand clamp and a soft protective pouch.

audio-technica.com/cms/wired_mics/0b94f8cb0074bdb7/index.html



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◀ **FOCUSRITE RED 4PRE AND RED 8PRE INTERFACES**

Focusrite's new Red 4Pre and Red 8Pre are premium, high-resolution digitally controlled microphone pre-amps and audio interfaces that operate up to 24-bit, 192 kHz sampling rates and connect to your computer's DAW using either dual Thunderbolt™ 2 or dual Pro Tools I HD DigiLink™ interface cables. The new Red 4Pre and Red 8Pre also have Dante™ audio-over-IP I/O connections for taking audio channels on and off the network and sending them to/from your DAW computer. In effect acting as a "hub" of interconnectivity between your studio and the network.

Both 1U rack units, the Red 4Pre has four microphone pre-amps and is capable of 58 inputs and 64 outputs. The Red 8Pre has eight mic pre-amps, two front panel instrument inputs and will handle a total up to 64 inputs and 64 outputs including 16 analog inputs and 18 analog outputs.

A significant and noteworthy feature on both of these new Focusrite Red units are the "Air"-enabled Red Evolution microphone preamplifiers. This is the sound of the transformer-based mic preamps in the classic Focusrite ISA range. The ISA range pre-amps are noted for their pristine audio performance with a super low noise specification and up to 63dB of gain.

The Focusrite Red 4Pre sells for \$2,499.99 while the Focusrite Red 8Pre sells for \$3,499.99.

us.focusrite.com/thunderbolt-audio-interfaces/red-4pre
us.focusrite.com/thunderbolt-audio-interfaces/red-8pre



▶ **DBX 560A LIMITER/COMPRESSOR 500 SERIES MODULE**

Recently released, one of Harman's five new 500 Series Modules is the dbx 560A, a 500-Series version of the company's massively successful VCA-based 1U dbx 160A Compressor/Limiter. Those familiar with the dbx 160X, 160XT and 160A variants will notice all the same controls and switches are here as the original—even the switch between OverEasy® (soft knee) and Hard Knee compression curves.

I also found the same parameters, including the "Infinity" and negative compression ratios, plus the 560A has improved distortion, dynamic range and noise specs compared to the older models.

I tried a pair of the dbx 560A's in my daily music mix routine where they worked well for keeping things steady, such as individual electric guitar tracks, stereo Fender Rhodes pianos, or for bass guitars using low 2:1 or 1.5:1 compression ratios.

I parallel processed a snare drum track by duplicating it in Pro Tools and using a dbx 560A set to "stun" inserted on the paralleled track.

Now a couple of great little jewels in my 500 rack now, the dbx 560A Compressor/Limiters are solid workhorses and will make it into every mix from now on.

They sell for \$299.95 each.

dbxpro.com/en-US/products/560a#description

▶ **BLUE MICROPHONES YETI PRO STUDIO**

There are three versions in the new Blue Microphones USB Studio Series recording systems based around three popular Blue Microphones. The kits are the Snowball (\$99 MSRP), Yeti Studio (\$149) and Yeti Pro Studio (\$269). All three are complete systems that come with PreSonus' Studio One Artist and iZotope software and quick-start templates to start recording music, professional podcasts or adding sound to any video.

I received the Yeti Pro Studio for review and found it to be easy to setup and record multi-track projects at up to 24-bit/192kHz resolutions. I tried connecting Yeti Pro Studio as a conventional pro microphone and also as a USB microphone using the provided cables.

For an interview, I set up Yeti Pro in the center of a meeting table and tried different microphone pickup patterns. I liked that the microphone gain stayed constant as I cycled through omni, cardioid, figure-of-eight and stereo patterns. If I was facing a single person the figure-of-eight pattern, where one side (of the mic) picked me up and the opposite side covered my interview subject, worked well to prevent room tone or noise from intruding into the recording.

All three Blue Microphone USB Microphone systems will get the job done, and I found the Yeti Pro Studio to be just the ticket for podcasting. Plus, it gets the conversation started straightaway!

bluemic.com



▼ **ZYNAPTIQ ADAPTIVERB VER 1.1 PLUG-IN**

Adaptiverb is a Harmonic Tracking Resynthesis Reverb that creates reverberation without using reflection-based room modeling or convolutions of the input source audio. Adaptiverb uses their Bionic Sustain Re-synthesizer to create a reverb tail using hundreds of networked oscillators that lock to the dominant pitch of the source. This also makes possible the introduction of musical intervals and octaves into the reverb's tail. Adaptiverb also includes the ability to apply and set a release time—i.e. an adjustable RT60 decay time.

Adaptiverb excels at making lush pads and soundscapes. A sparse repetitive melody sent to Adaptiverb transforms into a sustaining pad with super-long reverb. The keyboard in the Harmonic Contour Filter can be programmed to change with the harmonic movement of the song's chords in support of the melody.

I found my new "go-to" long reverb engine! Adaptiverb sounds great for reverb vocal effects and creating pad sounds from ordinary sounding tracking instruments. I'm just getting going using it and find new applications with every Pro Tools 12 HDX session I open here.

Adaptiverb ver 1.1 is available for both Mac and PCs and is AU, AAX, VST 2 and 3. It sells for \$249 and has a downloadable trial version.

zynaptiq.com/adaptiverb



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

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Paul "Wix" Wickens
– Music Director –
Sir Paul McCartney

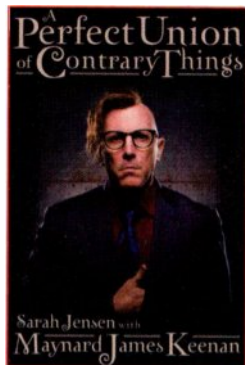


www.ADKMIC.com

A Perfect Union of Contrary Things

By Sarah Jensen
with Maynard James Keenan
(hardcover) \$29.99

This bio traces Tool frontman Maynard James Keenan's journey from his Midwest childhood to his years in the Army to his time in art school, from his stint at a Boston pet shop to

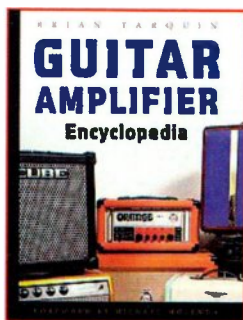


his place in the international spotlight and his influence on contemporary music and regional winemaking. The book presents disappointments and triumphs, and the events that led him to take one step after the next, to change direction, to explore sometimes surprising opportunities.

Guitar Amplifier Encyclopedia

By Brian Tarquin
(paperback) \$19.99

Starting with early amp models like the Gibson EH-150 that was first used with Gibson's EH-150 lap-steel guitar and later the Charlie Christian ES-150 guitar, the author delves into the development of Fender, Vox and Orange amps,

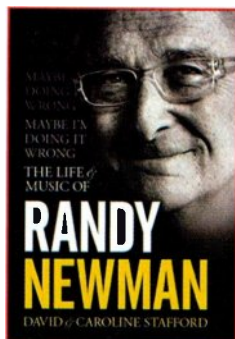


and goes right up to the modern boutique designers like Industrial, Dr. Z, Fargen and Fuchs. Also featured are such tube amp classics as the Seymour Duncan Convertible head, ahead of its time in offering tube-switching before THD Amps existed.

Maybe I'm Doing It Wrong

By David & Caroline Stafford
(hardcover) \$28.95

A pop powerhouse before he turned his talents to scoring films, Newman is known for his trenchant wit, and he continues to release satirical songs related to current events. But

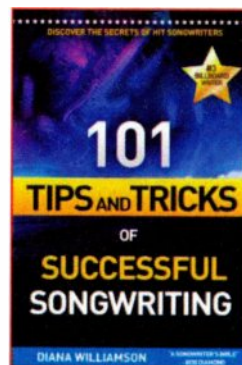


very little has been written about his personal life, including his marriages and his diagnosis with Epstein-Barr virus. *Maybe I'm Doing It Wrong: The Life & Music of Randy Newman* is a primer for newcomers to his work and a rewarding handbook for the aficionado.

101 Tips and Tricks of Successful Songwriting

By Diana Williamson
(paperback) \$20.29

An easy and informative read for songwriters of all levels, this self-published handbook, by a hit songwriter, goes behind the scenes to show how successful songwriters craft and market

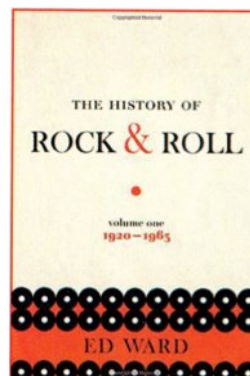


their hits. Via insider secrets and amusing anecdotes, the author shows how to apply those winning strategies yourself, broken down into bite-size morsels of one tip per page. For songwriters of all levels and people curious about songwriting in general.

The History of Rock & Roll, Volume 1 – 1920-1963

By Ed Ward
(hardcover) \$35.00

In Volume 1 of a two-part series, Ward shifts from Memphis to Chicago, Detroit, England, New York and in between to cover big-name

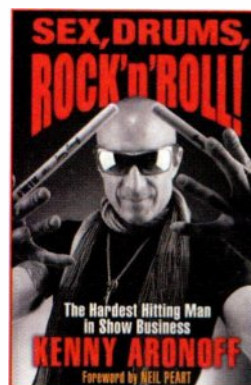


acts, from Elvis and Buddy Holly to Chuck Berry, while filling in gaps of knowledge with artists like T-Bone Walker and the Ventures. He shines a light on the corners of the genre to reveal less well-known yet influential artists who changed the musical landscape.

Sex, Drums, Rock 'n' Roll

By Kenny Aronoff
(hardcover) \$29.99

For years he's been one of the most sought-after drummers in the business, and in this auto-



bio Aronoff details his life, underscoring his fierce work ethic and unique approach to drumming. The book not only delivers insights about the workings of the music business, but in sharing his ups and downs Aronoff conveys plenty of career advice for musicians of all ages.



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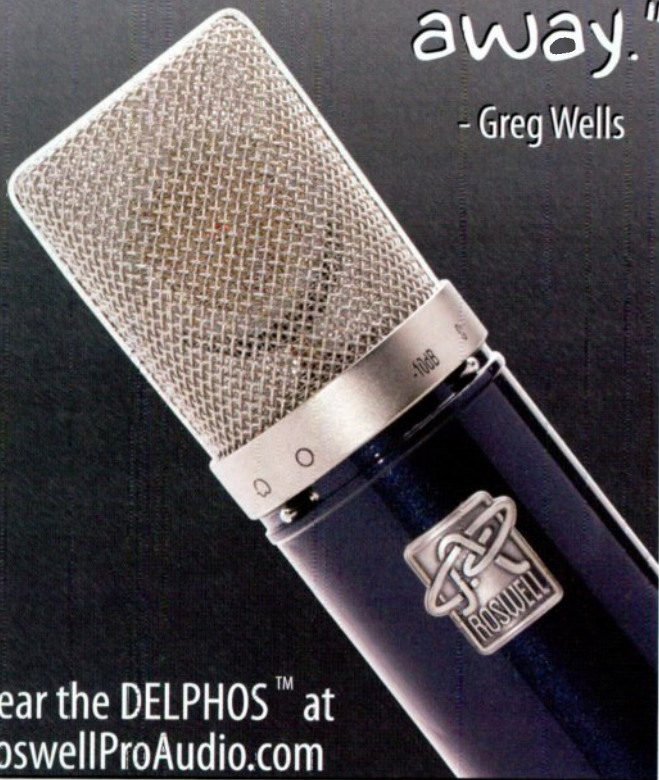
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Celebrating Three Decades of Sonic Innovation: Throughout 2016, Santa Monica, CA-based Apogee Electronics celebrated its 30-year anniversary by continuing its trademark audio innovation. The company made its name designing filters that solved many of the initial problems associated with digital audio. Companies like Sony and Mitsubishi began using Apogee's conversation filters in their larger systems—which led to a substantial difference in sound quality. The result was a more accurate conversion of a musician's performance. Apogee became an innovator in making studio-quality recording available to users at all levels, from multi-channel installation in a commercial facility to personal audio interface in a home environment. Today, its converters and audio interfaces are regarded as the reference standard in the industry, as evidenced by their use on recordings by Lady Gaga, Rolling Stones, Taylor Swift, Jay Z, the Chainsmokers, Foo Fighters, Beyoncé, Alabama Shakes and Ryan Tedder.



Symphony I/O Mk II:

This past year, Apogee introduced their Symphony I/O Mk II, the second generation of their flagship multi-channel interface. It features Apogee's newest flagship AD/DA conversion, modular I/O (up to 32 inputs and outputs), intuitive touchscreen display

and optional world class microphone pre-amps. Designed to deliver professional sound quality for audio recording, mixing and mastering, it is being touted as the ultimate music production centerpiece for any modern studio. It comes with direct connectivity to one of three different platforms—Thunderbolt™, Pro Tools® HD or Waves SoundGrid® network. Thunderbolt is one of the fastest and most reliable connectivity platforms. The first gen Symphony could work with 16 channels over USB up to 96 kHz.

Apogee Element Series: Apogee's latest innovations are the Element 24, 46 and 88 Thunderbolt audio I/O boxes for Mac. Branded as having "legendary sound quality, the power of Thunderbolt and elegant simplicity," the Element Series takes the best of cutting-edge Apogee gear like Symphony I/O Mk II, Ensemble Thunderbolt and Groove and puts it into simple form factors. With streamlined hardware features and advanced software control, the Element series delivers ultimate recording quality and performance.

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► Aloha From New Jersey!

Twosyllable Records will release the debut album from D.A. Stern—full name, David Aaron—on Jan. 20. Entitled *Aloha Hola*, Stern recorded and produced the album in his mom's basement in New Jersey. The 11 tracks are a collection of melancholic love dirges for girls, booze, New York City and life. For more information, visit crash-avenue.com/current-roster-2/dastern.



MAX FAIRCLOUGH

▲ You Me At Six Track in Nashville

U.K. rock band You Me At Six will release *Night People* through BMG in North America on Jan. 6. The album was recorded in Nashville, TN at Black Bird Studios with Grammy-winning producer Jacquire King (Kings of Leon, James Bay) and mixed by Andrew Scheps (Black Sabbath, Red Hot Chili Peppers). For more information, visit youmeatsix.com.



JACQUIRE KING

▲ Norwegian Artists Have Big Picnic for New Album

Grammy-nominated Norwegian artist Bernhoft will release *The Morning Comes* on Jan. 20 via Big Picnic Records. The new EP follows the *Stop/Shut Up/Shout It Out* EP released earlier this year as well as Bernhoft's 2014 Grammy-nominated album *Islander*. *The Morning Comes* was produced at Mouchouse Music Studios by fellow Norwegian musicians Eivind Helgerød and Nicolay Tangen-Svønnæs. Pictured (l-r): Tangen-Svønnæs and Bernhoft. Visit bernhoft.org.



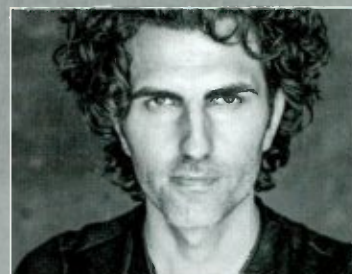
▲ Ocean Tones in NoHo

New Toys columnist Barry Rudolph shares the activity at his Tones 4 \$ Studios in North Hollywood, CA. Pictured is singer-songwriter John M checking out Ocean Way Audio's new RM1-B Active Ribbon Studio microphone.

Producer Playback

"The more successful you become, the harder you have to work. Stay focused on the reasons that you got into this."

— Stephan Moccio (the Weeknd, Miley Cyrus, Celine Dion) Jan. 2016





◀ **Foxygen Hang with Large Crew in the Studio**

Foxygen, the duo of Sam France (left) and Jonathan Rado (right), will release their new album, *Hang*, on Jan. 20 through Jagjaguwar. Written and produced entirely by Foxygen, *Hang* was recorded on 2" tape at Electro Vox Studios in Los Angeles. Every song on *Hang* features a 40-plus-piece symphony orchestra arranged and conducted by Trey Pollard with additional arranging from Matthew E. White. Additionally, *Hang* was recorded with the brother rhythm section duo of Brian and Michael D'Addario and features Steven Drozd of the Flaming Lips on select tracks. For more, visit foxygentheband.com.



▲ **Telefunken Give Purpose for Bieber Tour**

Telefunken microphones are on Justin Bieber's Purpose World Tour in support of his fourth studio album *Purpose*. There are two drum kits: one that Bieber plays, which uses M82's for kick drums and M80's on all snares top and bottom; and there are three snare drums in the main drum kit. Telefunken's condenser M60's are on hats and rides. In addition, the M80 is being utilized for vocals. Pictured (l-r): FOH Engineer Ken "Pooch" Van Druten and Monitor Engineer Alex Macleod. For more, visit telefunken-elektroakustik.com.

▲ **Dressing Up the Studio with Auralex**

Acclaimed drummer Ray Luzier (Korn, David Lee Roth) moved to the Nashville area and converted several rooms in his home into a recording studio and control room. With the help of Auralex Acoustics, Inc., his studio space is outfitted with various Auralex products including Studiofoam Wedge panels, LENRD® Bass Traps, a ProPanel™ ProCloud™, MoPAD™ monitor isolators and more. For more information, visit auralex.com.



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Studio Historian Takes a "Left Turn" into Fiction

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Engineer, music journalist and newly minted novelist Howard Massey came to the business as many do: as a musician. After a move to London and an inked publishing deal, he logged hours at Pathway Studios. When the engineer there told him he was leaving, he asked Massey to fill the vacancy. As his repertoire broadened, he found that he was something of an expert on the Yamaha DX7 synthesizer. So good, in fact, that a friend suggested he write a book on it. He's since scribed *Behind the Glass* and co-authored Geoff Emerick's 2006 acclaimed *Here, There, and Everywhere*. Recently he has branched into fiction.

Massey's career has been shaped by a series of "left turns," as he calls them. "I started out wanting to be a rock & roll star," the writer explains. "I discovered that I had good ears. When I returned to New York, I was offered a job at Electric Lady Studios and when the [Yamaha] DX7 came out, I got one of the early ones. I found that no one really knew how to use it, including the people at Yamaha, surprisingly. So I locked myself in a room and learned to program it. A friend said I should teach other people. Later, someone else suggested I write a book." In 1986, *The Complete DX7* was published and his literary career thereby drew its first breaths.

With such a level of studio acquaintance—37 featured in *Behind the Glass*—Massey has thoughts on what signifies a space with staying power. "If people are flocking to book a studio, there's something they're doing right," he observes. "Of course these days any studio that's still in business, by definition, is successful because everything's changed dramatically. Clients demanded more and record companies insisted on lower hourly rates. Studios got caught in the cash crunch. Of the 36 discussed in my book *The Great British Recording Studios*, only three are still in business.

"People today don't feel the need to go into a professional studio," he continues. "That's a bit misguided. There are few artists in history who've had the ability to produce themselves well and view their work objectively. You can probably count [them] on one hand. If nothing else, having an objective third set of ears is invaluable. These days everybody thinks they can be a musician, songwriter, engineer and producer wrapped into one. It's not that easy to be good at different things. I'm not saying nobody can do it. I'm saying few can. It's hard to master several crafts at the same time and exceptionally hard to be objective about your work."

Among his favorite anecdotes is one from *Here, There, and Everywhere*. "For 'Yellow Submarine,' Geoff put the Beatles into one of the Abbey Road echo chambers—as opposed to feeding their voices into the room. They wanted to sound like they were in a submarine and the chamber had that feeling. It was only three feet high with water dripping off the walls."

Behind the Glass is a compendium of producer interviews Massey wrote for various magazines. 2016's *Roadie* represents his first foray into fiction. It is loosely based on the little-known story of Rolling Stones founder Ian Stewart who was fired—weeks before the band leapt into stardom—because he lacked a rock-star bearing. He accepted a roadie position, a comedown but a sliver of the action nonetheless. "Entering the world of fiction is freeing, creatively," the writer says. "Even though it's fiction, the most outrageous stories are completely true." Currently Massey is crafting another novel, *Stand-up*, about the world of stand-up comedy.

The three most important lessons he's learned as a music journalist are:

- Meet deadlines.
- Always do the best job you can. Never accept less than optimum.
- Don't be afraid to say no. Accepting a job that you can't handle will sink you faster than saying no to a job that you know inside is beyond you.

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Frank Crowson

Senior Vice President of Marketing
Guitar Center

Years with Company: September 2015

Address: 5795 Lindero Canyon Rd.,
Westlake, CA 91362

Phone: 818-735-8800

Web: guitarcenter.com

Email: media@guitarcenter.com

Clients: With more than 270 stores,
Guitar Center services musicians across
the country.

BACKGROUND

After spending almost 16 years at Target, Frank Crowson left retail to join Guitar Center. He talked with *MC* about the joys and challenges of communicating the company's mission to the public.

Toys, Music and Advertising

I was a toy buyer at Target for five years. People ask if it was like the movie *Big*. Some parts were, but there was more pressure to achieve results than Tom Hanks had.

I was also the head of the music department on the merchandising side, so I was in charge of the team that decided all the albums Target carried, which ones we got behind and the ones we launched advertising campaigns around. I was also on the board of NARM, which is now the Music Business Association.

Those jobs were highly related to music and entertainment. On the toy side, the business related to what was popular. Target does massive advertising campaigns around movie and album releases. We did partnerships with Justin Timberlake, Taylor Swift, Adele, Pink and others. I worked with labels, management and distribution companies to build programs with those artists and their teams.

Benefits v. Drawbacks

In any job, you have a handful of things you look at and think, "I can't believe they pay me to do this." And then, you have other things where you say, "They don't pay me enough to do this." If the first hand is more full than the second, you're in good shape. Whenever my roles lead me through arts- and entertainment-related spaces, that first hand was much more full.

While I was happy at Target, when [the Guitar Center] opportunity came it felt too good to pass up. To influence the music business and be a part of it from the musician's perspective seemed like such an amazing opportunity I had to take it.

The Art of Science

Retail marketing covers different things. It's a constant blend between art and science. It's heavy on the financial analysis one minute and then flipping 180 degrees to evaluating and shaping creative the next. We're serving the most creative element of the population but, at the same time, we need, from a business perspective, to be savvy on the science side.

Connecting and Inclusivity

Everything we do is a connection with the musicians we serve. Everything we do expresses our brand. We go deep into the what's, why's and how's of music makers. We're on a journey



"Start with the truth and what truth it is about you that you want people to know. Then, find the most impactful way to make that come to life."

of customer obsession, to understand not only what people think of us, but what's important to musicians. We're building a brand that's inclusive across what we refer to as the three G's—gender, genre and generation. We've been working on driving inclusivity.

We're Not So Different

If there's one common thread that unites musicians, that would be amazing. We went looking for this thread and found a huge rope, because there's so much that unites musicians. The perceived divisiveness is more of a perception. What unites them is more prominent than what divides them. The reality is that musicians love and want to make music. We're rallied around this belief that there's no such thing as too much music. Every note of music that enters the world makes the world a better place and there's no point of diminishing return.

By and For Musicians

We don't communicate as well as we could how much our team is passionate about music, how many of our teammates are musicians and that we live to serve musicians. I walk around this building and see the passion for music brought to jobs every day. To be perceived as a big box store that isn't necessarily in tune with musicians as other folks is not accurate. The reality is we are a company built by, in service of and largely made up of musicians. The people who work for this company are highly passionate about helping musicians because they are musicians.

Partnerships and Inspiration

Vince Gill was inducted into our RockWalk at our Hollywood store last year. We hosted a contest/celebration called On Stage with Vince Gill. Folks submitted their work and, out of thousands of entries, we narrowed it down to a small group who got to meet and play with him.

If you look over our history, you'll see

example after example of partnerships like that. That's important, but what's even more important is what it highlights—the millions of people who are influenced by and love to make music. We view these partnerships as a celebration, not just of famous artists but of all the musicians they inspire.

Any Level of Experience

We recently added lessons to over 100 stores. We're trying to meet every musician wherever they're at on their journey. We're not just a place for experts. Services is the best example of how we've expanded what we're offering to meet every musician at whatever point they're on.

Drumming Up Careers

We're in the middle of our 28th Annual Drum-Off—about 5,000 participants. While it's a contest with one winner, it's an exciting experience to watch drummers play and support fellow musicians.

It starts in the stores, but it works its way through multiple rounds to the finals here in L.A. where we award the championship. We've had winners who've gone on to drum for folks like Prince and Jay Z and have careers we're proud to say we helped with.

Meeting Success

We have partnerships with lots of folks, both directly and through our vendor partners, who do things like road shows and workshops. Folks who have achieved a high level of proficiency, whether it's Zakk Wylde and his line of guitars we're carrying exclusively or a variety of others. Getting those players in the stores to talk about their gear and why they love it, what it does for them and how it allows them to make music is a great opportunity to help our customers have an experience and learn from someone they might not otherwise be able to interact with. That level of local marketing is a key part of our strategy.

Musicians Rock

Every business leader should hire musicians. One thing I've learned is musicians bring a quality that I'm just amazed by. It's folks who are not afraid to fail, because music is a journey and there are many difficult times you have to work through to get to the beauty of making music. Once you've got something, you're on to the next thing and failing again. So it's a group of people who are not afraid to fail.

The notion of a band having to come together to make one sound is something I see in our teams. There's something hardwired in musicians to learn and keep pushing to get better. I see that from our teams constantly.

Purpose

When you think about all the things we can do for musicians, whether it be lessons, gear at the right time, at the right price, services and the list goes on, the opportunities to help a great amount of people make a greater amount of music is what gets us working as hard as we do.

How To Market Yourself

Keep it simple and start with the truth and what truth it is about you that you want people to know. Then, find the most impactful way to make that come to life.

OPPS

USArtists International (USAI) supports performances by American artists at festivals and art marketplaces around the globe. Committed to U.S.-based artists on world stages, USAI provides grants to individual performers, groups and ensembles in music, dance and theatre invited to perform at festivals and events. USAI extends the reach and impact of touring artists from the U.S. and is committed to expanded touring opportunities for continued sustainability. The organization provides grants of up to \$15,000 toward artist fees, travel, per diem, accommodations, shipping and visa preparation. Applications must be submitted by April 5, 2017 for performances taking place between July 1, 2017 and June 30, 2018. Certification Sheets and letters of invitation are due by April 12, 2017. To read the guidelines and see a work sample, visit midatlanticarts.org/usartists-international.

SubmitHub! offers an easy way to submit your music to labels, blogs and a variety of industry. If you're tired of looking up email addresses, sending your music to industry but never hearing back and wish you could get feedback, even if it's a "no"—SubmitHub! might solve your problems. It rewards decision-makers for putting in the time to listen to your music. The standard service is free. You can, however, upgrade to Premium that guarantees your music will be heard. Premium credits start at \$1 and get cheaper as you buy more in bulk. When you use a Premium credit, your submission filters to the top, where the recipient has to: 1) respond within 48 hours; 2) listen

to at least 20 seconds; 3) approve the song, or provide a minimum of 10 words explaining why it wasn't a good fit. If they don't satisfy those requirements, you get your credit back to use again. Go to submithub.com to check it out.

AudioBlocks is offering unlimited access to its entire music archive. There are no download caps, so you may download and use as much content as you want. All tracks come with the right to use them royalty free for "personal or commercial" projects. The site declares that there are no hidden fees. New content is continually added, so there is always something fresh. Furthermore, there are no long-term contracts, and you can keep everything you download forever, and continue to use it—royalty-free—as many times as you like. Check it out at audioblocks.com.

Hourglass Records is looking to expand its roster. The independent label works with indie, pop, acoustic/pop, country, rock and alternative, but are open to anything that will excite them enough. One lucky submission will receive a record deal that will give them a fully funded 10-song album, a music video, digital distribution and a marketing package. For more information, go to hourglassrecords.com.

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LABELS•RELEASES SIGNINGS

Black Label Society guitarist Dario Lorina is set to release his second record, *Death Grip*

◀ DOHERTY IS BACK WITH RAVE REVIEWS

English musician, singer-songwriter and certified eccentric, Pete Doherty released a new album *Hamburg Demonstrations* via BMG/Clouds Hill. Best known for his work with the Libertines and Babyshambles, the record was welcomed with rave reviews, the *Daily Mirror* calling it "a demonstrable success" and *Q Magazine* naming it "album of the month." The first single, "I Don't Love Anyone (But You're Not Just Anyone)" was declared "a pristine return from one of Britain's most cherished musicians" by *NME*. A music video, directed by Italian Luca Monterosso Whitmann using footage of Doherty performing the song along with beautiful illustrations by art student Celine Jennings, accompanied the release. For additional information, visit albionrooms.com



▲ GILL NAMED GUITAR MUSEUM AMBASSADOR

Grammy-winning musician Vince Gill has been named an ambassador for Songbirds Guitar Museum, the world's largest private collection of rare, vintage guitars. The museum will open to the public in early 2017. Located in Tennessee next to the Chattanooga Choo Choo, the museum is a guitar-oriented, pop-culture experience for the whole family. A Grand Opening Celebration will take place on March 9. Gill, a member of the Country Music Hall of Fame, will showcase his songwriting, singing and world-class guitar playing at the Celebration. "This is the most impressive collection of rare, vintage guitars I have seen," says Gill, who will curate some of the exhibits. For further news, go to SongbirdsGuitars.com and VinceGill.com.

Tribulations, in February via Shrapnel Records. The record label is known for discovering and recording guitarists of extraordinary ability. Lorina's new work is a powerful show of songwriting infused with shred guitar, vintage and modern influences, and a rich musical band consisting of longtime friends and bandmates. The record was engineered and mixed by Fred Archambault, known for his work with Alice Cooper and Avenged Sevenfold. Visit dariolorina.com.

Blondie will release a new studio album in May. Also known as Debbie Harry, she still possesses the attitude, looks and signature voice that has inspired generations. The new studio album, titled *Po11inator*, reflects the dynamism of the band's own cross-pollinating past. Blondie enlisted a cool group of songwriting collaborators who weave their way into the story of the band. Production is by John Congleton (Saint Vincent, Sigur Ros). Special guests include Joan Jett and cross-dressing comedian and singer John Roberts. For more, see blondie.net.

Universal Music Enterprises (UME) and Round Hill Records have announced a global distribution deal for the Offspring's catalog. The multi-year agreement includes six studio albums and the band's *Greatest Hits* package. The Offspring have released nine albums, sold more than 40 million records worldwide and performed

over 1,100 shows across the globe. Bruce Resnikoff, President and CEO of UMe, says, "We look forward to working closely with Round Hill and the Offspring to introduce new audiences to their music while maintaining the integrity of their indie punk rock spirit." To learn more, check out offspring.com.

Reprise Records has released a limited, deluxe 3-LP vinyl edition of Dwight Yoakam's classic debut album *Guitars, Cadillac, Etc., Etc.* The collection features the original 1986 album tracks, including the 10 demos that the Kentucky-born, Ohio-raised singer-songwriter recorded in 1981 at **United Western Recorders** in Hollywood, CA. It also includes 12 live tracks from a performance at **The Roxy** on L.A.'s **Sunset Strip** shortly after the album's release. The remastered tracks first appeared on a CD reissue released by **Rhino Records** in 2006, but this is the first time the bonus content has been released on vinyl. Yoakam has recorded more than 22 albums and sold over 25 million copies worldwide with five reaching the No. 1 spot on the **Billboard Charts**. He is a 21-time nominated, multiple **Grammy** winner. In 2013 he was awarded **The Americana Music Association Award** for "Artist of the Year." Visit dwaytoakam.com.

Two-time Grammy winners and Grand Ole Opry members, Old Crow Medicine Show are set to release *Best Of* in February. The



record will feature 12 songs from the band's three albums released via **Netwerk: O.C.M.S. (2004), Big Iron World (2006), Tennessee Pusher (2008)**—as well as two previously unreleased tracks: **"Black-Haired Québécoise"** and **"Heart Up In The Sky."** The album will also be available on vinyl, a format on which none of these songs are currently available. Over the past 15 years, Old Crow Medicine Show has cultivated a fan base and have earned the respect of both peers and influences, while also influencing the new guard of folk rock revivalists. The *Best Of* features **"Wagon Wheel"** along with other live favorites **"Tell It To Me," "Down Home Girl," "CC Rider"** and **"I Hear Them All."** For additional information, visit crowmedicine.com.

PROPS

Billboard magazine once again named **Republic Records** the music industry's **"Top Label"** on the publication's year-end charts. The label accomplished the best overall performance in 2016 across the **Billboard 200** albums chart and **Billboard Hot 100** songs chart combined. For complete info, see billboard.com/articles/columns/chart-beat/7616743/year-in-charts-2016-republic-top-label.

The Recording Academy has announced the newest additions to its distinctive **Grammy Hall of Fame**. This year's collection acknowledges a diverse range of both singles and album recordings, at least 25 years old, that exhibit qualitative or historical significance. The 2017 inductees range from **the Jackson 5's "ABC"** to **N.W.A's Straight Outta Compton**. The list also features **David Bowie's "Changes,"** **Elvis Presley's**

"Jailhouse Rock," Nirvana's **"Smells Like Teen Spirit,"** **Billie Holiday's Lady Sings The Blues,** **Prince's Sign "O" The Times,** **Merle Haggard's Okie From Muskogee** and **the Beach Boys' "I Get Around."** Get the latest at grammy.org/recording-academy/awards/hall-of-fame.

Craymo, an Orlando-based singer-songwriter, recently won "Best Song" for his anti-bullying dance pop anthem "Be Myself." The **Worldwide Music Contest** received over 1,200 entries from all over the world before declaring Craymo the winner. The song is an inspirational electronic-pop anthem about embracing individuality, and is dedicated to anyone who has been bullied, teased or made fun of for being different. Craymo, a LGBT artist, was bullied growing up. He relates, "I want to let kids know that it is okay to be different, to just be yourself, no matter what anyone else thinks." For more info, go to craymo.com.

Twenty One Pilots' "Stressed Out" was the "Most Streamed Song" on Google Play's 2016 List. Meanwhile, **Drake was Spotify's "Most Streamed Artist"** with over 4.7 billion streams. And, with over 2.5 billion streams after the release of **ANTI,** **Rihanna** is 2016's **"Top Streamed Female"** for a second year in a row.

When Lisa Roth, the brains behind the Rockabye Baby! Lullaby Series (and David Lee Roth's younger sister), founded her company she didn't expect it to take off the way it did. Ten years and 76 releases later the record label, which produces lullaby versions of **Taylor Swift, Blink-182, Iron Maiden** and **Led Zeppelin** (to name a few),

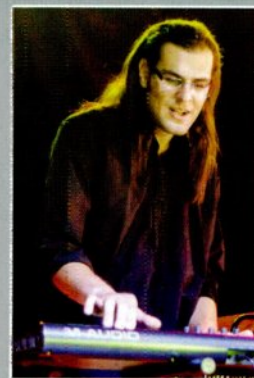


◀ MADONNA RAISES \$7.5 MIL

Madonna's evening of music, art and mischief raised over 7.5 million dollars for the superstar's "Raising Malawi Foundation" during Art Basel at the Faena Forum in Miami Beach, FL. The evening was made possible thanks to support from **MDNA Skin, BVLGARI** and **Perrier Jouet.** **James Corden, host of the Late Late Show,** served as the **Master of Ceremonies,** **Milutin Gatsby** was **Fundraising Chairman** and **Pierre Dolmans** curated the art auction. **Madonna, joined by many famous friends and celebs, performed 10 songs, including a cover of Britney Spears' "Toxic" and a stripped-down version of "Holiday."** For more, visit raisingmalawi.org and madonna.com.

DIY Spotlight *Shahed Mosheni Zonoozi*

This DIY visionary is a multi-talented international artist with lofty goals. December 2016 Hot 100 artist **Shahed Mosheni Zonoozi** utilizes art and music, in various mediums, to address important issues, such as love, unity, peace and even social and geopolitical concerns.



Zonoozi is a world music maestro, composer, music producer, sound engineer, videographer and inventor (with five patents). At eight years of age, he started learning music. At 18, he began his higher education in four different fields: **Information Technology, Music Composition, Sound Engineering** and **Video Production.**

While studying in a multicultural environment in Cyprus, he observed artistically talented people from different cultures. That inspired him to create a media program—designed in an artistic form—to accommodate diverse skills and talents. The idea was to form a team of artists committed to using music and the performing arts to create a positive impact on their community. The result was **Intercontinental Concerts.**

Through **Intercontinental Concerts** he produced live shows, several recordings and a short film, *The Fellowship of EMU.* But he didn't do it alone...he got over 100 people from 17 different nations to contribute to the project.

The motive behind his unrelenting drive and activity is his belief that the most appalling conflicts, like discrimination, violence and war, stem from the failure of getting to know each other.

"Nothing breaks down barriers like making friends," he says. "It is hard to hate when you understand one another, and realize that even though you come from different cultures all people fundamentally want the same things."

For more, visit shahedmosheni.com and intercontinentalconcerts.org

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

has sold over 1.8 million physical units. Staffed by music lovers from all corners of the world, the company is headquartered in Silver Lake, CA. It takes the rock music that parents love and transforms it into soothing instrumental lullabies. In short, **Rockabye Baby!** makes rock music baby-friendly and kids music adult-friendly. For additional information, visit rockabyebaby.com.

co-founded **300 Entertainment,** a New York-based independent company that signed, developed and broke artists such as **Fetty Wap, Highly Suspect** and **Migos.**

Songkick, a ticketing and concert discovery platform, announced a product integration with Shazam, one of the world's most popular apps. The partnership will introduce Songkick's comprehensive list of hundreds of thousands of upcoming events featured within the Shazam app, seamlessly connecting the experience of discovering artists and seeing them perform live, to hundreds of millions of fans. The new offering, which will be rolled out in 2017, will integrate Songkick's concert data directly into the Shazam app, making hundreds of thousands of upcoming tour dates and concerts available to users at the very moment they find new music they love.

THE BIZ

Universal Music Group (UMG) has announced a joint venture with Todd Moscovitz's new record label. The music industry entrepreneur, who has worked with hip-hop artists including **Common, Young Thug, Fetty Wap** and **Gucci Mane,** recently launched **Cold Heat Records.** The label, based in New York City, began operations immediately. **Sir Lucian Grainge,** Chairman and CEO of UMG said, "At Universal Music, entrepreneurship is in our DNA so we constantly seek to attract the brightest executives in the business embodying that spirit." Before **Cold Heat,** **Moscovitz**

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 had 1,064 TV Placements for My Music Because I Joined TAXI”

Stuart Ridgway - TAXI Member

www.pyramidmusic.com

I'd seen the TAXI ads (just like this!) hundreds of times over the years and I was very skeptical. But when I got their free information kit and saw that the money back guarantee was for a full-year, I decided to make the leap.

Within weeks of joining, my music was in the hands of some A-list people in the film and TV industry. In less than a year I got the call from the music supervisor at one of LA's hottest TV production companies.

Reality TV and Royalty Checks

We struck up a good working relationship, and when the supervisor needed music for a new daytime reality show, she asked me if I would like to join her team. For the next two years, I wrote music for an Emmy Award winning show, which aired every weekday on NBC. My first royalty check *alone* covered 10 years of TAXI memberships! All in all, those two seasons netted me more than \$50,000, and the company TAXI

hooked me up with has hired me to write for two other shows as well.

Being “Great” Wasn't Enough

After making more than 1,000 cold calls, it dawned on me that music supervisors didn't care *how* great I was as a composer. How could they? They don't know me and that's that! I could only get so far on my own.

I realized I needed someone or something to be my champion - somebody to connect the dots. TAXI worked for me, and if you're really good at what you do, it just might do the same for you. If your music is up to snuff and you pitch it at the right targets, belonging to TAXI *can* change your life.



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111

World Radio History

Get Paid for Making Music

Actually, I may have the greatest job on the planet because I can work in my studio all day, playing piano, writing string lines, recording guitar parts, and the hours easily slip by. I get paid to do what I love, and much of the credit for that goes to TAXI.

They don't blow smoke, and they don't promise miracles. But they *do* keep you focused, on track, and energized about your music. TAXI's expert feedback is priceless, and their free convention, the Road Rally, is worth more than the membership fee.

I Volunteered to Write This Ad!

There are tons of companies that *imitate* TAXI, but how many have you seen that can run ads like this? TAXI is the world's *leading* independent A&R company because it's the one that really works.

Take my word for it. Call for their information kit now.



Date Signed: Sept. 28, 2016
Label: 300 Entertainment
Band Members: Trevor Dahl, Kevin Ford, Matthew Russell
Type of Music: Electronic/Pop
Management: David Conway & Sean Sheahan - Working Group Artist Management
Booking: Hunter Williams & Phil Quist - CAA
Legal: Robert Meitus & Jordan Gutglass - Meitus Gelbert Rose LLP
Publicity: Violet Foulk, violet@golightlymedia.com
Web: cheatcodesmusic.com
A&R: Roger Gold & Pete Giberga - 300 Entertainment

Electronic music trio Cheat Codes initially refused to succumb to stifling "major label" standards—until renowned industry executive Lyor Cohen vehemently expressed support for their "no creative limitations" mentality.

"We were pretty adamant about staying independent because we really like our freedom and the respectability of it," explains songwriter Matt Russell. "Business-wise, we want to be able to put out as much material as we can without any real constraints. We have the same mindset as 300 Entertainment, because they work really well with Spotify."

The group's 2016 hit single "Sex," featuring Kriss Kross Amsterdam, has already garnered over 100 million views on the popular streaming website. According to Russell and fellow deejays Trevor Dahl and Kevin Ford, these online platforms are evolutionary and extremely advantageous for aspiring artists willing to put in the effort to fully comprehend the different complexities and motivations involved.

"We were pretty adamant about staying independent."

So without wasting precious time better spent recording in the studio or revamping live performances, 300 quickly presented a no-nonsense deal that offers the guys a refreshing sense of partnership flexibility and nonstop productivity.

"We're not naive—we understand that different factors must go right for a song to really break. We just want to keep the momentum going no matter what," Russell insists. "We don't want to be told to wait. It's all about giving fans content. We're not overanalyzing anything. We don't care if it's going to be a Top 10 radio hit. At the end of the day, we just want to consistently entertain our fans."

Above all, it's imperative to believe and trust in your own unique talents:

"Focus on your strengths. It's easy when starting something new to focus on your weaknesses. We never made a dance track, but we focused on [our vocals] and writing good songs and just built from there," Russell adds. "Be positive and set goals. Ultimately, create a vision for what you want and slowly but surely it'll start happening."

Cheat Codes is currently in Los Angeles, working on a new EP and several big collaborations that fans can expect sometime in 2017.

— Danica Bellini



Date Signed: March 15, 2016
Label: Warner Bros. Records
Band Members: Lydia Night, vocals, guitar; Genessa Gariano, guitar; Sage Chavis, bass; Maxx Morando, drums.
Type of Music: Garage Rock
Management: Kimberly Knoller and Brett McGinn - The Knoller Group
Booking: Zachary Cepen - High Road Touring
Legal: John Strohm - Loeb&Loeb
Publicity: Anna Stodart, anna@golightlymedia.com
Web: theregrettes.com
A&R: Mike Elizondo

It's weird to think that Lydia Night is still in her mid-teens, and yet Los Angeles-based the Regrettes is already her second band and her second stab at big-league success. When she was 12, Night was playing in a two-piece called Pretty Little Demons with nine-year-old drummer Marhly Murphy. That band performed at South by Southwest, and even caught the attention of actor Ryan Gosling, leading to Night joining Gosling in his Dead Man's Bones indie rock band for a short while.

Fast-forward to December 2015, and Night had formed a new band for longtime school friends Genessa Gariano, Sage Chavis and Maxx Morando. Like Pretty Little Demons, the focus in this band, the Regrettes, is on sweet melodies and caustic musicianship, leading to a poppy punk

"The label didn't really have any involvement in the recording."

(though not necessarily pop-punk in genre terms) sound.

In January of 2016, just a month after the band formed, Night took a meeting with Warner A&R man Mike Alexandro, a friend of the Regrettes' manager. Two days later, the band was offered a record deal with the major label, which was eventually signed in March.

"Things changed really, really fast," Night says. "I started home-schooling. Right now, we're kind of in a holding place because we made the record and it was all go, go, go, and now we're waiting for the record to come out. I'm currently doing all of the pre-release stuff before it."

Night feels that the Regrettes are unique, "We're very, very different from any other artist on Warner's roster. Our goal is to release music that touches people, and connects with them, can help them out. Be a lot of people's friends without actually knowing them."

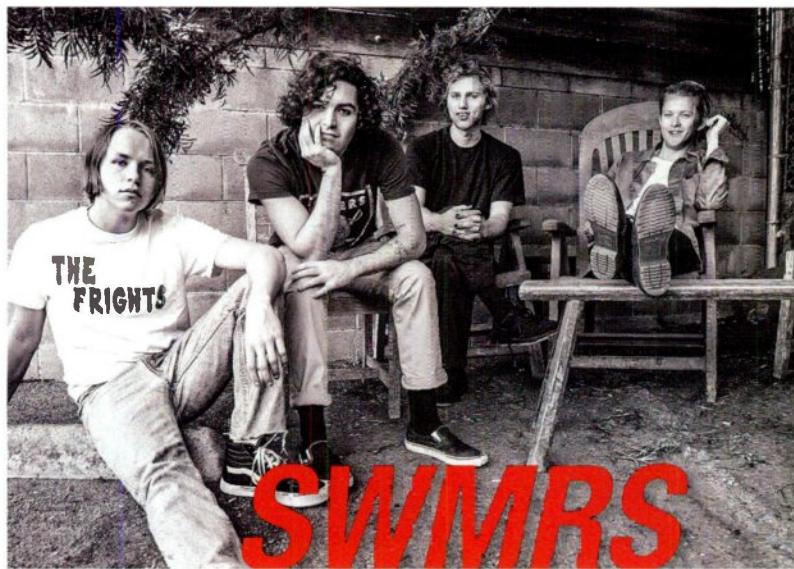
It's early, but Night says that the band's experiences with Warner have so far been pleasant and easy, with a team of people that wants to make all of their ideas come to fruition. With aforementioned A&R man Alexandro, also the band's producer, there was no need for a back-and-forth with the label during the recording process.

"They didn't really have any involvement in the recording," Night says. "Mike could approve everything for us. We did have to send the final copy for approval, but nothing really during the process. I'm super-excited."

"I know that it'll be really fun," Night concludes. "I'm in for the ride and I'm going with the flow. I don't know what to expect, but I'm going with it."

The Regrettes' debut album *Feel Your Feelings, Fool!* drops on Jan.

— Brett Callwood



Date Signed: July 2016
Label: Interscope Records
Band Members: Jonathan Capeci, vocals; Joey Beretta, guitar.
Type of Music: Electronic Alternative Pop
Management: Kevin Spellman - Vector Management, kevin@vectormgmt.com
Booking: Matthew Morgan - CAA
Legal: Kent Marcus - Markus & Colvin LLP
Publicity: Christine Wolff - Interscope Records Publicity, christine.wolff@umusic.com
Web: nightloveyou.com
A&R: Aaron Bay-Shuck - Interscope Records

Nashville cousins Jonathan Capeci and Joey Beretta began playing music together at age 17. Inspired, they voyaged to Los Angeles where they wrote and recorded six songs. Capeci placed four of those tunes on SoundCloud, then forwarded the private link to two music industry people, one a manager and the other a booking agent. "Within a month, those songs got over 2,000 plays," marvels the vocalist.

Then the alt-pop duo released their catchy burner, "xo," independently. Spotify began featuring the tune on playlists, helping it rack up more than two million listens. Radio play followed.

For three weeks, major labels came to hear Nightly jam in the act's garage. "That's when we fell in love with the team at Interscope," gushes Capeci. "They understood our vision, what we want to do and where we want to go." That vision includes developing a newsletter, something

"We wanted a team that was going to partner with us and be part of the developmental process."

Interscope helped facilitate. "We're able to focus more than ever on the creative stuff," Capeci claims.

Attention to details, like programming their own lights, convinced the label to make the deal official. As Capeci puts it, "We know what it's like to fall in love with bands. We want to create our own universe and bring audiences there."

With the aid of a "badass" lawyer, the final component was the desire for a true ally. "We wanted a team that was going to partner with us and be part of the developmental process. We made it so it was a long-term partnership between the band and label. There's room for lots of growth."

Nightly's EP, *Honest*, was released on Oct. 21. Their full-length album will be released in 2017. — **Andy Kaufmann**

Date Signed: Aug. 4, 2016
Label: Fueled By Ramen
Band Members: Cole Becker, Max Becker, Sebastian Mueller, Joey Armstrong.
Type of Music: Pop, Punk Rock
Management: Chris Georggin and Pat Magnarella - Pat Magnarella Management
Booking: Stormy Vehnekamp - Leave Home Booking
Legal: Ethan Schiffres and Gene Salomon - Gang, Tyre, Ramer & Brown, Inc.
Web: swmrs.com
Publicity: Collin Citron, collin@bbgunpr.com
A&R: Pete Ganbarg - Atlantic Records

Hailing from Oakland, CA, SWMRS (pronounced "swimmers") are all in their very early 20's. But lead singer-guitarist Cole Becker and drummer Joey Armstrong go back jamming nearly a decade together, inspired by the movie *School of Rock*.

Under different names, they formed bands that released a demo and a string of EP's from 2008 to 2010. But the band's first album under the SWMRS moniker was called *Drive North* and released in February 2016 through their custom imprint, Uncool Records. "As people from northern California, we wanted to address kids that felt like starting a band was

"We weren't trying to scout labels."

not accessible to them," says Becker on the inspiration behind the album title. "The whole objective of 'drive north' is rejecting a single epicenter of music and allowing yourself to move out and do what you want wherever you are located."

Becker and the other members of SWMRS were an industrious group when it came to self-marketing. They originally sold *Drive North* CD's at shows and through digital downloads, hiring publicist Collin Citron for promotion. For a while they were a fairly successful self-contained unit until a simple turn of events prompted them to make a career upgrade. "We weren't trying to scout labels. We were gonna keep doing Uncool and just let it grow," explains Becker. "But our manager Chris ran into (Fueled by Ramen GM) Mike Easterlin at SXSW and they talked. Chris presented Mike as a guy that loves music and ran an artist-based label. After meeting with him it was kind of a no-brainer."

The Atlantic Records subsidiary Fueled by Ramen re-released *Drive North* with bonus tracks and is currently available in all digital and physical formats everywhere.

"We are doing a lot of touring to support the new album," says Becker. "We wanna make our music accessible to everyone and (the message is) that they can do it too. It's part marketing but, more importantly, it's our philosophy as a band." — **Eric A. Harabadian**



▲ Van the Man in the BMG Plan

Van Morrison has signed a worldwide publishing deal with BMG that includes his latest LP *Keep Me Singing*. The publishing agreement also covers a significant portion of Morrison's back catalog, including hit albums *Days Like This*, *Hymns To The Silence* and *Enlightenment*. Last year, Sony Music's catalog division, Legacy Recordings, acquired the rights to 33 Morrison solo albums in a licensing deal.

► Hemby Soars with Miranda Lambert

Pulse and Creative Nation client Natalie Hemby is a key collaborator with Miranda Lambert on the artist's *The Weight of These Wings* as a co-writer of 10 songs on the No. 1 Billboard Country Albums chart debuting full-length. The two celebrated "Song of the Year" and "Single of the Year" awards in 2015 and 2014 respectively at the ACM's and CMA's with the hit "Automatic," which was Hemby's sixth No. 1 single. She is currently prepping a solo album release, *Puxico*, due out soon. See pulserecordings.com for further details.



◀ Benny Blanco Belongs Downtown

Downtown Music Publishing has entered into a long-term partnership with one of their earliest clients, hit-making songwriter and record producer Benny Blanco whose songs include 15 No. 1 singles for artists Selena Gomez ("Same Old Love,"), Rihanna ("Diamonds,"), Katy Perry, Maroon 5 and many more.

BMI Supports Song Arts

BMI will support its songwriter members at Song Arts Academy, a unique learning destination as taught by NYU and New School faculty member Billy Seidman. The advanced workshop starts Tuesday, Jan. 17, and runs five consecutive Tuesday evenings, Jan. 17 - Feb. 15 from 7:00 p.m. - 9:30 p.m. in Manhattan.

Past Song Arts Academy participants include artists signed to major record labels, *The Voice* and *American Idol* contestants, as well as hundreds of additional songwriters.

This is an advanced song-crafting course emphasizing techniques used by today's top pop charting songwriters and producers. The cost is \$275.00 for the five-week program. The workshop is limited to 15 participants so writers are encouraged to apply ASAP as the program fills up fast.

For more information and to apply, visit songartsacademy.com.

"The Human Race" Engages Support

Radio Disney artist Jessie Chris joined country music stars Kelsea Ballerini, Scotty McCreery, LO-CASH, Mickey Guyton, Lindsay Ell and others in recording a new single and music video titled "The Human Race," an empowering anthem.

Recorded in Nashville, TN and distributed by the Disney Music Group on Buena Vista Records, it is available for purchase on iTunes. In conjunction with this release and in celebration of Radio Disney's "Share the Joy" campaign, a donation is being made to City of Hope, St. Jude Children's

Research Hospital, Toys for Tots, Feeding America and Musicians on Call.

The single was produced by Phil Guerini; Mike Daly, Executive Director, A&R and Music Publishing, Disney Music Group (Jason Mraz, Lucy Hale); and Grammy-nominated producer and songwriter Billy Mann. The song was written by Steven Nix.

Madison, WI: New Songwriting Capital?

The municipally funded Madison Songwriter Conference & Festival will be held over four days next June in Madison, WI. Its mission will be "to provide songwriters and composers the knowledge to pursue, the expertise to implement and tools to guide their journey to make a living making music."

Roy Elkins, the CEO of the music software company Broadjam and a principal organizer of the conference, said that the "core elements" of a great music city are already in Madison—performers like the funk and soul drummer Clyde Stubblefield, institutions including University of Wisconsin School of Music, and the historic legacy of Smart Studios where bands such as Nirvana and Smashing Pumpkins would come to record.

The event will feature a conference with education and networking, and a festival with live music. The educational component will include panels, workshops and training sessions on songcraft, as well as on career management, licensing and how to make a living through music. Speakers will include Garbage drummer and Nirvana producer Butch Vig, along with rocker Kip Winger.



▲ Keith Urban Writers Clock in with "Wasted Time"

Friends, family and music industry executives joined the No. 1 party for BMI artist and recent *MC* cover story subject Keith Urban's "Wasted Time," celebrating his 21st No. 1, written with SESAC writer JHart and ASCAP's Greg Wells. Pictured (l-r): Jody Williams, BMI; Mike Sistad, ASCAP; Sara Knabe, BMG; Greg Wells, ASCAP songwriter; Urban; JHart, SESAC songwriter; Shannon Hatch, SESAC; and Kent Earls, Universal.

The conference and festival is scheduled for June 15 - 18. Tickets for the conference are planned to be priced around \$200, although high school students will be able to access everything for free, and some local artists may be able to qualified for discounted tickets. See www.Madisonsonewriter.com.

Folk You in KC

The 2017 Folk Alliance International Conference will take place Feb. 15 - 19 at the Westin Crown Center Hotel, Kansas City, MO. The conference theme is "Forbidden Folk" Celebrating Activism in Art. Billy Bragg will be the keynote speaker.

Founded in 1989, Folk Alliance International is an advocacy, professional development and networking organization, and presents one of the five largest music conferences in North America. It draws together music industry professionals from throughout the world to share ideas, network and showcase emerging, mid-career and legendary artists. Held over five days, the conference includes a keynote speaker, awards shows, over 2,400 registered attendees from 18 countries, 75 exhibitors, 150 panels & workshops, 200 juried official showcases and over 2,800 private showcases held late at night.

Find out more about attending or showcasing at Folk.org.

Bahr In the Cradle with CD Baby

CD Baby has hired Jon Bahr as Vice President of Music Publishing and Rights Management. A 13-year veteran of ASCAP, he will oversee an operation that already serves 100,000 CD Baby Pro songwriters and 500,000 compositions in cooperation with SongTrust. Complete details are at cdbaby.com.

USA Songwriting Contest Winners

Spokane, WA-based songwriters Jerad Finck, David Hodges and Steven Solomon have been awarded the Overall Grand Prize at

the 21st Annual USA Songwriting Competition with their song "Criminal" garnering radio airplay on pop radio stations and Sirius XM.

Las Vegas marquee artist Terry Fator, Jesse Blaze Snider (an MC Hot 100 artist and the son of Twisted Sister's Dee Snider) and Trev Lukather (son of legendary Toto guitarist Steve Lukather) are among the category winners.

Tim Gates, Brad Hull and Will Nance of Nashville, TN won the Overall Second Prize as well as First Prize (Country Category).

Jesse Blaze Snider, along with his co-writer Freddy Scott, won the Overall Third Prize as well as First Prize (Novelty/Comedy category) with his song "Fight To Death," making this the first time a Novelty/Comedy song made it to the Top Three. Terry Fator won First Prize in the Gospel category with his song "Horses in Heaven." He was the winner of season two of *America's Got Talent*.

The list of finalists can be viewed at songwriting.net/winners.

Durango Expo Coming to Ventura

From Feb. 18 - 20, hit songwriters, publishers, producers, label executives and performing rights organization reps will gather for the Durango Songwriters Expo held in Ventura, CA. Among the guests scheduled are Peter Lloyd, Disney Music Group; Jake Simon, Universal Music Group; Nicole Dovolis, Big Machine (Nashville); mega-producer Howard Benson (Kelly Clarkson, Rascal Flatts) and hit songwriters Keith Follese, Big Al Anderson, John Mabe, Chris Gelbuda and many others.

The event is an unprecedented opportunity to meet like-minded music folks in a warm and intimate setting.

Find out more at www.durango-songwriters-expo.com or call Expo founder Jim Attebery at 970-259-9747.

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



▲ Angry Mob Inks Luke Wade

Luke Wade has signed an exclusive worldwide co-publishing agreement with Angry Mob Music. Seen on Season 7 of *The Voice*, Wade has headlined over a thousand live shows to date. His new release, *Only Ghosts*, is set for release this month.

► Gussin Honored in Hollywood

Congratulations to Debra Gussin, who was awarded the first-ever "Best Lyricist" honors at the recent Hollywood Music in Media Awards. Gussin dedicated the award to her mentor, Marty Panzer, as she thanked additional mentors and her circle of collaborators. Complete details are at debragussin.com.



▲ Songwriters Circle Celebrates 25 Years

For two and a half decades, songwriters have gathered at The Bitter End to perform and connect with others at the New York Songwriters Circle. Songwriters Circle host Tina Shafer (pictured), who penned the Celine Dion hit "Love is on the Way," has introduced rising artists like Norah Jones, Vanessa Carlton and Lisa Loeb. More details are at songwriters-circle.com.

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Sam Phillips

New Music Sampler and the Gilmore Girls

With her succession of well-regarded releases dating back to the early '90s, Sam Phillips has inscribed a significant niche in the singer-songwriter genre. *Human Contact is Never Easy* unveils an intriguing sampler of eight songs: four new tracks, two recorded live at Largo in West Hollywood, CA and a pair of selections from 2013's *Push Any Button*. The EP is a prelude to an anticipated full-length in mid-2017.

With the reboot of television's *Gilmore Girls* in four 90-minute episodes for Netflix, Phillips returns to the much-loved series in which her songs and voice were essential throughout the show's seven-year run. Phillips also worked with the show's creative team of Amy Sherman-Palladino and Dan Palladino on a subsequent series, *Bunheads*, while writing and recording multiple solo projects.

Describing *Human Contact is Never Easy*, Phillips says she conceived the project on the advice of a friend. "I thought what a great, fun idea. It's very low key, it's not expensive, just interesting. And it was fun seeing how the old and new songs worked together."

Phillips, who produced the project, says life with her ex-husband, T Bone Burnett, schooled her on production. "I not only worked with him, but I watched him produce other people. I don't have the gift that T Bone has, but I can find my way around. I did a little project recently with him, scoring for television. He's one of the best ever, and still a dear friend," she confirms.

Now married to Eric Gorfain, leader of the string quartet, the Section, it is natural that his arrangements reveal an orchestral ambiance supporting Phillips' vocals on select tracks. "I've always loved strings," she enthuses. "The Beatles got me addicted. Working with Van Dyke Parks and now my husband Eric, it's such a luxury to have a group of people to draw inspiration from."

One of the new songs on the album, "Candles and Stars," reveals a poignant emotional quotient wrapped in a gorgeous melody. Phillips says lyrics are the most time intensive part of her writing process. "I recently wrote a song with Roseanne Cash and it was such a delight because she sent lyrics, and I put music to them. That's why working on *Gilmore Girls* is so much easier for me, because it is all of these little melodies and songs. My own work takes longer. I'm happy to slug it out. I wish I weren't so slow."

Long walks, Phillips says, helps her focus on lyrics. "I do take my phone so I can write down a phrase or a title or an idea. I learned to type on a typewriter, not a computer, and it wasn't so fun. And I have terrible handwriting that's very hard for me to decipher. For many years I have written in a journal and that helps a lot."

Gilmore Girls was a significant signpost in her musical evolution. "My musical experience in the world opened up when I did *Gilmore Girls* and more TV music," affirms the artist. "It's fun to be a part of the team putting music to picture. The credits say 'Music by Sam Phillips,' but all of the songs in the series and in the revival come from Amy and Dan. They choose not just pop songs that might draw in a young audience, but something meaningful."

Included on the new EP is a live recording of "Reflecting Light," a Phillips signature song that recurs in both incarnations of *Gilmore Girls*. "When I wrote it many years ago, it was not at all a love song, it was a self-exploration song. Amy used it in the series as a romantic song. This time it was also used romantically, but it still had that soul searching thing about it."

Phillips says its meaning has deepened over time. "I love that. My highest aspiration is to inspire people and to make wide-open songs and compositions where people can find a little bit of what they need, or whatever they want to find. I don't like to be dictating what the song may or may not mean to them."

Find out more at Samphillips.com.

Contact Howard Wuelfing, *Howlin' Wuelf Media*,
215-428-9119, howlingwuelf@aol.com



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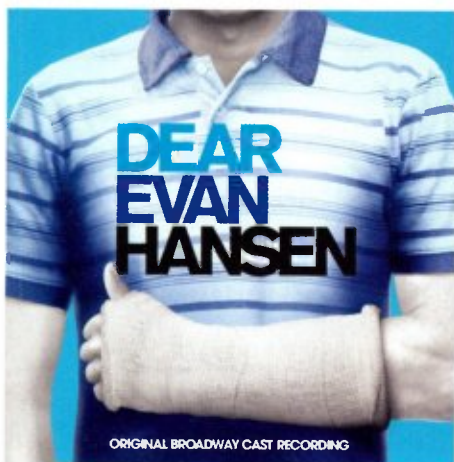
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DROPS

The original Broadway cast recording of *Dear Evan Hansen* is slated to drop in February on **Atlantic Records**, but pre-ordering has begun, offering those who do so a free, instant download of one of the album's tracks, "Waving Through a Window." Written by Obie Award winner **Steven Levenson**, scored by Tony Award nominees **Benj Pasek** and **Justin Paul**, and directed by three-time Tony Award nominee **Michael Greif**, *Dear Evan Hansen* opened in early December. A new music video for the song "Only Us," sung by **Ben Platt** and **Laura Dreyfuss**, debuted on **Periscope** and is available at youtu.be/s1Evnzkez7o or at DearEvanHansen.com/Media. For more information, contact Ashley White at Ashley.White@AtlanticRecords.com.



MORPHINE

Listeners can now order the soundtrack to the original musical film *La La Land*, both released by **Interscope Records** on Dec. 9. The film, written and directed by Oscar nominee **Damien Chazelle**, stars **Ryan Gosling** and **Emma Stone** as a struggling jazz musician and actor, respectively, trying to make it in modern-day Los Angeles. Those who pre-ordered the soundtrack will receive an instant download of "City of Stars," sung by the film's two leads.

Songs on the soundtrack were written by **Justin Hurwitz**, **Benj Pasek** and **Justin Paul**. Hurwitz, **Marius de Vries** and **Steven Gizicki** produced the album. Contact **Paige Niemi** at Paige.Niemi@GinsbergLibby.com.



On Dec. 8, the Crest theater in Hollywood, in partnership with **Beatles** expert **Brooke Halpin**, presented *The Lennon Report*, a docudrama chronicling the day **John Lennon** was shot and

killed in New York City, as told by the reporter in the emergency room when the former Beatle was rushed in with fatal gunshot wounds. The premiere was followed by a Q&A session with director **Jeremy Profe** and **Karen Tsen Lee**, who stars as Lennon's wife, **Yoko Ono**. Contact **Virginia Chavez** at Virginia@SurgePublicRelations.com for more information.

Morphine rose to fame from the local Boston music scene in the '90s before their ultimate crash and burn, and *Journey of Dreams*, released now on DVD, tells that story. Last year, the film won Best Music Documentary at the **Doc'N Roll Festival**, Audience Choice Best Feature award at the **Indy Film Fest**, Best Music Documentary at the **Grossman Festival** and Special Jury Mention at the **DORF Festival**. **Clint Weiler** has the details at Clint@MusicVideoDistributors.com.

This Fall, **Jason Nash** released the first-ever feature film written, directed and featuring **Vine** stars, including himself and **Brandon Calvillo**, two of **Vine**'s most followed associates on social media. *FML*, available for digital download at FML-The-Movie.com and on iTunes, is a road-trip comedy about two friends who, for different reasons, are on a journey to get a million social media followers. Along the way, they collaborate with some of social media's most



prominent faces. For more information, contact **Kathryn Musilek** at KM@SharkPartyMedia.com.

OPPS

The Acting Corps in North Hollywood, CA, which has trained the likes of **Rainn Wilson**, needs an intern who will clean the school and do odd jobs in exchange for acting classes.

Candidates should email their résumés and why they would be a good fit for the job. For more information, see TheActingCorps.com/Contact-Us/.

Sixth Sense Productions, a Beverly Hills-based development and production company, is looking for a new intern who will get a firsthand look at film development through this position. Work includes reading scripts, research, answering phones, running errands and other administrative tasks two to three days per week. There is a possibility the internship can turn into a fulltime position for producer's assistant. Applicants should email a résumé and cover

letter along with a list of their top 10 films, top five books and three most-read periodicals to Interns@SixthSenseProductions.com.

Render Media is looking for a paid intern who will work with its video production team and have the opportunity to be hired and advance



within the company. The selected candidate will edit audio and video, help lead editors with assignments, format clips for social media, create graphics and brainstorm new ideas. Editing skills are a must. Applicants should send a demo reel, cover letter and résumé to stvk9-5887276497@Job.Craigslist.org.

For fresh Opportunities every day, be sure to go to musicconnection.com.

PROPS

Congratulations are in order for a pair of Detroit filmmakers. After a long, laborious production process, the two filmmakers completed their documentary and are marketing it to film festivals. ***Notin' but Music*** tells the story of career musicians who spend their days doing nothing but that—with no “plan B” day job. That includes **Benny “Jet” Speer** from **Benny and the Jets**, award-winning blues guitarist **Howard Glazer**, contemporary jazz flautist **Alexander Zonjic** and others. The film was directed, produced and written by **Lisa Hagopian** and **Eric Harabadian**. For more information, contact Harabadian at Harab1@Comcast.net. See vision561.com.

On Labor Day weekend 1982, about 100,000 people gathered just outside Los Angeles for the **US Festival** to see some of the greatest acts of the time: **the Ramones**, **B-52's**, **Talking Heads**, **the Police**, **Tom Petty & the Heartbreakers**, **the Kinks**, **the Cars**, **Jackson Browne**, **Fleetwood Mac** and **the Grateful Dead**. Now, indie filmmaker **Glenn Aveni** has created a documentary, ***The US Generation***, retelling the tale of that event through remastered music, never-before-seen footage and interviews from some of the musicians from then and now.

A **Kickstarter** campaign is underway, offering first copies of the film in digital, DVD and Blu-ray formats with options for extra music and celeb-

rity commentary. The Kickstarter campaign is live at kck.st/2fjAz8u. For more details, contact **Clint Weiler** at Clint@MusicVideoDistributors.com.

A group of developers and musicians in Tel Aviv recently designed new technology called **Utab**, which builds programmatic music videos. Utab enables a computer to identify chords and translate them into videos in order to streamline music lessons. The algorithm can analyze and produce a chorded timeline to any song in under 15 seconds, the chords are translated into a user-friendly play-along video and there is a database for users to find popular songs. Contact **Jeff Greene** for details at Jeff@RockPaperScissors.Biz.

One of the longest-running and most renowned live cultural events in NYC will return when the

Tibet House US 30th Anniversary Benefit Concert Celebrating Philip Glass' 80th Birthday lights up **Carnegie Hall** on March 16. The evening, which will also honor 30 years of Tibet House, is expected to be a jam-packed show full of music and one-night-only

collaborations in what has been a series of memorable concerts spanning three decades. Joining esteemed composer and artistic director **Glass**, who once again curated this year's line-up, is **Laurie Anderson**, **Iggy Pop**, **Bernard Sumner**, **Phil Cunningham**, **Patti Smith**, **Tenzin Choegyal** and **Jesse Paris Smith**, **Scorchio Quartet**, **Lavinia Meijer** and more. **Chuck Close**, **Maggie Gyllenhaal**, **Peter Sarsgaard** and **Arden Wohl** are Honorary Chairpersons. Visit carnegiehall.org for all details.

CORRECTION: Last month's Film/TV/Theater section of *Music Connection* incorrectly identified a new film as **London, 1979**. The correct title is **London Town**.

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

Out Take



Kyle Jarow Playwright

Contact: Kyle@LandOfTrust.com

Web: KyleJarow.com

Most recent: *Lost Generation*

Obie Award-winning writer **Kyle Jarow**, whom the *New York Times* called “NYC’s hipster playwright,” has been making a living as such for close to a decade, with his most recent project a nod to his love of music, theater and combining the two.

“I love musicals, but I hate cheesy musicals,” Jarow says. “The challenge is to make them not cheesy, which is to justify why people are breaking into song. In this story, that was easy: it’s about music. One woman filters the world through a musical mind.”

Lost Generation, which Jarow wrote in collaboration with Tony- and Grammy-winning composer **Duncan Sheik**, tells the story of **Cooper**, played by **Katie Findlay** (*How To Get Away With Murder*, *The Killing*, *The Dark Stranger*), who falls into the romantic bohemian music scene of Berlin while on a quest to locate her missing friend.

“The genesis of the idea circled around people who are expats and live abroad. I have a friend in Berlin who lives on 8,000 euros a year, and he’s a musician living his bohemian lifestyle,” Jarow says.

“Sometimes sitting in New York, where everything is so expensive, it seems romantic and fascinating, and you wonder what it would be like to be in a foreign place where you’re living the life of a bohemian.”

Jarow was a child actor, but when he hit puberty, his voice changed; he still looked young, but no one would cast him, he says. But he still wanted a career in that world, so he started writing plays.

“It’s the same whether you’re into music or writing: we live in a world where you can make something that doesn’t cost anything. It’s free to get it out there,” Jarow says. “So just make stuff. Record. Write a short script. Shoot and edit a video. And then blast it to everyone you know. Maybe someone knows somebody. I wrote a play that got produced, someone saw it and wanted to give me a chance. Feel fortunate that you can put something online for free.”

► **The 1975 at Hard Rock Live in Florida!**

English rockers the 1975 headlined Orlando's Hard Rock Live, performing songs from their album, *I like it when you sleep, for you are so beautiful yet so unaware of it*. When frontman Matty Healy came on stage, the energy level shot through the roof! For additional information on the band, visit the1975.com. See more of our photos at bit.ly/PhotosThe1975HRLFL.



▲ **Getting Acoustically Intimate**

The UGG® Offstage Pass project provides up-and-coming talent with a platform to engage intimately with fans. Intended to be a series of exclusive performances, UGG® Offstage Pass will grant guests with a backstage pass to experience a night of music from artists in acoustic performance while sharing stories and enjoying the UGG® Home collection. The program's inaugural private event took place at The Magic Garden Mastering in Los Angeles, CA with the Mowgli's and the Young Wild. Visit ugg.com.



DONALD BOWERS/GETTY IMAGES

► **Two Years of Tears**

Emo Nite celebrated its two-year anniversary at the Echoplex in Los Angeles, CA. Every first Tuesday of the month, music fans of '90s/2000s emo/punk scene come together to rock out to nostalgic tunes. For the celebration, the three founders hosted a sold-out night with DJ sets from New Found Glory, State Champs, Tyler Posey and more, along with acoustic sets by Aaron Gillespie of Underoath/the Almost and the All-American Rejects (pictured). For more photos and full review, visit bit.ly/PhotosEmoNite2Year.



SARAH GOETTE

◀ **Musicians Healing Patients**

Musicians On Call raised more than \$170K to continue to spread the healing power of music to patients across the country at their intimate Deck The Halls event at Kola House in New York City. With the help of Ellie Goulding (pictured), Elvis Duran, Rosanna Scotto and more, the night was a success with attendees wearing ugly sweaters including Musicians On Call's special sweater designed by country crooner Sam Hunt. For more, visit musiciansoncall.org/sweaters.



JIM DONNELLY

Tidbits From Our Tattered Past

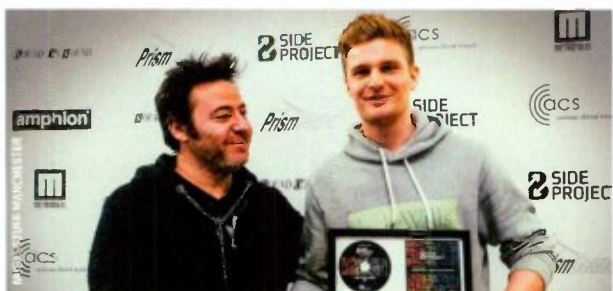


▲ Musicians Get a Shot at Exposure

Jameson Irish Whiskey has formed Jameson Music to offer musicians a national stage to be seen and heard through live performances, music distribution, financial support and access to established musicians. The first three artists were hand-selected by legendary musician and Grammy Award-winner, Gary Clark Jr., which includes London Souls who performed in New York City at Pianos at the after-party following Clark Jr.'s performance at Carnegie Hall. Pictured (l-r): Chris St. Hilaire and Tash Neal of London Souls, and Clark Jr.

▶ Trawick is a Visionary

Herb Trawick, creator and co-host of *Pensado's Place*, was honored with the "Creative Visionary Award" from the Living Legends® Foundation. The award was presented at the Living Legends 25th Anniversary Awards Show and Dinner at the Taglyan Cultural Complex in Los Angeles. Pictured (l-r): Trawick and past honoree Jon Platt (Worldwide Chairman, Warner Music Publishing).



◀ Getting Remixed in London

Global remix contest, B-Side Project, in association with Prism Sound, has concluded its sixth year with its annual awards ceremony at Metropolis Studios in West London. Over 200 musicians and 200 producers from over 40 countries registered to take part in this year's B-Side Project. Accepting the award for Best Remix Arrangement is SixDec (right) presented by judge Matt Schwartz. For more information, visit b-sideproject.org.

▶ Celebrating Capitol's 75th

Capitol Records launched its 75th Anniversary Celebration with a slate of projects: a year-long vinyl reissue campaign; a deluxe photograph and essay book from TASCHEN, *75 Years Of Capitol Records*; and a docuseries by Nigel Sinclair/Whitehorse Pictures. The celebration commenced with Capitol becoming the first record company to receive a star of recognition from the Hollywood Chamber of Commerce, which will be installed in front of the Capitol Tower and adjacent to the Hollywood Walk of Fame. Pictured (l-r): Tom Fletcher, producer-engineer; Nathaniel Kunkel, producer-engineer; Paula Salvatore, VP, Capitol Studios; Ellis Sorkin, owner, Studio Referral Service Inc.; and Arthur Kelm, VP, Tech-General Manager, Capitol Studios.



1995-The Tractors-#3

In our Tractors cover story, Steve Ripley said, "Even someone who is writing 60 songs a year is still going to have only seven or eight good ones. They might as well just write the seven." In our Club Reviews area we critiqued Soul Coughing, and our A&R area profiled Nashville mover Tony Brown. The issue also includes Ronnie Mack and Dusty Wakeman.



2004-The Matrix-#6

MC's interview with songwriters the Matrix yielded this from Lauren Christy: "We'll come up with chords and production ideas before we write the lyrics or melody for the bridge." Meanwhile, attorney Michele Vice-Maslin advised, "A producer might change a chord or a melody, and it's significant. If it's integral to the songwriting, then the producer can ask for a co-writing credit."

Kings of Leon

Nashville rockers on an ever-evolving sound, RCA, SESAC and more... *By Brett Callwood*

October saw the release of the Kings of Leon's seventh studio album *WALLS*, or "We Are Like Love Songs." The critical response has been largely warm, but the response from the public has been overwhelmingly positive, with the album sitting at the top of just about every chart it qualifies for. Unsurprisingly, the guys in the band—singer and guitarist Caleb Followill, his brothers, bassist

Music Connection: You couldn't have asked for more from *WALLS*—Number 1 on the Billboard Hot 200, Alternative Chart, Rock Chart, Top Albums, Digital Albums, the list goes on. You've got to be satisfied with that.

Jared Followill: Oh yeah, absolutely. Especially with the work that we put in. We knew that we would have to work a lot harder this time around and do things that we would normally complain about, but it paid off in a really big way.

Caleb Followill: We're thrilled. We didn't expect this. Every day, we wake up to good news. That's always a good thing.

MC: This is the first album since 2007's *Because the Times* that was recorded in L.A.—why did you return to the city this time?

Jared: There were a few reasons really. One is that we just felt like a change of scenery would be good for us creatively. And we knew that the recording would take place at the worst time of the year in Nashville, which is after Christmas when all of that romance goes away and you realize it's just dark really early, and cold and rainy.

We all have wives and most of us have kids, and it just seemed like a good way to keep morale up and everybody happy. In L.A., when you come home from the studio at 8 p.m., everyone's in a good mood and there's still a little bit of sun out.

MC: This is also the first album where former producer Angelo Petraglia isn't involved. Why?

Jared: It just felt like we needed to do something different. We knew that we wanted to get a new producer, fresh blood in there and just something to spark us creatively. With a lot of the names that were being floated around, they weren't necessarily the types to collaborate. They kind of take on an album as a whole, and it's their baby instead of going down that road of trying to do negotiation and making everybody happy.

We talked with Angelo and others, and just decided that we were gonna go in a slightly different direction this time around, but knowing that the door is always open to work with him in the future.

MC: Markus Dravs has done amazing work with Arcade Fire and Florence + the Machine, among others. Did his resume make it easy for you to choose him?

Jared: That's really the only way that I know of that you can judge a producer, by their past work. Many, many people could come

in there and say the things that you want to hear, but without any proof it's kind of hard to give somebody the reins to something this big, especially at this point in our career—our seventh album and 13 years in.

We definitely took into consideration all the great works that he had done. He makes good musical choices. Simple, smart and tasteful. All of that came through in everything we heard.

Caleb: We decided to try out a few different producers, and Markus was the first one we met. When we met him, we all just thought, "I don't know about this guy." He seemed

Jared Followill and drummer Nathan Followill, and their cousin, guitarist Matthew Followill—are delighted with the response. They took a few risks this time, working with a new producer and recording in Los Angeles for the first time in years. But so far, it looks like every one of them has been vindicated.

MC spoke with Caleb and Jared nearly a month after the album's release, as they were starting to prepare for a mammoth 2017 tour, and the two discussed their thoughts on the recording process as well as their plans going forward.



like a tough cookie, and we didn't know how it was going to work out. But then before we met anyone else, we all came together and thought, "You know what, this guy might be the best one for the job because we need someone to come on and crack the whip, and not candy-coat everything and tell us that we're great." We wanted someone to tell us when something's shit, and help us improve on it.

MC: Can you think of any specifics about the sound of his previous work that was attractive to you?

Jared: It just seemed interesting and taste-

Of Leon

Photo by Jimmy Marble

ful, without trying too hard. It doesn't seem very "math rock." He'll do weird things, and things that are very intricate, but it doesn't seem like there was a ton of effort put into it, or a lot of thought. He just goes for what feels right.

You kinda hear that with the music, but you really experience it when you're working with him. He just says something that is so out of left field, and you do it, and it works. It's like, wow. I think he learned a lot of that from Brian Eno.

Caleb: You know, it was tricky at first. We didn't know what to think, because he would go from loving something to, when he finally got in the studio, not loving it. We would all wonder what to do. We did a lot of reworking songs, changed tempos, re-wrote stuff. He did

over the years your vocals have smoothed out a bit, along with the band's overall sound, making it more commercially appealing. Have you worked with a vocal coach?

Caleb: Early on, I was mumbling because I was actually talking shit about the other guys in the band and I didn't want them to know what I was saying. No, I'm kidding...

Early on, I mumbled a little bit because I was insecure about my lyrics. When you first start out, you don't know how people are going to take what it is that you're saying, critique you and things like that. I feel like there came a point when I realized that I'm a good singer and I've been hiding it for a while. Slowly but surely I got to the point where I was singing to my full potential.

When I was a kid, I was singing Boyz II Men in the back of a car to a girl, and I was definitely singing really well.

MC: What microphones do you use?

Caleb: We mix it up a little bit. I've tried everything from the old BBC microphones that the Beatles used, all sorts of stuff; but really it's just about getting in there, the vibe and tone of the song, and how close you want to be to it, how much you want your voice to resonate, how much of the crackle and the pop of the mouth sound that you want to get.

I don't actually know if we settled on any particular mic on this album—I think we mixed it up a little bit. I'm also not very savvy when it comes to that stuff. I could be singing on the same microphone and I would never know. I just walk in and do my thing.

MC: You've stuck with RCA throughout—how helpful and supportive are they?

Jared: They've been amazing. At certain points, I thought that maybe they were stupid for how hands-off they were. They just let us do anything we wanted and create, and did not put any kind of handcuffs on us whatsoever. That's probably why our albums weren't very popular until about four in. They were always just so free.

When we very first signed with them, the Strokes were on the label. The Strokes were very big brotherly to us. They were like, "Don't ever trust the record label, don't ever listen to them, they're the enemy," and all these different things. We heard that from a lot of older bands—and so we went into it with a huge guard up, and then it just never happened.

Caleb: It's such an iconic label. So many great artists that we respect and admire were on that label. Really, when we signed with them, it was all because we went to New York and we went and sang for nine labels. We got seven record deal offers out of the

nine, and everyone shook our hand. When we went to RCA and sang, they stood up and gave us a hug. As soon as they gave us a hug, me and Nathan looked at each other and said, "We're going with this label." It was the first time that it didn't feel like a business deal, and for us that's always important.

RCA has always stepped back and let us make our own decisions. We fought and made bad decisions, and they've stood by us. To me, they're a very important label for that reason. They really let the artist be an artist.

MC: Who do you work with in A&R?

Jared: Right now, Dan Chertoff. This is the first album with him. I think he came on during the *Mechanical Bulls* cycle. He's been a



everything that we wanted him to do, which was challenge us and push us to get the best.

The other day, I was in the car and one of the songs from our new album came on the radio. I guess I wasn't paying attention, and I thought that it sounded like Arcade Fire. Then I was like, "Oh shit, that's me singing." So he definitely has a style, but he adapts to whatever situation he's in and changes, and he wants everything to feel raw and like it's the last album you're ever going to make. You've got to work really hard.

MC: Caleb, when the band started out, you had a really deep southern mumble, but



huge part of this album, and a huge part of the success of this album.

MC: How involved in the recording process are RCA?

Jared: If they do hear updates or if they do hear anything at all, it's unbeknownst to us. They could be in contact with Markus, and Markus could be sending them things, but I don't think that anybody heard anything until it was almost completely done, and then they were super-happy with it.

MC: You just signed with SESAC as your PRO (Performing Rights Organization).

What entered into that decision?

Caleb: If I'm being honest, I have a drinking buddy—we regularly drink at the same bar. He works with SESAC and he said that he could get us some more money. One day, we finally decided to go with them. They're passionate about our music, and they're all big fans of our music. That's so important. We don't like business—we don't like the business side of things. So when you see someone who's passionate about your work and willing to let you do what you want, that's the most important thing for us.

MC: Is there an overriding theme or message on *WALLS*?

Caleb: For me, it was a bit of a discovery, for myself, my lyrics, what I'm finally honest and able to say. With this album, even though at times the songs might sound fucked up about death, love, hate or loss, I feel like I was finally at a point in my life when I was like, "I'm not gonna hold back, I'm gonna say what I think, and I'm not gonna be scared of what the reaction might be."

There's a lot of truth and honesty peppered throughout the album. That's me just being honest with myself, looking in the mirror and saying, "We're all human beings, we're all fucked up and we're all flawed." Why not be a voice that talks about it, admits it and has a little honesty?

MC: Some reviews have said that you've returned to the sound of eight years ago. Do you agree?

Caleb: Probably. At first, you're writing songs about how tough you are—a bit arrogant. Then you get to the point when you start to get a little success and you realize

how lonely it can be. You start to sing songs about that, and trying to find life outside of fame or whatever you want to call it.

I feel like this was, once again, a moment like that. From the outside looking in, people can be like, "Oh he has the perfect life—he's married to a super model and he has a beautiful daughter, money, this and that." But still, you wake up some days and you're just a human. You need to be vulnerable, sing songs that are vulnerable—when I'm writing songs late at night, I've had a couple of whiskey and I'm on my guitar, they're usually sad songs.

All my favorite songwriters are storytellers. I wanted to say that stuff. Even if it's a fast song, the underlying message is the truth of what life is actually like.

MC: How do you balance moving forward with retaining a sound that the fans hold dear?

Jared: What I've learned is that there's a vocal minority in our fans, and they have a huge right to say what they want about us going back to the old sound and doing things like that. But it's really a small percentage of the fans.

We'll have people beating us up: "Please play 'Arizona' tonight." It's probably coming from 20 people. We'll play it at the show in that city, and you've got 3,000 - 4,000 people walking out to get a beer, because it's a slow song. I know that those aren't the people you're trying to impress, but losing a portion of the audience can be a disease. It can spread and put a damper on the whole room and you can tell the crowd is a little bit deflated. ... I don't think we're ever gonna recreate *Youth & Young Manhood*, unless we feel like that's what we need to do.

MC: You worked with engineer Robin Baynton, and Ted Jensen in mastering. What different elements did they bring?

Jared: A lot of that we left to Markus. When it came to mastering, mixing and stuff like that, we had lengthy discussions with Markus, and took his lead. He had very strong opinions, and we liked what we heard from him; we trusted him and we trusted that it was going to sound great.

Instead of trying to mix and match, and do things some our way and some his, we just let him do a lot of the picking with that stuff. We put our trust in him, and we're extremely happy with the way it came out. I haven't listened to it in about four months, but I think I am.

MC: How do you start preparing for the tour? Particularly regarding arrangements for the new songs?

Caleb: I feel like this next tour is going to be a defining tour for us. We're doing things very differently. We're going to try to push ourselves as far as we can. We want to give a hell of a show and do something that people leave saying, "This is the best show I ever went to."

It could be easy for us. We could play the songs and do our thing, get our paycheck and leave, but it's just not fun to do that anymore. We want to do something that, every day, we wake up nervous about what we're going to do that night. We want to mix things up and do weird shit.

MC: Finally, have you started thinking about the next record?

Jared: There were three or four tracks on the *WALLS* sessions that my heart wanted



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“We all came together and thought, ‘You know what, this guy might be the best one for the job because we need someone to come on and crack the whip, and not candy-coat everything and tell us that we’re great.’ We wanted someone to tell us when something’s shit, and help us improve on it.”

– *Caleb Followill*
on producer Markus Drays

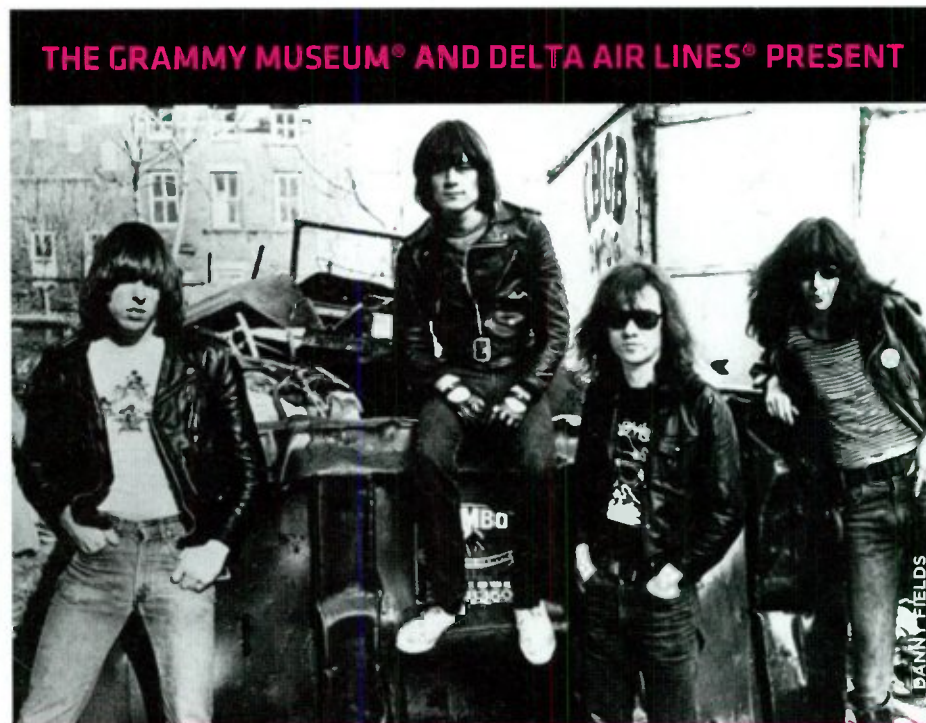
to finish and record, and Markus knows that... This album definitely sparked something in us, in a really good way. I don’t think I’ve said that before, but if I have, ignore it. I’m being honest right now. I think that once we start touring, it’s going to be impossible not to start writing. We’re all really excited about music again. I think that this album will probably come pretty easily—the next one.

Caleb: We always have extra stuff. We have five or six. ... They might make it on the next album, they might not. Usually after you have a big tour, that’s when you can gauge the next one. We’re gonna run into that thing again. We have the success and we have everyone saying that we have the best life ever. That’s when you go home and think, “Maybe we’ll just tell them the truth.”

Contact Kristen.Foster@pmkbc.com

Quick Facts

- The band is named after grandfather Leon, who died in 2014.
- Caleb is married to supermodel Lily Aldridge.
- The members of the band love Taco Bell.
- The four guys all go by their middles names: Caleb’s actual first name is Anthony, Nathan’s is Ivan, Jared’s is Michael and Matthew’s is Cameron.
- There’s a documentary movie, about the band, 2011’s *Talihina Sky*.
- Kings of Leon are managed by Ken Levitan and Andy Mendelsohn at VECTOR Management.
- The band’s booking agent is Scott Clayton at CAA.



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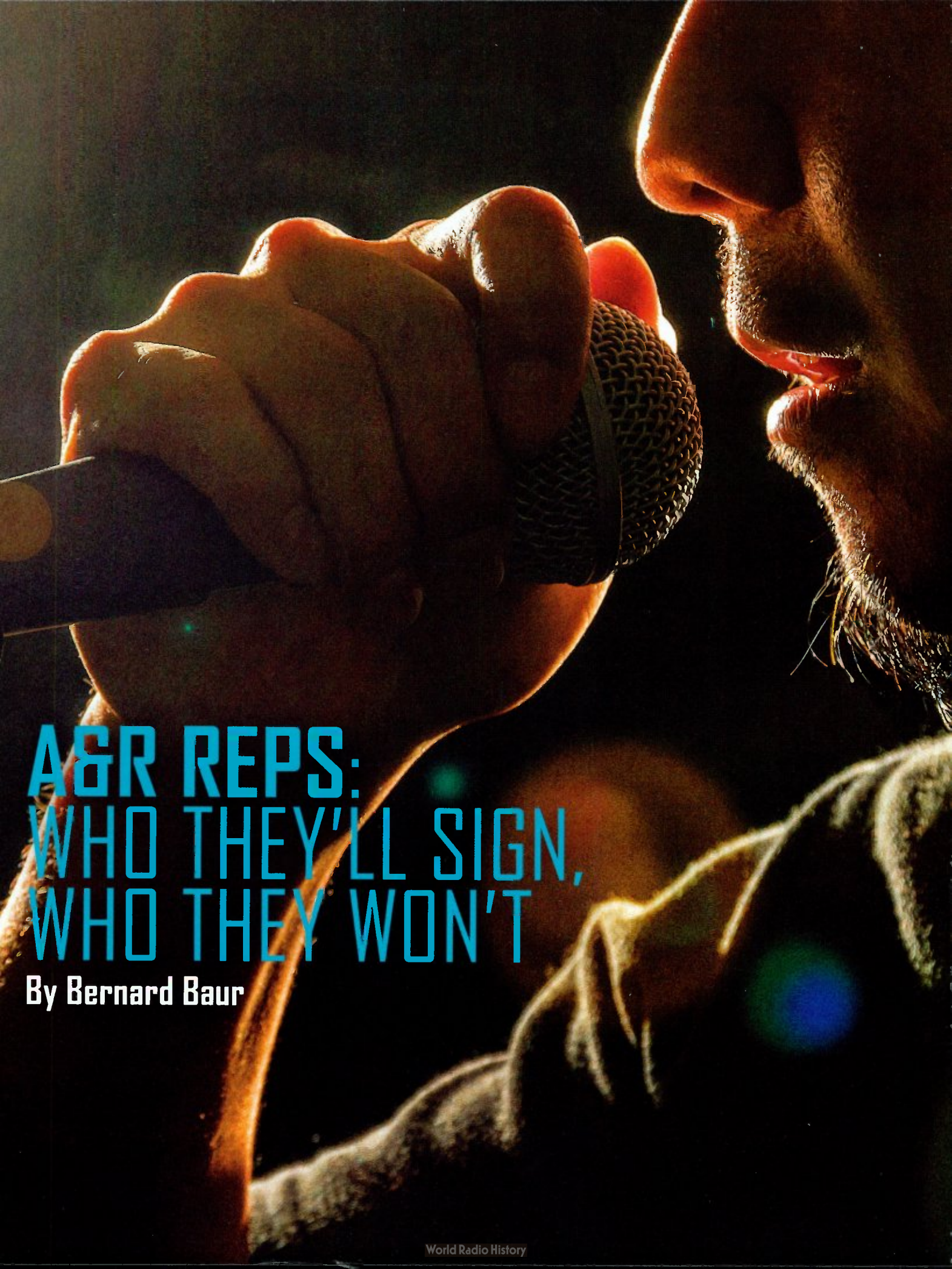
AND THE BIRTH OF PUNK

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A&R REPS: WHO THEY'LL SIGN, WHO THEY WON'T

By Bernard Baur



o much music is being consumed—and via so many different forms of media—that A&R representatives and label execs today face numerous challenges, and it affects the way they evaluate talent and who they choose to sign. To help you gain insight into their process, we contacted A&R reps and executives at four record labels and a publishing company to find out what factors they consider before inking a deal. We think you'll find the information they disclose in this exclusive feature not only helpful, but truly eye-opening.



ATLANTIC RECORDS

Gary Leon, A&R
atlanticrecords.com
Submissions: atlantica@gmail.com
(attach two best songs)

Gary Leon is an A&R executive at Atlantic Records and also the co-founder of SBGL, a production company that focuses on finding and developing new talent. Leon has brought many artists and songwriters into the mix, including Kacino who wrote "Unusual" for Trey Songz and Drake. Most recently he discovered Paris Jones who has worked with Wiz Khalifa, Brianna Perry, Diggy Simmons and Nicki Minaj.

What's your focus?

I like to build artists and projects from the ground up. Although my past projects have been urban, pop and R&B, I'm interested in anything good. If my ears and brain react with passion, I'm going to check it out.

How is your label different?

Atlantic is more hands-on than most. This label is very helpful in guiding and developing acts. They really support an artist's vision.

Are you looking for anything particular?

I like things that are original and stand out. I look at the whole package, the music, the talent and the image. They're equally important.

Is there anything that would stop you from working with an artist?

If I believe there's potential, I'll work with almost any artist. You know, some artists are a little crazy, but that doesn't bother me as long as we get results. I'll let an artist simply be "the artist" if they're crazy with talent.

Is there a courting period before signing?

Working with an artist is like forming a partner-

ship, or entering a marriage. So, you want to be sure you can make a long-term commitment. And that might take a little while to determine.

What's the worst part of your job?

The risk... If you sign an act, spend money and fail, you could lose your job. But, if I believe in an act, I don't mind that risk.

Do artists need record deals today?

It depends. Artists can do a lot for themselves, but if they want major success they're probably going to have to tap label services. Even Macklemore (who is not signed to a third-party label) uses label services to support his career.

If I believe there's potential, I'll work with almost any artist.

What are you tired of hearing?

Clones. Whenever someone comes up with a new musical style or production technique, everyone tries to do the same thing. That gets old. You should be yourself and have your own style.

What future trends do you see?

You can break artists in different ways. It's not

just the old model anymore. You can use the Internet, television, radio, digital outlets, apps, live streams and on and on. It's only limited by your imagination. •



CAPITOL RECORDS

Evan Peters, Director of A&R
capitolrecords.com
Submissions: via industry professional
(e.g. manager, publicist, lawyer, etc.)

Evan Peters has been an A&R exec for almost 15 years. For the past three years, he's been the Director of A&R at Capitol, working with Bastille, Rise Against, Catfish And The Bottlemen, and Seinabo Sey. During his prior tenure at Interscope/Geffen Records he worked with Gold and Platinum artists, including Nelly Furtado, Weezer, Papa Roach and Lifehouse. Peters also worked as a producer with the Bangles, Alt-Nation Regulars, Knox Hamilton and many more.

How did you get into A&R?

I started at the bottom and earned my stripes. I learned the craft during an exciting era at Interscope/Geffen Records. I had mentors who gave me a safe environment to learn. It was a real PHD in record making. Now, I'm able to apply those skills at Capitol Records, which has become an A&R Powerhouse. Culturally every company is different, but at Capitol I'm free to work across genres, innately trusted to make records and supported when I see an artist I want to sign.

What style of music do you like?

I'm a student of contemporary music and enjoy all genres. I especially like the fact that many artists are blending styles. But mostly I like music that has the potential for mainstream success—the potential to sell records.

What qualities do you look for in artists?

I look for artists with a unique identity, a signature sound and a voice that has something to

Social media numbers don't necessarily impress me—engagement is much more important.

say. Personally, I prefer boundary pushers who have a fresh way of presenting their music and message. What I don't like are copycats.

How much research do you do on artists?

Today we're very data driven. If I like what I hear, I do online research. I look for transactional things, like audience reaction and fan engagement. Social media numbers don't necessarily impress me—engagement is much more important. But, a lot of artists aren't great at that. They tend to use social media as a promotional tool.

Do you develop acts?

That's hard to answer. I have, in the past, but not lately. There's so much nuance involved it really depends on the act, what they need and how much time we have.

What would motivate you to sign an artist?

Besides strong songs and talent—I love stories. If they have an interesting story and have achieved results, that gets my attention. If they have a good team, press, radio, touring experience and fans, I'll take a real close look.

But just being talented, like having a great voice, isn't enough. You need more than that for a record deal.

What kind of deals do you offer?

We're creative, but every situation is different, and leverage definitely plays a role. In the music industry today, record labels are the last bastions of financial investment. Given that, and the decline in traditional recording revenue, I think it's only fair that a label has a chance to participate across an artist's non-record businesses and share income.

What's your signing process?

It depends on how competitive the situation is. When I'm all-in, I'm all-in. I try to make sure that artists and their representatives know what I'm offering. I also want to know if they're team play-

ers. If they're excited about what my label has to offer, that moves things along quicker.

How can artists contact you?

At Capitol we prefer to be contacted by industry professionals. Someone who knows me would be best. •



KILL ROCK STARS

Portia Sabin
Owner and President
killrockstars.com
Submissions: Website

One of the few female-run independent labels in the United States, Kill Rock Stars (KRS) has a long and colorful history. It was founded in 1991 by Slim Moon who ran it until 2006 when he became Sr. Director of A&R at Nonesuch Records. Portia Sabin then took over operations. Known for its eclectic roster and indie spirit, KRS has released tracks and records by Nirvana, Elliot Smith, Sleater-Kinney, Deerhoof, the Melvins, Bikini Kill and the Decemberists.

I like self-sufficient acts that are in it for the long haul.

Does your label have a musical focus?

Although many of our acts are rock-based, our roster has a lot of diversity—we'll check almost anybody out (except EDM or metal). I have noticed that some of our biggest successes have been bands with women in them. We seem to have a strong chemistry with those acts. We are also attracted to artists that

have something to say, no matter what genre—especially if it's political.

What's your label's philosophy?

Our mission is to put out exceptional records by important artists, and to continue our tradition of being queer-positive, feminist and artist-friendly. Additionally, we believe in doing it yourself, and see our job as helping artists realize their vision. In a culture that rewards mediocre music with a quick buck, we feel lucky that we get to work with artists who challenge mediocrity on a regular basis. Plus, we love the music.

What type of acts attract you?

I like self-sufficient acts that are in it for the long haul. Acts that understand the business and have put in work already are no brainers. What I won't sign are acts that feel entitled.

How important are social media numbers?

They're important if they're zero, or extremely low. The first thing I do is Google an act. I need to see that they have an online presence. I look for fan engagement and evidence that they are working at it.

How important are live performances?

Vitally important. I don't like signing acts I haven't seen play live. If you don't have a great live show you're not going to find fans.

What kind of deals do you offer?

We're old-school—we don't do 360 deals. We offer a Net Profit 50/50 deal. We only share in sales; the artist gets to keep everything else. I think it's the right thing to do. We tend to work with acts at the beginning of their career, so we keep costs low so they can recoup and start making money quickly.

How do you promote your acts?

We talk with them to see what they need. We try to put them on tour as soon as possible. I also have a podcast, called The Future of What, that plays music from our roster. (killrockstars.com/thefutureofwhat) and explores the business. •



POP CAUTIOUS RECORDS

Tyler Porterfield
Owner and President
popcautiousrecords.com
Submissions: via SubmitHub.com

Both an artist and label owner, Tyler Porterfield founded Pop Cautious Records on a simple yet elegant concept: to raise awareness of the role music and art play in society. Porterfield believes that it's an idea best expressed simply, "through the honest resonance of authentic music." Since music and popular culture have a direct impact on our world, Porterfield is on a mission "to form and nurture a community of artists who work together toward positive change."

What motivated you to start a record label?
It was very organic. I was an artist who joined a community of other artists. We got together and played music on a regular basis. I really enjoyed it and thought that was my future. Then I took classes in the Music Business Program at the Musicians Institute. What I learned there inspired me to start a record company and to give artists a voice they didn't have before.

First, I will never sign an act without seeing them play live.

What type of artist appeals to you?

I like artists who have a positive effect on the world. I look at lyrics and their messages, but I'm not opposed to controversy. After all, change does not occur in a comfort zone.

Is there a style of music that you prefer?

The label started off with Americana, roots and indie folk, but has expanded beyond that. Now we have neo-soul, electronica and even EDM blended with indie folk. I'm open to a variety of styles, and I'm personally attracted to anything unique.

How do you evaluate acts?

Obviously, I look for talent and potential, but I get involved so early most of my artists are just starting out. So, I evaluate their attitude and commitment most of all. I need to know if they're able to work as artists, and have the time to commit to a career.

What's your signing process?

First, I will never sign an act without seeing them play live. Then, I try to get to know them as a person and an artist. If I like what I find, I suggest that we record a song, so I can see how they work in the studio. If all goes well, I'll offer them a deal.

What kind of deals do you offer?

They're all different. I talk with artists to see what they want and in what areas I can help. Then I draft an agreement that bullet-points what we'll do. Sometimes it's a record deal, a licensing deal or a management deal. Master ownership is open to negotiation.

Are social media numbers important?

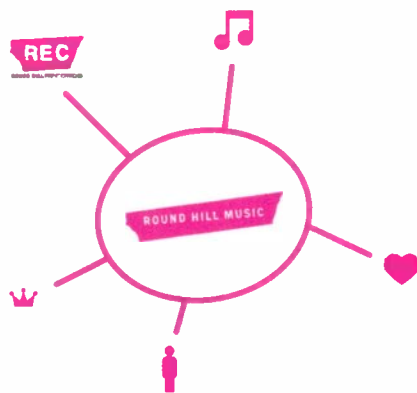
They're important, but I know how it works—you can buy numbers, so they don't sway me. I look for fan interaction and engagement.

Your label has admirable goals to better the world. How do you accomplish that?

We produce, host and take part in charitable events to effect a positive change. We just did a show to help homeless and animal shelters. Currently, I'm producing a compilation to help support the Standing Rock Sioux at the Dakota Pipeline.

What future trends do you see?

I think YouTube will be a major tool for indie artists—even bigger than it is now. With digital management services, which I'll soon be offering, you can monetize the experience and become a YouTube Influencer. •



ROUND HILL MUSIC

Patrick Conseil
Sr. VP of Creative & International
roundhillmusic.com
Submissions: Website

Round Hill Music (RHM) is the publishing arm of Round Hill Records (RHR). Both focus on great catalogs and only a few select artists whose music they feel passionate about. Patrick Conseil discovered and signed Rune Westberg (Danish songwriter-producer), whose songs were covered by Prince Royce, Colbie Caillat and Dean Ray. A longtime industry veteran and Pure Pop founder, Conseil also works with Jeffery David, Charlie Midnight, Lindsey Lee and Bosshouse, as well as new Round Hill signings Schmarx & Savvy and Jimmy Robbins.

Do you develop acts?

I've been known to do so. It's very exciting to sign writers early in the game and help them. I love it when I get a cut on a new artist's record and the song breaks the artist and the writer or producer at the same time. I think of myself as a part of the puzzle that helps recording artists, songwriters and producers fulfill their dreams.

How do you evaluate potential signings?

The first step is to meet them. I like to know what they want and where they see themselves in a few years. I like to know what they think the value of a publisher would be. I'll go to their place of work, listen to music and brainstorm a bit. I want to know who they worked with and what I can bring to the table. I need to know what works for them, how open they are to suggestions and how quickly they can turn around music after a session. I want to make sure we get along, because I'm going to be in touch with them regularly—sometimes daily.

What qualities do you look for?

The ability to communicate, musicianship and a good work ethic. I want my signings to want

success even more than I do. I want them to be prolific and, because of my international expertise, I want to make sure they know about foreign markets. Past success is important, but I'm more interested in the years to come. In the case of an artist, I look for uniqueness, charisma and drive. I also like to see them perform so I can see their connection with the audience and how they are with their fans.

How important is originality?

Very... There is so much music out there, I need to hear something that stands out. I'm looking for artists who bring something new to the party: new sounds, interesting lyric concepts or a vision and esthetic that gets me excited.

How important is social media activity?

I don't get overly impressed with viral activity, as many songs go in and out rapidly. I'm more interested in seeing if the artist is building a fan base. Do they have a following in their home town? Are people joining their mailing list as opposed to just clicking likes, and who is the team around them? Those are all important factors, but the main factor is always the same—do they write great songs?

What is the signing process?

I make sure the company is committed and excited about the writer or artist I want to sign. Everyone listens to the music and gives feedback. After talking with the act's manager or attorney, I present my case to a board who look at the numbers and terms and approves it...or not. We are very selective and the amount of new deals we make is small. If you get signed to Round Hill you will be a priority. In the past, the company was aggressive in the acquisition of catalogs; now we are looking to build a solid roster of artists and songwriters.

I'm looking for artists who bring something new to the party.

What future trends do you see?

Virtual platforms for music will increase. Touring will grow as will large-scale festivals. Musically speaking it's always been cyclical. But, ultimately the true power is in the songs, always has been, always will be. That's what keeps me going—the song and the songwriter. I'm optimistic that publishers and song creators will eventually be paid more fairly for streaming audio, and I think brands will invest more in emerging artists, which is a good thing. ☐

First Annual Piano Summit: A Hands-On Experience

On March 13 - 15, pianists from multiple corners of the piano world will descend upon New York City for the first-ever Piano Summit. This three-day event will cater to pianists from all different backgrounds, genres and career levels and will serve as a forum for a broad spectrum of piano related topics, networking events and nightly live entertainment.

Behind the launch of every new brainchild is someone dissatisfied enough with the status quo to embark on something that will catapult them (and others) to a new growth tier. Rock pianist Mark Weiser played in the trenches of piano bars for years before he realized that organizing and uniting the troops was the best way to bring about change. That in spite of players sharing war stories in the back of bars, their goals and grievances were not being addressed on a larger stage.

Weiser's first endeavor was the launch of his dueling piano business, "Shake, Rattle & Roll Dueling Pianos," an all-request evening with two rock pianists taking audience requests throughout the night, coupled of course with a lively party atmosphere. Though the concept was originally launched in New Orleans, spreading west, Weiser's New York City outfit now employs 30 pianists, branching out into other cities around the country. In New York City, it has grown into one of the most sought-after underground events, which Time Out magazine has named one of the premier nighttime events to check out. Weiser's many years in the piano bar business has also taught him how to advocate for himself as well as those he employs, making sure that all contracts are honored and working conditions are satisfactory, an important topic that this Summit will address.

It was from Weiser's years of experience that the Piano Summit was born. Because of his already proven organizational skills, several pro pianists from around the country asked him to look into the prospect of "Shake, Rattle & Roll" producing an all-piano event. As promised, he ran it by his partners Onree Gill and Leslie Dweck, and recognizing its value, they were immediately on board. According to Weiser, "It has never been attempted before on such a scale, and with such professional, top-level, major-label involvement. And that was the only way I would do it—if we were able to garner the best of the best. After all,

isn't that exactly what our industry deserves?" It was decided, hands down, that New York City was the first choice, since there are so many outlets for pianists from multiple disciplines and is considered "the home of the piano bar."

Music business seminars are certainly nothing new, but this particular event is solely devoted to issues and challenges that working and aspiring pianists deal with, whether they're employed in piano bars, cabaret, Broadway, TV/film or are students investigating career options. For the first time, pianists will be able to learn, share and discover paths to

nightly concert segment. Although still in the process of locking in events and participants, here are some that are already confirmed, along with dozens of sponsors:

"Playin' in the Band": a panel discussion with Dave Rosenthal (MD for Billy Joel), Onree Gill (MD for Alicia Keys) and Bruce Katz (keyboard/organ for Gregg Allman). What do you do when you're the "other" keyboard player in the band? Picking parts, arranging and working in a band context for the touring and performing player.

"9 to 5": bar owners, agents and industry leaders will discuss what they're really looking for in auditions, and how piano players can help themselves land that next job. "Doctor, Doctor": a Health & Wellness seminar with Katie Agresta (vocal coach for Bon Jovi, Roger Daltrey, Jersey Boys, Annie Lennox, Donald Fagen and many more).

Also, master classes from Dave Rosenthal, Bruce Katz, Onree Gill, and Carl Glanville (Emmy- and Grammy-winning mixer, engineer and producer for U2, Billy Joel, Jason Mraz, Counting Crows and more).

There will be happy hour networking and social events and nightly big name concerts at B.B. King's, followed by late-night jam sessions for conventioners.

Getting a job, which many other seminars don't address, will be the focus on night two, with an event called "Piano Bar Superstar," an *American Idol*-style event where 15 pianists sign up on a first-come, first-served basis to audition for agents, club owners and others in a position to hire. Conceivably

any one of these players could walk away with a job offer or the beginning of an agent relationship. Also recently added is a one-time backstage tour of the Broadway smash hit *Hamilton*.

On the social media front, the Summit has launched a Facebook page dedicated to getting feedback from the piano community about what kind of topics and/or events they would like to see presented.

Weiser is over the moon with the Summit's potential and what the future might hold. "The program is exploring the possibility of expanding beyond the piano world, and creating Guitar Summits, Drum Summits and more. The possibilities are as endless as our audiences' desires to learn, connect and grow."

See pianosummit2017.com



moving forward in a structured environment, walking away with tangible information and a possible blueprint for the future. As Weiser sees it, "It's the opportunity to meet with, and learn from, the very best players in the industry, from across the genres. That we have strength in numbers. So much can be accomplished when we all get together in a room. Networking, creativity, socializing, but also unity and bargaining power."

So what will this three-day event consist of and how will it differ from other music seminars that sometimes can be more of a "money grab" than a real chance for meaningful interaction and career direction. Of course, the best way to draw attention is with some big names on the roster. Weiser & co. have engaged a number of established artists to lead seminars as well as perform in the

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the Straight Truth About Pickups by Jason Lollar

The "magic" found in some (but not all) classic vintage pickups was created by accident—don't let anyone tell you different. And over time, some pretty stellar accidents happened. The only way to recreate that magic is to study more than a few exceptional examples of all the classic pickup types, while acquiring a thorough understanding of exactly what materials were used and precisely how each pickup was constructed and wound. Only then is the "magic" repeatable, if you are willing to spend the time and money required to chase the dragon. I am.

I have personally designed over 100 different pickup models, including all the vintage classics, many obscure works of art known only to lap and pedal steel players, and even a few of my own designs that never existed in the past.

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DIVERSIFY and Thrive!

...7 Expert Tips

The key to maintaining a career in music is diversification, and with this concept there are a lot of gray areas. Of course there are also some obvious ways to diversify as a musician, some of the most common being: teaching, playing weddings, writing for publications or blogs, composing library music, etc. However, in this brief article I'd like to offer 7 suggestions of diversification that take things a few steps further than the aforementioned standard ideas.

1. Probably one of the most common outlets for musicians is teaching, but teaching in the manner of in-person private lessons is almost antiquated. With the burgeoning growth of

you'll actually be able to implement a cover charge at the door, in addition to the possibility of passing the hat at the end of the evening. The bonus here is you actually get to interact with human beings, which is always nice in this day and age, plus think of the possibilities with selling band merch!

4. Composing underscore cues for music production libraries has been a staple of the industry for some time now, and while it has become quite saturated with competition and hence a surplus of content, reframe it like this—in your down time, you'll just be sitting idle anyway, so why not keep those creative juices flowing by creating useful snippets of

number and a protocol that all parties are comfortable with.

6. Music workshops at local schools is a great community service in which you can network in circles you may not normally be exposed to. Many school districts set aside funding for events such as these focused learning mini-seminars to supplement the student-body's normal curriculum. Speaking from firsthand experience, I've noticed that the faculty and students themselves are extremely grateful for these types of functions, and believe it or not word spreads pretty quickly among the community, which can of course result in more work referrals.



online possibilities such as YouTube channels dedicated to tutorials, there are more ways to actually monetize the process of sharing knowledge or skills on your instrument with tools like ad revenue sharing. Companies actually pay small percentages of commissions for allowing them to post ads on your videos. Although it takes a large amount of views to add up, you'd be surprised at how nicely these little checks come in handy throughout the year.

2. Of course we've all played a wedding or two—or several hundred! When these opportunities come up, they're actually a great way to earn some quick cash. But nowadays the talent pool is so deep and the actual demand for bands is becoming smaller as DJ's comprise the larger market share. In the end, it can be tough to make ends meet by just playing private parties. Again, the Internet has busted open the former biz model with the ability to now host your own concerts and stream them online charging a nominal fee for cyber-tickets. Or even just requesting tips based on the audiences' satisfaction can add up, especially if you're crushing the virtual stage with your mad musical skills!

3. In a similar manner to streaming shows, personal house concerts have become popular among music lovers all across the globe. Here

original music that just might end up earning you future royalties via licensing.

5. In many fields, consulting is considered a dirty word only because it can often be vague or convoluted as to what a consultant actually does. Consider for a moment all of the regular folks out there in the world who not only dream about having a career in music, but actually have the funds to back up those dreams. As a consultant you can act as an A&R rep, just like a record label would assign someone to an artist on their roster. You might help this person decide on their artistic direction by honing their sound into a marketable and commercially viable product. You might consult with them and their band of musicians on how to play their first big show.

Or perhaps you'll act in the capacity of a performance coach, which walks them through the process of actually getting up on stage and acting on their dreams instead of just thinking about how great it would be. Finding it difficult to quantify how much to charge the client? Start with options such as an hourly rate versus a full project rate, or perhaps even a partial day rate or any combination thereof. Discuss it with the client to make sure you both agree on a

7. Thinking totally outside the box, you may want to consider providing live music accompaniment for Painting Parties. These are becoming more and more popular now, so why not offer your musical services to go along with the party. You can really help set the tone and mood of the room with the musical tastes that the host prefers. Not only will this add atmospheric enrichment to the event, but it might even inspire some attendees to paint something they may not have otherwise created.

I hope these ideas I've offered have inspired you to think of even more ways to diversify as an independent contracting musician to supplement your income and keep the lights on even in the slowest of seasons. I know for a fact if it weren't for my willingness to think in broader terms such as these, the music just might stop playing and we all know that is something none of us could live with!

Michael NOMAD Ripoll has worked with Grammy-winning producers and artists on countless albums, TV/film scores, commercials and more. In addition, he is the author of *The Career Guitarist*, a clinician, educator, composer, producer and music director for Kenny Babyface Edmonds. Visit NomadsPlace.com for more info, and use #AskNomad for any of your music related questions that might get answered on his blog NomadsPlace.tumblr.com.

Who reads Music Connection?



The Indie Artist

"Music Connection is the cathedral at which I pray. A communal experience that tethers the arts and business together. I became a songwriter so I could share my art with the world, and Music Connection works collaboratively to make that happen for all of us. And plus they're just good people."

- **Matt Mocharnuk**, *Bittersweet Machines*



The Producer-Engineer

"Music Connection has the unique ability to connect creatives, manufacturers, studios, labels, schools and distributors. We all know where to turn when we need information! From all of us, thank you for your years of service to our community."

- **Doug Fenske**, *Cre-8 Music Academy*



The Master Musician

"Music Connection has been my go-to resource for industry news from the time I moved to Los Angeles until now. It's helped me build my career in many ways, from the endless resources to the very cool features and reviews. Thanks for an inspiring and always informative magazine!"

- **Mindi Abair**, *Saxophonist-Vocalist, Los Angeles Chapter Pres. of NARAS*



The Educator

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

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



The Studio Owner

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

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



The Grammy Giver

"From the time I arrived in L.A., and as a young music industry executive, Music Connection was always a source of valuable information and news. It's still on my regular reading list."

- **Neil Portnow**, *The Recording Academy President/CEO The Indie Artist*

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World Radio History

Animals As Leaders

The Madness of Many

Sumerian Records

Producer: Animals As Leaders

Since 2009, Animals As Leaders have been gaining respect with their progressive instrumental metal compositions. But on this, their fourth release, guitar virtuoso Tosin Abasi and company experiment in and outside the genre and the results are quite pleasing. "Private Visions of the World" holds an upbeat, dare I say almost pop vibe, while "The Glass Bridge" showcases the band's continual growth as not just musicians, but songwriters too. It did come as a surprise that they seemed to phone in the quality of acoustic guitar tone in the album's final two songs. A great listen nonetheless. — **Andy Mesecher**



8

Moon Duo

Occult Architecture Vol. 1

Sacred Bones Records

Producer: Moon Duo, Jonas Verwijnen

The Moon Duo hits you hard between the eyes, ears and frontal lobes with an unabashedly psychedelic approach to their dark rock & roll, and every track is a delight. Especially notable is their use of a constant and propulsive drumbeat, which puts them closer to psych-punks Hawkwind as opposed to a mellower Pink Floyd. They also seem to love the letter S, as in Suicide, Stereolab and Spacemen 3. With expert use of fuzz, phase, hushed vocals and keyboards, they are not exactly re-inventing the wheel here, but it's a damn good wheel! Or is it a flying saucer? — **David Arnson**



8

John Cale

Fragments Of A Rainy Season

Domino Recording Co.

Producer: John Cale, Nita Scott, Jean-Michel Reusser

Ex-Velvet Underground hero John Cale re-releases his 1992 live album with bonus cuts, yielding spectacular rewards. Cale supplies many qualities missing from today's music, namely grace, chops, finesse and literacy. Playing both piano and some guitar, he elegantly takes the listener through his catalog, from the majestic to the unhinged. Come for the first disc, including his version of Leonard Cohen's "Hallelujah" (which is the one that, in turn, inspired Jeff Buckley's version!). Stay for the second disc, which contains THE most crazed versions of both Lou Reed's "Waiting For My Man" and Elvis' "Heartbreak Hotel"! — **David Arnson**



8

KXNG Crooked

Good vs. Evil

RBC Record/E1

Producer: Various

Huey P. Newton once said, "You can jail a Revolutionary, but you can't jail a Revolution." And from the inside looking out, KXNG Crooked (fka Crooked I) has now released an appropriately timed album days after the 2016 U.S. Presidential Election. He brings awareness of the continued social injustice, government corruption and plight of inner city dwellers. With notable features by some of hip-hop's elites, like Eminem, Xzibit, the RZA and Tech N9ne, *Good vs. Evil* is fearless, organic and ruthless, revealing the grim realities of the nation's self-interested and divisive climate. — **Adam Seyum**



9

Foxygen

Hang

Jagjaguwar Records

Producer: Foxygen

It took an orchestra for duo Jonathan Rado and Sam France to capture their first properly recorded output, a lush, Dali-esque fever dream, equal parts vivacious and disconcerting. Sometimes humorous, occasionally butt wiggling, always confounding, *Hang* blurts eight nostalgia-drenched curios of varying approachability. David Bowie constitutes their primary vocal influence, especially on "Mrs. Adams." Further inspiration derives from soul, Broadway and even country, but Foxygen turns those genres inside out and upside down. Points must be awarded for originality, even if only half the album truly tickles the eardrum. — **Andy Kaufmann**



7

Dropkick Murphys

11 Short Stories of Pain & Glory

Born & Bred Records

Producer: Ted Hutt

Since the mid-'90s, Dropkicks have embodied Boston's blue collar, fighting Irish spirit. Meshing cheeky lyrics with bagpipe-laced punk, they elevate drinking songs into stadium anthems. Previously, their formula grew tired but here they gain redemption. Tracks like "Kicked to the Curb," their take on romance gone sour, or the comical "First Class Loser," punch hard. Other tunes, such as "4 - 15 - 13" (a tribute to victims of the Boston Marathon bombing) or "Sandlot" (a wistful reminiscence on the innocence of childhood) turn softer and reveal immense heart. — **Andy Kaufmann**



8

Buck Owens and the Buckaroos

The Complete Capitol Singles: 1957-1966

Omnivore Recordings

Producer: Ken Nelson, Patrick Milligan

Long before the syndicated television series *Hee Haw*, Buck Owens was a serious contender. This two-disc/56-track compilation bears that out, with a comprehensive cross-section of the "Bakersfield sound" that catapulted him to the top of the charts. Omnivore Recordings, along with Milligan, has done a superb job of archiving the songs, crediting personnel on each session and citing dates and times the recordings took place. There are also great photos of the band in action as well as insightful liner notes from Dwight Yoakam and Owens himself. — **Eric A. Harabadian**



10

As It Is

Okay.

Fearless Records

Producer: Mike Green

Pop-punkers As It Is avoid a sophomore slump with the emotionally charged *Okay.* Clocking in at just over 30 minutes, the release is a quick exploration of mental health—others' and one's own. At times *Okay.* is almost too raw and real as the topic of mental health, while felt by most, is still a taboo subject. It's easy to put oneself in the shoes of singer Patty Walters, and the songs serve as a reminder that it is okay to not be okay. A lyrically strong release, *Okay.* is also strong musically and sees the band solidify a sound that will very likely help push them to the forefront of the current pop-punk scene. — **Victoria Patneau**



8

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

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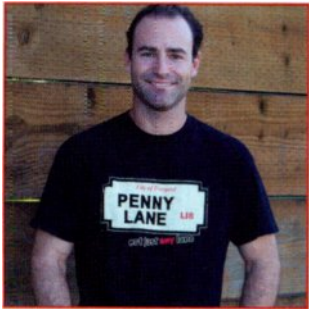
Emily Keener

Contact: amanda@lafamos.com
Web: emilykeener.com
Seeking: Label, Booking, Film/TV
Style: Singer-Songwriter

Looking and sounding well beyond her 18 years, Emily Keener creates alt-pop that's warm, pleasant and smart. Every word is clearly recorded and mixed, which is key because Keener is a born communicator. "Light & Sound" is typical of her work, with plenty of vocal weaves that run the gamut, diving, trilling and carrying the song forward. Yes, the song's a bit long and perhaps hampered by its complexity, but it is exciting to hear a young artist reach like this. Some of us prefer the chill, intimate "Elevator," a concise break-up/kiss-off song. Keener shifts into higher gear for "Lorelei," a cheery character study of a social misfit. We urge this talented Ohioan to develop her voice to go for the power-note.

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

SCORE: 8.2



Aaron Brown

Contact: aaronbrown04@aol.com
Web: reverbnation.com/aaronbrown songwriter
Seeking: Film/TV, Publishing
Style: Pop/Rock, Country

Aaron Brown has got the country-rock sound down, and the perfect mix allows his strong, commanding vocals to connect with the listener, often using raunchy roadhouse-style humor to get his point across. That's certainly true of the twangy rocker "Catch Me A Cougar," wherein the artist goes on the prowl for "a woman with class who can melt ice in my glass." Brown's full-throttle approach is loud and clear on "Rockin' Racecar," which cuts to the chase and is outfitted with plenty of peelin' wheels sound fx. "Cranky" fell a bit flat for us, though, and seems to need some tightening of lyrics. Nevertheless, Brown and his tight, efficient players have plenty of what it takes to get a crowd on its feet.

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

SCORE: 8.0



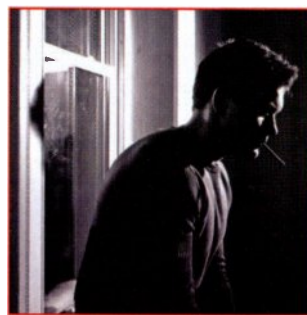
Panic In Eden

Contact: panicinedenbooking@gmail.com
Web: panicineden.com
Seeking: Label, Booking, Film/TV
Style: Vintage Rock

A tight modern-rock quintet that generates a big sound from the get-go, Panic In Eden's "Out For Blood" and "War On The Rocks" are familiar and durable rock tunes that benefit from Pierce Humke at the mic. The singer's tone really peals through perfectly on each song, all of which are expertly produced so his voice is the primary instrument. The cold, coiled precision of those two songs suggests a prog-rock inclination in the band, and, sure enough, their 7-minute magnum opus "A Revelation at Its Finest" provides plenty of twists, turns and a battery of guitar tones to conjure moods and moments that keep the listener absorbed. Again, Humke's confident vocals command/demand the listener's attention.

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

SCORE: 7.8



Ember Atom

Contact: jmg_watson@hotmail.com
Web: emberatom.com
Seeking: Publicity, Film/TV, Label, Distrib.
Style: Indie Rock, Alt-Pop

Calgary-based Ember Atom has a gift for up-energy, critical-mass, mainly synth-driven pop-rock that's dead-on for alt-rock radio. Yes, "The Rip" is vocally overheated and grew tiresome for us due to a hook that doesn't sustain. But "The Bright Lights" and especially the dynamic "What You Came For" have commercial potential. The former is propelled by big, buoyant drum beats, a "horn" section, and moderately fx'd vocals that breathe plenty of pop-rock vitality. The latter song, with its echoing, oh-oh-oh-so-catchy call-and-response hook, is a potential hit and could complement a film or TV party scene. We especially admire how the fx'd vocals are skillfully mixed to both fit in and rise above the sonic slaw.

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

SCORE: 8.2



Alexa Villa

Contact: alexa.villa7@yahoo.com
Web: alexamusicnow.com
Seeking: Label, Mgmt, Booking, Film/TV
Style: Pop Rock

Singer-keyboardist Alexa Villa projects a natural confidence, an admirable all-in swagger that leaves the listener convinced of her commitment to every word she sings. And her voice has a good, crisp theatrical range that could draw fans of Paramore and the Pretty Reckless. Songs like "Wanted" and "Breathe" depict her emotional struggle with relationships gone awry, and she takes the opportunity to give a gleefully resounding middle-finger to those who have done her wrong. As powerful as her voice is, we suspect she's singing too close to the mic, as often her lyrics are distorted and muffled. What emerges from these recordings is that Villa is a raw talent who needs to fine-tune her act.

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

SCORE: 7.8



Groutfit

Contact: groutfitmusic@gmail.com
Web: groutfit.bandcamp.com
Seeking: Label
Style: Ambient

Simple yet effective, these 60-second themes by Indiana ambient artist Groutfit (Juliet Johnson) will be of interest to pro music libraries and game developers (*Resident Evil*). Each concise theme is a sonic miniature that conjures eerie, creepy and ghostly moments. Perhaps even an audio glimpse into madness. "Aloof" is a swirling, dreamlike collage with the artist's trademark: looped vocal phrases. "Apologies" provides a floating, angelic lift, a babble of voices that is ultimately engrossing. "Aberation" suggests a sense of chaos, mental breakdown, perhaps a psychedelic trip gone awry. Each theme, despite the amorphous swirl, is kept firmly on track by a simple yet catchy hook.

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

SCORE: 7.7

Music Connection's listening 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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Indiana Grace

Contact: xo@indiana-grace.com
Web: indiana-grace.com
Seeking: Label, Booking, Distribution
Style: Soulful Pop, Singer-Songwriter

With just her voice and piano—no techy distractions—Zurich-based artist Indiana Grace offers soul-baring pop songs that plumb the chambers of the heart—her own. She has a story to tell and with her husky vocal resonance and weighty piano we are all ears, hanging on every word. She loses count of the number of times she's cried, or the times she's been in her lover's arms. That's "Lose Count," which misses an opportunity to go big at the bridge. "Avalanche" employs the metaphor of a tumbling wave of snow to describe the simultaneous fear and delicious frisson of being carried away by a new love. The singer's sincerity, her vulnerability, her hope comes through crisp and clear. Nice work.

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

SCORE: 7.6



Bianca Morales

Contact: jlamppu@beemrecordsusa.com
Web: sonicbids.com/BiancaMorales
Seeking: N/A
Style: Jazz

Artists who over-sing as if their career depends on it should take a listen to Bianca Morales, a Helsinki, Finland-based performer whose mellow, resonant voice and superb elocution unfolds with a joyous, playful ease. The artist, ably supported by a crack group of Scandinavian sidemen, performs songs written in tribute to the city of Rome and all its monumental wonders. On the clever, playful, wonderfully silly "General Strike" the singer's undaunted optimism—and precision scatting—shine through. A jaunty fiddle helps fuel "Riding On My Vespa." The bluesy, wistful "When I Imagine Heaven" conjures a late-night, candlelit club. Morales and her mates are an effervescent combo.

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

SCORE: 7.6



Beefheart Jr.

Contact: willbr@earthlink.net
Web: beefheartjr.com
Seeking: Label
Style: Multi-Genre

Beefheart Jr. (Robert Williams) has an ambitious vision bolstered by classic-rock reflexes, skilled sidemen and an inspired complexity that you'd expect from a Don Van Vliet associate. An infectious positivity sparkles from "Beautiful Sunday," which, with a nod to the Beatles, is aswirl with trippy, psychedelic, Eastern mysticism. The topical, sardonic "Rich People Suck" is a simultaneously humorous and angry socio-political statement with a blazing guitar solo and subtle tempo shifts. Jr. shows an appealingly fx'd pop-rock voice on "Before You Play The Blues" where his guitarist demonstrates how a neck should be wrung. There are plenty of pleasures on Williams' self-produced 17-song opus.

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

SCORE: 7.4



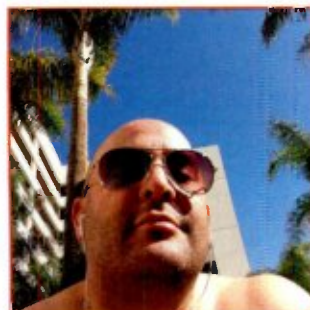
LaQuinn

Contact: illville2@gmail.com
Web: LaQuinn.com
Seeking: Booking, Film/TV
Style: Rap, Hip-Hop

Virginia-based rap artist LaQuinn is alternately compelling, clever and frustrating. On the sometimes mesmerizing "Pink," the artist skillfully varies the dynamics of his flow, driving his voice to climb and dip in the right spots. We only wish he were more consistently mixed—he's often muffled and we're left straining to hear his words (though we did make out his rhyming of guacamole with stromboli and cannoli. Tasty!) "Vizons" is an eerie, sinuous jam. We can see "Brothers Keeper" getting a crowd waving as LaQuinn rides a classical/operatic sample to deliver urgent street wisdom, advising his bro to "grow up." Love that elastic, Godzilla-sized bass, too! We urge LaQuinn to up his production.

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

SCORE: 7.4



James Carvalho

Contact: James3175@charter.net
Web: facebook.com/JamesCarvalhoMusic
Seeking: Booking, Licensing, Film/TV
Style: EDM

Standing out and distinguishing oneself in a crowded EDM field is no small task. And artist James Carvalho proves it on "Jailbreak," which is skillful but mainly relies on tried-and-true dance beats and familiar synth patches to get by. It's decent stuff, and it shows some interesting throbs and modulation shifts, but no great shakes, really. Most of all, the track lacks the kind of thrill power that's expected of a live EDM performer. "Steppin Time" is better, delivering cool textures and nice dynamic shifts. But it is on "Horizon Fades" that the artist shows how his true calling might be as a videogame composer. The track is hooky, dynamic and it morphs and molts with an engaging propulsion.

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

SCORE: 7.3



Hawk

Contact: hawkd@earthlink.net
Web: hawkmusic.net
Seeking: Film/TV, Booking, Label
Style: Hard Rock, Psychedelic Country

With their rustic, laidback sound, the guitar-driven foursome Hawk are not out to reinvent the wheel—we just wish they would spin it with more force and freshness. Instead, material like "Mother Road," "I'm On Fire" and "Higher" seem cut from the same cloth, and lull the listener. The band's strength lies in its guitar tone—plenty of snarling, biting distortion and an occasional solo that brings the heat. But we feel this band needs to ask itself—what is our defining factor, what sets us apart from so many other bands with this sound? First order of business is for its shy lead singer to become more of a presence. Some well-timed backup singing could add a gust of vocal power that's now missing.

- 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 musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

Neuehouse New York, NY

Contact: julia@pressherepublicity.com

Web: mblumemusic.com

The Players: Michael Blume, lead vocals; Camille Trust, backup vocals; Taj, backup vocals; Kola Rai, backup vocals; Ben Eunson, guitar; Jake Goldbas, cajon, percussion.

Material: A mix of R&B, neo soul and hip-hop, Michael Blume seamlessly blends these genres into his own creation, which he then superimposes with his brand of socially conscious messages, self-reflection and personal disclosure. His various themes tackle social issues, relationships and sexual identity. In "Manufactured Love," Blume makes a scathing statement about emotionally absent parenting and the trade-off for material acquisitions and self-involvement: "do you really love your kids/or do you pay for manufactured love/cause if you do/you've really fractured love."

The artist's quest for resolving his own sexual identity crisis is apparent in the part-ballad, part-rap "How High," an innocent search for answers coupled with an insistence to finally get them, sensitively setting up the turmoil one goes through: "When I get it right/I question everything in sight/when I get it right/I doubt myself/this can't be right/what does it taste like/how does it feel/what is it made of/ do you think it's real?"

Musicianship: Rhythmic precision, spot-on intonation and a flair for vocal riffing are Blume's strong suits. He uses them economically; however, they are part and parcel of his vocal style. The trio of backup singers



MICHAEL BLUME

meshes perfectly with Blume's vocals as well as creating a cohesive blend independently of him. The acoustic guitar and percussion add understated elements that allow Blume's statements to stand out in relief.

Performance: With stripped-down acoustic backing, Blume succeeded in making this understated format replete with plenty of drama, a skill that he had easy access to. He showed himself to be adept at working his sweet spot—his silky, pliable and expressive vocals—though at times, his polish was a bit slick and over-rided the obvious vulnerability. While the musicians kept the accompaniment low-key and laid-back, Blume pushed forth with his unabashed and unapologetic delivery.

Filling out the sound and the overall impact were three female backup singers who served as Blume's alter ego, sometimes with harmonies, while at other times echoing his musical statements.

Summary: Michael Blume is an artist who, with consummate musicianship, confessional style and smooth vocals, knows exactly how to work the room. While some of his songs are more memorable than others, they are all captivating as a result of his performance savvy. His willingness to bare his raw emotions is refreshing, though at times his superb vocal skills can overshadow the underlying feeling.

— Ellen Woloshin

The Mint Los Angeles, CA

Contact: killthepastband@gmail.com

Web: killthepastband.com

The Players: Wynn McElwee, vocals, lead guitar; Kaiden Munsey, rhythm guitar; Rhys Green, vocals, bass; Zoe Stanton, drums.

Material: Kill The Past are a fun little metal act that not only cover challenging songs by their progenitors, but also pen original tunes like "The Anarchist." With its rapid-fire delivery and jaw droppingly good bass work by Green, that song is the strongest in their set. The group begins their performance with an original instrumental introduction, "Cause & Consequence," before they plow straight into Black Sabbath's "War Pigs." If that isn't enough, they also cap off their set with Megadeth's "Symphony of Destruction," which they claim was the first song the group performed together. Impressed yet? McElwee completely nails a death growl on the metal songs while Green and Munsey offer quirkier spoken-word deliveries on punkier originals like "Green Fairy."

Musicianship: The band has the perfect rock combo of Fender and Gibson guitars while Stanton's drum kit incorporates a small and eerie sounding cymbal that provides a creepy clacking sound perfectly suited to the material. McElwee embellishes on his solos to make them his own, while Stanton dazzles with her nearly album accurate renditions. Munsey makes interesting choices for the genres



KILL THE PAST

at play, utilizing a slide on the original song "Breakdown" to good effect. Unfortunately the primary issue at this gig was that the rhythm guitar rarely came through in the mix. This was not really the fault of the mixer in this circumstance; the band needs to work on their individual volume levels.

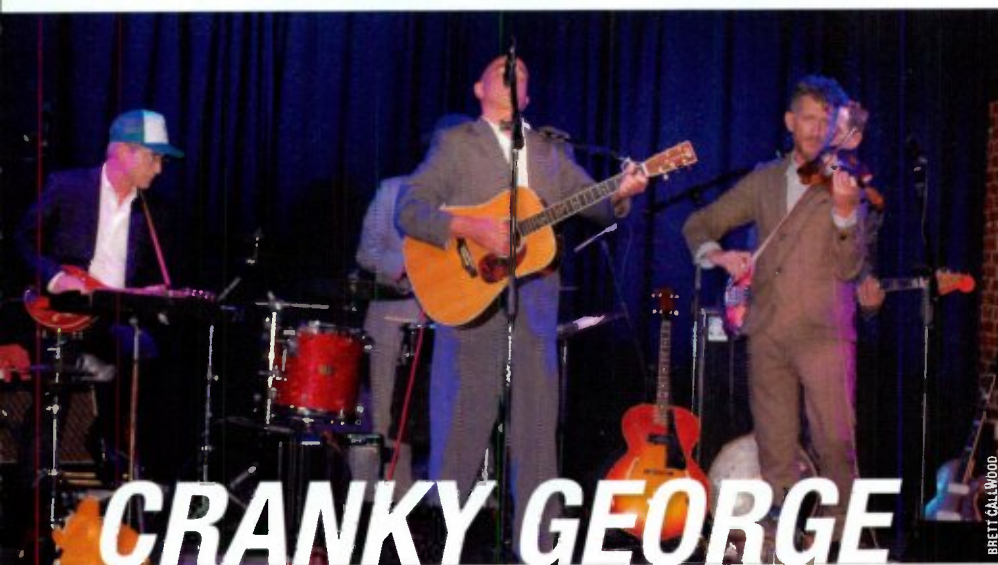
Performance: McElwee and Green are both good with their banter, which comes across as both friendly and genuine as they take the time to introduce the band. While the group is more than adept at covering "When You Were Young" by the Killers, it doesn't really seem to fit with the overall flavor of the show. The song,

however, encourages the audience to dance and therefore serves a vital purpose.

Summary: While there's ample amount of skill exhibited here, each musician frequently competes for sonic space and cancels out the others to the point where bass or rhythm guitar can sometimes not be heard at all. Probably the greatest asset Kill The Past has at this moment is versatility.

If each band member sticks to doing what they individually do best—and learn to perform as a unit—they stand to refine this act into something unique and special.

— Brooke Trout



Molly Malone's Los Angeles, CA

Contact: chip@mileshighproductions.com

Web: crankygeorge.com

The Players: Sebastian Sheehan Visconti, drums; Brad Wood, bass; Dermot Mulroney, guitar, mandolin, percussion, vocals, cello; James Fearnley, piano, accordion, guitar, melodica, percussion, vocals; Kieran Mulroney, guitar, violin, ukulele, tenor guitar, vocals.

Material: Let's get this out of the way at the beginning so that we can forget about it—Cranky George's mandolinist, guitarist

and vocalist is actor Dermot Mulroney of *My Best Friend's Wedding* and recently seen in *Shameless*. This isn't massively relevant when discussing the band's music, but to not mention it at all would feel like an oversight. What's more important is the fact that he is a trained musician, and Cranky George is a real band, made up of real musicians—notably, his brother Kieran and Pogues man James Fearnley. Dogstar this isn't.

The music, a romantically morbid combination of Nick Cave, Tom Waits and, of course, the Pogues, is infectious. Trad celtic folk tunes with a rock twist give way to slow

and deliberate murder ballads, and all of it blends beautifully.

Musicianship: The five guys in the band are all exemplary musicians, and each knows his job. The rhythm section stays at the rear and drives the whole thing forward. Dermot, arguably the weakest singer of the three, is at his best with the mandolin, adding flourishes when necessary. His brother Kieran near-steals the show with his fiddle; a wonderfully emotive player who can ease through the gears to "lightning-fast" territory in a blink. Fearnley's voice is the warmest, and he's clearly a master of many instruments. As a unit, it works extremely well.

Performance: The three guys at the front are natural frontmen, and, when they take their turn at lead vocals, each is capable of commanding the stage. They smile at each other throughout, betraying the fact that these guys (the ones that aren't family) are longtime friends. The between-song banter is glorious, particularly when Kieran informs the audience that his brother and Fearnley had a backstage argument about Dermot's "Irish-looking" hat.

Summary: Out of the ashes of the Low and Sweet Orchestra, Cranky George has been in the making since the core members met in 1989. That chemistry is evident throughout this show and the band, not a novelty in any way, shape or form, takes its music seriously even while joking around on stage. How popular can a band of this type get? It's difficult to predict, but one suspects the members are happy getting together whenever they feel like it for a good time. — **Brett Callwood**

Kulak's Woodshed North Hollywood, CA

Contact: dougdeutschpr@gmail.com

Web: elleeven.com

The Players: ellee ven, vocals; Antony Lee, guitar; Freekbass, bass; Joey Giachello, drums; Prodeje, rap vocals.

Material: Lexington, KY's self-proclaimed groovalutionary ellee ven is clearly a talented woman with a vague idea about where she wants to go musically. That she's still on-route and hasn't quite figured out all of the twists and turns yet is not to be admonished. Rather, we get to enjoy the journey with her, and isn't the journey a good portion of the fun?

Ven tells us that she's been working heavily with DJ Swamp, and that has led her further into the world of dancehall and drum & bass. There are certainly elements of those things in the music she performed at this show, but make no mistake, tunes like "Under My Skin" and "Sun Up" are pop songs first and foremost. The fact that she cites Goldfrapp, Sade and Portishead as influences on her website is telling, and the rap breaks by Prodeje add a welcome edge, as ven's vocals are so sweet. The balance between the two is vital.

Musicianship: In Joey Giachello and Freekbass, ven has a rhythm section that provides the perfect spine to her reggae-influenced pop. They do everything right, and Freekbass in particular is extremely watchable as he negotiates his instrument effortlessly.



Antony Lee is also a tough guy to take your eyes off of; the guitarist smiles and pulls faces throughout the set, and his playing is exemplary, adding the reggae-esque fills as the songs require them, but also providing the rhythm. Prodeje is the final element, a supremely talented and razor sharp rapper, an ideal counterpoint to ven.

Performance: Kulak's Woodshed is an unusual venue, the first sign of which being the big bed in the middle of the room. The performances here are live-streamed, adding a slightly weird "in the studio" vibe. The crowd for this show was modest, but then you

never know how many people are watching at home. So ven is the consummate pro—all beaming smiles, and singing as if she's at the Palladium. The between-song anecdotes are witty and informative too.

Summary: ellee ven is far from the finished article, but then she would probably be the first to admit that. What she has is bags of potential, and a desire to experiment with genres to an almost manic degree. There's certainly the possibility for commercial success in there somewhere. For now, ven and her band are enjoying themselves, as they should be. — **Brett Callwood**

The Viper Room Los Angeles, CA

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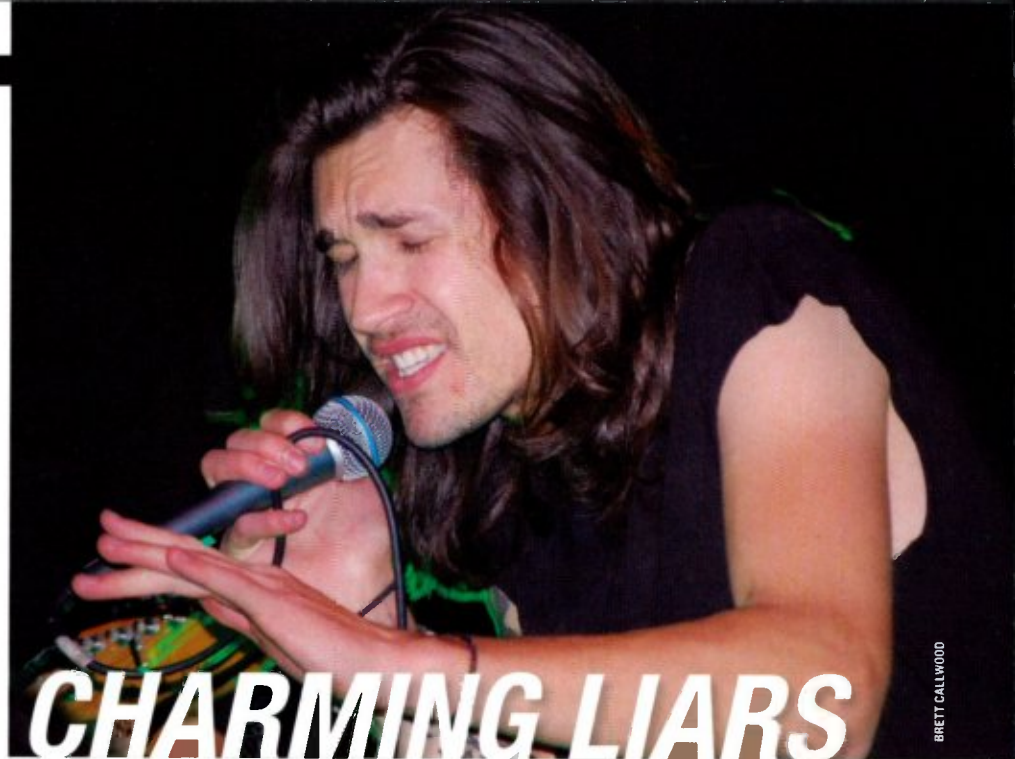
Web: charmingliars.com

The Players: Kiliyan Maguire, vocals; Karnig Manoukian, guitars; Mike Kruger, bass.

Material: The fact that the Charming Liars is made up of English musicians and a Californian singer might seem like a small detail at first, but a short while into their set, as Winter edges forward in Hollywood, it starts to feel very relevant. In fact, Kiliyan Maguire only relatively recently joined the band; Charlie Cosser was with the Liars when they crossed the Atlantic in search of success. That said, Maguire is an astute addition, lending some much-needed “rock star” vibes to the fairly standard riffy alt-rock. The music, a listenable combination of Bush-esque post-grunge, U2-ish anthemic hard rock and ‘80s new-wave of the Depeche Mode variety, doesn’t break any new ground but plays the “heavy with melody” game nicely. Recent single “Soul” is a perfect example.

Musicianship: Karnig Manoukian on guitar and Mike Kruger on bass are undoubtedly the engine room of the band. The Brits do everything right without ever roaming into “spectacular” territory. But then, these songs don’t ask for that. Maguire’s vocal range is impressive enough, and the electronic flourishes add a relentlessly pulsing and welcome machine-like quality.

Performance: Visually, it’s all about Maguire, a man blessed with good looks and natural



CHARMING LIARS

BRETT CALLWOOD

charisma. Yes, maybe he plays with his hair a little much and, yes, he loves that tried-and-tested “foot on the monitor” look. But he’s a lead singer—a breed that is supposed to come complete with an over-abundance of ego. He plays the part to perfection, and his between-song banter is charming.

Summary: Charming Liars feels a little bit like a band in transition. One gets the feeling they

came over to the States from England as a unit and, having lost the singer, are having to find themselves all over again with a new key member.

But the signs are good and, long-term, the turmoil may well be a blessing. The size of the crowd on a Thursday evening at the Viper suggests that people are interested, so they just need to keep working.

– Brett Callwood

The Hotel Café Los Angeles

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Web: KrisBradleyMusic.com

The Players: Kris Bradley, lead vocals, guitar; Al Bonhomme, guitar; Sydney Maxine, backup vocals.

Material: When an artist begins a verse with, “It all started on a Monday morning,” it’s not hard to want to hear more. This was what Kris Bradley brought to the Hotel Café stage, and it was through storytelling lyrics from her upcoming EP, *Worth a Shot*, that she could capture her audience. Her selections, expressing ideas for day drinking schemes that might be “Worth a Shot” or conveying the “Good Kind of Hurt” coming from “the mother of the kid in the gown and cap on graduation day,” swayed like poetry with a twangy country beat. The ironic quips inserted into each song made the night (“sad songs and cigarettes... and I don’t even smoke”), as they were not only clever, but easy for the ear to catch.

Musicianship: Bradley’s voice—honey-rich with Nashville, as well as the short and quick plucks on the strings of her guitar—are what compose that upbeat country tune in her music, but it’s her use of unembellished chords and overused tempos that make it sound like so many other country-pop songs. “The Whole Damn Pooch” and “Good Bad Girl” are especially guilty of this, but “Fun House”—its slow and creeping circus-like guitar strums a relief from whiskey-imbibing songs—proves to be the exception, and



KRIS BRADLEY

ROSARIO DIAZ

potential indicator, that Bradley possesses versatility as a musician. Similarly, the same can be said for her singing talents—certainly there, but, with a lack of diversity in range and pitch, unchallenged.

Performance: Watching Bradley perform was a lot like hanging out with your favorite gal pal—that fun one who’s had a wild drunken night and is only glad to tell you about it the next morning. Between songs, she’ll relate the stories or inspirations behind them, a memorable one being “Go Find Yourself,” an ode to those friends we all know who claim they want to “figure themselves out” post-breakup, only

to end up in another relationship two weeks later. Bradley puts a sincere attitude into her songs, be it frustration at those aforementioned friends or hurt from a broken relationship—the latter of which was clearly channeled in her presentation of “Something Blue.”

Summary: Kris Bradley’s strength is in her songwriting, and when you match that with a lovely voice and stage persona that is both inviting to her listeners yet vulnerable when it needs to be, you can see why the Nashville Songwriters Association International put this artist on their list of “Ones to Watch Out For.”

– Rosario Diaz



MR. AIRPLANE MAN

GRANT STONER

Cafe NELA Los Angeles, CA

Contact: flypr@flypr.net

Web: mrairplaneman.com

The Players: Margaret Garrett, guitar, vocals; Tara McManus, drums, vocals.

Material: If you spent your formative years on alt-rock acts like Morphine and the White Stripes, there's a chance you've already experienced Boston-based power act Mr.

Airplane Man. After a solid stint of touring and recording in the late '90s, this female duo took a break to pursue other interests and start families. Now they're back, currently on a mini-tour with their unique brand of blues-infused guitar rock.

Musicianship: After shaking off some sound issues with the venue's PA system, the band quickly found their groove. The '90s influence in Mr. Airplane Man's setlist was not hard to

find, particularly early on with the Breeders-like "Not Livin' at All," but they are certainly not a one-trick pony. At times conjuring up garage-rock tracks reminiscent of another powerful duo, the Black Keys, and others a more ethereal, dream-pop style of Warpaint, Garrett and McManus navigated these varying styles effortlessly.

Performance: Despite the quite jarring juxtaposition of having to follow a piercingly loud, thrash-punk trio (which likely had a lot to do with initial sound issues), Mr. Airplane Man settled into their set as the crowd trickled back in to fill the room.

Despite the potential musical limitations of performing as a duo, Garrett's guitar work allows the band to defy genres and identities by effortlessly transitioning from a jangly indie rock vibe to a Delta blues-inspired track like "Blue as I Can Be." Drummer McManus was given the opportunity to shine on the percussion-heavy NIN-influenced set closer, "C'mon DJ."

Summary: While certainly not perfect, whether from venue limitations or these obviously talented music vets shaking off a decade-plus of rust, Mr. Airplane Man put on an incredibly entertaining and engaging show. With a sound that is equal parts familiar and wholly unique, this duo has a way of creating a bit of nostalgia while defying typical genre labels. With their musical versatility and unique approach, there's certainly an opportunity for them to ease back into the market and potentially surpass their early success. — *Grant Stoner*

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206-464-3939, 888-768-5939
Email: apreston@gsblaw.com
Web: gsblaw.com
Contact: Anne F. Preston
Specialty: Entertainment Law

NEIL SUSSMAN, LAW OFFICES OF
10751 Densmore Ave. N.
Seattle, WA 98133
206-363-8070 Fax 206-363-7519
Web: lawqa.com/profile/law-offices-of-
neil-sussman
Contact: Neil Sussman

PERKINS COIE
The PSE Building
10885 N.E. 4th St., Ste. 700
Bellevue, WA 98004
425-635-1400 Fax 425-635-2400
Email: MQuehrn@perkinscoie.com
Web: perkinscoie.com
Contact: Markam (Mark) A. Quehrn
Specialty: Trademark Law, Intellectual
Property

WEST VIRGINIA

BOWLES RICE, ATTORNEYS AT LAW
7000 Hampton Center
Morgantown, WV 26505
304-285-2500 Fax 304-285-2530
Web: bowlesrice.com
Specialty: Intellectual Property

Additional location:

101 S. Queen St.
Martinsburg, WV 25401
304-263-0836

FROST BROWN TODD
500 Lee St. E., Ste. 401
Charleston, WV 25301
304-345-0111 Fax 304-345-0115
Web: frostbrowntodd.com
Specialty: Trademark Law, Intellectual
Property

WISCONSIN

BOARDMAN & CLARK, LLP
1 S. Pinckney St., Ste. 410
Madison, WI 53703
608-257-9521
Email: jbyrne@boardmanclark.com
Web: boardmanlawfirm.com
Contact: Joe Byrne, Partner
Specialty: Patents, Copyrights,
Trademarks and Trade Secret Law

Additional locations:

1038 Lincoln Ave.
P.O. Box 87
Fennimore, WI 53809-0087
608-822-3251

27 W. Main St.
Belleville, WI 53508-9428
608-424-3404

414 Broadway St., Ste. 202A
P.O. Box 443
Baraboo, WI 53913-0443
608-356-3977

113 S. Main St., Ste. 301
P.O. Box 256
Lodi, WI 53555-0258
608-592-3877

213 N. Main St., Ste. 200
P.O. Box 128
Poynette, WI 53955-0128
608-635-4324

595 Water St.
Prairie du Sac, WI 53578-1128
608-356-3977
608-356-3110

**LOMMEN ABDO COLE KING &
STAGEBERG, P.A.**
210 Grandview Prof. Bldg.
400 S. 2nd St.
Hudson, WI 54016
715-386-8217, 800-752-4297
Web: lommen.com

PERKINS COIE
1 E. Main St., Ste. 201
Madison, WI 53703-5118
608-663-7460 Fax 608-663-7499
Email: MUmberger@perkinscoie.com
Web: perkinscoie.com
Contact: Michelle M. Umberger
Specialty: Trademark Law, Intellectual
Property

WYOMING

**DRAY, DYCKMAN, REED,
HEALEY, P.C.**
204 E. 22nd St.
Cheyenne, WY 82001
307-634-8891, 307-634-8902
Email: tim.woznick@draylaw.com
Web: draylaw.com
Contact: Timothy L. Woznick
Specialty: Intellectual Property

*For hundreds more contacts from
current directories (producers,
engineers, managers, agents, vocal
coaches, major and independent
record labels, publicity firms,
publicists, college and indie radio,
recording studios, rehearsal studios,
mastering studios, publishers, film/
TV and more), visit our website:
musicconnection.com/industry-
contacts.*



music **FIRST**

Ensuring music
creators get fair
pay for their work
everywhere it is
played

YOUR SUPPORT MAKES A DIFFERENCE

SUPPORT THE FAIR PLAY FAIR PAY ACT NOW

You are joining thousands of musicians and music lovers in supporting bipartisan legislation to reform music licensing and make sure music creators receive fair pay for their work.

The Act requires fair pay on all types of radio, ending the FM Radio loophole that lets FM radio play artists' music without their permission and without paying the artist (unlike SiriusXM and Pandora), and stops digital services' groundless refusal to pay artists for airplay of music made before 1972.

***Tell Congress to stand up for
fair pay for music creators.***

www.musicfirstcoalition.org



**MUSIC
CONNECTION**



Here's our latest list of record label talent scouts, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2017 updates have been supplied by the listees.

00:02:59 LLC
P.O. Box 1251
Culver City, CA 90232
718-636-0259
Email: info@259records.com,
info@2minutes59.com
Web: 259records.com

1-2-3-4 GO! RECORDS
420 40th St., Ste. #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
Styles/Specialties: rock, punk

4AD RECORDS
134 Grand St.
New York, NY 10013
212-995-5882
Email: 4AD@4AD.com,
janeabernethy@4ad.com
Web: 4ad.com
Contact: Jane Abernathy, A&R
Roster: the National, Blonde Redhead,
Deerhunter, Efterklang, St. Vincent, Bon
Iver, the Big Pink, Camera Obscura
Styles/Specialties: rock/indie

Additional location:

17-19 Alma Rd., SW18 1AA, UK
44-208-870-9724
Email: 4ad@4ad.com, edhorrox@4ad.com
Contact: Ed Horrox, A&R

**18TH & VINE RECORDS ALLEGRO
MEDIA GROUP**
20048 N.E. San Rafael St.
Portland, OR 97230
503-491-8480, 800-288-2007
Web: allegro-music.com
Styles/Specialties: jazz, bebop, soul-jazz

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

A389 RECORDINGS
P.O. Box 12058
Baltimore, MD 21281
Email: dom@a389records.com
Web: a389records.com
Styles/Specialties: hard rock, metal

AARON RECORDS
P.O. Box 428
Portland, TN 37148
615-325-3340
Email: aaronrecords@aol.com
Web: aaronrecords.com
Jim Case, A&R

ACCIDENTAL MUZIK, INC.
323-316-4932
Email: adammoseley@mac.com,
accmuz@mac.com
Styles: alternative, latin, rock, acoustic,
indie, electronic/pop
Music placement for TV and film
*Please request via email to submit
material
Adam Moseley, A&R

ACTIVATE ENTERTAINMENT
11054 Ventura Blvd., Ste. 333
Studio City, CA 91604
818-505-0669
Email: jay@2activate.com
Styles/Specialties: Pop, Rock, Soul/R&B,
Club/Party, Music, Country, HipHop
James Arthur, A&R

ALIAS RECORDS
838 E. High St., #290
Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-
songwriters, electronica
Distribution: Morphius, Carrot Top, iTunes,
iODA
*No unsolicited material
Delight Jenkins, Owner

ALLIGATOR RECORDS
New Material
P.O. Box 60234
Chicago, IL 60660
773-973-7736
Email: info@allig.com
Web: alligator.com
Styles/Specialties: blues, roots,
contemporary blues
*Please include a letter-sized stamped
envelope so we can reply to your
submission.
*Due to the large number of submissions
we receive, response time is approximately
three months. All submissions will be
responded to by mail; if no legible address
is on the demo material, there will be no
response. Please keep submissions to a
maximum of four songs (if we like what we
hear, we'll ask for more).
*Alligator will NOT accept inquiries or
phone calls regarding the receipt or status
of submissions. We do not visit artist
website or listen.
Bruce Iglauer, President

ALTERNATIVE TENTACLES
P.O. Box 419092
San Francisco, CA 94141
510-596-8981 Fax 510-596-8982
Email: jb@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-
word, underground
*ONLY accept physical demos-audio
CD, vinyl, DVD or cassette. No electronic
demos or links to websites.
Jello Biafra, A&R

A&M (UMG)
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-1000, 310-865-4523
Email: sam.riback@umusic.com
Web: interscoperecords.com
Contact: Sam Riback, Exec. VP, A&R
Styles/Specialties: pop, rock, alternative,
metal
*No unsolicited material

AMATHUS MUSIC
P.O. Box 95
Hewlett, NY 11557
Email: info@amathusmusic.com,
demo@amathusmusic.com
Web: amathusmusic.com
Contact: Chris Panaghi
Styles/Specialties: dance, electronic, pop

AMERICAN EAGLE RECORDINGS
13001 Dieterle Ln.
St. Louis, MO 63127
888-521-8146, 314-965-5648
Email: info@americaneaglerecordings.com
Web: americaneaglerecordings.com
Styles/Specialties: country

AMERICAN LAUNDROMAT RECORDS
P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: alr-music.com
Styles/Specialties: indie rock, tribute
compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder, President

AMERICAN RECORDINGS
(Republic Records/Universal)
2200 Colorado Ave.
Santa Monica, CA 90404
310-865-1000
Styles/Specialties: all genres
*No unsolicited material
Rick Rubin, President
Michael Goldberg, A&R

ANTI-
2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: info@anti.com
Web: anti.com
Styles/Specialties: indie rock
Brett Gurewitz, Owner

API RECORDS
P.O. Box 7041
Watchung, NJ 07069
Email: apirecords@verizon.net
Web: apirecords.com
Styles/Specialties: classical, pop-rock
*We do not accept unsolicited submissions

APPLESEED RECORDINGS
P.O. Box 2593
West Chester, PA 19380
610-701-5755
Email: jim@appleseedmusic.com
Web: appleseedmusic.com
Styles/Specialties: AC
*accepts demo submissions, see website

ARISTA NASHVILLE
(See Sony Music Nashville)

ASTRALWERKS
150 5th Ave.
New York, NY 10011
212-786-8410
Email: astralwerks.astralwerks@gmail.com
Web: astralwerks.com
Styles/Specialties: electronic, dance,
alternative, techno
*No Unsolicited material accepted.
Ryan Murphy, Director, A&R
Jeremy Vuernick, Sr. Manager, A&R

ATLANTIC RECORDS
(Warner Music Group)
3400 W. Olive Ave., 2nd Fl.
Burbank, CA 91505
818-238-6800, 818-238-6912
Email: maureen.kenny@atlanticrecords.com
Web: atlanticrecords.com
*No unsolicited material
Maureen Kenny, SVP, A&R

ATLANTIC RECORDS GROUP
Paramount Plaza
1633 Broadway, 10th & 11th Floor
New York, NY 10019
212-707-3300, 212-707-2344
Email: pete.ganbarg@atlanticrecords.com
Web: atlantic-records.com
*No unsolicited material
Pete Ganbarg, Exec. VP A&R

ATO/ RED LIGHT (Sony)
44 Wall St., 23rd Fl.
New York, NY 10005
212-422-4280
Email: info@atorecords.com
Web: atorecords.com
Styles/Specialties: All Genres: pop, rock,
acoustic rock, indie
*Demo Submissions will only be accepted
by mail
Will Botwin, President/CEO

AVERAGE JOE ENTERTAINMENT
3738 Keystone Ave.
Nashville, TN 37211
615-733-9983
Email: info@averagejoesent.com

Web: averagejoesent.com
Roster: Charlie Farley, Lenny Cooper, Cap
Bailey, Colt Ford
Styles/Specialties: country rap

BA DA BING! RECORDS
181 Clermont Ave., Apt. #403
Brooklyn, NY 11205
718-360-5561
Email: hello@badabingrecords.com
Web: badabingrecords.com
Styles/Specialties: Really weird stuff that
can still make you cry

BAR/NONE RECORDS
P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Styles/Specialties: indie rock
*Unsolicited material accepted
Glenn Morrow, Owner

BARSUK RECORDS
P.O. Box 22546
Seattle, WA 98122
206-322-7785
Email: questions@barsuk.com
Web: barsuk.com
Distribution: ADA/WEA
Styles/Specialties: Indie Rock
*Accepts Demo submission, see website
Josh Rosenfeld, President

BEGGARS GROUP
(XL Recordings, Beggars Music, 4AD,
Matador, Rough Trade)
134 Grand St.
New York, NY 10013-1012
212-995-5882
Email: robbymorris@beggars.com
Web: beggarsgroupusa.com
Styles/Specialties: indie-rock, pop,
electronic and many more
Roster: Adele, Alabama Shakes, Girl
Band, Tobias Jesso, Yo La Tengo
Distribution: ADA

Additional location:

2035 Hyperion Ave.
Los Angeles, CA 90027
323-663-0607

17-19 Alma Rd
London, SW18 1AA England
44-208-870-9912
Email: beggars@almaroad.co.uk
Contact: Martin Mills

BIELER BROS. RECORDS
4100 N. Powerline Rd., #U5
Pompano Beach, FL 33073
954-979-4781
Email: info@bielerbros.com
Web: bielerbros.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material, EPK only
Jason Bieler, Owner
Aaron Bieler, Owner

BIG DEAL RECORDS
15503 Ventura Blvd, Ste. #300
Encino, CA 91436
818-922-0807
Email: info@bigdealmusic.com
Web: bigdealmusic.com
Styles/Specialties: rock, pop, AC
Distribution: Ryko
*No unsolicited material
Henry Marx, President/CEO
Bill Dern, GM/Head of Business Affairs

Additional locations:

15 W. 26th St., 12th Fl.
New York, NY 10010
212-518-2668

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

BIG MACHINE LABEL GROUP

1219 16th Ave., S.
Nashville, TN 37212
615-324-7777
Email: allison.jones@bmig.net
Web: bmig.net
Roster: Taylor Swift, Zac Brown Band, Florida Georgia Line, Brantley Gilbert, Danielle Bradbery, Drake White, Hank Williams, Jr., Eli Young Band
Allison Jones, SVP, A&R

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al@bignoisenow.com
Web: bignoisenow.com
Client List: the Beach Boys, Christina Aguilera, Red Hot Chili Peppers, Chicago, Katharine McPhee, Jay Geils, Dionne Warwick and Gregory Porter
*Currently accepting demo submissions.
*Please call or email first.
Al Gomes, A&R

BLACKHEART RECORDS

636 Broadway
New York, NY 10012
212-353-9600 Fax 212-353-8300
Email: blackheart@blackheart.com
Web: blackheart.com
Styles/Specialties: all styles
*Unsolicited material accepted, attn: A&R Dept.
Zander Wolff, A&R

BLIND PIG RECORDS

P.O. Box 18461
Chicago, IL 60618
773-772-0043
Email: info@wholehoginc.com
Web: blindpigrecords.com
Contact: Jerry Del Giudice, VP
Styles/Specialties: blues/roots/cajun/gospel

Additional location:

P.O. Box 2344
San Francisco, CA 94126
415-550-6484
Email: info@blindpigrecords.com
Web: blindpigrecords.com
Contact: Edward Chmielewski, President

BLOODSHOT RECORDS

3039 W. Irving Park Rd.
Chicago, IL 60618
773-604-5300
Email: bshq@bloodshotrecords.com
Web: bloodshotrecords.com
Styles/Specialties: punk, country, soul, pop, bluegrass, blues and rock
Rob Miller, Owner
Nan Warshaw, Owner

BLUE NOTE RECORDS (Universal Music Group)

1750 N. Vine St.
Hollywood, CA 90028-5274
323-871-5425
Email: don.was@umusic.com
Web: bluenote.com
Don Was, President
Eli Wolf, VP, A&R

BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com
Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Olive
Distribution: Lumberjack Mordam Music Grp.
*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear.
Patrick Boissel, A&R

CAPITOL MUSIC GROUP

(Universal Music Group)
1750 N. Vine St., 9th Fl.
Hollywood, CA 90028
323-871-5000
Web: capitolrecords.com

*No unsolicited material
Mike Flynn, SVP, A&R

Additional locations:

New York (Universal Music Group)
1755 Broadway, #6
New York, NY 10019
212-786-8000
Web: capitolrecords.com
*No unsolicited material

Florida

Email: kimstephens710@gmail.com
Contact: Kim Stephens, A&R

London

125 Kensington High St., 3rd Fl.
London, W8 5SF England
44-330-587-1110
Web: universalrecords.com
Contact: Jo Charrington, Exec. VP A&R
Email: jo.charrington@umusic.com

CASH MONEY RECORDS (Universal Music Group)

20201 E. Country Club Dr.
Miami, FL 33180
Email: 1stunna@tmo.blackberry.net
Web: cashmoney-records.com
Styles/Specialties: Urban, Hip-hop
Bryan Williams, Co-owner
Ronald 'Slim' Williams, Co-owner

CASTLE RECORDS

P.O. Box 2435
Hendersonville, TN 37077
615-559-5226
Email: castlerecords@castlerecords.com
Web: castlerecords.com
Styles/Specialties: country
*We accept unsolicited material. See website for demo submission
Dave Sullivan, A&R

CENTURY MEDIA RECORDS (Sony)

12706 W. Washington Blvd.
Los Angeles, CA 90066
917-405-3726
Email: mail@centurymedia.com,
mike.gitter@centurymedia.com
Web: centurymedia.com
Styles/Specialties: heavy metal, hard rock
*Unsolicited material accepted, see web for details.
Mike Gitter, VP, A&R
David Bason, Director A&R

CHERRYTREE RECORDS (Universal Records)

1418 4th St.
Santa Monica, CA 90401 310-865-1000
Email: info@cherrytreerecords.com
Web: cherrytreerecords.com
Styles/Specialties: All genre styles considered
Roster: Sting, the Last Bandoleers, Robert Orion, Michael Einziger, Gavin Brown, Fernando Garibay, Tony Lake, My Digital Enemy, Brian Robert Jones, Dave Aude, BADDLUCK
Scott Enright, A&R
Kelvin Chu, A&R
Jody Klein, A&R

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000
Email: cleoinfo@cleorecs.com
Web: cleopatrarrecords.com
Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks
Ryan Purer, President
Tim Yasul, VP/GM

CLICKPOP RECORDS

P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com
Styles/Specialties: folk, metal, pop, punk, electronic, ambient noise and more
Dave Richards, A&R

CLUBSTREAM LABEL GROUP

Gothenburg Sweden
+46-(0)733 101 808
Email: h.ludvigson@clubstream.se
Web: clubstream.se
Style/Specialties: techno, all types of electronic dance music

*Accepts unsolicited material. Do not send rock music, reggae or psy-trance. See website for instructions
Hakan Ludvigson, A&R Manager

CMH RECORDS

2898 Rowena Ave.
Los Angeles, CA 90039
323-663-8073
Web: cmhrecords.com
Styles/Specialties: country, bluegrass, electric, children's, Christmas

COAST RECORDS

2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: coast@logginspromotion.com
Web: logginspromotion.com, myspace.com/paulloggins
Styles/Specialties: all styles
*Accepts unsolicited material
Paul Loggins, A&R

COLUMBIA RECORDS - LOS ANGELES (Sony Music)

9830 Wilshire Blvd.
Beverly Hills, CA 90212
310-272-2000
Email: Mark.Williams@sonymusic.com
Web: columbiarecords.com
*No unsolicited material
Mark Williams, President, A&R

COLUMBIA RECORDS - NEW YORK

25 Madison Ave., 10th Fl.
New York, NY 10010
212-833-4000
Email: john.doelp@sonymusic.com
Web: columbiarecords.com
*No unsolicited material
John Doelp, SVP, A&R Operations
Justin Eshak, VP, A&R
Imran Majid, SVP, A&R

COMPASS RECORDS

916 19th Ave. S.
Nashville, TN 37212
615-320-7672
Email: info@compassrecords.com
Web: compassrecords.com
Styles/Specialties: celtic, roots
Alison Brown, A&R
Gary West, A&R

CONCORD MUSIC GROUP

100 N. Crescent Dr.
Beverly Hills, CA 90210
310-385-4455
Email: submissions@concordrecords.com
Web: concordmusicgroup.com
Styles/Specialties: jazz
John Burk, Exec. VP, A&R
Chris Dunn, Sr. Director, A&R
Joe McEwen, VP, A&R

CURB RECORDS

48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: bstewart@curb.com
Web: curb.com
Styles/Specialties: country, pop, gospel
*No unsolicited material
Bryan Stewart, VP, A&R

DANGERBIRD RECORDS

3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
Email: info@dangertbirdrecords.com
Web: dangerbirdrecords.com
Roster: Butch Walker, Royal Teeth, T. Hardy Morris, Broadsheets, JJAMZ, Maritime
*We do not accept unsolicited demos
Jenni Sperandio, President

DECAYDANCE MUSIC

New York, NY
Email: info@dcd2records.com
Web: dcd2records.com

DEEP ELM RECORDS

P.O. Box 792197
Paia, HI 96779
808-214-4407
Email: info@deepelm.com
Web: deepelm.com, submitdeepelm.com
Styles/Specialties: indie rock, emo, punk, pop, atmospheric, slowcore, alt-country, instrumental
John Szuch, A&R

DEEP SOUTH ENTERTAINMENT

P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: info@deepsouthernentertainment.com
Web: deepsouthernentertainment.com
Styles/Specialties: rock
*See website for demo submission policy
Steve Williams, A&R

DEF JAM (Universal)

2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-4000
Web: defjam.com
*No unsolicited material
Dion No ID Wilson, Exec. VP, A&R
Tab Nkhereanye, SVP, A&R
Noah Preston, VP, A&R

DEF JAM (Universal)

1755 Broadway, 7th Fl.
New York, NY 10019
212-333-8000
Email: steve.carless@umusic.com
Web: defjam.com
Styles/Specialties: hip-hop, rap, urban, R&B
*No unsolicited materia
Steve Bartels, President/CEO
Steve "Steve-O" Carless, Sr. Dir. A&R

DEFEND MUSIC, INC.

5631 Hollywood Blvd., Ste. C
Los Angeles, CA 90028
323-305-7315
Email: greg@defendmusic.com
Web: defendmusic.com
*Accepts unsolicited material
Michael Prommer, President
Greg Katz, Head, A&R

DELICIOUS VINYL RECORDS

6607 Sunset Blvd.
Los Angeles, CA 90028
323-464-7467
Email: contact@deliciousvinyl.com
Web: deliciousvinyl.com
*No unsolicited material
Michael Ross, A&R/Owner
Rick Ross, A&R

DELMARK RECORDS

4121 N. Rockwell
Chicago, IL 60618
773-539-5001
Email: delmark@delmark.com
Web: delmark.com
Styles/Specialties: blues and jazz
Bob Koester, Sr., A&R
Steve Wagner, A&R

DINE ALONE RECORDS

290 Gerrard St., E
Toronto, ON M5A2G4
416-585-7885
Email: info@dinealonerecords.com
Web: dinealonerecords.com
Styles/Specialties: Various, including rock, indie, punk, R&B, hip-hop, post hardcore and emo
Roster: Moneen, Streets of Laredo, the Flatliners, Vanessa Carlton, New Swears, the Lumineers
Joel Carriere, Founder-Owner, A&R

DISCHORD RECORDS

1819 Beecher St., N.W.
Washington, DC 20007
703-351-7507
Email: dischord@dischord.com
Web: dischord.com
Styles/Specialties: punk rock

DOMO MUSIC GROUP

11340 W. Olympic Blvd., #270
Los Angeles, CA 90064
310-966-4414
Email: newtalent@domomusicgroup.com
Web: domomusicgroup.com
Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*Accepts demo submissions - submissions are addressed to Dino Malito

D'MAR ENTERTAINMENT, INC.

7723 Tylers Pl. Blvd., Ste. 275
West Chester, OH 45069
513-617-2392
Email: dmarentertainment@fuse.net
Web: dmarentertainment.com
Styles/Specialties: smooth jazz, R&B, gospel

*Accepts unsolicited material
Sheila A. Jordan, A&R

DRAG CITY RECORDS
 P.O. Box 476867
 Chicago, IL 60647
 312-455-1015 Fax 312-455-1057
Email: info@dragcity.com
Web: dragcity.com
Styles/Specialties: rock, hard rock, experimental
 *Does not accept Demos

DUALTONE RECORDS
 3 McFerrin Ave.
 Nashville, TN 37206
 615-320-0620 Fax 615-320-0692
Email: info@dualtone.com
Web: dualtone.com
Styles/Specialties: country, rock
Will McDonald, A&R Marketing

E1 MUSIC GROUP
 22 Harbor Park Dr.
 Port Washington, NY 11050
 516-484-1000
Email: ala.grunblatt@kochent.com
Web: eonemusic.com
Alan Grunblatt, President

EARTH MUSIC PRODUCTIONS, LLC
 P.O. Box 72
 Litchfield, CT 06759
 860-567-8796
Styles/Specialties: new age

ELEKTRA
(Warner Music Group)
 1633 Broadway 10th & 11th Floor
 New York, NY 10019
 212-707-3300
Web: elektra.com

EMI CHRISTIAN MUSIC GROUP (CMG)
 101 Winners Cir.
 Brentwood, TN 27027
 615-371-4300
Email: info@capitolcmg.com

Web: capitolchristianmusicgroup.com
 *No unsolicited material

EMI MUSIC GROUP
(See Universal Music Group)
Web: universalmusic.com
 *No unsolicited material

EMPEROR JONES RECORDS
 P.O. Box 4730
 Austin, TX 78765
Email: brutus@emperorjones.com
Web: emperorjones.com
Styles/Specialties: folk, indie, alt.

EONE MUSIC GROUP
 22 Harbor Park Dr.
 Port Washington, NY
 516-484-1000
Web: eonemusic.com
Michael Healy, VP, Digital Marketing, A&R

Additional location:
 109 W. Park Dr., Ste. 360
 Brentwood, TN 37027

EPIC RECORDS GROUP
(Sony Music Entertainment)
 9830 Wilshire Blvd.
 Beverly Hills, CA 90212
 310-272-2220
Email: traimaine.dixon.sme@epicrecords.com
Web: epicrecords.com
Contact: Paul Pontius, Exec VP A&R
 *No unsolicited material
Styles/Specialties: Various, including pop, R&B, rock and hip-hop
Distribution: Sony Music Entertainment
Roster: Avril Lavigne, Fifth Harmony, Fiona Apple, Meghan Trainor, Modest Mouse, Sara Bareilles, Travi\$ Scott

EPITAPH / ANTI (WMG)
 2798 Sunset Blvd.
 Los Angeles, CA 90026
 213-413-7353

Email: BGreen@epitaph.com
Web: epitaph.com
Styles/Specialties: alternative rock, post-hardcore, punk rock, hip-hop, metalcore
 *Accepts unsolicited material. See website for instructions
Brett Greenberg, Radio Promotion

Additional locations:

Canada
 366 Adelaide St. E., Ste. 432
 Toronto, ONT M5A 3X9, Canada
 416-868-4848

The Netherlands
 Studio Korte Leidse
 Korte Leidse Dwarstraat 12 / Unit 211
 1017 RC Amsterdam, The Netherlands
 +31 (20) 550-3838

EQUAL VISION
 P.O. Box 38202
 Albany, NY 12203-8202
 518-458-8250
Email: info@equalvision.com
Web: equalvision.com
Dan Sandshaw, GM/A&R

EXIT 12 ENTERTAINMENT
 20030 Sugarberry Ln.
 Hensley, AR 72065
 501-350-9713
Email: Travis@exit12.net
Web: exit12.net
Travis Grigg, Owner/A&R

Additional location:
 4133 Redwood Ave.
 Los Angeles, CA 90066

FAIR TRADE RECORDS
 Attn: A&R Department
 9003 Overlook Blvd.
 Brentwood, TN 37027
Email: info@fairtradeservices.com
Web: fairtradeservices.com

Styles/Specialties: Christian
 *Accepts unsolicited material. See website for submission

FAT POSSUM RECORDS
 P.O. Box 1923
 Oxford, MS 38655
 662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com
Styles/Specialties: indie
 *Accepts unsolicited material
Matthew Johnson, President
Bruce Watson, Director, A&R

FAT WRECK CHORDS
 2196 Palou Ave.
 San Francisco, CA 94124
 415-284-1790
Web: fatwreck.com
Styles/Specialties: punk
 *Send demos to:

Asian Man Records
 ATTN: Mike
 P.O. Box 35585
 Monte Soreno, CA 95030

FAVORED NATIONS RECORDS
 17328 Ventura Blvd., #165
 Encino, CA 91316
Email: info@favorednations.com
Web: favorednations.com
Styles/Specialties: all styles welcome

FEARLESS RECORDS
 5870 W. Jefferson Blvd., Studio E
 Los Angeles, CA 90016
 310-730-6655
Email: info@fearlessrecords.com
Web: fearlessrecords.com
Styles/Specialties: pop-punk, punk rock, emo, alternative rock, post-hardcore
 *Accepts unsolicited material. See website for mailing instructions
Cody, VP, A&R

As a DIY artist, I rely on *Music Connection* for expert advice and resources. My live review granted me exposure that I would not have otherwise been able to achieve on my own."

— **Billy Lawler**



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David has been a successful staff producer for the major labels for over 20 years and owner of Master Groove Studios since 1981 (Nashville & LA). He is a successful producer with 24 Gold and Platinum awards and 5 Grammy nominations with 1 win. He works with top stars, A&R

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1290 Ave. of the Americas, 24th Fl.
New York, NY 10104
609-799-2424
Email: ferretstyle@ferretstyle.com
Web: ferretstyle.com
Carl Severson, President, A&R

FERVOR RECORDS
1810 W. Northern Ave., Ste. A-9 Box 186
Phoenix, AZ 85021
602-870-1788
Email: info@fervor-records.com
Web: fervor-records.com
Styles/Specialties: vintage, new indie
*We do not accept unsolicited submissions
Jeff Freundlich, Exec. Producer

FONOVISA
(Universal Music Group)
Woodland Hills, CA
Web: universalmusic.com/fonovisa
*Accepts unsolicited material

FOODCHAIN RECORDS
6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028
323-957-7900 Fax 323-957-7911
Email: info@foodchainrecords.com
Web: foodchainrecords.com
Roster: Supagroup, Minibar, Coyote Shivers, Betty Blowtorch, Dear John Letters and more
Style/Specialties: hard rock, punk
*Please submit demos by mail only
Kelly Spencer, VP, A&R

FRONTIER RECORDS
P.O. Box 22
Sun Valley, CA 91353
818-759-8279
Email: info@frontierrecords.com
Web: frontierrecords.com
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock
*No unsolicited material.

FUELED BY RAMEN
1633 Broadway, 10th Fl.
New York, NY 10019
Web: fueledbyramen.com
*Accepts unsolicited material. See website
Mike Easterlin, GM

GEARHEAD RECORDS
P.O. Box 2375
Elk Grove, CA 95759
916-897-2451
Email: info@gearheadrecords.com
Web: gearheadrecords.com
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockabilly and sleaze metal
*No unsolicited material
Michelle Haunold, President

GEFFEN
See Interscope

GLASSNOTE RECORDS
770 Lexington Ave., 16th Fl.
New York, NY 10065
646-214-6000 Fax 646-237-2711
Email: dglass@glassnotemusic.com
Web: glassnotemusic.com
Daniel Glass, President

Additional location:

2220 Colorado Ave., Ste. 200
Santa Monica, CA 90404
310-865-8645
Web: glassnotemusic.com
Marc Nicolas, A&R

GLOBAL CREATIVE GROUP
4757 E. Greenway Rd., Ste.
107B-PMB180
Phoenix, AZ 85032
800-884-4553
Email: info@GCGMusic.com
Web: gcgmusic.com
Styles/Specialties: pop, rock, world
Distribution: Redeye

*Accepts unsolicited material
Ian Faith, CEO

GNP CRESCENDO RECORD CO INC
1405 N Avon St.
Burbank, CA 91505
818-566-8900
Web: gnpcrecendo.com/wp
Styles/Specialties: jazz, film/tv soundtracks
Neil Norman, President

GOGIRLSMUSIC.COM
Email: gogirlsmusic@gmail.com
Web: gogirlsmusic.com
Styles/Specialties: all genres
*The oldest and largest online community of indie women in music
Madalyn Sklar, A&R

GO-KUSTOM RECORDS
P.O. Box 77750
Seattle, WA 98177
Email: gokustom@gmail.com
Web: go-kustom.com
Styles/Specialties: surf, psychobilly, hot rod, lo-fi, post-punk, electronica
D.A. Sebastian, A&R

GREEN LINNET
916 19th Ave. S.
Nashville, TN 37212
800-757-2277, 615-320-7672
Fax 615-320-7378
Email: info@greenlinnet.com
Web: greenlinnet.com
Styles/Specialties: celtic, world music
Garry West, A&R

HACIENDA RECORDS
1236 S. Staples St.
Corpus Christi, TX 78404
361-882-7066
Email: sales@haciendarecords.com
Web: hacienda-records.myshopify.com
Styles/Specialties: Mexicana, Ranchito, gospel

HEADLINER RECORDS
George Tobin Music, Inc.
102 N.E. 2nd St.
Boca Raton, FL 33432
Email: georgetobinmusic@aol.com
Web: headlinerrecords.com
Styles/Specialties: pop, pop alternative, R&B, always looking for new opportunities and great singers and writers
*Unsolicited material welcome
George Tobin, Owner

HOLLYWOOD RECORDS - LOS ANGELES
500 S. Buena Vista St., Old Team Bldg.
Burbank, CA 91521
818-560-5670
Web: hollywoodrecords.com
*No unsolicited material, No MP3s
Mio Vukovic, SVP, A&R/Head of Creative, Disney Music Group, (DMG) A&R
Patrick Clifford, VP, Music Publishing A&R, Nashville, DMG A&R - Nashville
Barbara Vander Linde, VP, Music Publishing A&R, DMG A&R
Mike Daly, Exec. Director, A&R, Music Publishing, DMG A&R
Dani Markman, Director, A&R, DMG A&R
Brandon Kitchen, Director, A&R, DMG A&R
Ciara Shortridge, A&R Representative - Nashville

HOLOGRAPHIC RECORDS
700 W. Pete Rose Way
Lobby B, 3rd Fl., Ste. 390 PMB 18
Cincinnati, OH 45203
513-442-3886
Email: info@holographicrecords.com
Web: holographicrecords.com
Styles/Specialties: fusion, jazz
James Sfarmas, President

HOPELESS/SUB CITY
P.O. Box 7495
Van Nuys, CA 91409
Email: ar@hopelessrecords.com

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Louis Posen, Owner

HYDRAHEAD RECORDS
P.O. Box 1706
Vashon, WA 98070
Email: info@hydrahead.com
Web: hydrahead.com
Styles/Specialties: hard rock, metal, experimental
*No unsolicited material.

IAMSOUND RECORDS
850 S. Broadway, #801
Los Angeles, CA 90014
213-785-6086
Email: niki@iamsoundrecords.com
Web: iamsoundrecords.com
Roster: Banks, Bird Dog, Bleeding Knees Club, the Black Ghosts, Charli XCX, Florence + the Machine, Fools Gold, IO Echo
Styles/Specialties: indie rock, electro
Niki Robertson, Founder

INTERSCOPE-GEFFEN-A&M-UMG
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-1000
Email: ben.gordon@umusic.com
Web: interscoperecords.com
*No unsolicited material
Aaron Bay-Schuck, President A&R

IPECAC RECORDINGS
Email: info@ipecac.com
Web: ipecac.com, facebook.com/ipecac
Distribution: Fontana
Roster: Fantomas, Melvins Big Band, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio
Greg Werckman, A&R

IRONWORKS MUSIC
Silverlake, Los Angeles, CA
Email: jenn.johnson@ironworksmusic.com

Web: ironworksmusic.com
Styles/Specialties: a full facility entertainment company
*No unsolicited material
Jenn Johnson, A&R

JAGGO RECORDS, LLC
10061 Riverside Dr., #718
Toluca Lake, CA 91602
323-850-1819
Email: jaggo@jaggo.com
Web: jaggo.com
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music
*Unsolicited material accepted

K RECORDS
P.O. Box 7154
Olympia, WA 98507
360-786-1594
Email: info@krecs.com
Web: krecs.com
Roster: Kimya Dawson, the Curious Mystery, the Blackouts
Calvin Johnson, Owner

KEMADO RECORDS
87 Guernsey St.
Brooklyn, NY 11222
Email: info@kemado.com
Web: kemado.com
Styles/Specialties: hard rock, metal
*Accepts unsolicited material

KILL ROCK STARS
107 S.E. Washington St., Ste. 155
Portland, OR 97214
503-232-0175
Email: portia@killrockstars.com
Web: killrockstars.com
Styles/Specialties: punk, indie

KOBALT MUSIC
8201 Beverly Blvd., #400
Los Angeles, CA 90048-4505
310-967-3087

Email: info@kobaltmusic.com
Web: kobaltmusic.com

Additional locations:
220 W. 42nd St., 11th Fl.
New York, NY 10036
212-247-6204
Bob Bortnick, SVP, Creative
907 Gleaves St., Ste. 101
Nashville, TN 37203
615-321-8585
Stephanie Cox, Creative

83 Walton St., N.W., Ste. 400
Atlanta, GA 30303
404-954-6600
Al McLean, SVP, Creative

4 Valentine Pl.
London, SE1 8QH England
+44 (0) 207 401 5500

KRIAN MUSIC GROUP
224 W. 30th St., Ste. 1007
New York, NY 10001-1077
212-967-4300
Email: pr@krianmusicgroup.com
Web: krianmusicgroup.com
Frank Blasucci, GM

LITTLE FISH RECORDS
P.O. Box 19164
Cleveland, OH 44119
216-481-1634
Email: littlefishrecords@gmail.com
Web: littlefishrecords.com
Styles/Specialties: roots reggae, jam band, smooth jazz, pop
*Accepts unsolicited material
Lawrence Koval, President, Artist Mgmt

LIZZARD SUN ENTERTAINMENT
310-505-3958
Email: Floyd@lizzardsunentertainment.com
Web: cliffmorrison.com/contact.php
Roster: Cliff Morrison
Floyd Bocox, CEO

LOST HIGHWAY RECORDS
(See UMG Nashville)
401 Commerce St., Ste. 1100
Nashville, TN 37219
615-244-8944
Web: universalmusic.com
Styles/Specialties: rock, country, folk
*No unsolicited material accepted

LOVECAT MUSIC
P.O. Box 548, Ansonia Station
New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com
Styles/Specialties: rock, pop, R&B, Latin, world, dance, jazz
*Accepts unsolicited material

LOVEPUMP UNITED
61 Greenpoint Ave., #508
Brooklyn, NY 11222
347-469-0627
Roster: Glitter Pals, Genghis Tron
Distribution: Secretly Canadian Distort
Styles/Specialties: indie, electro

MACKAVENUE
18530 Mack Ave., Unit #299
Grosse Pointe Farms, MI 48236
800-875-8331
Email: info@mackavenue.com
Web: macavenue.com
Styles/Specialties: jazz
Richard McDonnell, President

MAGNA CARTA RECORDS
A-1 Country Club Rd.
East Rochester, NY 14445
585-381-5224
Email: info@magnacarta.net
Web: magnacarta.net
Styles/Specialties: progressive metal
*See website for Demo Submission
Peter Morticelli, A&R

MALACO RECORDS
3023 W. Northside Dr.
Jackson, MS 39213
601-982-4522
Email: demo@malaco.com
Web: malaco.com
Styles/Specialties: gospel, R&B, spoken

word, jazz, blues, soul
*No unsolicited material
Tommy Couch, Jr., President/R&B, A&R
Wolf Stephenson, VP, A&R
Darrell Luster, Director, Gospel

MATADOR RECORDS
134 Grand St.
New York, NY 10013
212-995-5882 Fax 212-995-5883
Web: matadorrecords.com
Styles/Specialties: all styles
*No Unsolicited Material
Robby Morris, Director, A&R

Additional location:
17-19 Alma Rd.
London, SW18 1AA U.K.
+020-8875-6200

MERGE RECORDS
P.O. Box 1235
Chapel Hill, NC 27514
Email: merge@mergerecords.com
Web: mergerecords.com
Styles/Specialties: alt-rock
Roster: Arcade Fire, others

MEROKE SKY RECORDS
Van Nuys, CA
818-427-2712
Styles/Specialties: folk/rock
Roster: Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Don LeBlanc
Mike Giangreco, A&R

METAL BLADE RECORDS
5160 Van Nuys Blvd., #301
Sherman Oaks, CA 91403
818-597-1964
Email: metalblade@metalblade.com
Web: metalblade.com
Styles/Specialties: heavy metal, progressive, rock
*See website for Demo Submission
Brian Slagel, President

Additional location:
Metal Blade Records GMBH
Marshallstrasse 14
73033 Goppingen, Germany

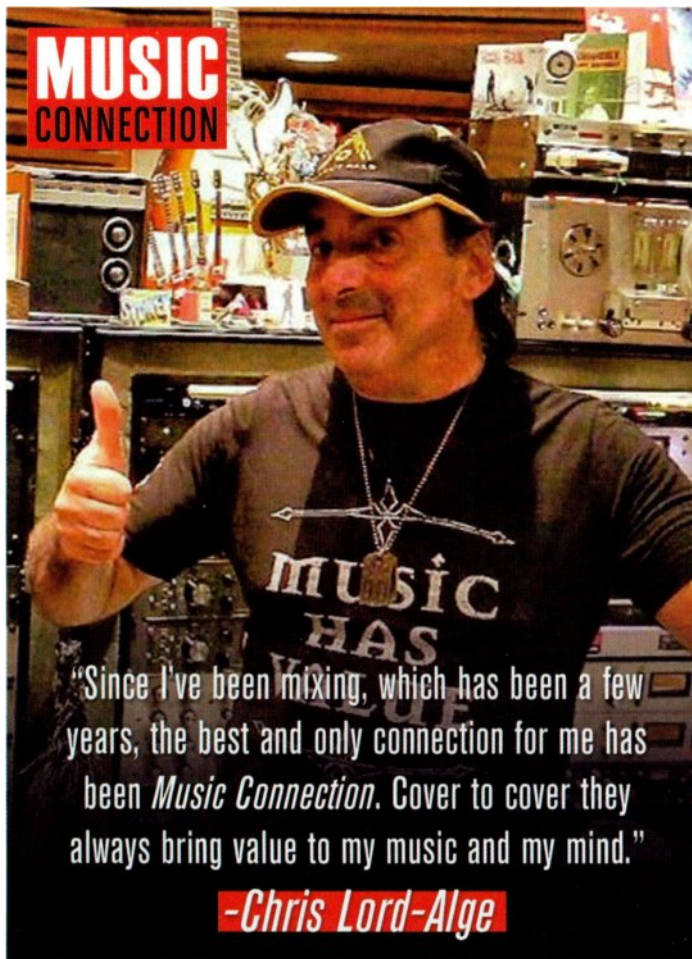
METROPOLIS RECORDS
P.O. Box 974
Media, PA 19063
610-595-9940
Email: demo@metropolis-records.com
Web: metropolis-records.com
Styles/Specialties: electronic, industrial, goth
*Accepts unsolicited material by CD or CD-R

MILAN ENTERTAINMENT
Sherman Oaks, CA
Email: jc.chamboredon@milanrecords.com
Web: milanrecords.com
Styles/Specialties: soundtracks, electronic, world

MINT RECORDS
P.O. Box 3613, M.P.O.
Vancouver, BC Canada V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com
Roster: Duotang, Duplex, Fanshaw, Hot Panda, Immaculate Machine
Styles/Specialties: indie
*Send demos via mail

MORPHIUS RECORDS
100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: info@morphius.com
Web: morphius.com
Styles/Specialties: rock, punk, hip-hop, experimental

MOTOWN (Universal)
1750 N. Vine St.
Los Angeles, CA 90028
Web: motownrecords.com
Ne-Yo, SVP, A&R
*No unsolicited material



"Since I've been mixing, which has been a few years, the best and only connection for me has been *Music Connection*. Cover to cover they always bring value to my music and my mind."

-Chris Lord-Alge

Additional location:

2100 Colorado Ave., 3rd Fl.
Santa Monica, CA 90404
310-235-4961
Web: motonrecords.com

MOUNTAIN APPLE COMPANY, THE
905 Kalaniana'ole Hwy.
Kailua, HI 96734
800-882-7088, 808-597-1888
Fax 808-597-1151
Web: mountainapplecompany.com
Styles/Specialties: traditional and contemporary Hawaiian

MRG RECORDINGS
Los Angeles, CA
310-629-9782
Email: info@mrgrecordings.com,
submission@mrgrecordings.com
Web: mrgrecordings.com
Styles/Specialties: rock, electronic, ambient, folk

NETTWERK RECORDS
575 W. 8th Ave.
Vancouver, B.C. V5Z 0C4
604-654-2929 Fax 604-654-1993
Email: info@nettwerk.com
Web: nettwerk.com
*No unsolicited material
Mark Jowett, VP, A&R - International

Additional locations:

6525 W. Sunset Blvd., Ste. 800
Hollywood, CA 90028
323-301-4200 Fax 323-301-4199

33 Irving Pl.
New York, NY 10003
212-760-9719

15 Richdale Ave., Unit 203
Cambridge, MA 02140
617-497-9988

33 Music Square W., #110
Nashville, TN 37203

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Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Styles/Specialties: all genre styles considered
Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T. James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Rocky Shaw.
*Unsolicited material through management or lawyer only. Please call or Email before submitting.
Robert A. Case, A&R

NEW WEST RECORDS

3723 W. Olive Ave.
Burbank, CA 91505
818-433-3500
Email: michael@sugaroo.com
Web: newwestrecords.com
Styles/Specialties: country, pop, singer-songwriter

NONESUCH RECORDS

1290 Ave. of the Americas, 23rd Fl.
New York, NY 10104
212-707-2900 Fax 212-707-3207
Email: info@nonesuch.com
Web: nonesuch.com
Roster: Emmylou Harris, Joni Mitchell, Gipsy Kings, KD Lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.
Styles/Specialties: jazz, classical, Americana, singer-songwriter, contemporary, world pop
*No Unsolicited material
David Bither, Sr. VP, A&R

OGLIO ENTERTAINMENT
3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500

Web: oglio.com

Contact: Carl Caprioglio, Mark Copeland
Roster: the Leftovers, Foreign Globeater, Margo Guryan, BigBang, Beatallica, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (the Doors), Ray Manzarek (the Doors), Wisely, Phunk Junkeez, Bouquet of Veal and Ogden Edsli
Carl Caprioglio, President

OH BOY RECORDS

P.O. Box 150222
Nashville, TN 37215
615-742-1250
Email: ellen@ohboy.com
Web: ohboy.com
Styles/Specialties: country
*No unsolicited materials

OMNIVORE RECORDINGS

7958 Beverly Blvd.
Los Angeles, CA 90048-4511
877-733-3931 Ext. 232
Email: cary@conqueroo.com
Web: omnivorerecordings.com
*Accepting no demos

ORCHARD

23 E. 4th St., 3rd Fl.
New York, NY 10003
212-201-9280
Email: communications@theorchard.com
Web: theorchard.com
Brad Navin, CEO

PAPER GARDEN RECORDS

170 Tillary St., Apt. 608
Brooklyn, NY 11201
Email: info@papergardenrecords.com,
demos@papergardenrecords.com
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Arms, Conveyor, Dad Rocks!

PEAK RECORDS

30765 Pacific Coast Hwy., Ste. 134
Malibu, CA 90210
310-589-8604
Email: peakrecords@aol.com
Web: peakrecords.com
*No unsolicited material
Styles/Specialties: classical, contemporary, jazz
Andi Howard, President

POSI-TONE

P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Michael Dease, Doug Webb, Behn Gillette, Brian Charette, Walt Weiskopf, Ed Cherry, David Gibson, Ken Fowser, Art Hirahara, Ralph Bowen
Marc Free, A&R

PPL ENTERTAINMENT GROUP, INC.

468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
310-860-7499, 818-506-8533
Email: pplzmi@aol.com
Web: pplzmi.com
Styles/Specialties: all
*No unsolicited material accepted.
Must first email or write with SASE for permission.

PRA RECORDS

1255 Fifth Ave., Ste. 7K
New York, NY 10029
212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Styles/Specialties: jazz
Distribution: E-1
Patrick Rains, A&R

PRAVDA RECORDS

P.O. Box 268043
Chicago, IL 60626
773-763-7509
Email: info@pravdamusic.com
Web: pravdamusic.com
Styles/Specialties: rockabilly, pop, blues
Distribution: ADA

PRIMARILY A CAPPELLA
P.O. Box D

San Anselmo, CA 94979
415-455-8602, 800-SING-181
Email: harmony@singers.com
Web: singers.com
Styles/Specialties: a cappella
*Unsolicited material accepted

PUTUMAYO WORLD MUSIC

Airt: A&R
413 Carpenter Rd.
Charlotte, VT 05445
212-625-1400 Fax 212-460-0095
Email: info@putumayo.com
Web: putumayo.com
*Accepts unsolicited materials.

RAMP RECORDS

Santa Barbara, CA
Email: info@ramprecords.com
Web: ramprecords.com
Styles/Specialties: eclectic
Roster: Michael McDonald, Jeff Bridges
*No unsolicited material

RAP-A-LOT RECORDS

P.O. Box 924190
Houston, TX 77292
800-861-7272
Email: info@rapalotrecords.com
Web: rapalotrecords.com
Styles/Specialties: Hip-Hop, Rap

RAZOR & TIE MUSIC

214 Sullivan St., Ste. 5
New York, NY 10012
212-598-2200
Email: info@razorandtie.com
Web: razorandtie.com
Contact: Nick Haussling,
nhaussling@razorandtie.com
Styles/Specialties: pop, metal, rock, soul, folk, dance, world
Roster: All That Remains, the Pretty Reckless, Starset, the Sword, the Ready Set, Yellowcard, Attila, Chelsea Grin,

For Today, Hatebreed, HIM, KYNG and Nonpoint

Nick Haussling, Sr. Director, A&R
Brooke Primont, SVP, Music Placement & Licensing

Additional locations:

Los Angeles, CA
Email: mgitter@razorandtie.com
Web: razorandtiepublishing.com
Kourtney Kirkpatrick, Director of Film & TV Music

511 8th Ave. S.
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Brad Kennard, VP, Creative

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Web: rcarecords.com
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Keith Niftily, Exec. VP, A&R

Additional locations:

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Beverly Hills, CA 90212-1804
310-272-2100
Katie Welle, VP, A&R

9 Derry St., 4th Fl.
London, W8 5HY England
44-207-361-8000
Web: sonymusic.co.uk
Ben Hood, A&R

1400 18th Ave. S., 4th Fl.
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Web: redbullrecords.com
*Demo submission: bit.ly/rbrsubmissions

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P.O. Box 4044
St. Paul, MN 55104
800-695-4687, 651-655-4161
Fax 651-644-4248
Email: shipping@redhouserecords.com, customerservice@redhouserecords.com
Web: redhouserecords.com
Styles/Specialties: singer-songwriters, blues, traditional folk or instrumental

RELAPSE RECORDS
P.O. Box 2060
Upper Darby, PA 19082
610-734-1000 Fax 610-734-3719
Email: bob@relapse.com
Web: relapse.com
Styles/Specialties: metal, rock
Roster: Baroness, Origin, Brutal Truth, Obscura, Revocation, Red Fang, Toxic Holocaust
Rennie Jaffe, VP, A&R

Additional location:
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P.O. Box 6818
5975 ZG Sevenum
The Netherlands

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Brent Sayers, CEO

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Josh Saxe, Associate Director, A&R

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Email: joeystec@sonicpastmusic.com
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Joey Stec, President

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Richard Laing, A&R

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Web: sumerianrecords.com
Ash Avildsen, President
Shawn Keith, GM, A&R

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Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: scott@surfdog.com
Web: surfdog.com
Styles/Specialties: rock
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, Dave Stewart, the Wylde Bunch, Burning of Rome
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Scott Seine, A&R

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Web: sympathyrecords.com
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Web: tangentrecords.com
Styles/Specialties: contemporary instrumental, rock instrumental, electronic, jazz-rock, world beat
Distribution: self-distributed
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THIRD MAN RECORDS
 623 7th Ave. S.
 Nashville, TN 37203-4601
 615-891-4394
Email: swank@thirdmanrecords.com, blackwell@thirdmanrecords.com
Web: thirdmanrecords.com
Styles/Specialties: Various genres, specialize in vinyl records pressing
Roster: Jack White, the Dead Weather, Olivia Jean, the Raconteurs, the White Stripes, Wanda Jackson, Wolf Eyes, Karen Elson
Jack White, Founder
Ben Swank, Co-Founder
Ben Blackwell, Director of Operations, Psychedelic Director

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 441 W. Canfield St.
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Web: triplecrownrecords.com
Fred Feldman, President

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 323-221-2204
Email: triplexrecords@gmail.com
Styles/Specialties: alt. rock, reissues, goth, rap
Distribution: Navarre
 *Call before sending material
Peter Huer, Owner
Dean Naleway, A&R

UNIVERSAL MUSIC GROUP
 2220 Colorado Ave., 3rd Fl.
 Santa Monica, CA 90404
 310-865-4500
Web: universalmusic.com

Additional location:

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 Nashville, TN 37219
 615-244-8944
Email: brian.wright@umusic.com
Web: umgnashville.com
 *No unsolicited material
Brian Wright, SVP, A&R

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 1617 Cosmo St., Ste. 411
 Los Angeles, CA 90028
 323-230-6592
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Web: urbandlazar.com,

myspace.com/urbandlazar
Styles/Specialties: indie rock, alternative, singer-songwriter *We do not accept unsolicited material

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BMG Records
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 Los Angeles, CA 90016
 323-302-0100
Email: info@vagrant.com
Web: vagrant.com
Styles/Specialties: rock, indie, experimental
Roster: Active Child, Bad Suns, Best of Friends
 *We do not accept unsolicited demos
Jon Cohen, Exec. VP
Dan Gill, GM

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Email: info@vanguardrecords.com
Web: vanguardrecords.com
Syles/Specialties: jazz, folk music
 *No unsolicited material

VAN RICHTER RECORDS
 2145 E. Tahquitz Canyon Way, 4-219
 Palm Springs, CA 92262
 858-731-2995
Email: manager@vanrichter.net
Web: vanrichter.net
Styles/Specialties: industrial, gothic, metal
 *Accepts unsolicited material
Paul Abramson, A&R

VAPOR RECORDS
 1460 4th St., #300
 Santa Monica, CA 90401
 310-393-8442 Fax 310-393-6512
Email: webstar@vaporrecords.com
Web: vaporrecords.com
Styles/Specialties: indie, rock
 *Accepts unsolicited material

VERVE MUSIC GROUP-UMG
 Santa Monica, CA
Email: contact@vervemusicgroup.com
Web: vervemusicgroup.com, universalmusic.com
Styles/Specialties: jazz, adult contemporary, classical
 *No unsolicited material
David Foster, Chairman

VICE RECORDS
 Brooklyn, NY
 718-233-3657
Email: music@vice.com
Web: facebook.com/vicerecords
Styles/Specialties: rock
 *Accepts unsolicited material

VICTORY RECORDS
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 Chicago, IL 60607
 312-666-8661
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Web: victoryrecords.com
Styles/Specialties: rock, punk, metal
Tony Brummel, Founder
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 Costa Mesa, CA 92627
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Web: volcom.com/music
Styles/Specialties: punk, indie, rock
Roster: Valient Thorr, Riverboat Gamblers, Year Long Disaster, ASG
 *No unsolicited material
Ryan Immegart, A&R

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 20 Music Sq. E.
 Nashville, TN 37203
 615-748-8000
Email: nashville.ar@wbr.com
Web: warnermusicnashville.com
 *No unsolicited material
Scott Hendricks, Exec. VP, A&R
Cris Lacy, VP, A&R

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 3300 Warner Blvd., 3rd Fl.
 Burbank, CA 91505
 818-846-9090 Fax 818-840-2343
Web: warnerbrosrecords.com
 *No unsolicited material
Jeff Fenster, Sr. Exec. VP, A&R
Mike Elizondo, SVP, A&R

WARNER MUSIC GROUP
 1633 Broadway
 New York, NY 10019
 212-275-2000
Web: wmg.com
 *No unsolicited material
Mike Caren, President Worldwide, A&R

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 555 Washington Ave., 4th Fl.
 Miami Beach, FL 33319
 305-702-2200 Fax 305-266-8771
Email: gabriella.martinez@wmg.com
Web: facebook.com/warnermusiclat
 *No unsolicited material
Gabriella Martinez, VP Marketing

WICKED COOL RECORDS
 434 6th Ave., Ste. 6R
 New York, NY 10011
 347-229-2960
Email: info@wickedcoolrecords.com, scott@wickedcoolrecords.com
Web: wickedcoolrecords.com
Styles/Specialties: garage rock
Scott Hueston, Label Manager

WILD RECORDS
Web: wildrecordsusa.com
Styles: rockabilly, blues, surf, garage and soul
Reb Kennedy, President, Founder

WIND-UP
 129 W. 29th St., 11th Fl.
 New York, NY 10001

212-895-3100
Email: info@winduprecords.com
Web: winduprecords.com
 *Accepts unsolicited material
Mike Kahn, Director, A&R
Shawn Cohen, Manager, Director, A&R

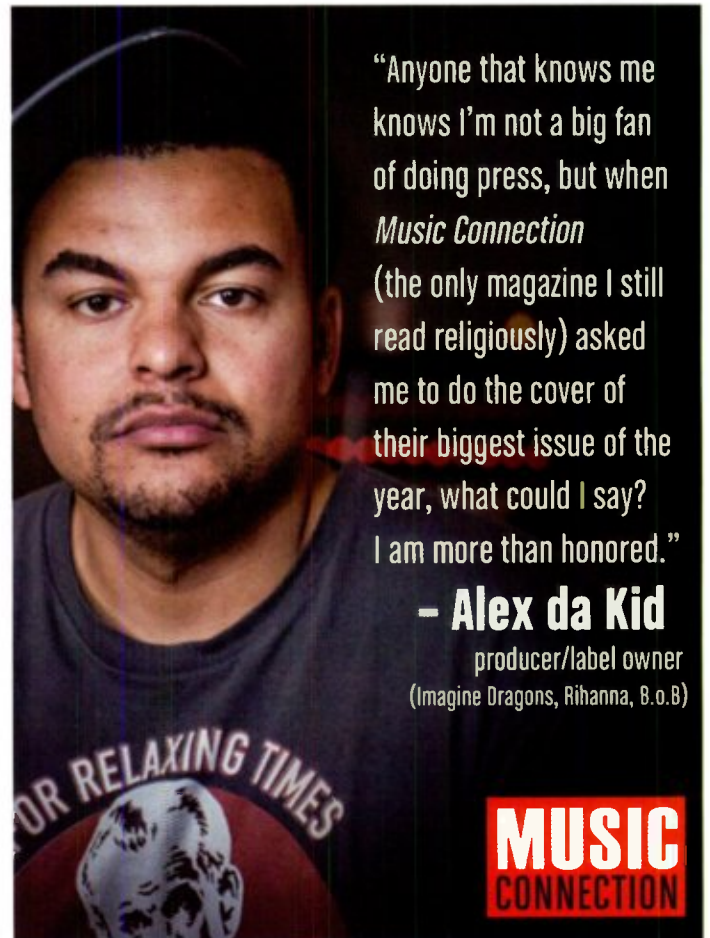
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 25 Music Sq. W.
 Nashville, TN 37203
 615-251-0600
Web: wordlabelgroup.com
 *No unsolicited material
Styles: Christian
Rod Riley, President/CEO

XL RECORDINGS
(Beggars Group)
 304 Hudson St., 7th Fl.
 New York, NY 10013
Email: biog@xlrecordings.com
Web: xlrecordings.com
Styles/Specialties: rock, indie, electro
Roster: Adele, Sigur Rós, the xx, MIA, Friendly Fires, Ratatat, Vampire Weekend, Peaches, the White Stripes, Jack White

Additional location:

1 Codrington Mews
 London W11 2EH
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For hundreds more contacts from current directories (producers, engineers, managers, agents, vocal coaches, major and independent record labels, publicity firms, publicists, college and indie radio, recording studios, rehearsal studios, publishers, film/TV and more), visit our website: musicconnection.com/industry-contacts.



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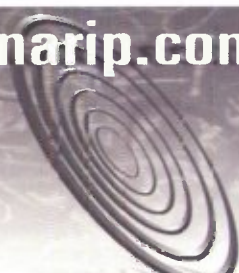
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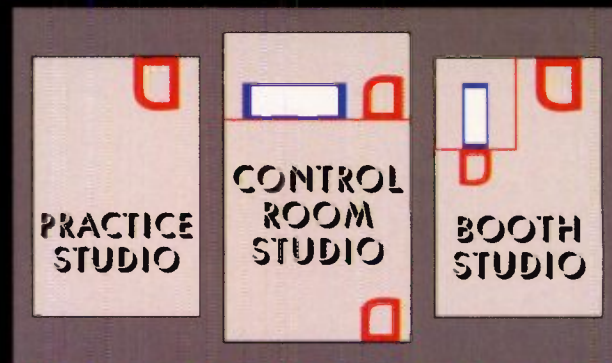
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How to Create and Protect a Trademark in Your Band Name

1. Decide what you want your band name to be and analyze how original it is. Preferably, you'll do this before using the band name publicly. Research whether other bands or companies have used the same brand name, or even a brand name (i.e., "mark") that is similar. If another band or company used a similar mark, it may have acquired the right to prevent you from using your desired band name. Consequently, your band name should be original. You can do limited research on this issue without a lawyer by searching the United States Patent and Trademark Office ("USPTO") database, at: tinyurl.com/hr3ms7v and by using Internet search engines to identify potentially competing brands and bands. While do-it-yourself searches may quickly rule out using certain band names, a trademark attorney can do a thorough search that will provide you with far more certainty about whether you can use your preferred band name without potentially getting into a trademark dispute. If your band name is similar to another band or brand, the USPTO may reject your registration application, wasting money and time.

2. If you discover that there is a potentially competing brand or band name already in use, then you have two choices: You can either change your band name to something truly original, or if you have already invested substantial resources in establishing the band name, you can hire an attorney to help you figure out whether—and how—you can use your preferred band name anyway.

3. Decide who is going to own the band name, and document that decision in writing, signed and dated by all band members. This band agreement should articulate whether, when the band breaks up or one or more members depart the band, either:

A. A majority of the members of the band who are still performing or recording together can use the band name; or

B. None of the parties can use the band name if any of the parties leaves the band; or

C. Only one member of the band can use the name if the membership of the band changes. This scenario is most likely if the band's name includes the first and/or last name of a featured performer.

Note that band agreements often contain other important elements, like ownership of songs and recordings, what happens with respect to band income and expenses, and how major business decisions will be decided.

4. If you're already confident that your band name is not similar to an existing brand name, then start using it to identify your band in more than one state. In order to serve as a federal trademark, your band name must identify the source of goods or services for sale in "interstate commerce." That means that if you're gigging in only one state in the country, you need to get some paid gigs across state lines, and advertise those gigs under your band name. In the U.S., rights in trademarks are acquired by usage. This is different from how one acquires ownership in a copyright. With copyrights, creators have incentive to register their works with the U.S. Copyright Office before making the copyrighted works public. But the USPTO will not grant

a registration in a trademark until that trademark has already been used in interstate commerce to identify your band.

5. Keep copies of advertisements, flyers and posters for live performances as evidence of your using your band name "in interstate commerce." The USPTO will ask for such evidence if you file a registration application. While a band can apply for registration in more than one class of services or goods (e.g., live performances, recorded music and merchandise are three separate classes), most bands register their trademark for live performances first, since that's arguably the most important category.

6. Once you're using the band name, register multiple Internet domains associated with your band name. Doing so won't secure trademark rights for your band, but locking down these domain names before applying for a USPTO registration is wise, because when you file a trademark registration application, it's a matter of public record. Evil "cybersquatters" sometimes comb through such records and then register related domains in an attempt to extort payments out of unsuspecting trademark owners. A band that files a trademark registration application for its band name before registering related domains may soon find that the domains it wanted have been suddenly "taken" and is "available for sale" by the cybersquatter at exorbitant rates. It's often much cheaper to secure all related Internet domains before filing a USPTO application. For historical background on cybersquatting related to famous bands, check out tinyurl.com/gwp3sla.

7. Apply for registration of your band name as a trademark with the USPTO. If you have both a band name in words and a logo, and can't afford to register both, then try to register the name and worry about the logo later. The claimant of the trademark may be a business entity that the band forms to provide the band's services. Or, if your band has no

LLC or corporation, then the claimants will be the names of the individuals who are in the band (and hopefully have a written band agreement). Trademark registration applications are more complicated than copyright registrations. Trademark applications have a higher success rate when filed by an attorney, but if you can't afford attorneys' fees, then it is better to try to file a trademark registration application on a DIY basis than foregoing the process altogether. You can review and start the USPTO's online registration process at: tinyurl.com/hwfy2zz. Once you have filed a registration application, the USPTO will assign an "Examining Attorney" who will oversee your case. That Examining Attorney is usually available to take questions via phone calls and emails. On the other hand, if the Examining Attorney finds potential problems with your application and sends you an official "Office Action" requiring a response, then you may need to hire an attorney to help you draft and file a written response.



(your name here)

RACHEL STILWELL is owner of the Law Offices of Rachel Stilwell, a boutique entertainment firm representing creative people including recording artists, songwriters, producers, filmmakers and actors. She is an expert at complex legal and business issues relating to contracts, copyrights, trademarks, rights of publicity and bootlegging. See rmslawoffices.com.



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