

MUSIC CONNECTION

Exclusive National Directories!

- Film/TV Music Supervisors
- Music Publishers

GET PAID

*Alternative
Royalties for
Indie Artists*

NEVER

*Piss-Off
the Sound Guy!*

Q&A

William Shatner

+

*Bandsintown
Brian Tyler
Govt. Mule
EvntLive*

Kid Cudi

Vol. 37 • November 2013 • \$3.95/\$4.95 Canada



They should have called us.



**NO PARKING
NO LOITERING**



THE FILM MUSICIANS SECONDARY MARKETS FUND

"WE MAY HAVE MONEY FOR YOU"

(818) 755-7777 WWW.FMSMF.ORG

WestlakePro

Audio | Sales | Design | Integration

Introducing the all-new

Avid S6



Avid Elite Reseller

Mixing Redefined

For over 20 years, Avid® has led the way in mixing innovation, and now it redefines it once again with the all-new S6 control surface. The new Avid S6 delivers superior ergonomics and intelligent studio control, providing an intuitive, immersive experience for the modern sound engineer.

To learn more about this incredible new console, **call us or stop by today!**

\$10,000 Pro Tools HD Studio Gear Giveaway!

Now through December 24, 2013, visit our website at www.westlakepro.com and **enter to win** a fully-configured Pro Tools HD Native system complete with **Pro Tools 11 HD**, an Apple MacBook Pro, and more! (See below).



Apple MacBook Pro 13" Computer (w/ 8GB RAM Upgrade)



Avid HD Native Thunderbolt + HD Omni Bundle



Universal Audio UAD Card Core Satellite



Line 6 POD HD Pro X



JBL LSR 305 Speakers (Pair)



Waves AAX Gold Native Bundle



Audio Technica ATH-M50s Headphones (2)



Audio Technica 4050 Microphone



K&M 210/9 Heavy Duty Mic Stand



Mogami Cables

Get all the tools you need to start making music with this once-in-a-lifetime giveaway!
Visit us online and enter to win this amazing package today!

Westlake Pro

Phone: 323-845-1145 Fax: 323-845-1199

4101 Lankershim Boulevard, Universal City, CA 91602
sales@westlakepro.com www.westlakepro.com



Photos by: Mike Marasco

Kid Cudi

Perhaps the hottest rapper on the scene today, Cudi is known for thinking and acting outside the box at all times. He even has a rock band side project. In this exclusive interview, Cudi gives great insights into how rising artists should chart their careers.

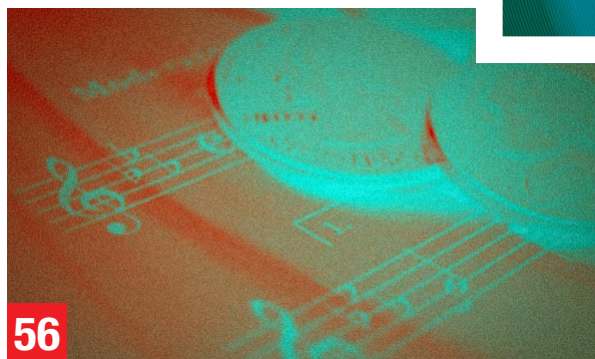
By Daniel Siwek

36

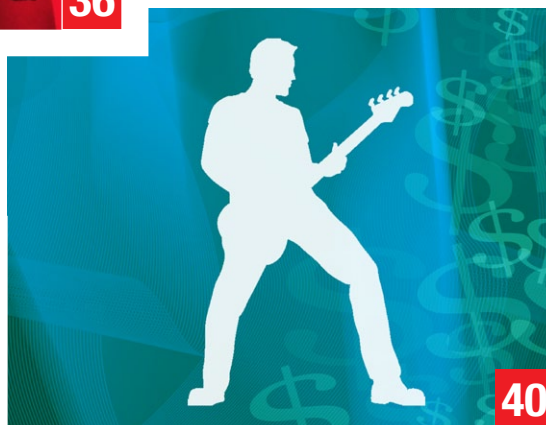
Alternative Royalties for Indie Artists

An Emmy-winning composer-songwriter reveals how to get money from satellite radio, cable TV and other new digital outlets.

By Brian Tarquin



56



40

Directory of Music Publishers

Compiled By Denise Coso

Directory of Film/TV Music Supervisors

Compiled By Denise Coso



66

Artist Profile



45 William Shatner

The sci-fi icon discusses the creation of his new prog-rock opus.

By Eric Harabadian

Departments

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

Reviews

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



Be sure to follow *Music Connection* on Facebook and Twitter. Check out our **AMP** Social Space to connect with fellow music-makers.



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

- 20. Producer Crosstalk: Jim Kaufman By Rob Putnam
- 22. Exec Profile: Julien Mittelberg, Bandsintown By Andy Kaufmann
- 30. Songwriter Profile: De La Torre By Dan Kimpel
- 44. Artist Profile: Brian Tyler By Tom Kidd
- 46. Industry Profile: Evntlive By Brett Bush
- 78. Tip Jar: Never Piss-Off The Sound Guy By David A. Barber

REGISTER
EARLY FOR THE
BIGGEST
DISCOUNTS!

LEARN. CONNECT. SUCCEED.

The only U.S. music conference
100% dedicated to songwriters
and composers

I Create Music



ASCAP EXPO



APRIL 24-26
2014

LOEWS
HOLLYWOOD HOTEL
LOS ANGELES

TAKE YOUR MUSIC TO THE NEXT LEVEL.

- Celebrity Q&As
- Master Classes
- Songwriting & Composing Workshops
- Publisher & Business Panels
- DIY Career Building Workshops
- Showcases and Performances
- Attendee Song Feedback Panels
- Networking Opportunities
- State-of-the-Art Technology Demos
- Leading Music Industry Exhibitors

NEW in 2014: EXPO registrations include *free access to the panel videos* after the event. That's 60 hours worth of knowledge!

ONE-ON-ONE SESSIONS

Our tremendously popular One-on-One Sessions give you a valuable opportunity to spend 15 minutes with a professional songwriter, composer or music industry executive. *Register early – they fill up fast!*

REGISTER NOW AT WWW.ASCAP.COM/EXPO

Connect with ASCAP EXPO on Twitter and Facebook to find out news, panelists, programming, and connect with other attendees:

@ascapexpo and /ascapexpo #ASCAPEXPO

www.ascap.com/expo

open to all music creators regardless of affiliation

MIKE WELLS MASTERING



323.363.2339

www.mikewellsmastering.com



SONG PLACEMENT INTERNATIONAL

SONG PLACEMENT INTERNATIONAL
pitching all genres of music for use in
Film, TV and Multimedia.

GET HEARD, GET PAID!

songplacementinternational.com (615) 274-5553

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli

GENERAL MANAGER /
ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso

OPERATIONS MANAGER /
DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler

BUSINESS
DEVELOPMENT MANAGER
steve@creativesalesresource.com

Mukul Chauhan

DIRECTOR OF
ONLINE OPERATIONS
mukulchauhan16@gmail.com

Mira Abas

SOCIAL MEDIA MANAGER
miramcmag@gmail.com

Mark Nardone

ASSOCIATE PUBLISHER /
SENIOR EDITOR
markn@musicconnection.com

John Curry

ART DIRECTOR
artdirector@musicconnection.com

Andy Mesecher

ASSOCIATE EDITOR
andym@musicconnection.com

Barry Rudolph

NEW TOYS
barry@barryrudolph.com

Bernard Baur

CONTRIBUTING EDITOR
bbatmc@aol.com

Dan Kimpel

SONG BIZ
dan@dankimpel.com

Tom Kidd

FILM, TV, THEATER
truthtopaper@gmail.com

FEATURE WRITERS

Andy Kaufmann andy.kaufmann@verizon.net **Rob Putnam** toe2toe6@hotmail.com

Editorial Interns **Siri Svay** intern@musicconnection.com

Macie Bennett intern@musicconnection.com

Web Intern **Emmanuel Reid**

CONTRIBUTING WRITERS

Carl Anthony, Allegra Azzopardi, Bernard Baur, Brett Bush, Karen Emmert, Gary Graff, Eric A. Harabadian, Corey Irwin, Ted Jamison, Oscar Jordan, Andy Kaufmann, Jessica Pace, Rob Putnam, Tim Reid Jr., Adam Seyum, Daniel Siwek, Brian Stewart, Laurier Tiernan, Brooke Trout, Albert Vega, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Allegra Azzopardi, Bernard Baur, Jody Domingue, Jim Donnelly, Kevin Estrada, Corey Irwin, Oscar Jordan, David Klein, Tony Landa, Thomas Long, Jessica Pace, Scott Perham, Rob Putnam, Tim Reid Jr., Alexander G. Seyum, Danny Seyum, Mark Shiwohich, Daniel Siwek, Brian Stewart, Dave Stone, E. H. Tiernan, Brooke Trout, Albert Vega, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 14654 Victory Blvd., Van Nuys, CA 91411. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the US, add \$25 (US currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2013 by E. Eric Bettelli. All rights reserved.

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

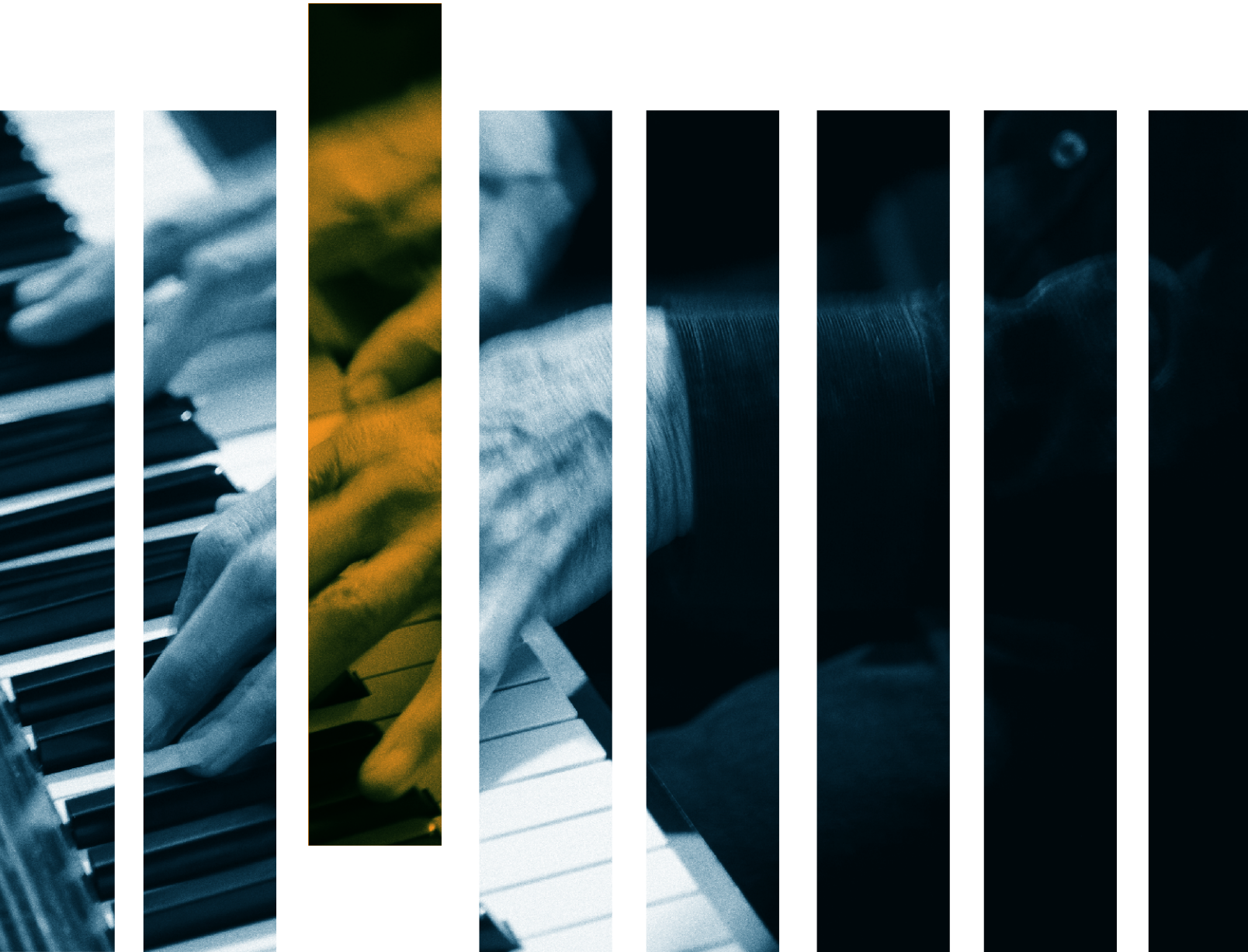
CORPORATE HEADQUARTERS

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

Subscribe to MC NOW!
musicconnection.com/store/subscribe



**INSPIRATION COMES EASIER
WITH MONEY IN THE BANK.**



GET PAID MONTHLY.

SESAC pays our songwriters and publishers every single month. Why? So you can spend more time making great music, and less time worrying about getting paid. So, take a deep breath, relax - and visit **SESAC.com** to get the royalty treatment you deserve.



SESAC.COM

STEVEN KLEIN'S SOUND CONTROL ROOM

By Jonathan Widran

Since its debut in Los Angeles in 1997, Steven Klein's Sound Control Room Inc. (SCR) has become one of the world's leading full-service companies of sound control solutions for musicians and audio professionals. Founder Steven Klein offers cost effective, pragmatic solutions drawing on his years of studio experience and construction expertise.

With years of building and involvement in audio rooms on a freelance basis, Klein launched his company after frustration with obtaining effective products and advice. "Noise control" vendors were not sensitive enough about sound quality, and the few that were in "studio services" would only advise on buying their own products.

"I became inspired to create an 'acoustic products mall' and offer professional advice that was independent of a particular brand," Klein says. "We stay focused on the audio professional and architectural acoustics."

In addition to the acoustic products showroom and international professional services, Klein has created a website unmatched on the Internet. The website (<http://soundcontrolroom.com>) features details relevant to studio construction including how to build sound control floors, walls, doors and windows.

A proficient writer who's eager to teach, Klein has penned many informative and often controversial articles for those who want to stay current with contemporary design and acoustic concepts. He shares his knowledge about Bass Traps, getting your project started, design considerations for recording studios, lighting criteria, and a unique viewpoint on many popular issues.

When clients meet with Klein, part of the joy of that experience is discovering where his acoustic and engineering expertise started—12 years of working at Miami's legendary Criteria Studios (1971-83), working his way up from a gofer to assistant engineer, engineer and then senior staff engineer. He witnessed and participated in pop/rock history. Criteria was the home base for the Eagles' *Hotel California*, Fleetwood Mac's *Rumors* and Eric Clapton's *461 Ocean Blvd.*, among others. Klein worked on more than 30 gold and platinum records. His mentors during much of this time include legendary Atlantic Records producer Tom Dowd and Felix Pappalardi, Cream producer and leader of Mountain.

Dedicated to offering its services at the most efficient and economical points possible, SCR distinguishes itself from other studio designers in numerous ways. By creating an a la carte approach, Klein and his team are able to fit into clients' projects at fixed costs without expensive retainers and lengthy contracts. SCR can create or provide assistance with all aspects of critical audio architectural design. Using AutoCAD (computer aided drawing), they can design into existing architectural plans and consult with architects worldwide. In addition, their construction and general contracting services are exclusive to environments where acoustics and isolation are critical. A California Licensed General Building and Finish Carpentry Contracting Company, SCR builds and remodels critical audio environments in commercial and residential buildings. The scope of their work ranges from composer/producer rooms, state-of-the-art theaters and recording studios, large multi-room production facilities, dance and performance venues, to small remodeling of home recording studios, practice rooms and everything in between.

Another service tool in the arsenal of technology is the TEF computer acoustics analyzer which enables the sound professional to see and measure existing acoustical problems while evaluating each change as it is made.

Anyone can sign up for Klein's newsletter and receive special offers. He says, "If you want accurate contemporary advice, the best products at the lowest prices, full design/build capabilities, and efficient client driven consultation/design, please call us."

Steven Klein's Sound Control Room, Inc.,
866-788-1238, <http://soundcontrolroom.com>



4TH STREET RECORDING

"Sweater Weather"
The Neighbourhood
RIAA Gold 2013
recorded here by Chris Mullings

No Doubt
Fiona Apple
Incubus
The Beach Boys
George Clinton
Nelly Furtado
Weird Al Yankovic
M.I.A.
K-Flay
Jim Carrey
Sean Paul
Spinal Tap
Attica
Snot
John Waite
Bryan Ferry
Alien Ant Farm
Alice Cooper
Mick Fleetwood
Chris Robinson
Jack's Mannequin
Something Corporate
Steve Martin & the
Steep Canyon Rangers
Keith Emerson
LA Guns
Rodrigo Y Gabriela



API 3216 just installed by
producer/engineer
Sejo Navajas

-Low Pro rates
-Special deals for indie artists

Contact: Kathleen@4thStreetRecording.com
310 395 9114 - 1211 4th St, Santa Monica, CA 90401



LOOKING FOR A RECORDING STUDIO?

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

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

This is a FREE service.

818.222.2058
studioreferral.com

Vanessa Kromer

VP, Communications
Nederlander Concerts

Nederlander Concerts, the preeminent operator and programmer of several premier venues, announced the promotion of **Vanessa Kromer** to Vice President of Communications for the company, effective immediately. With nearly two decades of entertainment publicity and special events experience, Kromer manages all aspects of public relations for Nederlander Concerts' event and corporate entities, including the award-winning Greek Theatre in Los Angeles, Hollywood's Pantages Theatre, San Jose Civic and City National Grove of Anaheim, plus third-party facilities throughout California. Contact her directly, vkromer@nederlander.com.



Marty Silverstone

Senior VP, Creative Film & TV Licensing
Primary Waves Music

Marty Silverstone has been named Senior Vice President of Creative Film and TV Licensing at **Primary Wave Music**. Formerly VP of Creative & Film / TV Licensing, Silverstone has been with Primary Wave for three years. Throughout that time he has established major syncs for Wave Artists in such productions as *The Great Gatsby*, *Private Practice* and *Defiance*. In addition to his original role of securing sync placements, Silverstone will also focus on non-traditional and emerging production entities in the TV and digital sector, as well as new catalog acquisition and artist signings. For further details, contact awatkins@primarywavemusic.com.



Steve Johnson

CEO
Community Professional Loudspeakers

Steve Johnson has been appointed CEO of **Community Professional Loudspeakers**. He will use his 25 years of industry experience in Pro Audio and communications to oversee the company's sales strategy. Johnson's previous roles have included VP and brand management positions with Bosch Communications Systems, Harman Music Group and Shure. Johnson joins Community from Bosch where he held the position of Global Brand Manager. He joins Community as it celebrates 45 years in professional audio. For further information on this appointment, contact Grace Paoli, gpaoli@communitypro.com.



Lauren McGuire

Sr. VP, Client Services & Brand Development
Man Made Music

Man Made Music, a music company specializing in Sonic Branding, has announced the promotion of **Lauren McGuire** to the position of Senior Vice President, Client Services and Brand Development. McGuire joined Man Made Music in 2011, following three years with Kaplan Thaler Group, working in Advertising focused on the pharmaceutical industry. Having joined the growing Man Made Music team as an Account Director and quickly promoted to Vice President, McGuire has led the company's proprietary approach to marrying the science of brand strategy with the art of music and sound. Contact rebecca@workmanentertainment.com.



Elliot Whyte

Jr. Applications Engineer
Prism Sound

Prism Sound has announced the appointment of **Elliot Whyte** to Junior Applications Engineer for its Test and Measurement department. Elliott recently graduated from Birmingham City University with a first class honours degree in Music Technology. During his second year at the university he began building his own audio equipment enabling him to secure a work placement with Technical Earth Ltd. His responsibilities at Technical Earth Ltd included repairing and testing analog and digital audio equipment using a variety of test methods including Prism Sound's dScope Series III audio analyser. Contact sue@whitenoisepr.co.uk for further details.



David Hager

National Sales Manager
Schecter Guitars

Schecter Guitars has appointed **David Hager** to National Sales Manager. Hager has a long history with Martin and Taylor Guitars where he thrived in sales and growth development. "Dave brings a wealth of experience and knowledge to our team. After his successes with Taylor and Martin Guitars, we are confident that he will fit in very well here at Schecter with all the new products and changes that have taken place over the last few years," says Michael Ciravolo, President of Schecter Guitars. For more information on this appointment, contact Allen Steelgrave by email at allen@schecterguitars.com.



Terry Weerasinghe

VP, Music Services
Beatport

Beatport, a dance music community and music store for DJs, has announced the addition of **Terry Weerasinghe** as Vice President of Music Services. In this role, Weerasinghe will oversee all label supplier relations and global supply chain operation responsibilities. Additionally, he is charged with creating new relationships and strengthening existing ties with key label suppliers, distributors, artists, producers and other partners. Weerasinghe holds a BA of Business Management and Advertising degree from the University of Wales/Swansea. He is based in Beatport's Berlin offices. Contact agreenberg@msopr.com for full details.



Thomas Marcher

Sales and Support Operations Leader, Asia
Harman Professional

Harman Professional has announced the promotion of **Thomas Marcher** to lead all sales and support operations for its professional audio and lighting technologies in the Greater Asia region. Marcher, who was deeply involved in the establishment and continued development of Harman Professional's Asia Regional Sales Office (RSO), will now take on the additional operational responsibility for Harman Professional's Singapore-based Martin Professional team. In doing so, he will report directly to Scott Robbins, Harman Professional Executive Vice President of Sales, who made the announcement. Contact daniel.oconnell@definitionbam.com.



► BLUE MICROPHONES' NESSIE

Blue Microphones' Nessie—affectionately named for its look, seeming to rise up from below your desktop's surface—will instantly deliver studio-enhanced sound for vocals, instruments and voiceovers. All is well with Nessie adapting to whatever you're recording automatically by applying studio processing and relying on the built-in pop filter and internal shock mount to produce a finished sound. Nessie is a USB, "point and record" system with built-in EQ, de-esser, and level controller and three recording modes optimized for vocals, instruments or basic raw audio capture applications.

Nessie has a single, condenser capsule with a cardioid polar pattern and features zero-latency headphone output monitoring with volume control for direct monitoring plus an audio mute switch right on the microphone's base.

For optimal positioning, Nessie's head nods up and down with serpentine flexibility and is plug-and-play compatible via USB for both PC and Mac computers without installing a driver.

Nessie sells for \$99. For more, check out <http://bluemic.com/nessie>.



◀ AGUILAR AG 5P-60 AND AG 5P/J-HC BASS PICKUP SETS

Pictured are **Aguilar Amplification's** new AG 5P-60 five-string P-Bass® pickup and AG 5P/J-HC hum-canceling pickup sets. The AG 5P-60 fits into five-string style P-Basses with the same sound of the AG 4P-60.

The AG 5P/J-HC set is a matched pair of five-string Precision® and Jazz®-style pickups including the AG 5P-60 and an AG 5J-HC bridge pickup.

Like all Aguilar pickups, the AG 5P-60 and AG 5P/J-HC set are wound in Aguilar's N.Y.C. factory and use Alnico V magnets.

The AG 5P-60 sells for \$119 and the AG 5P/J-HC pickup set for \$209. Visit http://aguilaramp.com/products_pickups_AG5P60.htm and http://aguilaramp.com/products_pickups_AG5PJHC.htm.



◀ IZOTOPE RX 3 AND RX 3 ADVANCED

The anticipated **RX** update does not disappoint. RX 3 and RX 3 Advanced are mature, professional audio restoration and repair systems with completely redesigned user interfaces. RX 3 works as a standalone application, or as a suite of eight plug-in processors (including the offline Spectral Repair plug-in) for your DAW. RX 3 comes in all the popular formats including AAX 64-bit for Pro Tools 11.

The new Dereverb module removes room ambience from recorded sound—a very useful processor for film/TV post-production work—typically for repurposing remote dialog recordings or to match ADR dialog to existing location dialog. DeClipper fixes clipped, over-recorded digital files and ADR/dialog editors will love the new Dialogue Denoiser for cleaning up dialogue in real time.

RX 3 includes RX Documents plus multi-file workflow—both valuable features for TV/film post-production work, music production and mastering.

The RX 3 plug-in showed up in my Pro Tools 11 session with eight separate plug-ins all significantly improved. The DeCrackler processor is for washing vinyl for transfer to digital archive. The Denoiser processes in real-time and the Hum Removal plug-in has saved many a poorly recorded guitar amp in my mixing process.

Insight™, iZotope's comprehensive metering/mastering suite, is now included with RX 3 Advanced so audio editors have immediate measurement and verification of compliance to loudness standards.

Other improvements include: advanced settings for Declip, Declick, Time & Pitch, the addition of audio recording and monitoring plus more.

RX 3 and RX 3 Advanced are \$349 and \$1,199 MSRP. A free 10-day demo is available at <http://izotope.com/rx>.

◀ THE LOAR LH-280 ARCHTOP ELECTRIC

The **Loar** introduces the LH-280 (pictured is the LH-280C-BK model), an archtop cutaway with dual humbuckers and a 16-inch lower bout. Based on a vintage Florentine cutaway design, the LH-280 is a classic archtop but it's great for jazz, blues and rock styles.

The LH-280 has a maple top, maple back and sides and two Loar humbucking pickups. You get 19 frets on a bound rosewood fingerboard and a standard vintage electric 24 3/4-inch scale. The 1-3/4-inch bone nut tops the mahogany neck along with Grover Butterbean tuning machines. The guitar includes a two-way truss rod and a Tune-O-Matic floating bridge.

The LH-280 sells for \$499.99, comes with their lifetime warranty and is the latest entry in Loar's archtop line; smooth clean tones alternate with heavy crunch all packed in a classy tuxedo of a guitar. More at: <http://theloar.com/products/archtop-guitars/archtop-cutaway-lh-280c-bk>.





DO WE HAVE

MONEY FOR YOU?

VISIT US AT WWW.RAROYALTIES.ORG

OR CALL: (818) 255-7980

AFM & SAG-AFTRA
Intellectual Property Rights
Distribution Fund



SAG-AFTRA
ONE UNION



◀ TASCAM DR-40

The DR-40 is a handheld 4-track digital recorder with many professional features that transcend expectations of the lowly field recorder. The "Dual Record Mode" allows for a simultaneous back-up recording at a (pre-set) lower level in the event that unexpected audio peaks occur overwhelming your initial record level settings and distort. This is a great insurance policy for the location sound recording engineer—now all field-recorded audio is useable—nothing lost due to distortion.

The ability to overdub to an already recorded backing track within the unit is brilliant. This is great for capturing those "on the spot" lyric or instrumental ideas—moments of inspiration in the process of song-writing. You would have the track stored and played from the DR-40 ready to add your ideas. The DR-40 records up to 96kHz/24-bit or directly to MP3, plus you can move audio files to your computer via a USB 2.0 connection.

With this four-track system, why not bring it to your next live show and record the FOH's board mix through two channels while also recording the room sound/ambience with the fully adjustable cardioid X/Y stereo mics on top? There are also the XLR-1/4-inch combo inputs with phantom power available.

The DR-40 runs for 15-hours on three AA batteries, has loads of external controls and features TASCAM's non-menu intensive operating system. With a full complement of accessories available, the DR-40 includes a 2G SD card and sells for \$279 MSRP. Visit <http://tascam.com/product/dr-40>.

▶ TWA GD-02 GREAT DIVIDE 2.0

Godlyke Distributor's Totally Wycked Audio GD-02 Great Divide® is an analog synth octaver guitar pedal. It combines an analog octave divider circuit with proprietary synth technology to create a new kind of guitar effect with five independent voices.

These five voices are programmed and mixable by using slider pots. You can get sounds from classic "stompbox" octave divider to multi-layered synth sounds and envelope follower treatments.

Features include a relay-based, true hardwired bypass that automatically reverts to bypass if power is lost. Power comes from an included 9-volt power supply—sorry no batteries allowed. Other controls are: dry signal with level fader, -1 octave down and +1 octave up both with separate level faders & low pass filter controls, +1 octave envelope mode, Sub voice and Syn voices with separate level faders and individually selectable between -1, -1.5, -2 or -2.6 intervals.

There are four selectable waveforms for the SYN voice and a single send/return TRS Effects Loop to patch in external effects. The TWA GD-02 Great Divide sells for \$399 direct from <http://godlyke.com> or call 866-246-3595.



◀ eMEDIA SINGING METHOD

eMedia Music takes advantage of modern technology with its eMedia Singing Method. It uses Interactive Feedback technology that actually listens as you sing and tells you whether you are singing sharp, flat, or spot on—right in tune. Even if that was all it did, most novice singers would love it, but add the Performance Evaluation system that listens and gives you specific feedback makes it irresistible.

There are over 200 short lessons beginning with proper singing techniques, singing in time and in tune. Further lessons cover how to project your voice, increase your range, vocal agility, expression and sight-reading. You can sing along with about 80 included songs—some actual tracks and also MIDI files for playing your own sounds. eMedia Singing Method covers folk, pop, jazz, R&B, opera, classical and show tunes, including contemporary hits made famous by John Lennon, David Bowie, Mick Jagger and more.

I like the video animations and the ability to loop more difficult sections—repeat them for practice and to develop your ear. Doing these lessons in the privacy of your home is a great way to learn to sing and self-improve at your own pace.

eMedia Singing Method DVD-ROM is for both Windows and Macintosh platforms and sells for \$59.95. Check out <http://eMediaMusic.com>.

▼ YAMAHA'S CP4 STAGE PIANO

Match its 88-note Natural Wood Graded Hammer action with 45 voices from Yamaha's premium handcrafted grand pianos, including the CFX, CFIIIS and S6, 47 vintage electric pianos with Virtual Circuit Modeling effects and you have just the start of the CP4 Stage Piano at \$2,999 MSRP. You'll also want the 321 sounds based on Yamaha's flagship MOTIF synthesizer included in this slim, lightweight design with its large lighted buttons for splits and layers.

At \$2,399 MSRP the CP40 Stage also has a selection of grand piano sounds based on the Yamaha CFIIIs and one of the Premium Collection grand pianos. It also includes 35 vintage electric pianos, 247 Motif instrument Voices and 62 VCM effects. The CP40 comes with Graded Hammer action with the same simplified interface as the CP4. For more information, visit <http://usa.yamaha.com/products/>



BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 RIAA certified gold and platinum award-winning records. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil, among others. Barry has his own futuristic music mixing facility and also teaches recording engineering at Musician's Institute, Hollywood, CA. <http://barryrudolph.com>



UNIVERSAL MASTERING STUDIOS



REFINE YOUR CREATION WITH US

All Formats • Analog & Digital \$99 - Internet Mastering

**Clients Include: Lady Gaga • Red Hot Chili Peppers
Ashlee Simpson • Will.I.Am • Celine Dion • Kanye West
Stevie Wonder • B.B. King • Chris Botti • Flo Rida • Weezer
Lil Wayne • Neil Diamond • Aerosmith • The Raconteurs**

***Contact Nick Dofflemyer • (818) 286-6233
www.universalmastering.com***

Pyramid Training Series

Work Flow • Signal Flow • Cash Flow



This easy-to-understand series covers:

- Essentials in music and songwriting
- Understanding the keyboard
- Fundamentals of sound recording
- Choosing the right recording equipment
- Music industry basics
- Accompanying DVDs with lessons, training, and discussions

*Available as a set or individually



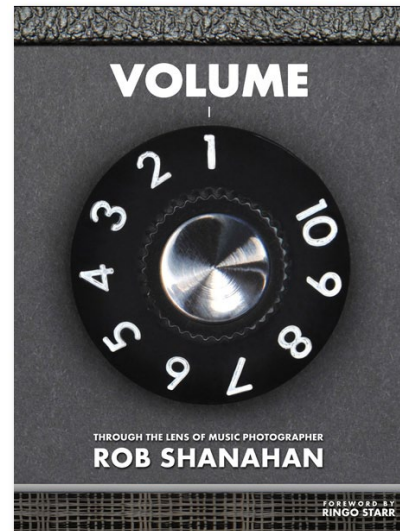
alfred.com/proaudio



Volume 1: Through the Lens of Music Photographer Rob Shanahan

By Rob Shanahan
(hardcover) \$45.00

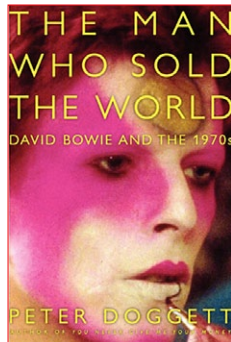
From one of the most published photographers in the music industry, *Volume 1* is Shanahan's first published collection of concert, behind-the-scenes and studio photographs. What makes *Volume 1* so pleasing, beyond the vivid images, is Shanahan's enthusiasm for his work, which he conveys in brief yet animated anecdotes on the "key" pages that are spaced conveniently throughout his book. The author is also an amateur drummer, which explains the number of beat-keepers featured here, including Ringo Starr who has penned the book's Forward. From icons to relative obscurities, Shanahan makes every subject an engaging image.



The Man Who Sold the World: David Bowie and the 1970s

By Peter Doggett
(paperback) \$16.99

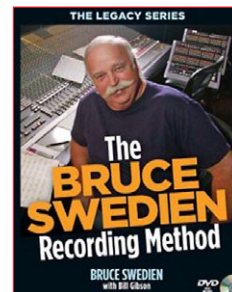
In *The Man Who Sold the World: David Bowie and the 1970s*, music reporter Peter Doggett explores the rich heritage of the artist's most productive and inspired decade, and traces the way in which his music reflected and influenced the world around him. With entries on each and every song Bowie recorded from 1969 to 1980, the book follows Bowie from the release of the single "Space Oddity" to the *Scary Monsters* album.



The Bruce Swedien Recording Method

By Bruce Swedien with Bill Gibson
(paperback) \$39.99

The Bruce Swedien Recording Method is a timeless reference for anyone interested in capturing and mixing the best possible music recordings. From recording and mixing Michael Jackson albums, Quincy Jones hits and music of greats from Count Basie, Duke Ellington, the Brothers Johnson and Natalie Cole, Swedien has always operated at the highest level of excellence and expertise. Comes with a DVD-ROM with never-before-seen footage of Swedien working through a mix.



Nice to Meet You: My Story

By Jessie J
(hardcover) \$25.00

In vibrant scrapbook style, Jessie J offers glossy and colorful photos with an inspirational message spelled out loud and clear. This is her story, opening the doors on the individuality and unique voice that have made her an inspiration to women around the world.

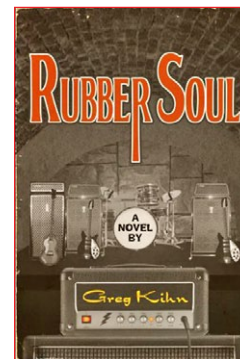


The artist talks openly about her health issues and a heart condition, her thoughts on body images and how she discovered her own identity while breaking into one of the world's most competitive industries.

Rubber Soul

By Greg Kihn
(paperback) \$16.99

In this rock thriller novel, Dust Bin Bob runs a vinyl shop at the Flea Market on Penny Lane until he befriends some blokes by the names of John, Paul, George and Ringo and sets off on an adventure. It's a rocket ride from the



Beatles' earliest days in Liverpool to six shows a night in Hamburg to full-fledged Beatlemania. Kihn is the radio DJ and former MTV mainstay, and his *Rubber Soul*, is a murder mystery and an action packed ride through Beatlemania, featuring the Beatles themselves.

URAM presents FastStartRecording.com

Learn the Art of Home Recording ...FAST!



Check us out at TAXI Road Rally 2013!

ALSO CHECK THIS OUT

Send us your recorded tracks for Professional Mixing and Mastering!
Surprisingly affordable and you will be amazed at the difference we can make for your final product!



www.UROCKStudioz.com Call 888 876-2510 NOW for more info ... **888-UROCK10**

IT'S THE MOST

WONDERFUL

TIME OF THE GEAR!

BUY ANY OF THESE...



**GET A FREE
MP-75
BY MAIL!**

It's always a great feeling when you get new gear, even better though when it's free! So this year celebrate the season on us!

Simply purchase a TC-Helicon VoiceLive Play, VoiceLive Play GTX, Mic Mechanic or Harmony Singer between October 28th and December 31st 2013. Print out, fill in and return the claim form to get a FREE MP-75 microphone by mail.

Visit tc-helicon.com/promotions for the complete terms and conditions and promotion claim forms.



We are a four year college that takes sound seriously! Learn Audio Recording for Studio, Live Performances, Movies & TV



Five Towns College Saturday, November 9 at 1 PM

631.656.2110 305 N. Service Road Dix Hills, NY 11746 www.ftc.edu

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

UP CLOSE

JAN-AL CASES

By Jonathan Widran

Celebrating its 30th anniversary this year, East Los Angeles based Jan-Al Cases is a one-stop reusable packaging source for cases, custom welded parts and crates.

Long popular in the music industry with everyone from superstar artists touring the globe to working musicians getting to their next club gig, the company has received countless accolades over the years for its stellar customer service and the manufacturing of durable, protective and long lasting ATA touring cases for wardrobe, backline, racks, production, video screens, lighting and rigging, pro audio and tour supplies.

Jan-Al's mission, simply stated, is up front on their home page: "Equipment is our business. Customers are our reason for being. We can meet your packaging needs."

Jan-Al founders, Jan and Muffie Alejandro, met in Northern California where they ran a high-profile rehearsal studio. Jan, a veteran backline tech for everyone from Jackson Browne to David Bowie and Iggy Pop, had worked in the instrument rental business and Muffie had worked for a prominent music manager.

They moved to the Silverlake area of L.A. where, Jan says, "Our factory was our garage and our office was our son's nursery. The landlord made us stop running our machines, but came back two hours later with a change of heart, because he says that Silverlake is where Disney started out. He was happy to hear we were looking for an industrial space."

Jan-Al took off when the Alejandros moved their operation to the nearby City of Commerce. They had a built-in clientele from Jan's connections as a roadie, as well as satisfied customers from their previous years of selling and designing cases. Their manufacturing is now based in a 10,000 square foot facility in East L.A.

Muffie says, "We marketed our case company as the one that provided great quality and customer service. We addressed a lot of existing problems by creating custom built cases that were ergonomic and built to fit the work style of the user, not simply building a case that fit the equipment but that also made efficient use of space in a van or truck. As the industry evolved, people became more concerned with truck packs and safety and ergonomics were at a premium. Jan-Al was part of all that."

Citing a catastrophic example of a loaded truck on a Michael Jackson tour that tipped over due to poor weight distribution, she adds, "As a case manufacturer, we pay attention to how we design cases so that when they load, the truck pack is secure. We dimension the cases so that they fit nicely with each other and the load is not shifting all over the place. When we deal with younger artists looking for custom cases, we have to ask them the appropriate questions. It's not just about whether the case will fit through the door of the club, but whether it will fit properly in the trailer someday when they're on the Vans Warped Tour."

The company's website show the range of custom cases Jan-Al build for their musical and industrial clients in many fields: Aerospace, A/V Cinema, Baseball, Briefcases, Toolkits & Portfolios, Catering, Chain Motors, Console Cases (they have designs on file for virtually every console from every manufacturer), Convention Cases, Entertainment & Video Cases, iMac Case, Isolation Cases, Jan-Al Pro Audio, Kiosk Cases, Monitor Case, Music Cases, Plasma Cases, etc. There are even links to cases they have designed for the L.A. Dodgers and L.A. Kings.

In addition, Jan-Al is the only case company called upon by the Airline Transport Association (ATA) to serve in an advisory capacity.

Another key list on the site shows the range of superstar recording and touring artists who have benefited from Jan-Al's custom cases including the Rolling Stones, Madonna, Prince, NY Philharmonic and Paul McCartney.

Jan-Al will soon launch two updated sites, <http://JanAlcase.com> and <http://rackmountcity.com>, touted as the most complete online rack accessory supplier in the industry.



Loggins Promotion

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

310-325-2800

staff@logginspromotion.com LogginsPromotion.com

✓ #1 with Most #1 hits

✓ Major/Indie Film & TV placement

✓ The leading radio firm in the U.S.

✓ Backstage Entertainment consulting

✓ All genres... all radio stations

Today's Best Music

✓ #1 Award winning promotion in U.S.

✓ Weekly Airplay Status Reports (ASR)

✓ International Publicity & PR

✓ Mailing service available

✓ Social Network promotion/marketing (Twitter, Facebook, Google+)

✓ National airplay tracking

✓ Radio tour support

✓ On-air interviews

✓ Retail distribution

KMAZ

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

KQCR 980

7 FM

WMOA

Jelli 98.3

WIFE

Contact Jan-Al Cases, 800-735-2625, jan@janalcase.com

NVR-B-4 25% OFF

Acoustic Products Blowout

In-Stock Must GO!

Foam, Fabric Panels, Rubber Products, Door/Window Seals, Gobos, Monitors, Diffusers, Bass Traps, and much more...



Industry Top Manufactures

Sound Control Room

Primacoustic

Tecnifoam

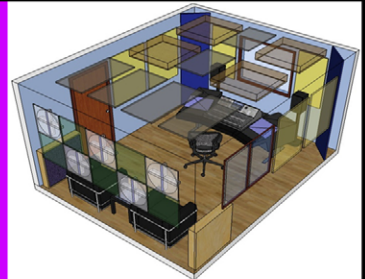
Guilford

RSIC

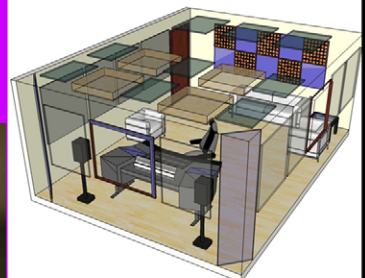
RPG

**SAVE
\$\$\$\$**

* 25% off In-Stock items only.



**Free Installation
Custom Room Kits
within 20 miles**



8 1 8 - 7 8 8 - 1 2 3 8

WWW.SOUNDCONTROLROOM.COM

* Not valid on MLV or Wood Slats. Shipping not included. Expires: 12/15/13



AES New York 2013

the NEW

TITAN

PrismSound

Eclipsing the competition



**Limited
time
pre-order
price**

Titan
Multichannel USB Audio Interface featuring MDIO expansion

The latest addition to the Prism Sound family has arrived in the form of Titan.

The new Titan USB audio interface encompasses over 25 years of expertise and pioneering experience in digital audio, delivering truly uncompromised audio quality in a sleek 1u design. Armed with mic preamps, instruments and line inputs, ADAT and SPDIF / AES digital ins and outs as standard as well as an MDIO slot for optional Pro Tools | HDX®, AES and Thunderbolt* digital interfaces Titan is the ultimate professional audio interface for recording, mixing and mastering.

*to be confirmed
Pro Tools® is a registered trademark of AVID corp.

Shipping December 2013 - Contact us **NOW** for exclusive pre-order pricing and information

sales@prismsound.com • www.prismsound.com • USA +1 973 983 9577 • UK +44 (0)1353 648888



▲ Focusrite Showcases RedNet at VKLA

Vintage King Los Angeles (VKLA) was the place to be as Focusrite presented a showcase of its acclaimed RedNet Ethernet-networked interfaces, which are based around the industry-standard low-latency Audinate Dante® audio networking system. Several major pro audio players were in attendance. Pictured (l-r): Phil Wagner, President of Focusrite Novation Inc.; Dean Martin Hovey, Founder/Creative Director, Soundwell.tv; Ted White, RedNet Product Specialist; and Shevy Shovlin, Vintage King Audio Director of Partner Marketing.



▲ Orisha Sound Finds Cupid In Jamaica

International recording artist Orisha Sound is recording her latest album, *Cupid*, at the Observer Sound Box Studio in Kingston, Jamaica, with producer Shel-K and mixer-engineer Chris Heart. *Cupid* helped ink her a deal with PunchTV for her own reality series, *Project O*, which debuted this past September. Pictured (l-r): Shel-K, Sound and Heart. Full details at [http:// musiciansatheart.com](http://musiciansatheart.com)



▲ All-star Cast Come Together At Rock n Roll Autograph Show

Musician Richie Onori was part of an all-star group of musicians who recently got together at the Rock n Roll Autograph Show to perform "If I Had The Time (I Could Change The World)," written by rock great Dick Wagner. Among the session's many stars (pictured here) included Lynyrd Skynyrd's Artimus Pyle; Black Oak Arkansas' lead singer Jim Dandy; Lou Gramm of Foreigner; longtime Michael Jackson guitarist, Jennifer Batten; and drummer Carmine Appice, all pictured here. All proceeds from downloads of the song benefit St. Jude's Children's Hospital. See <http://therocknrollautographshow.com>.



◀ Of Mice & Men Team With Bendeth In New Jersey

Rise Records' Of Mice & Men are currently in the studio mixing their third studio album which will be released in early 2014. The forthcoming full-length is the follow-up to 2011's acclaimed release *The Flood*. David Bendeth (Paramore, Papa Roach, ADTR) is producing the yet-to-be-titled album, which is currently being recorded at House of Loud in New Jersey. See a studio update at <http://youtu.be/YNpLfo-YbE0>.

More Studio News

Chiodos are currently in the studio working on their forthcoming album. The band chose producer **David Bottrill** (Tool, Muse, Stone Sour) to helm the new record, which is being tracked at Dreamland Studio in Woodstock, NY. The new Chiodos album will be released in 2014 through a newly created, band label imprint

via Razor & Tie. It will feature a re-solidified band line-up comprised of founding members Bradley Bell, Pat McManaman, Derrick Frost, Matt Goddard, Craig Owens and newest member Thomas Erak, formerly from The Fall Of Troy.

Visit <http://fb.com/chiodos> for updates.

The METAlliance (Music Engineering & Technology Alliance) has announced that **Sennheiser** has become the newest Pro Partner of the organization. Pro Partner membership is limited to companies that have shown a capacity and proclivity to manufacture and distribute products that meet the organization's profes-

sional audio qualifications. The METAlliance is comprised of a group of globally-recognized, award-winning audio engineers and producers who have been deeply involved in establishing techniques and technical standards that are the foundation of modern music recording. See <http://metalliance.com>.

Producer Playback

"[As a front of house engineer], be honorable. This is a small industry and if you're out with one band acting like an idiot, it's not long before everybody else hears about it. And you can't drop a job if a better paying one comes along." — **James Dunkley** (Anthrax, Amon Amarth)
Interviewed in MC August 2013





► Cold Stares Throughout EastWest Studios

Evansville, IN-based rock duo, the Cold Stares, have signed a production deal with legendary engineer and producer Mark Needham (Imagine Dragons, Pink, John Paul White). Band members, Chris Tapp and Brian Mullins are recording in with Needham at legendary EastWest Studios in Hollywood, CA. Upon completion, Needham will shop the project to labels. Pictured (l-r): M.A.N. Productions' Will Brierre, Tapp, Mullins and Needham. Visit <http://thecoldstares.com>.

◀ Mayer Tracks In North Hollywood

Before heading out on his "Born and Raised" Tour (see page 34), John Mayer spent some time finishing up his newest release, *Paradise Valley* with producer Don Was and engineer Manny Marroquin in Larrabee Studios, Studio 2. The trio reunited on this album following the success of their collaboration on a previous effort. Pictured (l-r): Was; Larrabee Studio manager, Amy Burr; Mayer; and Mix Engineer Manny Marroquin.



▲ Hoffman Pays Visit to SNL Band

Live Television Videotape Supplemental Markets Fund Manager Shari Hoffman (Pictured Center) "pays" a visit to the SNL Band while in rehearsals at S.I.R. New York City. Hoffman's division is responsible for distributing supplemental markets payments to musicians for live TV performances, DVDs and re-runs.



▲ SSL Featured In Fantasy

Berkeley, CA's Fantasy Studios, a recording studio with over 40 successful years and countless gold, platinum and multi-platinum records, has installed a Solid State Logic Duality console in Studio A. Originally built in 1971 to service the artists on the Fantasy Records label that included CCR, Bill Evans and Sonny Rollins, Fantasy Studios opened its doors to the public in 1982 and has since hosted many artists including Green Day, Journey and Lil Wayne.

RECORD HERE! AT A TOP L.A. PRODUCER'S PRIVATE STUDIO

Jimmy Hunter's

CAZADOR

★ A STATE-OF-THE-ART ProTools 10 HD6 STUDIO ★

Engineer • Producer • Drummer (Live or Programmed) • Vocalist • Vocal Coach
Over 4,000 Songs Produced Here • Serving The Hollywood Artistic Community For 27 Years

cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com



BEAT THIS

A COMPREHENSIVE
STEP BY STEP
DRUM SET METHOD

NO EXPERIENCE NECESSARY

MIKE SHAPIRO

ORDER NOW

www.amazon.com/shops/prashantipress
facebook.com/PrashantiPress

NEED RADIO AIRPLAY?



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

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

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

PRODUCER CROSSTALK



From Artist to Producer-Songwriter

By Rob Putnam

Producer Jim Kaufman segued into production and songwriting by way of being a musician. When it came time for his band to record a demo, the task fell largely to him. Ultimately, he transitioned into producing full time when he became friends with Charlie Clouser, who was then the keyboardist with Nine Inch Nails. For several years he assisted Clouser in the studio and it became increasingly clear that Kaufman had discovered his career path. Kaufman now maintains studios in both L.A. and Sedona, AZ, but spends most of his time in the former. He also writes frequently in Nashville, where he co-owns the company, The Song Factory.

"My job is to create longevity for an artist, not just to produce a hit or a single record," Kaufman says of his approach. "The way I do that is to understand who they are at their core. It's about showing them to their audience in their purest form, especially with a debut record."

Kaufman is an advocate of studio experimentation. He recalls one time in particular when this approach paid off while working with a Nashville group. "When we started working on a song, I suggested that we try as many different versions in as many different keys as we could," he says. "We rewrote choruses several times and walked down as many paths as possible until we were sure we'd picked the right one."

"The record is made in the writing lab," he adds. "Pre-production is writing and setting it up. Recording is getting it down; when you go in and you're ready to hit red, you know exactly what you're going to do. There's always room for experimentation, but as far as the bones of the song, that should be done before going into the studio."

This producer's favorite piece of gear is his Neumann U47 microphone. "When recording digitally, the transients aren't softened like when recording to analog," he says. "Using warm preamps and tube compression softens the transients, which makes the sound more warm and organic. The U47 tube and the tubes inside the preamps and compressors help me achieve this while recording in the digital platform. The whole 'fix it in the mix' philosophy is the worst thing you can do. It has to be good on the way in."

Kaufman finds that his biggest challenge is differentiating himself from the slew of producers who have emerged with the advent of inexpensive, accessible home-recording options. "One of the ways I set myself apart is by being very detail-oriented," he asserts. "I also focus on the song. That's what the whole business is based on. I'm extremely careful that I've explored all avenues to be sure I've done what's right for the artist."

To young songwriters and producers, Kaufman counsels persistence and dedication. He emphasizes that they should write as many songs with as many people as possible. "Co-writing is the key," he says. "As a producer, you have to find bands. Don't tie yourself into making albums right away. Make one or two songs, learn how to be in the studio and know your gear."

Kaufman's current projects include work with Nashville band Future Thieves. They're looking at labels and he anticipates a deal soon. Kaufman is also producing Arizona outfit the Black Moods. His latest project is his solo record, entitled *Jim Kaufman – A Party of One*, which is planned for release in coming weeks.

Contact Jim Kaufman, jim@jimkaufmanproductions.com

The three most important things he's learned as a producer are:

- The instruments are important. Use the best that you can so that you get the right tone. Each piece in line is important.
- Leave pride at the door. If the bass player can play a lead line better than the guitar player, then he should play it.
- Mics pick up the session vibe. Part of your job is to keep the atmosphere cool. If there's any fear or lack of confidence, the mics will capture that.



PART OF THE
LAUNCH FAMILY

MAKE MUSIC ANYWHERE

25 key mini keyboard, 16 velocity sensitive, three-color Launch pads, eight knobs, seven function buttons and two additional performance buttons: it's everything you need to control your creations anywhere.

Fully powered by iPad or PC/Mac, ultra lightweight, sturdy, and easy to carry: make your music wherever inspiration strikes with the included Launchpad and Launchkey apps for iPad and Ableton Live Lite on PC/Mac.

LAUNCHKEY MINI

www.novationmusic.com/launchkeymini



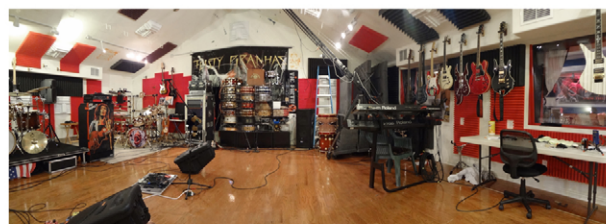
MODERN SOUND *Productions*



Modern Sound Studios is one of the most complete and comfortable recording studios in California.

3,500 sq. ft. state-of-the-art recording facility featuring a 2,500 sq. ft. rehearsal/tracking room, a 1,000 sq. ft. control room, two portable ISO booths for vocal recording and a separate ISO booth for guitar and bass recording. and 4 HD cameras and a 20' camera rig for video recording projects.

We offer full studio services with in-house engineers, high end audio equipment and the latest generation pro tools recording software.



Available for single member or full band projects of any genre. Our in-house engineers have over 20 years of professional experience. Also suited for many audio and video projects, such as commercials for TV and internet, advertisements, voiceovers, and audio / video projects. Equipment is available for musicians that don't have the opportunity to transport their own equipment, Guitars, Bases, Amps, Drums, etc.

Contact Modern Sound Productions: 805-312-4999 or Peter.Lust@TheFeistyPiranhas.com

Julien Mitelberg

Chief Executive Officer
Bandsintown

Years with Company: 2

Web: <http://bandsintown.com>

Contact: @julienbit, <http://linkedin.com/in/mitelberg>

Clients: Skrillex, Tim McGraw, Fleetwood Mac, Justin Bieber, Beyonce, Rihanna, Paramore

BACKGROUND: How often have you missed your favorite group because you didn't know they were coming to town? That's a problem solved by Bandsintown, a clever app that runs on mobile devices and integrates with Facebook and Twitter. The startup was purchased by Julien Mitelberg's company, Cellfish, in September of 2011 and since the acquisition its user base has exploded from 15,000 artists to over 150,000 and more than 5 million fans. Mitelberg will appear at next year's SXSW panel on Fan Experience.

Finding Gold

We were a big mobile publisher, but we really wanted to add expertise in social. We knew this was big business and wanted to get this expertise in-house. The way we looked at it was, if we wanted to work with social [then] we wanted to work with fans, and where do you find those fans? Are there any social music applications we like? In the meantime, a board member heard about these guys in San Diego and we got connected. And we loved what they had done. They had built a solution for artists to better promote their tour dates on Facebook and it was working very well.

Facebook Friends

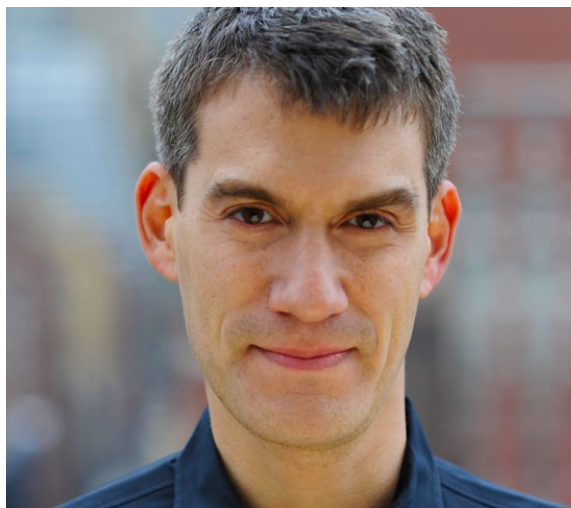
The uniqueness of the company was that they really knew Facebook. We liked them technically, as well as the way they think, and they could anticipate a number of things that Facebook actually did. They also had a unique approach to working with artists. A lot of applications have lots of users, but they aren't connecting with artists. We thought that was a good niche to be in and that the growth of artists in the long run would help the business. And we were right.

Twin Apps

We mostly develop applications for consumers, not for businesses. As soon as we acquired the company, we developed an app for consumers on Facebook, iOS and Android. We've launched what has now become the largest concert app in the world. So we have two apps. We have an artist app, which is the original business of Bandsintown, and then we have the fan app that you can have on your iPad, on your tablet for Google, on your Android or iOS phone or Facebook.

Music DNA

What we learned is that 40 percent of unsold tickets are because the fans don't know the artist is in town. We wanted to change that and answer that problem. To do it, we had to know what kind of artists you like, so we built an application that was able to create a real music DNA. The application looks at what you have on your iTunes, what you listen to on your iOS device, what you like on Pandora, what you listen to on Spotify. Whatever music services you authorize we can look at everything and, based on that, create your music profile and track your favorite artists. Once you track an artist, we'll



"We learned that 40 percent of unsold tickets are because the fans don't know the artist is in town. We wanted to change that."

make sure you know this artist is coming to town. We'll notify you on Facebook, send you an email, notify you on your phone or tablet. You can also search for an artist and edit the list of artists you're tracking.

Getting Social

You can also RSVP to concerts and invite your friends to join you. Recently, we added a social layer to the application where we can see which concerts your friends are going to. It gives you another incentive to discover new bands. We also have a feature where we recommend shows based on music you like.

Generating Revenue

When we work with ticketing companies, we get affiliation fees. That's our first stream of revenue. Because we've reached critical mass, 30 million clicks a month on Facebook and close to 7 million downloads of the app, we have enough people to reach out to promoters. Promoters need to reach the fans based on location and, because we know where people live and what people like, we offer promotions in unique ways to reach fans and create campaigns to promote tours. Promoters are now the bulk of our revenue.

In-App Tickets

We are trying to make [purchasing tickets] easier. How can we make it easy for fans to buy tickets in the app? We launched with our first ticketing company, Wantickets. We work with them so you can buy any Wantickets concerts within the application. You only have to put your credit card in once; if you want to buy another ticket, you don't have to do that anymore. You can buy again with one click. When you receive a notification of a show you like, in one click you've bought your ticket. It's done.

Time Saver

By using Bandsintown, artists usually increase their ticket sales by 50 percent. The fact that everybody's using it is a sign it's working. But first and foremost, it makes life easy for artists and that's the reason they use the app. If they had to create a page and code all the links for tickets and listings, it would be time consuming. It saves

a ton of time. And when artists are on tour, it's very hard for them to think about all those things. They have other things to do.

Expanding the Concert Experience

We want Bandsintown to be the place where artists and fans tell their concert story before, during and after the show. We're working on ways for fans to interact with artists during a concert. And we're also working on features that will help fans continue the experience after the show. For instance, we're releasing a feature where you go to a show and the next day you will get a notification saying, hey, how was the concert? Tell us about it. Upload your video and photos and share them with the community. We're basically crowd-sourcing content created on smart phones.

Artists Incoming

We work with all the big agencies and reach out to artists through them. We also work with all the labels. Through those partners, we've reached a lot of artists. And then word of mouth has done a pretty good job. We have about 2,000 artists joining us every week and most of those artists don't come from our biz connections. They just come by themselves.

New Platforms

The next step would probably be [building a version for] Windows mobile devices. We're also thinking about consoles like PlayStation and Xbox, but I think PC and smartphones are our focus right now. We're also developing a specific tablet version, so you'll see a specific iPad version that has more content and a better UI than you have today.

Promising the World

Once you promise a fan they'll never miss a show, the hardest part is when you break that promise. We're working very hard to always have the biggest database of concerts ever updated. Every day we add new gigs and new ticketing companies around the world, because we're not only for the US. We cover most territories around the world, so that's a big chunk of our work.

The Human Touch

When Cellfish was created in 2004, our main business was selling ringtones. Basically, we were selling music over the phone. We had to work with labels, so we've been working with them for a long time now. Live music is a different animal. It's about relationships. It's about making the artists and people working with them feel confident that what you are offering will last. A lot of artists and managers have been burned by solutions that don't last. It was all about convincing them that we were here to stay, that we listen to what they say, and over time we gained their confidence.

Fill a Need

You can have a great idea, but if no one knows about it then you're not going to go far. I would encourage tech companies who want to create a product for consumers to really think about how they're going to distribute it. If you create a product for artists and really answer a problem well, then you will find your clients. We came up with a solution [to a problem] and artists followed. We did a survey trying to understand the impact of Bandsintown and most of [our fan clients] have said they're going to more concerts now than they had before. They're actually complaining that they have less money now because they're going out and listening to live music. **MC**

MUSIC CONNECTION'S

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

OPPS

The 10th Annual International Acoustic Music Awards (IAMA) submission deadline (Nov. 8, 2013) is approaching fast. Acoustic artists in a variety of genres can gain radio and web exposure through this competition, which is open to all independent artists and labels. Unlike other contests, IAMA focuses on developing new markets for acoustic artists with or without CD releases. There are eight different categories in which you can submit. Judging is based on music performance, songwriting/composition and originality. For details, go to <http://inacoustic.com>.

The 2014 New England Music Awards and Artist Conference (NEMA) will once again take place Feb. 22, in Lowell, MA. NEMA is presented every year for musicians who call New England their home and whose dedication, spirit and achievements have contributed to a robust and diverse music scene. The

NEMA nominating committee consists of music journalists, radio personalities, talent buyers and record label executives, who represent all six New England states.

NEMA's goal is to celebrate and recognize some of the area's best musical achievements. Every year artists and/or bands, in a variety of genres, compete for coveted individual state awards as well as the "Best In State" award. Submissions are still open via **SonicBids** and **Reverbnation**. The deadline is Nov. 30, 2013. Visit <http://nemusicawards.com>.

Squarespace is offering musicians a new way to showcase their music and connect with fans online. With its **Audio Collections**, you can upload music directly to Squarespace and share your albums from your website with an integrated player and album art display. The site also recognizes the metadata of audio files, so information like song title and artist name is automatically present. A number of currently existing features are also worth noting: With Squarespace Commerce you can sell music and merchandise directly from the site, while the Events Calendar can help you promote upcoming shows. You can also build a mailing list with a custom Form Builder, which syncs with email, **Google Docs** and **Mailchimp**. You can even manage your **Facebook** page directly from the site, pull in an **Instagram** feed, and publish updates automatically to **Twitter**, **Facebook** and **Tumblr**. To check it out, go to <http://squarespace.com>.

► JANIS IAN UNVEILS THE TINY MOUSE

Janis Ian won her first Grammy for the song "At Seventeen" in 1975, and another in 2013 for Best Spoken Word Album, from her autobiography *Society's Child*. Most recently, she authored a children's book, with an accompanying CD, sheet music and lyrics, called *The Tiny Mouse*. The story follows a bored mouse who decides to go to sea. That adventure leads to a personal epiphany, causing him to realize that it's better to be a whole mouse at home than someone's dinner at sea. The CD has Ian singing "The Tiny Mouse" with a full band and also has a version without vocals for sing-a-long fun. Ian is also recording a full-length children's album. To learn more, visit <http://janisian.com>.



The Music Registry has announced the release of a brand new directory, the 2013 "Music Blog Registry." The debut issue lists complete information on over 1,000 of the top music blogs from around the world. Each listing includes the name of the music blog, website address, contacts, email, full description including what style of music the blog focuses on, location, as well as their Twitter contact info. The Music Blog Registry is available in two formats, a PDF version and an Excel or database format. See <http://musicregistry.com>.

The Hollywood Music in Media Awards is returning on Nov. 21, 2013 at the Henry Fonda Theater in Los Angeles, CA. This awards show attracts music, television, video and film industry professionals from around the world, and provides the opportunity to network with industry pros. For details, log onto <http://hmmawards.org>.

Music2Deal is a social network for music industry professionals. With more than 8,000 members from 30 different countries, Music2Deal is a growing community for making new business contacts and dealing with music related matters. Members include publishers, independent and major labels, A&R execs, agents, producers, managers, promoters and distributors. Check it out at <http://music2deal.com>.

LABELS • RELEASES SIGNINGS

Michael Simon has launched independent record label Simon Recordings and is releasing *And The Professor's* debut, *Our Postmortem*, which is available digitally and

on vinyl. The album combines contemporary instrumentation with occasional lush '60s and '70s pop arrangements, a bit of dissonance and electric noise with acoustic, symphonic and pastoral moments. Singer-songwriter **Adam Levy**, a student of history and cultural anthropology, uses this curious mix to sing about the historical juncture at which we find ourselves—aching for an imagined past while hurtling forward. The record is a culmination of a three-year collaborative effort between Levy, a busy cast of arrangers, string players from the **Minnesota Opera** and musician friends from Minneapolis' fertile sonic playground. Go to <http://simonrecordings.com>, or <http://bit.ly/16vSrCj> for additional information.

Netwerk Music Group has announced the signing of UK-based duo **Coves** to its worldwide label and publishing rosters. They piqued the interest of industry legend **James Endecott**, who A&R'd the **Strokes** and signed the **Libertines**. Endecott signed the Coves to a management deal with his current company, **Oh Mercy Management**. They then caught Netwerk's attention when they played to a ravenous crowd at the **Latitude Festival**. To learn more, see <http://facebook.com/covesband>.

Singer-songwriter **Cris Cab** has signed a management deal with **Primary Wave Music**. Primary Wave music manager **Chris Maltese**, who also manages indie roots rock band **Bronze Radio Return** and acoustic rocker **Secondhand Serenade**, orchestrated the signing. Cab will be joining the current management roster, which includes **CeeLo Green**, **Goodie Mob**, **Eric Benet**, **Trevor Jackson**, **Natalie Imbruglia**, **Ginuwine**, EDM star



▲ IMAGINE DRAGONS PARTY AT HRC BALTIMORE

Imagine Dragons, the Las Vegas-based alternative rock band behind the hit single "Radioactive," performed a private concert at the newly revamped Hard Rock Café in Baltimore. To celebrate the grand reopening, Hard Rock opened the cafe with a guitar smash and star-studded red carpet ceremony that included athletes, celebrities, actors and more. Imagine Dragons received their RIAA Gold & Platinum awards for their album *Night Visions* and six-time multi-platinum single "Radioactive" at the ceremony. Pictured (l-r): ID band members Daniel Platzman, Dan Reynolds, Wayne Sermon, Ben McKee and RIAA's Liz Kennedy. You can find out more at <http://imaginedragonsmusic.com>.

Audien, rockers **All That Remains** and **Jenny O**. To check out Cab, visit <http://criscab.com>.

Jampol Artist Management (JAM) has completed an agreement to manage the **Ramones**, alongside **Dave Frey of Silent Partner Management**. They will oversee the legendary punk rockers' music, film, name, likeness, apparel, licensing and other ventures in all media, worldwide. "The Ramones only needed three chords, two minutes and one name to forever change rock music," says JAM President **Jeff Jampol**, who also represents **the Doors**, and the estates of **Janis Joplin**, **Jim Morrison**, **Otis Redding**, **Tupac Shakur**, **Rick James**, **Peter Tosh** and **Henry Mancini**. He also serves as consultant to the **Estate of Michael Jackson**.

Jampol, relates, "We're deeply committed to maintaining the group's artistic integrity as we honor the Ramones' powerful musical legacy by bringing it to audiences in new and exciting ways." For more information, go to <http://wemanagelegends.com>, <http://silentpartnermanagement.com> and <http://ramones.com>.

Pitbull has dropped a new single (via **RCA Records**) entitled "**Timber**" featuring **Ke\$ha**. The song premiered on **On Air with Ryan Seacrest** and is available for sale at all digital providers, including **iTunes** and **Amazon.com**. It was co-written by **Pitbull**, **Ke\$ha**, **Lukasz Gottwald**, **Henry Walter**, **Jamie Sanderson**, **Breyan Stanley Isaac**, "**Priscilla Renea**" **Hamilton** and **Pebe Sebert**, and was produced by **Dr. Luke**, **Cirkut**, and **Sermstyle**. To jump on all that is Pitbull, go to <http://facebook.com/pitbull>.



PROPS

Lorde's platinum-selling breakthrough single "**Royals**" is making history again. The song reached No. 1 on **Billboard's Hot 100 Chart**, making the 16-year-old New Zealand phenomenon the youngest artist to top the chart since 1987. The song also set a new record for "**Longest No. 1 at Alternative Radio by a Female Artist**" with a staggering seven weeks at the top. Upon learning the news, Lorde told **Billboard**, "It feels like a combination of my birthday, Christmas and washing my hair after a month of not doing so." Indeed, as soon as it was released, "**Royals**" created a frenzy online. It reached the No. 1 spot on **Hype Machine**, and racked up over 35.5 million **YouTube/VEVO** views. To see what all the fuss is about, go to <http://lorde.co.nz>.

Silverlake Conservatory of Music, along with the **Red Hot Chili Peppers' bassist Flea** and bandmate/frontman **Anthony Kiedis**, hosted a benefit for the school in **Los Angeles, CA**. The event featured special performances by **Neil Young** and the **Chili Peppers**. Proceeds from the evening contributed to the Conservatory's goal of purchasing a permanent facility and expanding its scholarship program. Visit <http://silverlakeconservatory.com> to find out more about the school and to donate.

Following a massive surge of media attention, **Haim's** first full-length album **Days Are Gone** debuted at No. 6 on the **Billboard 200** album sales chart. In the UK, it debuted at No. 1, surpassing sales of new albums by established artists like **Justin Timberlake** and **Dizzee**

◀ Court Ruling Allows A Day To Remember To Release New Album

A federal judge ruled that **A Day To Remember** are free to release their new album **Common Courtesy** without **Victory Records**. In an Order issued, US District Court Judge **John Z. Lee** denied **Victory Records' Motion** for a Preliminary Injunction in which **Victory** had sought to block the band from releasing this new album without **Victory's** involvement. "In May of 2011 we joined the long list of bands that have filed suit against **Victory Records**. Although our case is still ongoing, we are very pleased with the judge's decision to allow us to release our next record." The band is accepting pre-orders now at <http://adtr.com>.

DIY Spotlight Kim Cameron (Side FX)

SAVVY DIY ARTISTS know that one of the keys to independent success is to create multiple income streams. **Kim Cameron** not only understands that concept, she fosters it. **Cameron**, along with her band **Side FX**, is known for exploring new sounds that offer the unexpected. And she applies that same approach to her career as she explores new and unique income streams.

A high-energy, **Billboard** chart-topping dance artist, **Cameron's** music is played in over 2,500 stores and on radio stations across the US, UK and Australia. She's garnered over four million **YouTube** views, charted songs on **Mediabase** and has won several honors including, "Album of the Year" and "Best Live Performance."

Recently, her song "Not Into You" was selected by **Clear Channel** as the song of the month for September and has been added to over 65 stations.

Even with all that attention, as a **DIY artist** **Cameron** knew she needed to stretch her horizons and generate income. So she wrote and released a children's audio book. She personally narrates the book and performs the background music as well as



a sing-a-long song.

Her inspiration came from her teaching gig at the **School of Rock** where she met a young girl who became the first artist signed to her label (**Side FX Partners, LLC**).

Those additional revenue streams have extended **Cameron's** brand and enabled her to make music her full-time job.

You can keep up with **Kim Cameron** by visiting <http://sidefxmusic.com>

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

Rascal. **Haim** are currently on tour after festival appearances at **Lollapalooza**, **Bonnaroo**, **Austin City Limits** and **Made In America**. Their recent sold-out show at **New York City's Webster Hall** led the **New York Post** to proclaim, "When it comes to performing live, they already sound like masters of the art." The band will headline shows at **Los Angeles' Fonda** and **San Francisco's Treasure Island** before wrapping up their Fall 2013 tour with a performance at **Las Vegas' Life is Beautiful Festival**. For tour dates, visit <https://facebook.com/haimtheband>.

THE BIZ

According to **Nielsen Sound-Scan**, **US digital sales** continue to be under pressure. In the third quarter, the digital track sales decline accelerated and now the slowdown of digital album sales is beginning to seep into the red. Digital track sales are down 3.4 percent to 974.5 million from slightly over 1 billion scans accumulated in the corresponding period of 2012. But in the third quarter, the decline was nearly 6 percent to 292.4 million units from the 311 million scanned in the corresponding period last year.

On the good news front: This year has already produced five albums that have passed the million-unit milestone versus three titles that accomplished that feat last year (by the end of the third quarter). This year, **Justin Timberlake's 20/20 Experience** leads the pack with 2.3 million scans, followed by **Bruno Mars' Unorthodox Jukebox** with 1.23 million units. Meanwhile **Macklemore & Ryan Lewis' Thrift Shop**, is the top selling song with 5.96 million units.

Artist development company Noisy Planet is celebrating its fifth anniversary by launching a new service. Now when artists and bands sign up for a service package they automatically get a free mobile app that they can give away to their fans. **Noisy Planet** builds the app on the artist's behalf and loads it to the **AppStore**—the setup process takes about three weeks. For full details, visit <http://noisyplanet.net>. **MC**

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*.



“How I Got My Music Licensed 1,205 Times”

Barry French – TAXI Member – BigBlueBarry.com

I took some time off from music, then my grandfather passed away and I re-evaluated what I was doing with my life. I felt the “call” of music, so I started writing again, decided to get serious about my music career, and joined TAXI in 2008.

Honestly, I Was Skeptical at First...

I did some research. I lurked on TAXI's Forums, and found that TAXI's successful members were real people just like me. Though I'd co-written with an Indie artist, and charted at #15 on the Radio & Records Christian Rock charts, I was clueless how to even *get* a film or TV placement— a complete newbie!

But TAXI's Industry Listings gave me goals to shoot for and helped me stay on task. I became more productive and *motivated* to get things done because I didn't want to feel like I “missed out” on an opportunity.

How to Build The Right Catalog

If you want to create music for art's sake, then by all means, go ahead and do that. But, if you want to have a music *career*, why not use TAXI to learn how build the *right* catalog full of music the industry *actually needs*?

Expand Your Possibilities...

TAXI can help you learn to write for genres you never thought you could do. I used to do mostly Hard Rock and Metal. Because of TAXI, I branched out into other genres— first Pop/Punk, and then Tension and “Dramedy” cues. I used the feedback from TAXI's A&R staff to improve my work. In many cases, my tracks improved to the point that they got signed *and* ultimately *placed* in TV shows!



350 Placements in the Last Year!

The first placement I ever had resulted from meeting a Music Library owner at the Road Rally— TAXI's free convention. In a little more than 3 years, my music has been licensed more than 1000 times, with nearly 350 placements in the past year *alone*!

A “Lucky Duck?”

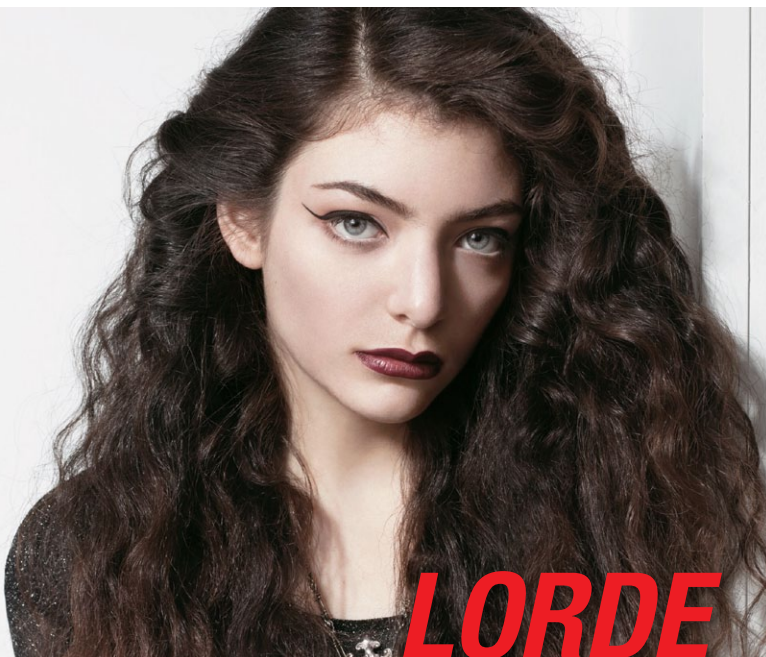
My 1,000th placement was a Southern Rock track on A&E's hit show, *Duck Dynasty*. A TAXI connection resulted in me becoming a “go to” composer for a company that provides music directly to that series. How cool is that?!

TAXI's Listings, community, convention, and networking opportunities have helped my career *immensely*. The **ONLY** regret I have about joining TAXI is that I didn't sign up sooner! If you're willing to invest in yourself, call TAXI and let them help you too.

TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com



Date Signed: NA
Label: Lava/Universal Republic
Type of Music: Alternative/Pop
Management: Scott Maclachlan & Tim Youngson / Saiko Management
Booking: Tom Windish / Windish Agency
Legal: Dan Getz
Publicity: Alexandra Baker, alexandra@highrisepr.com
Web: <http://lorde.co.nz>
A&R: Jason Flom

Most youngsters who perform in their middle school talent show can expect (at most) meager applause from family and friends in the audience. But for Ella Yelich-O'Connor (better known as Lorde), her remarkable vocals eventually led to a record deal with Universal/Republic Records. Not too bad for a 12-year-old.

"I didn't have any real desire to be taking music seriously, because I was 12, you know?" Lorde explains. But three years later a school auditorium tape-recording from that talent show helped launch (what would become a No. 1 hit single, "Royals.")

"All I had was 'the voice,' I wasn't looking for anything more. Universal just caught me at a very, very young age."

And that ultimately worked to Lorde's benefit. No competition, no shady offers, no shattered dreams—from the start it was always just about Lorde, Universal and, most importantly, the music.

"The team is like a family—we're very close and we trust each other," she says. "My manager [Scott Maclachlan] is totally onboard with all the crazy stuff I want to do. I've always had a lot of control. I've never been afraid to speak my mind, and they've always been incredibly supportive of that."

Wise beyond her years, Lorde understands the importance of relinquishing some power to those more apt with business prowess while still keeping true to herself.

"The team is like a family—we're very close and we trust each other."

"First and foremost I care about the art that I'm making. I try as hard as I can to keep that pure and not tainted with all the things that come along with having a big song. [Universal] helped me find a balance between having that complete purity with your art and also trying to make sure that you make the most of it—that you get exposure in the right places and take the right opportunities."

This young artist is living proof that such peaceful equilibrium is key to personal as well as commercial success. Not only is she the first female in 17 years to hit No. 1 on *Billboard's* Alternative radio airplay chart, she just set the record for the longest run while doing so. Lorde's debut album *Pure Heroine* was released on Sept. 30, 2013.

— Danica Bellini



Date Signed: February 2013
Publishing Company: Zavitson Music Group
Type of Music: Rock
Band Members: Clint Culberson, vocals/guitars; Kyle Addison, lead guitars/vocals; Caleb Crockett, bass/vocals; John Carlson, drums/vocals.
Management: Eric Hurt, eric@zmgllc.com
Booking: Johnny Gradone, johnny@zmgllc.com
Legal: NA
Publicity: Ryan Moore, ryan@rymeaux.com
Web: <http://modocmusic.com>

Nashville-based hard rock outfit Modoc were doing the heavy touring grind until early this year when friend and manager Eric Hurt led them to a publishing and management deal with Zavitson Music Group.

"It is an unheard of deal, as far as bringing our manager in with us. It's very extended family-like," vocalist/guitarist Clint Culberson says.

According to the Modoc frontman, the publishing deal has helped open doors for band as aspiring songwriters. He, lead guitarist Kyle Addison, bassist Caleb Crockett and drummer John Carlson each signed individual co-writing contracts and one as a band. Modoc's eponymous debut as a signed act, a follow-up to 2011's *Fortune and Fame*, features one such co-write titled "Devil On My Shoulder," written with Grammy-nominated producer Paul Moak.

Collaboration with outside artists was a foreign concept to Modoc,

"Having a publishing deal with our management tied in really freed us."

Culberson explains. "Sometimes it's difficult writing with someone who doesn't know you. But I had a great connection with Paul Moak the first time we sat down. He wanted to get to know me, and there was a connection. Some co-writes aren't worth remembering, but you never know."

"There are a lot of things," he adds, "you can't do on an indie level, but having a publishing deal with our management tied in really freed us from needing to share the pie with [unproductive] people."

Together since 2007, Modoc have paid several years of dues before running into the right fit; for other bands in the due-paying phase, Culberson advises touring as much as possible. "We toured and we ended up paying to play, and sometimes that's what it takes. You do have the Internet, which helps out quite a bit, but Facebook or Twitter doesn't do any good if you're not going to play a live show or you're not doing anything interesting."

Modoc are planning to tour overseas sometime next year.

— Jessica Pace



Date Signed: June 2013

Label: End Sounds

Type of Music: Punk

Band Members: Joe Nolte, vocals, guitar; Mike Nolte, vocals, keyboard; Bill Stevenson, drums; Karl Alvarez, bass.

Management: The Last, joethelast@gmail.com

Booking: The Last, joethelast@gmail.com

Legal: The Last, joethelast@gmail.com

Publicity: Kelly MacGaunn / kelleemack pr, 818-430-8926, kelly@kelleemackpr.com

Web: <http://laexplosion.com>

A&R: Jonathan Gill

Seminal L.A. punk band the Last formed in 1976, a year before *Music Connection*'s first issue hit newsstands. The band landed its first label deal with Southern California label Bomp! Records in '79 and later signed to SST Records. The business has changed markedly in the intervening years, as the band has seen.

"At that time," recalls band co-founder Joe Nolte of the early days, "there was no way to get signed. The majors had a complete lock on everything. There were just a few new labels starting to do things. This was the infancy of the do-it-yourself era. An unsigned band now has so many options; it's much more of an even playing field."

The Last's friends and connections made along the way paved the road to the band's current label home. Drummer Bill Stevenson had a relation-

"The younger, fresher labels have fallen into the pattern that we were fighting against [in the '70s]."

ship with Jonathan Gill, co-founder of Austin indie label End Sounds. "It was good timing," Nolte observes of the connection. "As we were recording, we started to approach some of the hip new labels. The universal response was, 'The band is good, but aren't they really old?' It made me realize that things [in the industry] are better in one sense, but in another the younger, fresher labels have fallen into the pattern that we were fighting against [in the '70s]—having all of these requirements for being a rock star that had nothing to do with music. We elected not to settle.

"Bill ran into Jonathan," Nolte continues. "They'd known each other for some time. With End Sounds, you've got a small label but you've also got Caroline Distribution, which is as level a playing field as you could hope for." After some informal conversations, a deal with the label was sealed.

Danger, the Last's seventh album and the first since 1996, will drop on Nov. 5th. The band has some festival dates scheduled and aim to hit the Coachella festival next year. *Danger* was produced and engineered by Stevenson.

— Rob Putnam



Date Signed: June 28, 2013

Label: 2101 Records/Capitol Music Group

Type of Music: Vocal Pop/Dance/Hip-Hop

Band Members: Thomas Augusto; Joey Diggs Jr.; Anthony Ladao; Colton Rudloff; Eric Secharia.

Management: Paris D'Jon, Hype Projects

Booking: Mark Cheatham, CAA

Legal: Lynn Quarterman, Esq. / Lapidus, Root & Sacharow, LLP

Publicity: kristen.kanopka@umusic.com

Web: <http://midnightred.com>

A&R: Jr. Regisford, 2101 Records

Over five million digital hits certainly sends a message. That's what Los Angeles-based pop quintet Midnight Red garnered from their initial 2012 single "Hell Yeah." It was a vibrant and celebratory party anthem whose accompanying video put the spotlight on the group's accomplished dance moves. Their follow-up single "Take Me Home" is an equally strong slice of vocal confection that graced movie theaters nation-wide as part of Coca Cola's summer promotion in partnership with iHeartRadio.

All in their early 20s, the geographically diverse group hailed from various points throughout the Southwest and West Coast, with unified goals to have success as singers and dancers. In 2009, after relocating

"I think it's pretty awesome that we can say we are label mates with her."

to California, the group called themselves Flyte and, via their manager, they were introduced to Peter Lopez. The famed entertainment attorney represented producer RedOne (Nadir Khayat), who has had success with megastars U2, Pitbull, Lady Gaga and J. Lo. He put the wheels in motion for them all to take a meeting. "Peter Lopez heard our music and really believed in us," says vocalist Eric Secharia. "Because of him we met producer RedOne at Jim Henson Studios in Hollywood." Midnight Red actually performed old-school by parking in the middle of the studio lot and blasting the music from one of their vehicles while they sang and danced sans microphones.

From that pivotal showcase RedOne signed them to a production/label deal with his 2101 Records imprint. The only other artist on the label was J. Lo. "I think it's pretty awesome that we can say we are label mates with her," says Secharia.

"The Capitol and 2101 people are very hands-on," says Secharia. "We feel very comfortable with them and this is the best possible place for Midnight Red right now. We're all pretty savvy, but this is still new to us. I think we're gonna learn a lot more as time goes on."

Midnight Red's full-length release will drop sometime in early 2014.

— Eric A. Harabadian

► **John Titta**
New ASCAP EVP

ASCAP has named John Titta as Executive Vice President, Creative Services. He will be responsible for overseeing the Membership Creative Services staff in all musical genres and will also oversee the operations of the Los Angeles, New York and Nashville membership offices. See <http://ascap.com>.



BMI and eOne Shout Hallelujah

Broadcast Music, Inc. (BMI), in partnership with Entertainment One Music (eOne Music), is set to release the *BMI Trailblazers of Gospel Music Live 2013* album. Recorded at the annual BMI Trailblazers of Gospel Music Awards Luncheon in Nashville, TN, the album features performances from Pastor Shirley Caesar, Le'Andria Johnson, Donald Lawrence & Company, Yolanda Adams, Kierra Sheard and many more. Each performer—including Anaysha Figueroa whose interpretation of “Holy One” leads the release of the album—delivered a rousing tribute to gospel leaders Edwin Hawkins, Lady Tramaine Hawkins and Kurt Carr, who were honored at the fete. The album can be pre-ordered now at iTunes and Amazon.

TAXI Fuels Up for Road Rally

Geoff Emerick, who engineered such classic Beatles albums as *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles* (White Album), and *Abbey Road*, will receive a Lifetime Achievement Award and answer questions in a keynote interview at this year's **Taxi Road Rally**, to be held Nov. 7-10 in Los Angeles, CA.

The event, an extravaganza of classes, panels, workshops, one-on-one mentor opportunities and performances, is free for members of Taxi, the world's largest independent A&R service, who are provided with two tickets to attend.

Highlights of the weekend include the Music Supervisor Listening and Q&A panel with *Sons of Anarchy's* Bob Thiele, Jr. and other supervisors, plus sessions with TV composers Jeff Cardoni (*CSI: Miami*, *The Michael J. Fox Show*), and Adam Zelkind (*Rock of Love*, *The Surreal Life*) who will create cues on the spot.

To join Taxi and receive two free tickets, check out <http://taxi.com>.

Earbits Hits on iPhone

Earbits Radio has just released an all-new iPhone application featuring top indie artists and songwriters like Alabama Shakes, Primus, Allen Stone and more. When a listener hears something they like, they can then bookmark the song and artist and listen to their entire album on-demand. Earbits uses a special currency called Groovies that allows users to earn free streaming by supporting the artists, joining their mailing list, etc.

Earbits offers handpicked independent music, curated by a team of music experts with the first commercial-free, streaming music service designed exclusively for marketing music products and live events. Earbits allows labels, bands and concert promoters to buy increased exposure in targeted channels under its Priority Airtime program. The company already has 630 labels, 12,000 artists and over 380 channels on its fast-growing, online music service. Check out <http://earbits.com>. The iPhone application is free at the iTunes store.

For complete details, contact Joey Flores, 855-327-2487.

▲ **Billy Joel Honored by Kennedy Center**

Rondor Music International songwriter Billy Joel will be recognized at the 36th Annual Kennedy Center Honors, which will be nationally broadcast on Sunday, Dec. 29 at 9:00 p.m. by CBS. The event's honorees are celebrated for their lifetime contributions to American culture.



▲ **SESAC Has Heart**

SESAC hosted a special night of incredible music at a recent benefit for the American Heart Association at the Bluebird Café in Nashville, TN. Pictured, rear (l-r): Rob Hatch, Lance Miller, Craig Campbell and Rafe Van Hoy. Front (l-r): SESAC's Shannan Hatch; American Heart Association's Kelly Tune; SESAC's Meredith Herberg; and American Heart Association's Maggie Coakley.



▲ **Ford to Head Nashville Hall**

Mark Ford has been named the first-ever Executive Director for the Nashville Songwriters Hall of Fame Foundation. He will be responsible for strategic planning, fundraising, education, operations and brand development. See <http://nashvillesong.com>.

ISC Competition Deadline

The International Songwriting Competition (ISC) is an annual, high-profile songwriting event that gives away more than \$150,000 in cash and prizes to 68 winners, including \$25,000 cash to the Grand Prize winner. Renowned for its judges, this year's panel includes **Tom Waits, Nas, Florida Georgia Line, Garbage, Bernie Taupin, Foster the People, Joshua Redman, Martina McBride, Bruce Hornsby, Keane** and many more.

The extended deadline for submissions is Nov. 4th. Go to <http://songwritingcompetition.com> for more info and to enter.

Opps Aplenty at AZ Songwriters Association

If you live in the state of Arizona and write songs, **The Arizona Songwriters Association** has a wealth of opportunities for you. On Sat., Nov. 2, pro guitarist-songwriter-producer-publisher **Jeff Dayton** will be listening for great songs in a number of country styles that he can take back to Nashville. The event is held at **Fiddler's Dream** in Phoenix, and admission and pitch is \$20 members and \$25 non-members. On Nov. 16, hit songwriter **Pamela Phillips Oland (Whitney Houston, Jermaine Jackson, Frank Sinatra, Brian Wilson, Richard Carpenter, Lou Rawls, the Jacksons, Reba McEntyre** and many others) will conduct a special **Lyric Writing Workshop** at the same venue.

Visit <http://azsongwriters.com> for info and specifics.



▲ Hit Writers Soar at The Bluebird

At Nashville's famed Bluebird Café, top ASCAP songwriters **Shane McAnally, Brandy Clark, Josh Osborne** and **Trevor Rosen** performed to a sold-out crowd that included Nashville actor **Eric Close**, who plays Mayor **Teddy Conrad** on the hit television series. Pictured (l-r): **Trevor Rosen, Brandy Clark, Shane McAnally** and **Josh Osborne**.


Bicycle Music Rolls With MPCA

Bicycle Music and its affiliates have acquired the **Music Publishing Company of America**, whose catalog includes songs by **Robert Johnson, Sammy Cahn, Richie Sambora, Todd Rundgren** and **Donovan** plus the **Smithereens'** **Pat DiNizio**, **X's Exene Cervenka, Michael Murphy, Chris LeDoux** and **Rick Hall Music/Fame Publishing**. More details can be found at <http://bicyclemusic.com>.

Aquile Signs Deal With Fieldhouse

Producer and singer-songwriter **Aquile** has signed a co-publishing deal with **Fieldhouse**. The soul-pop artist first stepped into the spotlight while competing on Season 3 of **The Voice** and his inspirational performance immediately captured the interest of three judges before joining **Christina Aguilera's** team. Since then, **Aquile** recently released his debut single "Control." Soon he will do a 25-city tour to promote his upcoming album.

"This deal with **Fieldhouse** is the perfect next step for **Aquile** and will promote his growth as a songwriter and artist," says **Garth Smith West Coast Managing Partner & Danny D. Staggs East Coast Managing Partner** of **Aquile Music Global Publishing, Inc.**

For more information on **Aquile**, see <http://aquilemusic.com>. 

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



▲ Cher Finds Pulse

Cher's new album *Closer To The Truth*, her first release in nearly 12 years, is the 26th solo studio album of her career. **Pulse Recording's Tony Maserati** mixed the tracks "Favorite Scars" and "Pride," and "I Don't Have to Sleep to Dream" was co-written by hit **Pulse** songwriter and artist **Bonnie McKee**. Visit <http://pulser recordings.com> for complete details.



◀ Diarmuid Quinn New Prez at Kobalt Label Services

Kobalt Label Services (KLS) has appointed longtime music executive **Diarmuid Quinn** as **President of Kobalt Label Services – North America**. **Quinn's** role will include leading and staffing up **Kobalt's** growing label services operations in the US, signing artists for global release campaigns, as well as developing **North America** marketing campaigns for international **KLS** clients.

► Sue Drew Brand-New for Kobalt

Kobalt Music Group has appointed **Sue Drew** to the new L.A.-based creative department position of **GM of Creative & Acquisitions – US**. **Drew** was most recently **SVP of Membership at ASCAP**. See <http://kobaltmusic.com>.



De La Torre

Latin Pop from the Heartland

By Dan Kimpel

Ambition and drive are generally revealed early in the lives of artists. For 19-year-old songwriter-performer De La Torre, it was this spirit that determined he would attend his senior year of high school online, so he could devote his energies to making a series of YouTube videos. It was these videos that impressed Grammy-winning platinum songwriter-producer Desmond Child.

De La Torre has now relocated from his hometown of Bowling Green, OH to Los Angeles, CA. There he is tracking his debut album *Nosotros* and developing his career with the guidance of Child and co-manager Debbie Ohanian under the auspices of their newly launched company, So Success Entertainment. A debut single, "No Te Entiendo" co-written by the artist with Descemer Bueno and Michelle Fragoso, is accompanied by a haunting video shot in Havana and directed by Cuban urban music legend, X Alfonso.

De La Torre is a Latin artist. Although his parents speak Spanish, as a second generation Cuban-American growing up in Ohio he had few opportunities to communicate in the ancestral lingo. But given that solo male artists are virtually non-existent in pop music, a decision was made that De La Torre would sing en Español.

When not writing or recording, the artist concentrates on language tutoring as well as voice and acting classes. "I am focusing on personal development, and practicing Spanish two hours a day," he confirms.

Born Anthony De La Torre, the young artist had an earlier brush with show business. At age 12, through a talent search, he landed a New York manager and some commercial roles plus a voice-acting gig in *Go, Diego, Go!*, a spinoff of *Dora the Explorer*. But his parents wanted him to have a "normal childhood," so it was back to the barren flatlands of Northwest Ohio.

When he was 15, De La Torre attended a Catholic Youth conference that he says, "set my faith on fire." He considered joining the priesthood and began making Christian rap videos. "There are so many ways to help people without a collar on," says De La Torre. "My goal is to bring positivity to people—whatever that looks like." He also assisted his mother with her industrial cleaning service. "Cleaning was a peaceful thing for me," he notes. He discovered an even more lucrative career, entertaining at birthday parties and events as a Justin Bieber impersonator.

Writing with Desmond Child—co-writer of such hits as "Livin' La Vida Loca" and "Livin' on a Prayer"—was initially intimidating, De La Torre explains. "One of the very first times I met him he had already started work on a song for me. Desmond is like a god. I felt completely unworthy to be there. I'm writing 'I like girls' and he's writing a masterpiece. Desmond says, 'Keep doing it and you will get better.' He writes constantly. His creativity wheel is always spinning." De La Torre has an affinity for recording and says the studio is a place for every idea to be considered. "There are no bad ideas, according to Desmond. Even if it's the worst idea ever, someone might come up with a great idea because of it."

An impressive cast of songwriters and producers are in De La Torre's corner: hit writers and producers like Claudia Brant, Fernando Osorio, Rock Mafia, Jon Vella, Gary Go, Jodi Marr and Andreas Carlsson. Additionally, he has recorded in Toronto with Rob Wells, Jesse LaBelle, Shaun Frank and Yash.

De La Torre will be introduced to the world as an independent artist. "You can't go to a label and say, 'Hey! I can sing!' They'd tell you to come back when you have a lot of fans. Labels don't want to create a star. They want someone who has a million followers already." The artist's supple, expressive voice and endearing charisma are coupled with a deep devotion to the craft of songwriting. He might be young, but he is clearly no babe in the woods as he concludes, "Even in this position I have such a long road ahead of me. It's never been easier to self-produce music, but it's never been harder to get it heard."



UNIVERSAL MASTERING STUDIOS



REFINE YOUR CREATION WITH US

All Formats • Analog & Digital \$99 - Internet Mastering

Clients Include: Lady Gaga • Red Hot Chili Peppers
Ashlee Simpson • Will.I.A.M • Celine Dion • Kanye West
Stevie Wonder • B.B. King • Chris Botti • Flo Rida • Weezer
Lil Wayne • Neil Diamond • Aerosmith • The Raconteurs

Contact Nick Dofflemyer • (818) 286-6233
www.universalmastering.com

WHERE IDEAS TAKE SHAPE.

The 5th Annual
International Music Festival Conference
December 8-10, 2013 // Austin, Texas
Register today at imfcon.com



@IntlMusicFest

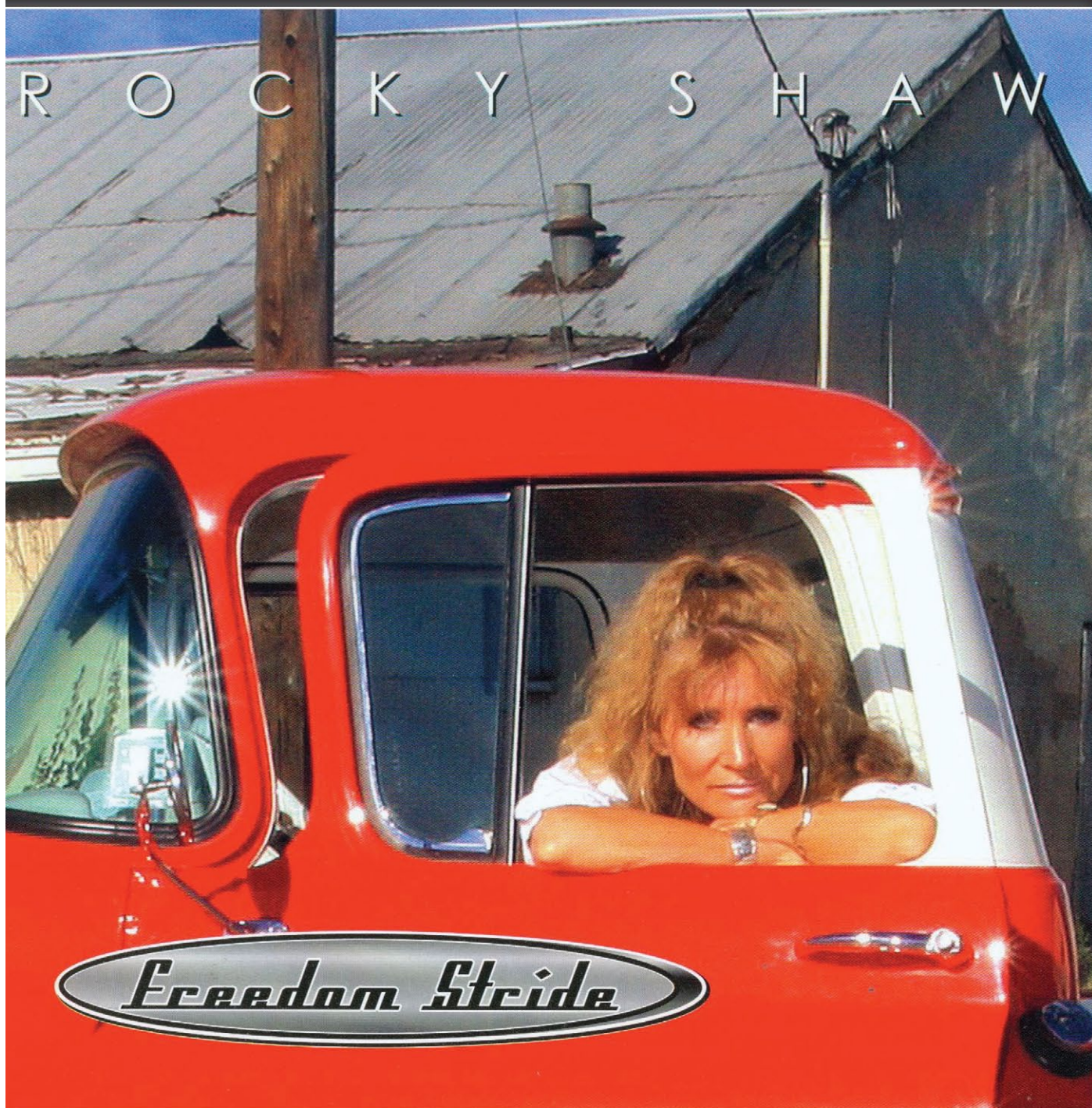


/IMFCON



IMFCON
International Music Festival Conference

Contact Angela Rodriguez, AR Entertainment,
305-441-7976, acentr@aol.com



**Master and Synch licensing available
through Old Pants Publishing, Inc.**



**Contact Robert Case for details:
719-632-0227 E-mail: rac@clr.net**



**To purchase Freedom Stride go to:
<http://cdbaby.com/cd/rockyshaw2>**



DROPS

Actor, musical talent and entrepreneur **Niatia "Lil Mama" Kirkland** just made her theatrical debut portraying the late **Lisa "Left Eye" Lopes** of the iconic girl group **TLC** in the new biopic ***CrazySexyCool: The TLC Story*** on VH1. Most recently, Lil Mama served as a judge for seven seasons on **MTV's *America's Best Dance Crew***. *CrazySexyCool* airs at various



NIATIA "LIL MAMA" KIRKLAND

times in different markets. For air times, check <http://mtv.com>. For more information about Lil Mama, contact Darren Dickerson, 213-712-8260 or darrentpr@gmail.com.

Nov. 16-Dec. 8 is set aside for the world premiere of ***jSer!***, a new musical at the **Los Angeles Theater Center** focusing on a woman's quest to find herself in the Americas while exploring her sex and love affair with soccer. Written and performed by **Karen Anzoategui**, with musical collaboration by **Louie Perez** of **Los Lobos**, **CAVA** and **Walter Miranda**, *jSer!* is a personal narrative examining a queer Latina's strained relationship with each of her two homes: Los Angeles and Buenos Aires. For tickets, call 866-0811-4111 or see <http://thelatlac.org/2013/shows/ser/>.



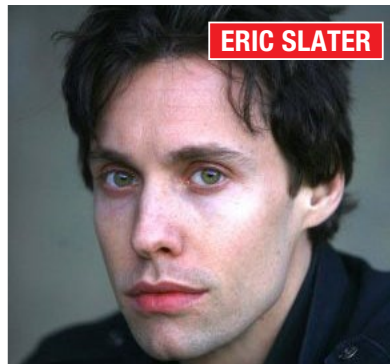
LOUIE PEREZ



BOLSHOI BALLET

The **Flaming Lips** will release a brand new six-song EP featuring new music inspired by **Summit Entertainment's** upcoming feature film ***Ender's Game***, which hits theaters on Nov. 1st. The title track "**Peace Sword (Open Your Heart)**" was written exclusively for the film, while the remaining five tracks were all inspired by the book upon which the film is based as well as the motion picture itself. For more details, contact rick.gershon@wbr.com.

Singer-songwriter **Eric Slater** has released his music for **Kevin Snyder's** short film, ***Following the Blind***. The film is a parable telling the story of a charismatic character who turns out to be blind and eventually leads a massive flock of people off of a cliff. "The moral of the song deals directly with the 'sheep and the shepherd' situation, where the number of sheep seem to vastly outweigh the number of shepherds," says Slater, "It's a critique on egos and the absurdity of thinking one way is right and another is wrong." *Following the Blind* is distributed globally by **MondoTunes** (<http://mondotunes.com>) and is available at iTunes. Contact the artist directly at eric@eric Slater.com.



ERIC SLATER

Relativity Music Group is set to release the music from ***Free Birds***, opening nationwide on Nov. 1st. Soundtrack composer is **Dominic Lewis** (*Clash of the Titans*, *Puss in Boots*, *X-Men: First Class*). **Social Distortion's** cover of **Creedence Clearwater Revival's** classic song "**Up Around the Bend**" is included exclusively as the first song of the soundtrack. The full *Free Birds* soundtrack will be released on Oct. 29th. Listen to Social D's cover of CCR here: <http://rol.st/1869YEG>.

Texas singer-songwriter TV series ***Troubadour, TX*** has begun its third season with new artists and special appearances. **Kris Kristofferson**

serves as segment host and **Stacy Dean Campbell** is host of the award-winning 22-episode series. Kristofferson offers personal stories throughout the series and his thoughts of what it is to be a singer-songwriter. Campbell gives viewers a look into the lives and behind the scenes of today's Troubadours. Visit <http://troubadourtx.com> or <http://aristopr.com> for further information.

Emerging Pictures has announced its **2013-14 Bolshoi Ballet LIVE** season of **Ballet in Cinema HD** presentations from Paris-based **Pathé Live**. Showing on movie screens in over 300 multiplexes, art houses, museums and performing arts centers throughout the US and Canada, the 2013-2014 season rolls out with four live performances. See <http://emergingpictures.com>, <http://balletincinema.com> or <http://operaincinema.com> for complete information.

Prince recently released the video for his single "**Breakfast Can Wait**," (debuted at No. 2 Most

Added at Urban A/C), which will be featured on his upcoming album, ***Plectrum Electrum*** (release date TBA). For the video, he enlisted an 18-year-old video director. Her name is **Danielle Curiel**, and she is also the star of this video. Prince is not in the video at all. He wanted the video to be a creative encounter, offering fresh, young talent to "visualize" together. He was there for the shoot, and approved the treatment, but gave all control to this 18-year-old. There were no managers, agents, label people there—just young talent collaborating for a unique experience. For more details, contact llousarian@rogersandcowan.com

OPPS

NerdVsWorld, a UK-based Nerd Culture Podcast, is seeking actors, writers, musicians,

games designers and anyone creative who has a love for all things nerdy. If that's you, contact spindles@wonkyspanner.com.

It's All Geek To Me Podcast is looking for musicians, actors, comedians, video game designers and people involved with technology. Pitch to Jackson Herod, 903-690-1418 or jacksonherod@gmail.com.

The comedy-oriented **Studio D Podcast** wants to hear from musicians looking to get their music exposed and opinionated people with something to get off their chests. Call 513-315-7335 or contact musickminds@gmail.com.

Wide Open Radio is looking for interviews with Pop and Top 40 artists, DJs and more. This is a Top 40/Urban format weekend daytime talk show typically featuring music and 2-3 guests. Contact Rob Anthony, wideopenbooking@gmail.com.

Johnny Kush Show, a nightly late night show at 1 a.m. EST, is open to musicians and performers of any stripe. Email the producer at marijuanahappyhour@gmail.com.

WhiskeyBoy Radio, a comedy and entertainment podcast, loves to have musicians on the show, particularly in the rock, metal or alternative genres though they are open to hearing from anyone with a musical connection. Talk to WhiskeyBoy directly at whiskeyboy@whiskeyboyradio.com.

Reel 2 Reel Sessions needs solo artists and bands who write and play original music who live in or will be in the San Diego County area. Guests must be able to go to the recording



JEFF LIPPENCOTT

studio for an interview, talk about their music and play two of their original songs. Based in Santee, CA, **Reel 2 Reel Sessions** is part of **East County Magazines Radio Show** and is aired on KNSJ 89.1 every Monday and Friday. Contact producer Jerrie Dean at 619-654-7427 or jerriedean@gmail.com.

The Rajah Perkins Show in Kansas City, MO, wants to interview inspirational singers and musicians with life stories of triumph and beating all odds. Contact guest coordinator at rperkins2012@gmail.com.

PROPS

Janet Cole Valdez along with **Deedee O'Malley**, who has composed music for shows such as **Dawson's Creek**, **Beautiful People**, **Strong Medicine** and **Joan of Arcadia**, have launched an **Indiegogo** pledge campaign for their new musical **Waiting For Johnny Depp**. Music



DEE DEE O'MALLEY

for this hilarious and heartwarming production is being provided by **PledgeMusic**. For more information about the film, contact deedee@deedeeemusic.com. For more about PledgeMusic, visit <http://pledgemusic.com>.

Leading independent music publisher **Spirit Music Group** has announced the signing of a global multi-year co-publishing agreement with **Neil Davidge**, the UK composer, producer and artist responsible for some of the most critically acclaimed and commercially successful albums, videogame soundtracks and film scores of the last two

decades. Through the deal, Spirit will provide a wide range of creative services for Davidge's entire back catalog as well as marketing and promotion for his debut solo album and future work. Contact Eileen Thompson-Ray at Rogers & Cowan, 310-854-8137 or eray@rogersandcowan.com.

Grammy Award-winning country singer-songwriter **Hank Williams Jr.** will headline the fifth annual **Music City New Year's Eve Bash on Broadway** event in downtown Nashville, TN. Music City celebrates the new year with multiple days of free live music and Nashville's own midnight Music Note Drop. "This year is going to be very special on New Year's Eve," says Williams. "December 31st will mark the 60th anniversary of daddy's death. For years, I have not performed on New Year's Eve, in honor of my father, but this year is a monumental year in the history of **Hank Williams**." For more information, contact Kirt Webster at Webster & Associates, 615-777-6995 ext. 232 or kirt@websterpr.com.

Twice Emmy-nominated composer **Jeff Lippencott** is known for dominating the reality TV music scene along with composing partner, **Mark T. Williams**. Lippencott's latest theatrical release, **Lionsgate's Grace Unplugged**, features a score, conducted with a 40-piece Seattle orchestra, narrating the inspirational story of an 18-year-old Christian singer-songwriter who aspires to do more than sing in her church's worship band and travels to Los Angeles to land a record deal. **Grace Unplugged** is currently in theaters. Contact Ashley Patterson at CW3PR, 323-476-1050 or ashley@cw3pr.com. **MC**

TOM KIDD's 20-year career includes extensive experience as an artist, producer and performer. Tom has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of Pres Pak Public Relations.

Out Take



Joe Mardin
Co-Director

Email: Dan Gurlitz at TDC Entertainment, dan@disinfo.com

Web: <http://shelterisland.net>

Most Recent: *The Greatest Ears in Town: The Arif Mardin Story*

Joe Mardin never wanted to be a film guy. His newly released documentary, *The Greatest Ears in Town: The Arif Mardin Story*, started simply as a way to capture for posterity the work of the legendary music producer—Joe's father—Arif Mardin as he recorded what would be the senior Mardin's final project.

"I'm a music person," Joe Mardin says of the project, which began filming in the middle of the sessions that would emerge as the 2010 compilation *All My Friends Are Here*. "I was hoping we'd have some support with the finances from the studio or Warner Music Group. Instead, the film became the responsibility of myself and my family. I became involved in every aspect."

After Arif Mardin's death a few months after filming began, Joe took time to finish the recording. He and his crew regrouped later and began interviewing some of the many major stars who had worked with Arif throughout his lengthy career. There were roadblocks. Some artists presented Mardin with scheduling conflicts and some songs presented issues with copyright. Joe Mardin was ready for none of it.

"We don't have the infrastructure of even a small movie studio," he admits. "It was a daunting task to tell the story of this huge life."

A lesser artist might have given up, but Mardin had a larger purpose than simply getting something to the screen. "It was important to me as a lover of music to document my father's life and work and to make it available to both students and music lovers," he says of the task. "I look at it as a forever sort of project."

► Austin City Limits Comes To A Close

Austin City Limits tried the “two weekend long” approach this year. While great in theory, Texas weather had other plans, causing the final day to be canceled. However, Austin residents and visitors alike salvaged Sunday by bringing the festival to living rooms and small clubs throughout the live music capital. This year’s ACL included Depeche Mode, the Cure, Muse, Kings of Leon, Atoms for Peace, Lionel Richie, Phoenix, Wilco, the National and Arctic Monkeys (pictured). Get a full wrap at <http://aclfestival.com>.



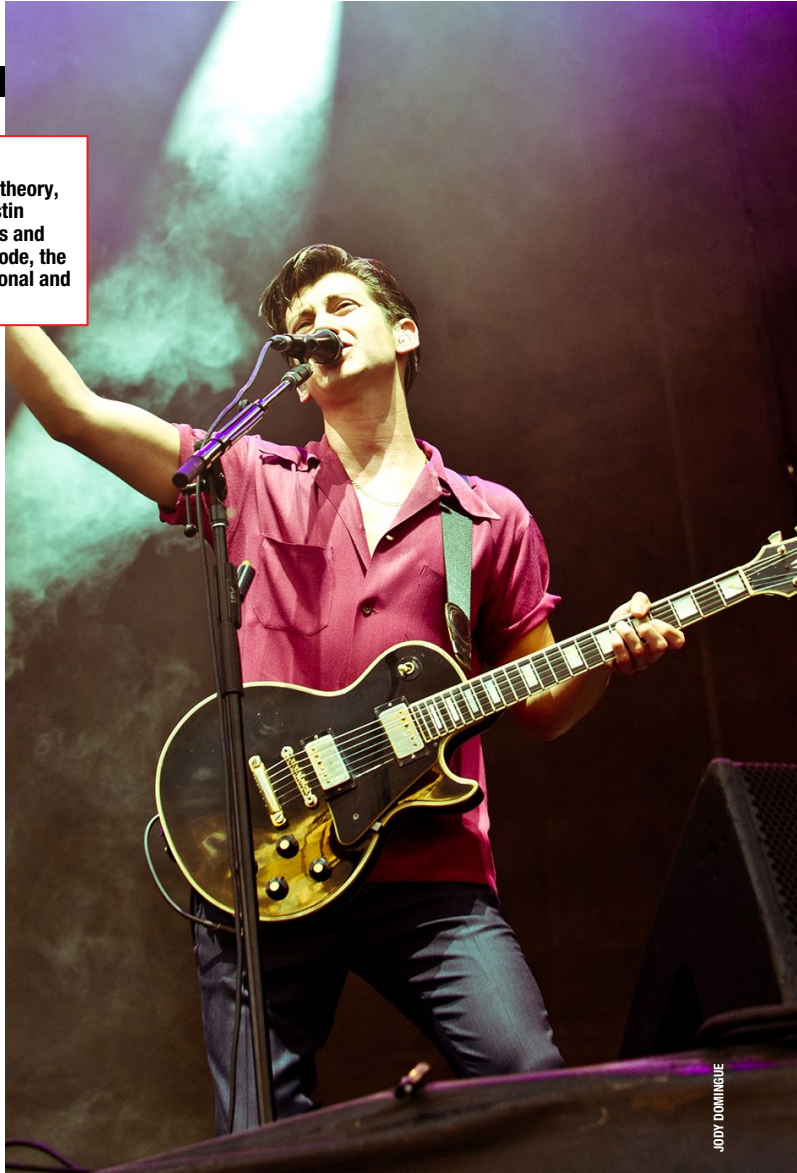
▲ Atlanta Hosts IMC Music Conference

Artists, managers, A&R reps, booking agents, club owners, corporate sponsors, distributors and more came together in Atlanta, GA, for the 2013 International Music Conference. Pictured (l-r): Grammy-winning producer Jon Jon Traxx, Peniece Le Gall (SESAC), producer Miykal Snoddy and Elle Simionescu-Marin at the VIP opening night mixer. See <http://theinternationalmusicconference.com>.



▲ Nashville’s Americana Music Festival

With events ranging from intimate showcases to insightful panels to a sold-out, nationally broadcast awards show, the Americana Music Association’s annual Festival, Conference and Honors & Awards drew thousands to Nashville to explore the past, present and future of roots music. The sold-out Honors & Awards show at Nashville’s famed Ryman Auditorium (pictured here) was broadcast live on AXS TV, SiriusXM satellite radio, WSM-AM 650 and streamed on NPR.org, and will be rebroadcast in an edited form later this season as part of PBS’ “ACL Presents” series. Visit <http://americanamusic.org>.



◀ Tegan & Sara Headline New Jersey’s Starland Ballroom

Canadian sister duo Tegan & Sara passed through the Garden State’s Starland Ballroom with the support of Willie Nile and Little Steven. Pictured (l-r): Matt Hogan of Willie Nile’s band, Sara Quin, Willie Nile, and Tegan Quin. Nile’s new album, *American Ride*, was released in July and debuted at No. 1 on *Billboard*’s *Heatseekers* chart.



▲ DeGraw, Wolanin Attend Cleveland Half Marathon

Gavin DeGraw, singer-songwriter Whitney Wolanin and many others attended the recent Rock ‘n’ Roll Half Marathon in Cleveland, OH. DeGraw performed at the event while Wolanin was in town filming her latest music video. She will release a holiday mini-album, Oct. 29th. For more Rock ‘n’ Roll Half Marathon news, see <http://runrocknroll.competitor.com>.



◀ Kim of the Night Time World

Here's photographic proof that Kim Fowley is the "King of the Night Time World." More than just the title to a Fowley-penned song recorded by KISS, it is a way of life for the undisputed Zelig of rock & roll. Making the rounds in support of his book, *Lord of Garbage* (the first of three for Kicks Books), there have been recent Fowley sightings at Cinefamily's "Don't Knock the Rock" film festival, a reading/signing at La Luz De Jesus Gallery, and (pictured here) at the Lenora Claire-hosted Gloryhole party celebrating the 42nd anniversary of the infamous Pleasure Chest boutique. Pictured with Fowley (l-r): protégés The Fabulous Miss Wendy, Lady Satan aka Elizabeth Aston, and Kara Wright, his publisher and manager/catalog development at Peer Music. –Daniel Siwek

▶ Intellectual Conversation at SAG-AFTRA Convention

Lisa Finnie, Shari Hoffman and Dennis Dreith of AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund, met with SAG-AFTRA Convention Delegate Dan Navarro and past AFTRA President John Connelly to discuss royalties for performers in the Digital Age. The convention took place at JW Marriott, Los Angeles, CA within L.A. LIVE. Pictured (l-r): Finnie, Hoffman, Dreith, Navarro and Connelly.



◀ Vintage King Participates In 2013 LA AMP Show

Vintage King Audio, a retailer of new and vintage recording equipment, took its new guitar division to the LA Amp Show. Featured at the convention were the show-stopping 3rd Power Amplifiers, guitars from Rock 'n' Roll Relics and Echopark Guitars, plus two unique pedals, the Dumbloid and Son of Kong. The show attracted manufacturers and guitar players from all over the US. Pictured (l-r): Jamie Scott, designer of the 3rd Power Amplifier series; Robert Alexander, VKLA sales rep; and Tom Menrath, Vintage King's Head of Strategic Development.

▶ Mayer Lights Up A Bowl

John Mayer hit the Hollywood Bowl on his Born and Raised 2013 World Tour. Honoring his newest release, *Paradise Valley*, along with his previous five records, Mayer performed over two hours of jaw-dropping, guitar-fueled music at its highest caliber. Along with performing some fan favorites, the guitar virtuoso also included a Grateful Dead cover and paid homage to Stevie Wonder with a guitar rendition of "Part-time Lover." For a complete wrap, visit our Photo Blog at <http://musicconnection.com>.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1989–Arsenio Hall–#20

Basking in the glow of his first stretch as a late-night talk show host, Arsenio Hall took his MTV-influenced "let's have a party" vibe into the recording studio under the guise of Chunky A, Hall's fictitious overweight brother with a penchant for rapping and eating chicken. "It's in the category of Cheech & Chong's musical efforts," Hall told MC. "The biggest mistake I could ever make is to forget that I'm a comedian." A profile of Mellow Man Ace rounds out the issue.



1994–Stevie Nicks–#15

MC featured Fleetwood Mac icon Stevie Nicks on this cover, with Nicks commenting, "I don't really like people knowing everything about me. I like being a mystery, and I even think I'm pretty mysterious to people who know me really well." The issue also features an interview with Steve Allen, and Live Reviews of Material Issue, the Farm and the Boredoms.

Kid Cudi

BY DANIEL SIWEK



Our story starts out in New York's South Bronx, where a young rapper named Scott Mescudi is crashing at his uncle's place after arriving from the suburbs of Cleveland, OH, where he'd been trying, to no avail, to get the locals interested in his quirky, yet larger-than-life new persona he calls Kid Cudi. Like anyone who has ever heard the call—whether it be from Grandmaster Flash & the Furious Five or Ben E. King—New York, NY, is the birthplace of hip-hop, and on Broadway is where you come to see your name in lights. Which is exactly what Mescudi, or Cudi, did in October 2004—with only a demo tape and five-hundred bucks cash in his pocket.

After getting a job at American Apparel he hooked up with Plain Pat and Emile and recorded "Day 'n' Night," a single that would not only change his life, but the notions of what kind of artist he is. Hip-hop? Pop? EDM? That's the way Kid Cudi likes it. And while he may brush off his collaborations, he earned a Grammy for his work on Kanye West's "All of the Lights" (which also features Rihanna and Fergie).

Cudi was there for West, helping him in the studio on several cuts, and in turn West was there for Cudi when he signed him to his own G.O.O.D. Music label. But now the social media savvy rapper (according to *The Hype Machine*, he is among the top 10 most blogged about artists of all-time) has stepped out to release his third album *Indicud* (which debuted at No. 2 on the *Billboard* 200 album sales chart) in conjunction with G.O.O.D. Music, Republic and his new imprint, Wicked Awesome Records.

We catch up Kid Cudi in between gigs as he winds down The Cud Life Tour, a spectacle that has Mescudi-cum-Cudi transforming into the "Moon Man," who's somewhere between David Bowie and Tony Stark.

Music Connection: Was there a hip-hop scene in Cleveland when you were coming up?

Kid Cudi: Yeah, there was a very small scene that was a dope collection of hip-hop heads, but you had to know about it and ask around. It was on the west side, and it was hard to get a ride over there, but I was always there trying to do these freestyle battles. [There was another competition where] you'd give them an original song and they played it with other original songs, and if you win that you get to come back next week and perform the song in a 15 minute set; so you know that was my goal: "Shit I gotta have this dope song, then I gotta go perform!"

MC: Did the scene take to you right away?

Kid Cudi: I would win some competitions and lose some, but when I lost everyone looked at me like I was fuckin' crazy. They were like, "what the fuck am I listening to?" And, "Who is this dude?" I was always pushing the envelope and trying new things, I went out of my way to find my own voice, and I think that's how I developed my sound. I was about growth and adventures and living life and seeing what was out there, but I always felt trapped in Cleveland. I'm gonna tell it to you like this, and this might come off crazy, but I was like, "This town ain't ready for me. Who I am don't fit here. I need to go where I fit, where I find inspiration."

MC: But why the Big Apple? Did the fact that it's the birthplace of hip-hop play a role?

Kid Cudi: Something told me that to start a new chapter I needed to be in New York. Call it instinct or intuition or God looking out for me, I don't know. I was heavily influenced by New York: its cinema and its hip-hop. And I knew it was a place where I could grow and meet interesting

people, because that's what I was really yearning for. I was pursuing a career in music and going into acting; I wanted to be around people who were like me and there were no people like that in Cleveland. New York is definitely where I shed my skin. New York was like me coming into manhood. I had done road trips, but I was very sheltered and I realized that when I came to New York it was like culture shock. It was intense, but I needed that. I experienced a lot of shit early on that I never experienced in Cleveland that made me a beast in with my business and my hustle.

MC: Can you walk us through your first moves? Was there a strategy or a plan?

Kid Cudi: I didn't have a plan at all. I didn't know what I was doing and it was probably the craziest thing I could have ever done. I stayed with my uncle for bit, and I told myself that I would find a job, get on my feet first and maybe I would get enough money where I could afford some studio time. That was the extent of my plan. I was walking up and down Broadway dropping off applications everywhere you can imagine from McDonald's to Foot Locker, and thank God I found a job because it was enough to get me a Metro card and some studio time.

It's crazy when I think about it, because there are certain events that lead to these things to happen, and I never went out of my way to make them happen; it's like the stars lined up. Meeting [then manager and still producer] Plain Pat and forming that alliance was probably when the shit started to become real; because I aligned myself with someone who had the information that I needed to be able to create music, to create an album. And there was his professionalism. And he knew not only what

people wanted to hear, he knew that I was a true artist and he guided me, and I think that was a turning point.

From there I would say signing the deal with A-Trak and Fool's Gold is when the music came out officially, and that's when he suggested the Cookers remix; and *that's* when things really started to happen, you know what I'm saying?

MC: Can you give any advice on taking that first step?

Kid Cudi: I'm not big on giving advice, because I feel like a lot of kids right now get it twisted, like they have to be some kind of opportunist to get what they want. I don't like throwing out lines about how to get into the business, because there is no real way to know, especially nowadays with the Internet.

I feel like the best advice I can give anyone is to just create and put it out

there and have faith in your art and keep perfecting it and pray to God that someone hears it and likes it and you get a deal. I can't say to run to a label, or to stand outside in front of Hot 97, or to align yourself with people in the business, because that's creepy, that's not how you do it. That's not how I did it. I ran into people. I stumbled into muthafucker's laps and they stumbled into mine.

I met Kanye several times before, but he didn't sign me until he heard my mixtape and learned about my body of work. It was always based on my work, my art and my product, not getting in someone's face or chasing someone down or kissing someone's ass. So I would say to kids just focus on your craft and if you build it they will fucking come. And that is the truth.

MC: So it's fair to say that the mixtape is still a great calling card?

Kid Cudi: Oh yeah, definitely and I love doing those songs at the shows because kids get so excited. I start the show off with "Down and Out" (sings intro which kicks off his debut mixtape, *A Kid Named Cudi*). Think about it: that was the first time people heard my voice. I was a shot in the dark, I wasn't very confident with that mix tape, I knew it was the music I wanted to make but did I know that people would like it? I had no fucking clue. But people really liked it. Thank God. I'm very blessed that I had ears in the world that were ready to hear some mature music. You know, some shit with some substance, some authentic energy. That was real and from the heart.

MC: What did you learn from Kanye West and Jay Z? Any key conversation you may have had?

Kid Cudi: I can't pinpoint one conversation, because there were many of them, but there are things that I see in Kanye and Jay Z: people who stay true to their art, people who stay true to themselves, you know, do things their own way. There's beauty in that, especially for a young black man who came from an environment where niggas were doing nothing but getting in trouble, getting killed and thrown in jail.

Jay Z and Kanye are once in a lifetime artists. Like Michael Jackson,

you'll never see another Jay Z and you'll never see another Kanye, and the reason why is because they are who they are. They're not emulating anyone. And it's not that they told me; I was just paying attention. I think that's why they have me around, because they know I'm watching and I'm learning.

MC: What have you learned from them about actually making music?

Kid Cudi: I learned how to make beats from watching Dot [Dot da Genius], Emile, Plain Pat and Kanye. I've combined everything I learned from those four dudes and fused it and created my own shit. So if I'm gonna sample some shit, I'm like "Oh yeah, I remember Kanye sampled it this way." If I'm laying down drums, I'm like, "I saw Dot lay down drums this way." Or if I'm gonna chop something up, I'm like, "I remember how Plain Pat chopped this up," because Pat is the illest sample chopper, I don't give a fuck

what anyone says. Between him and Emile they got the craziest collection of records, it's ridiculous. And I understand why Kanye was like "Oh yeah, Plain Pat? Let's go!" Because he's a fucking genius, and he's such a humble dude so I'm gonna toot his horn because he would never say these things. But he's a genius and someone I really look up to.

MC: How do you feel about "features"—guesting on other artists' records? Couldn't it dilute your own brand/identity?

Kid Cudi: Early on I did these [features] records because the checks looked good, but I wasn't really feeling the features. After, I was like fuck that, I'm not doing features just because they're giving me money; I don't like these songs and it doesn't make me feel good. That's not how I wanna do things. And I'm really happy I made the decision and now people say I never do features. That's what I want—a certain quality!

I'm not going to whore myself. When you think about it, it's like every time you do a feature with another artist it's like you're sleeping together; so it's like everybody's fucking each other, like an orgy. That's the way I look at it. It's like the neighborhood bicycle, everybody gets a free ride. And it ends up being like, ugh, whatever.

MC: There's also the opportunism aspect of features. Jumping on somebody else's horse.

Kid Cudi: I'm not an opportunist, I'm not going to be like, "Oh, that nigga is hot right now I need to do a record with him so I can be relevant." My mind would never click to that channel. And I'm no fool, I see a lot of these artists who do that strategically, where they took all the niggas that were in the top rotation and were like, "Ya'll niggas need to do a record." But sometimes that shit don't work [and the records flop]. Sometimes it's art over power. *Indicud* came out and I did 140,000 [albums sold] and I had no hot artist on it, nobody on it.

See, you need to stop trying to act like you can read the consumer and manipulate people. Just make the music. Make it real, make it pure. People know. These kids aren't stupid. I know people who don't even listen to the radio anymore. They turn to the Internet to hear the music *they* want to hear and they stand by it. The only people who are subjected to the radio nowadays are kids getting picked up from school by their parents. They're still the teenyboppers who beg their parents to "buy me this album!"

MC: How old do you think they need to be to understand Kid Cudi?

Kid Cudi: It's interesting, sometimes I got 13-year-olds who want to come to my show and just get it. They're like the kids that walked around my school with Pink Floyd shirts on. We were like 15, and I was like, "What the fuck is Pink Floyd?" It'd be like some stoner white kids whose parents got them into it and they'd be like. [In white stoner accent] "Dude, you don't even know." And I was like you're just a stoner kid; you probably drop acid and hang with the burnouts, whatever. It took me a decade to finally find out what Pink Floyd was! But it's crazy, because right now, there's a 15-year-old kid at school wearing a Kid Cudi t-shirt and there's somebody looking at him like, "What the fuck?"

MC: The Crookers' remix of "Day 'n' Night" is genre-bending; do you see yourself making more EDM?

Kid Cudi: A-Trak chose to have the Crookers remix "Day 'n' Night." He's responsible for it. He asked me to do it and I said I didn't know. I immediately thought of Abercrombie & Fitch techno, and I had no knowledge of this [EDM] world other than I trusted his judgment. Then I did research on the Crookers and thought, this could be a big thing. That fusion, singlehandedly changed everything, it was like the Big Bang. And from there people just got on board and raped it, and raped it so hard it's corny now; it's like I will never want to make another song that sounds like that ever. I'm always moving, you gotta be if you're a leader. You gotta move into the uncharted.

MC: There is also much anticipation for another *MOTM* (*Man on the Moon: The End of Day*) record. What can we expect from that?

Kid Cudi: *Man on the Moon III* will show a whole other level of maturity, and it will answer a whole lot of questions. There's a lot of missing links between *MOTM* and *MOTM II*. I also think that they were both very ignorant albums, so I

Peace & Love
RINGO

The GRAMMY Museum®
Exhibit Opens June 12, 2013

800 W. Olympic Blvd.,
Los Angeles, CA 90015

Monday-Friday 11:30am - 7:30pm,
Saturday-Sunday 10:00am - 7:30pm

For more information, go to **GRAMMYSMUSEUM.ORG**
GRAMMY Museum® and the Museum logo are registered trademarks of The Recording Academy® and are used under license.

GRAMMY MUSEUM
AT L.A. LIVE

think I'll eliminate a lot of that ignorance.

You'll see it coming from a person who is looking at things from a more mature mindset, with more understanding and growth. I want people to be able to put this album on at different points in their lives and grow with me. This series was meant to show me grow as a man and it would not be right to do *MOTM III* and have me talking about driving drunk. I didn't want people to listen and feel like, "Oh he's giving us a lesson," rather than be entertained, but I'm not condoning that shit, that's not cool. When I'm singing about driving drunk on "Pursuit of Happiness" on *MOTM*, you may remember that it was a nightmare. It was meant to be scary, the craziness, the fact that this person chooses to look for happiness in substances; and that's scary, that's a terrible combination, that's a terrible way to go about things.

MOTM III will really be answering the biggest question: Have I found happiness? And it will lead people on in life, because there will not be another *MOTM* after *MOTM III*. It will send people off feeling satisfied.

MC: You've got your own imprint now [via Republic], Wicked Awesome Records, and recently signed King Chip. Do you see a whole roster of artists in the future?

Kid Cudi: I don't have that inspiration right now, maybe down the line. I need to focus on Chip, get him where he needs to be. But my label was really designed so I could have control over my own music. It was for me more than anything else. It wasn't like I was thinking I have to have my own Cash Money Records. I don't have the time or the patience; I'm already stressed out enough doing my own shit.

Contact greg.cortez@42west.net

CUDI CORNER QUICK TOKES & GUILTY PLEASURES WITH THE KID

Last Spring, Cudi's *Indicud* reached the top spot on *Billboard*'s *R&B Albums* and *Rap Albums* charts, and took second place on The *Billboard* 200 albums chart when it was released.

Kid Cudi's rock band side project with Dot da Genius, WZRD (say the letters, despite its inspiration from the Black Sabbath song, "The Wizard") will record another album as soon as they find the right producer.

His "Satellite Academy Space Suit" was designed by José Hernandez, who also made the costumes for *After Earth* and other films such as *X-Men*, *Spiderman* and *Tron*.

While he has made amends for it, a young

Cudi got turned on to some great rock bands when he stole a CD book out of a fellow high-school student's car. He got a crash course in Pink Floyd, the Beatles, the Red Hot Chili Peppers and ELO.

His hip-hop meets EDM breakout, "Day 'n' Night," led to a performance at the influential SXSW festival and eventually a spot on a North American tour with electro-rocker Steve Aoki and his Dim Mak collective.

Kid Cudi's flirtations with EDM continued with an appearance on David Guetta's "Memories" in 2011, which reached No. 3 on *Billboard*'s *Dance/Electronic Songs* chart.

The Kid is also a screen star, having appeared as "Domingo" on the HBO comedy-drama *How To Make It in America*, *Maniac* (2011), *Cruel Summer* and TV shows such as *One Tree Hill*, *The Cleveland Show* and *Brooklyn Nine-Nine*.



Thomas Newman. BMI Composer Since 1974.

WRITE ON.

As composers like Newman bring music and magic to the screen, BMI's commitment endures. We value their talent, their music, their rights.

Film credits include:

Saving Mr. Banks

Skyfall

The Help

American Beauty

WALL-E

Finding Nemo

The Best Exotic Marigold Hotel

Erin Brockovich

The Shawshank Redemption



BMI

valuing music since 1939.



GET PAID

ALTERNATIVE ROYALTIES FOR INDIE ARTISTS

BY BRIAN TARQUIN

WE ALL WANNA GET PAID, RIGHT? WELL, THANKS TO NEW TECHNOLOGIES, today's artists can benefit from royalty streams that did not exist a short while ago. These royalties—from satellite radio and cable TV music channels, for example—are fantastic alternative ways that artists and rights holders can see income from the new digital marketplaces. In order to efficiently collect and distribute both digital and broadcast performance royalties to featured artists, musicians and copyright holders, companies like SoundExchange, Sena and Live Television/Videotape Supplemental Markets Fund have appeared. Many artists, however, are still not aware that money could be sitting in an account, waiting to be claimed. In the following article, I'll show, through my own experiences, how to take action to get the money that is rightfully yours.

SOUNDEXCHANGE

One of the most prominent organizations specializing in collecting digital revenue royalties is the Washington, DC-based SoundExchange, which is a non-profit performance rights organization. What does SoundExchange actually do for you? As the organization's **Marie Farrar Knowles** explains, "SoundExchange represents the entire recorded music industry, including recording artists and record companies large and small. The licenses we administer enable digital music services to focus on what they do best, while ensuring that recording artists and record labels are compensated for their work."

Okay, so what is the organization's collection process? In other words, from whom does SoundExchange collect those royalties that are due to you?

SoundExchange collects statutory royalties from satellite radio (such as SiriusXM), Internet radio, cable TV music channels and other outlets that stream music recordings. The organization came to prominence when a special group of copyright judges, called the Copyright Royalty Board, were appointed by the US Library of Congress to determine rates and terms for the digital performance of sound recordings. They basically named SoundExchange the sole company in the US to collect and distribute digital performance royalties on behalf of master right owners, such as record companies and recording artists.

SoundExchange also represents all independent artists who control their own masters. The current rates will be in effect through Dec. 31, 2017.

"Today," Knowles explains, "there are 2,000-plus digital radio services that leverage the license we administer to access any commercially available work. While this list is too long to share in this article, a few examples are services like iHeart Radio, Spotify Radio (mobile service), Pandora and SiriusXM."

How considerable are the royalties? SoundExchange announced on its news page that in 2012 its total distribution to artists was \$462 million, which was a historical moment for the organization. These royalties continue to increase for everyone; I've seen my own SoundExchange royalties grow dramatically over the years.

This royalty money, however, will not come to you automatically. In order to get the most accurate royalties, you need to provide SoundExchange with what is known as a "metadata sheet." Though it is time consuming on your part, it is extremely rewarding in the long run. Providing this key information has become a standard in the digital world. Either you or someone you hire will have to list all of your releases, as well as a comprehensive breakdown of each song's writers, publishers, track description and album title, etc. (It's a simple Excel document.)

How important is such an organization for recording artists and record labels? Knowles states that the digital royalties SoundExchange is responsible for and the statutory license it administers is incredibly important to recording artists and record labels. "Currently," she points out, "performers in the United States are only paid when their sound recordings are performed via digital radio—they do not enjoy a full performance right. In other words, they are not compensated when their work is broadcast on AM/FM radio."

By registering with SoundExchange the individuals who created the sound recording are now able to collect digital royalties for their work. SoundExchange does support legislation that would provide recording artists and record labels with the right to be paid royalties when their work is played via AM/FM radio. "We encourage all recording artists and labels to learn more and join us in this effort," she says.

I was so intrigued with their process because I had seen a significant increase in my own royalties. According to Knowles, in 2003, when SoundExchange became an independent non-profit organization, they

were collecting royalty payments from approximately 400 digital radio services. Today, they collect and distribute royalties to artists and labels from more than 2,000 digital radio services, including satellite radio, Internet radio and cable TV channels.

This means that in just a decade, according to Knowles, "SoundExchange has put more than \$1.5 billion into music creators' pockets. In fact, the organization's third-quarter 2013 payments of \$153.7 million mark the highest quarterly payment to recording artists and record labels to date. When compared to SoundExchange's entire 2003 distribution of \$3 million, it is clear that more and more music fans are listening to their favorite artists through digital radio."

It is important to note, as SoundExchange points out on its site, "SoundExchange is the performance rights organization (PRO) for the digital age. The royalties that SoundExchange collects and distributes are for the featured artist and the sound recording copyright owner. ASCAP, BMI and SESAC collect and distribute royalties for the songwriter, composer and publisher. Both satellite radio providers and webcasters pay SoundExchange when they stream music due to their utilization of the statutory license."

It is still necessary, then, to join one of the three PROs: ASCAP, BMI or SESAC, to receive your publisher and writer royalties.

LIVE TELEVISION VIDEOTAPE SUPPLEMENTAL MARKETS FUND (LTVSMF)

Another great royalty source that I've seen grow substantially in the 21st Century is LTVSMF. It collects and distributes residuals to musicians who have worked on live television/video productions.

Shari Hoffman, Fund Manager of the LTVSMF, explains their exact role. "We're a non-profit organization that works in association with the American Federation of Musicians (AFM) to ensure the collection, processing and distribution of residuals to qualifying musicians who have performed music used on live television programs, such as *Saturday Night Live*, *The Late Show with David Letterman*, *The Tonight Show with Jay Leno*, various award shows (GRAMMYS, Academy Awards, CMA Awards, etc.), live reality programs (*American Idol*, *America's Got Talent*, *The Voice*, etc.), and the soap operas (which in the olden days were live broadcasts)."

Hoffman says the basic contract provisions that generate revenue to the Fund are the result of a collective bargaining agreement negotiated between the AFM and the major television networks and television producers in the late 1980s and early 1990s.

The actual responsibility to distribute these monies was transferred to the Film Musicians Secondary Markets Fund (FMSMF) in the late 1990s with an official "sub-fund" established to distribute monies collected for musicians working on these programs circa 2002, with a full-blown division formed in 2010 known today as the Live Television Videotape Supplemental Markets Fund.

"The provision," says Hoffman, "is that you had to have worked on at least one original AFM scoring session for a specific live television production. A live television/video production must generate some income or revenue as a result of exhibition in a supplemental market to trigger an obligation on the part of the producer/production company to contribute to the Fund."

How Important Is This For The Musician?

Can a musician expect to be paid well beyond the original airdate of a program? Hoffman asserts that many musicians receive payments far in excess of their original session payments for a program, provided that they have worked under the AFM Television Videotape Agreement. "The payments," she says, "can often continue for many years beyond the time when these programs were first produced, providing compensation for musicians and their heirs (beneficiaries) long after a musician has ceased being actively involved in recording and performing. Those who work non-union primarily get compensated only for their original session performance, and nothing else. Or, in other words, they work for a buyout."

For example, I get a check each year from the Live Television/



Videotape Supplemental Markets Fund that is paid for by ABC-TV, since they own the cable station SOAPnet. This payment is for the past Union sessions I've produced for the daytime drama series *All My Children*, whose reruns are being shown on SOAPnet.

In order to get paid, there must be an AFM session contract filed with the appropriate Local for the original session(s) for the sound recording. If you ever did an AFM session for live television, this is something you need to look into because they keep a page on their website that lists names of people who have unclaimed checks with the fund.

A few years back, the payment schedule was erratic, but during the past two years the checks have become more stable, with an annual amount paid during the month of May. Though many of the soap series have been retired from the major networks, they have found a new home on cable TV and this is a great thing for the daytime composers like myself, since we all took a big hit when the majors canceled the shows.

Know The Difference

Again it is important to be clear that, like SoundExchange, the LTVSMF has its own area of focus compared to the Performance Rights Organizations. "The PROs manage performance royalties for composers and publishers of music," adds Hoffman. "The Fund collects and distributes supplemental market payments due to musicians who performed under the AFM Television Videotape Agreement. The payments from the Fund are more of a delayed wage compensation closely related to residual payments, while payments from the PROs are royalties."

You may ask, "Hey, where does the money come from that the LTVSMF collects?" According to Hoffman, the Fund collects monies from companies that are signatory to the AFM Television Videotape Agreement. These are primarily the major television networks (ABC, CBS and NBC), as well as the Producers of the programs previously mentioned. "While the residuals come, in large part, from current programs," she says, "a large number of older programs such as *The Midnight Special*, *The Carol Burnett Show*, *The Tonight Show with Johnny Carson* and many others also continue to pay residuals to the musicians who worked on those shows."

It is important to reiterate that the LTVSMF does not pay royalties, but rather deferred wages that come from the producer's obligation to report and pay on supplemental market revenue such as DVD sales, in-flight uses, uses on Basic and Standard Cable, etc.

Find Out About Neighboring Rights

If you are a music performer/artist or a label owner who owns the master to commercial releases, there is another royalty stream, called Neighboring Rights, that cannot be overlooked.

All of the details and payment parameters for Neighboring Rights have been outlined in the 1961 Roman Convention Treaty (<http://tinyurl.com/kz245pq>). The Convention secures protection in performances of performers, phonograms of producers of phonograms and broadcasts of broadcasting organizations. Typically, in regards to Neighboring Rights, the song is split into two halves: 50 percent goes to the Masters and 50 percent goes to the Performer. Money is collected from radio, TV, theaters, clubs, restaurants, various streaming sources such as web radio, satellite radio and other digital transmissions. Plus, collections are made from private copying levies on blank recording media.

Not all countries, however, have neighboring rights representation or participate in generating royalties. Participating countries to the treaty, well over 30 in all, include Australia, Brazil, Canada, Congo, France, Germany, Great Britain and Japan. (See the above link for a complete list.)

Since the US is not included on this list, it can be a bit tricky for American artists. For an American artist to be eligible, the music must have been recorded in one of the participating countries. Lucky for me, some of my releases on Instinct Records are eligible because I recorded them in England, a country that is part of the neighboring rights pact.

So if you recorded or mastered your CD in one of the participating countries, you qualify as well. Complicated yes, but it is the reality. I looked into various companies out there to collect these royalties for me, but unfortunately, for obvious reasons, America does not have many.

SENA

After doing copious research, I joined the Dutch society, simply known as Sena (<http://sena.nl>), to collect for me worldwide. Sena grants licenses on behalf of the right holders to companies or organizations that use music, and they collect the associated fees. Sena also monitors and registers where, how and with what purpose music is played, to get the appropriate license.

Does this sound familiar? Well, it should, because they are a lot like the PROs except they handle the rights of the master holders and the performers. I wish America had a domestic society like this. The closest we have is SoundExchange.

Who is represented by Sena?

Sena grants licenses on behalf of the rightholders to companies that use music, and they collect the associated fees. Sena, additionally, monitors and registers where, how and with what purpose music is played. Then they distribute the royalties correctly to their producers and artists. As a neighboring rights society, Sena represents Phil Collins, Coldplay, the Beatles, the Rolling Stones, Mumford & Sons, Black Eyed Peas and Christina Aguilera. Like our American PROs, Sena has the laborious task of inspecting playlists from radio and television stations.

Sena abides by The Dutch Neighbouring Rights Act of 1993, which gives performing artists, film/record companies and broadcasting organizations the right to decide whether a performance may be recorded, reproduced or broadcast, shown or played. They have what is called a "right to payment," which allows commercially released music to be broadcast, with the stipulation of a reasonable fee being paid.


I'm so pleased to know they enforce that "failure to comply with the Neighbouring Rights Act is a punishable offence." Hell, if they enforced that in the US, two-thirds of the country would be punished.

Last Word

As an indie artist, it is important to be involved with all of these companies, so you can enjoy all of your future royalties. As we know, royalties do not always get paid to the appropriate person, but that does not mean you should just sit and let it happen. You have to actively search them out and get the right companies to represent your music.

I actually found out about royalties Sena was holding for me when I was contacted by a Dutch sub-publisher via email. He wanted to collect them on my behalf (how sweet), but for an outrageous fee of 50 percent! Absolutely ridiculous! So I contacted Sena directly, joined and got paid royalties owed.

One of the most important pieces of advice I can give anyone about any royalty source is to be sharp and on your game. Soak up as much knowledge about it as you can.

Questions are your friend. 

"Payments can often continue for many years beyond the time when these programs were first produced."

— Shari Hoffman, LTVSMF



BRIAN TARQUIN is the winner of multiple Emmy Awards, having established himself as a top-rated TV composer/guitarist. In 2006 SESAC honored him with the Network Television Performance Award. In addition, Tarquin has produced and composed the *Guitar Masters* series, trading licks with such guitar greats as, Leslie West, Steve Morse, Billy Sheehan, Frank Gambale, Andy Timmons, Chris Poland (Megadeth) and Hal Lindes (Dire Straits). For further information, visit <http://tvfilmtrax.com>.

23rd ANNUAL
L'OS ANGELES
MUSIC AWARDS



7th ANNUAL
HOLLYWOOD
F.A.M.E. AWARDS

PERFORMING LIVE

Lannie Flowers
Alan Fox Band
MK Ultra
Stevie Hawkins
Giuseppina Torre
Mahkenna
Calico The Band



1735 Vine Street
Los Angeles, CA 90028

THURSDAY
November 14, 2013

HOST
Robert Burton

RECIPIENTS

Bill Blair
Victor Orlando
Cass Warner
Ron Jeremy Hyatt
Leilani Sarelle
Meilani Paul
Wink Martindale
Steve Resnik

TICKETS: LAMUSICAWARDS.NET/EVENTS



LANNIE FLOWERS

NOMINATED BY THE 2013 LA MUSIC AWARDS

Record Of The Year • Rock Artist Of The Year • Social Media Artist Of The Year • Pop Artist Of The Year
LA Music Awards Producer's Choice Award: Breakthrough Video Of The Year - "Another Weekend"
#1 Video on MTV.com (March 2013)

"Without a doubt, Lannie Flowers is one of the most "Beatlesque" American artists to emerge in the past half century. His unique writing style and compositions set him far apart from other independent music artists."

Al Bowman
Founder / Executive Producer
Los Angeles Music Awards

SpyderPop RECORDS **SOUND CHECK International**
A Talent Development Management Company

lannieflowers.com

Brian Tyler

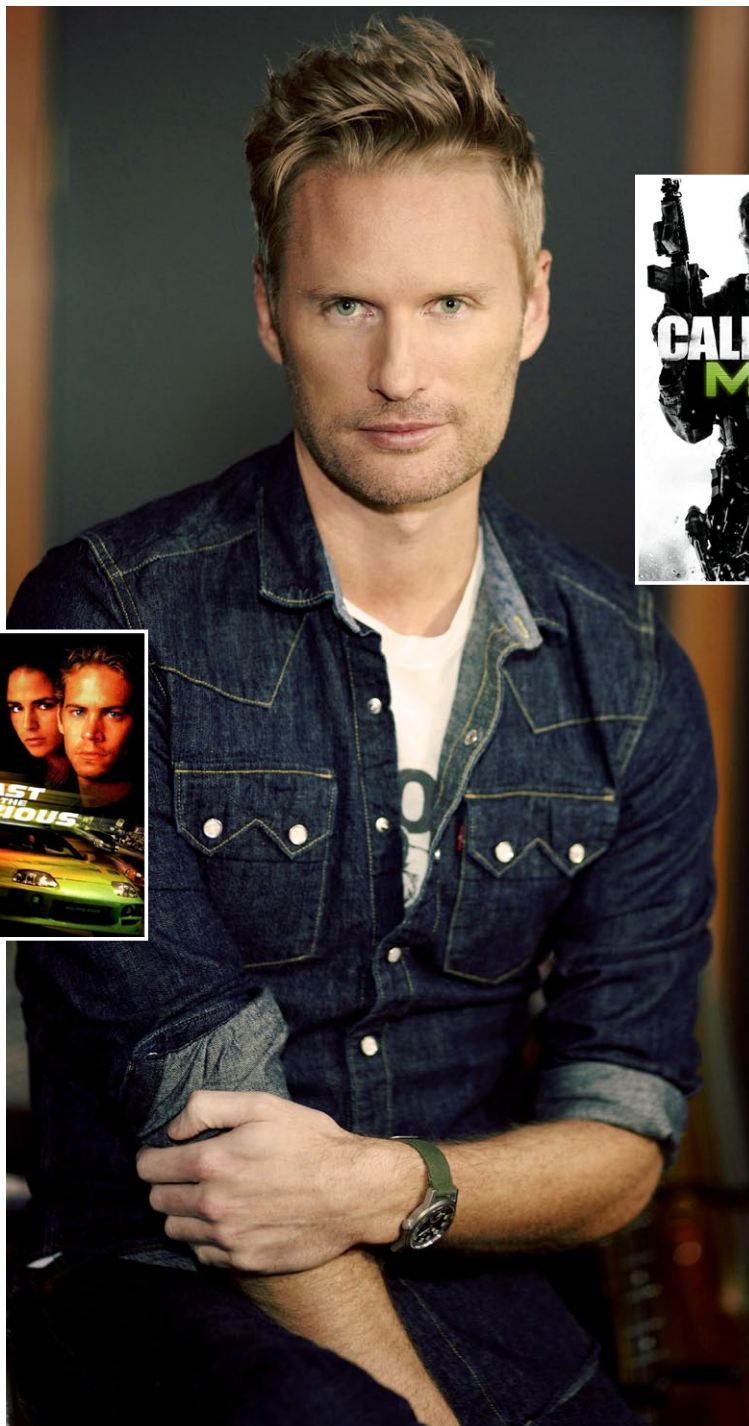
Scores for Frailty, The Fast and The Furious, Call of Duty: MW3

Brian Tyler has been reading *Music Connection* ever since he started out in the business, back in the mid-'90s, in the days when he was trying to decide whether to be a musician or a composer (<http://briantylor.com>).

His education fit him well, whether earned through MC, UCLA where he received his Bachelor's Degree or Harvard where he earned his Master's Degree. Recently nominated for "Film Composer of the Year" by the International Film Music Critics Association, Tyler has composed and conducted for over 50 films. His work has included scores for *Eagle Eye* for producer Steven Spielberg, the box office hit *The Fast and The Furious*, *The Expendables* and *Rambo*, directed by Sylvester Stallone, as well as the best-selling video game of all time *Call of Duty: Modern Warfare 3*. He also wrote the music for Steven Spielberg's new 20th-Century Fox series *Terra Nova*.

Hits always garner praise for a composer. This aspect can be either confusing or amusing, but Tyler's approach is straightforward. "It's hard to tell when a movie is going to be a hit, so you give it your all," he says of the process. "It's always interesting to see what the critics and audiences say. Sometimes the movie score lives on and inspires people to see the film and sometimes vice versa."

Tyler's approach has served him well ever since his debut film, the 2001 psychological thriller *Frailty*, starring Bill Paxton—who also made his directorial debut with the film. Nobody knew anymore what to expect from this intimate horror piece than from any other film in production. For his part, Tyler says he "had no idea that *Frailty* would be the key to my getting larger studio films. You can really draw a line between them." A box office and critical success, *Frailty* won



Tyler a World Soundtrack Award in 2002 as well as The World Soundtrack Award as Best New Film Composer of the Year.

One result of his accolades and attitude has led to Tyler being offered projects that are particularly heavy with score. His approach to each is the same. "You try to make the film as good as it can be but also concentrate on the musicality," he says. "You have to be unafraid of making a mistake

because otherwise you don't say anything and end up with musical wallpaper."

No composer wants to blend into the background of a film, yet the composer's job is, at its core, to assist the director to realize his or her vision. Any aspect of filmmaking requires a tricky balance between art and commerce. "It's the director's vision but the composer is trying to help the film overall," Tyler says. "They may have expectations of the music but you throw them something different. I will always try to present the music as something that helps the film. In the end, it's great when everyone agrees on something that seemed like a surprise."

Tyler has learned through experience how to present his art, but also how to work efficiently. The key is education. "You have to both love film music and learn film music," he advises. "When you're hired for a film, it's like you're joining a band. The director may not speak music so the composer has to learn how to speak film."

The best way to learn the language of film, to Tyler, is to immerse oneself in the world of film. "About half of the composers I know started as assistants or interns to other composers," he says. "Companies tend to promote from within."

"When you're hired for a film, it's like you're joining a band. The director may not speak music, so the composer has to learn how to speak film."

Contact Jeff Sanderson,
jeff@chasenpr.com

William Shatner

Bold Prog-Rock Collaborations With Stellar Cast

William Shatner has not only been an enduring star of TV, stage and screen, but has boldly ventured into musical and spoken-word territories. His first recording project, *The Transformed Man* (1968), featured amusing and somewhat campy recitations of Bob Dylan's "Mr. Tambourine Man" and Lennon-McCartney's "Lucy in the Sky with Diamonds." In 1978 Shatner performed a similarly tongue-in-cheek rendition of Elton John's "Rocket Man" at the Science Fiction Film Awards. This pop culture icon has also collaborated with keyboardist Ben Folds on the reflective album *Has Been* (2004) and recorded *Seeking Major Tom* in 2011.

Shatner's latest album, for Cleopatra Records, is called *Ponder the Mystery* and it is his first foray into the world of progressive rock. The music was written and co-produced by Yes and Circa multi-instrumentalists Billy Sherwood and Tony Kaye. By Shatner's own estimation, it is one of his most personal and creative works to date. The artists that signed on to appear on the record are a who's who of classic prog, rock, fusion and even country. Mick Jones, Steve Vai, Al DiMeola, Rick Wakeman, Robbie Krieger, Vince Gill, Edgar Froese, Edgar Winter and George Duke are just a few of the contributors.

Music Connection: Can you talk about the origin of this project? How did you arrive at the storyline? It seems very personal.

Shatner: When the label asked me to do it and they asked me what would I do, I sort of flashed on a concept where I imagined a man on a beach in despair. And through the process of twilight and sunset and the evening, the night and the sounds of the night, he gets his joy of life back. And from that one-line scenario I was able to hang my hook on certain songs that apply to that—despair, feeling down and out, sunset, the colors of sunset, how they affect life. And then the sounds of the night and finally a joyful song in which he gets his mojo back.

MC: Did you feel progressive rock was the best vehicle for your statement?

Shatner: Well, I wish I could say that I consciously went to progressive rock. But, in fact, it seems my natural tendency is to be in a genre that could be characterized as progressive rock. I've likened progressive rock music to science fiction—the exploration of boundaries to go in new directions and try to discover, I suppose, things that are already there and bring them out. That's what I think science fiction does and that's what I'm beginning to see that progressive rock music does.

MC: That makes a lot of sense. Just the nature of it being progressive allows you to go wherever you wanna go with it.

Shatner: Well, exactly! And this being a concept album, if you will, it harkens back to the great history of concept albums.

MC: That's something that's been lost in modern music. We'd like to see that trend come back.

Shatner: You wanna sit down and listen to this whole album. There's a progression here. This is music that has a beginning, middle and end.

MC: Can you talk about the writing process for this album? Did you sit down in sessions with Billy Sherwood and Tony Kaye?

Shatner: No. I sat down and wrote what I thought was a song and, essentially, poetry. I tried to give it some depth so that there are echoes in the songs of other meanings. If you look at the words carefully, there are undertones of other meanings of life and death and that kind of thing. And then I presented them to Billy, who then made them into a song both in cutting and pasting, if you will, the lyrics and writing the melodies and arrangements. So he is truly the genius behind this.

MC: That's very gracious of you to say.

Shatner: Well, it's fact! In many cases the words are good. In some cases I'd love to have some of them back and rework them. But he has made these songs just lovely and I am very proud of this album.

MC: What were you were listening to in preparation for this record?

Shatner: I'd like to say I played *The Wall* or something like that. But I listen to a lot of music. I love music of all kinds. But I don't know individuals! I hear something but I couldn't tell you who I listened to until someone tells me about it. But I don't know...I'm not conversant, as I'm not with actors. I don't know who's on these shows. The leading actors I know, but I'm not up on the names or reputations.

MC: Is there a vocal regimen you use before a recording session?

Shatner: No. I'm very busy and so I'm constantly saying words in front of people or in front of a microphone. You wanna be careful that you're not self-conscious about your voice. So many people who use their voice for their living become conscious of their voice rather than the intention of what their saying—whether it's music or dramatic—so you've gotta be careful of that as well. But head tones, chest tones, I know about those things and I'm aware of them.

MC: What would you like audiences to get from *Ponder the Mystery*?

Shatner: I want them to be entertained and moved emotionally so that they wanna come back to the next performance. My hope is that it's that kind of music and that kind of mystique that people will say, "I've gotta go back and hear that again."

MC: What music artists would you like to work with in the future?

Shatner: I'd like to work with anybody that's considered great in music. For that matter I'd like to work with anybody great in any field. I'm so curious about what makes somebody great and where their talents lie. I would love to work with anybody who's talented in anything.

MC: Finally, do you have any other musical projects planned right now?

Shatner: No. Let me see how this one goes and then, if I'm asked, we'll tackle something else.

Contact Billy James, glassonyonpr@gmail.com



"I've likened progressive rock music to science fiction — the exploration of boundaries..."

EVNTLIVE INC.

Partners With Bands To Develop Immersive Live Experiences Online

One reality of the great shift in the music industry over the past several years is that live shows are increasingly important to an artist's career. Though recorded music is still a factor, the digital/Spotify/satellite/vinyl/CD formats are still settling into the new landscape, while live performances are also thriving on multiple platforms. One of the companies offering new ways for artists and fans to experience live shows is EvntLive, Inc.

Launched earlier this year by tech entrepreneur (and former CISCO CTO) Judy Estrin with son David Carrico, the company partners with

vary—the company will provide a production crew to capture the show, work with an existing crew provided by the artist or venue or combine efforts to produce a multi-camera show with high video and audio quality. “We allow the audience to experience the show as if they were there physically,” says Carrico. “Users can chat during the show—on average, 60 percent engage in chat 11 times during a show. They comment on the songs, previous shows they’ve seen, just as if they were attending the show in person.”

The four founding principals in the company, CEO Estrin, Carrico, and brothers Jona-

EvntLive licenses the artist's broadcast for a limited time, for the live broadcast and as part of the “curation” of events. The fees paid to the artists vary. EvntLive aims to keep most (and eventually all) of the events free for users. “The cost of producing these types of shows is much cheaper than satellite, and the cost of online distribution has come way down in the past few years,” explains Carrico. “There are advances in technology on the production side, and also an increase in the potential audience. Users are more mobile and engaged online, and much more throughout the day than

“The cost of producing these types of shows is much cheaper than satellite, and the cost of online distribution has come way down.”



bands to develop immersive live experiences online. Unlike other sites offering streaming live performances, EvntLive.com provides viewers with a fully engaged experience, including multiple camera angles that the viewer can choose, and onscreen interaction between fans.

“EvntLive.com is beyond the box-and-screen experience,” says Chief Marketing Officer David Carrico, referring to sites and networks that simply broadcast or stream a live event. “It is socially owned by the fans. You can’t separate the participation between the artist and the audience. It’s symbiotic.”

Artists who have partnered with EvntLive include Slash, Wale and Shelby Lynne, as well as up-and-coming bands and several major festivals. The details of the partnerships with EvntLive

than Beckman (VP) and Alex Beckman (CCO), each come from different fields of expertise. Estrin has an extensive background in developing tech software, as well as serving on the board of the Walt Disney Company and other major companies. Carrico was CEO of CMG, a music marketing and management company. Jonathan Beckman brings extensive experience as a touring musician, and Alex Beckman brings his background as a commercial, music video and multimedia content executive. “We came together in 2012 from very different sides of the music business—we all looked at it from a different angle,” Carrico says. “Our strategy is to find top-quality artists looking to be creative with online concerts, and to offer a unique fan experience.”

previously. Our differentiation is our curation of the shows, the interactivity—the focus on the social experience.”


Carrico notes that the company is less focused on revenue stream right now as it builds awareness and an audience. Users sign up for free to participate in the live shows (by reserving online) and festivals, and typically pay a small fee for archived, or “curated,” events (\$2.99, for example to view a Shelby Lynne show). “We will eventually bring in sponsors, and develop other platforms, such as merchandising partnerships. We want this to be the closest thing for the audience to being there live, or better. We’re the venue with the cleanest bathrooms!”

Contact artists@evntlive.com, 650-306-9463



Since 1939...

...we've been your one-stop source for media manufacturing, and we're still the oldest and largest **VINYL, CD & DVD** manufacturer.

- 7" - 10" - 12" record pressing
 - Colored and Marbled Vinyl
 - Picture Discs & Etched Vinyl
 - CD and DVD replication
 - Custom Packaging
 - Graphic Design
- 

www.rainborecords.com



**RAINBO
RECORDS**
Since 1939

**8960 Eton Ave.,
Canoga Park, CA 91304
(818) 280-1100 • Fax: (818) 280-1101
info@rainborecords.com**

Big Wheel and Others

Cass McCombs

Domino Records

Producer: Cass McCombs

Burn some sage and drink a beer. McCombs shrugs off unspoken musical fiats as he pairs blue-collar motifs with Jim Morrison aural mysticism beginning with the opening track's hypnotic riff. Pedal steel bends the mind and McCombs' voice haunts with the resonance of Kurt Vile and slinks with the languid nonchalance and mild amusement of Lou Reed through gypsy tales, tribal lullabies and the pleading "Brighter," a last testament sung in black velvet notes by late actress/musician Karen Black. Rooted to the earth in some lyrical respects, Big Wheel leaves the ground in others through shadows of religion and flickerings of magic as McCombs gropes with the metaphysical. — **Jessica Pace**



Floating Out To See

Gringo Star

My Anxious Mouth, Inc.

Producer: Gringo Star

Gringo Star's greatest asset is an apparent mild psychosis, a sort of demented brilliance inspired by madness. Twisting hard rock blues with '60s pop and indie sensibility, the trio's psychotropic ditties feel like the joyous burbling of a mental patient who's been freed by his own mind. Invigorating and disturbing, this collection won't appeal to all listeners. Their fractured prism of hallucinatory wonderment works for and against them, conjuring a flavor that invites attention but proves difficult to latch onto. This, combined with the album's brief 35:29 running time, hurts the package's overall appeal but will still prove a trippingly good time for explorers of the subconscious. — **Andy Kaufmann**



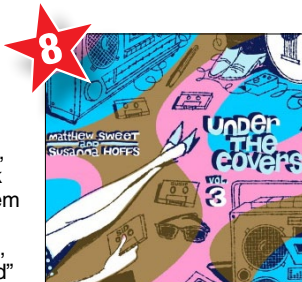
Under the Covers, Vol. 3

Matthew Sweet and Susanna Hoffs

Shout Factory!

Producers: Matthew Sweet & Susanna Hoffs

With previous forays into '60s and '70s pop, this is the third installment in the duo's rock & roll retrospective series. Here we find them wearing their interpretative hats as the two delve into hand-picked tracks from the '80s, like Petty's "Free Fallin,'" the Pretenders' "Kid" and the Go Go's "Our Lips Are Sealed." The performances feel genuine because, let's face it, these two lived it! Sweet rose to prominence in the late '80s/early '90s as a solo artist and Hoffs fronted the Bangles, one of the biggest bands of the decade they are honoring. As a nostalgia vehicle it is brilliant. But it would be nice to hear Sweet and Hoffs back on the charts with original material! — **Eric A. Harabadian**



Shout

Govt. Mule

Blue Note Records

Producers: Warren Haynes & Gordie Johnson

This is the rock quartet's first album of original material in roughly four years and it was certainly worth the wait. Guitarist Warren Haynes and band have always delivered a sound that is gritty, adventurous and technically precise. And this album is right on par, but with a twist. It is a two-CD set, with Disc 1 featuring a set of Haynes vocally leading the group. But in unprecedented fashion, Disc 2 presents the same track list spotlighting Govt. Mule backing select songs led by Elvis Costello, Ben Harper, Dave Matthews and more. It's an interesting concept that, for the most part, works. What an honor and tribute that such a guest list would jump on board. — **Eric A. Harabadian**



We Need Medicine

The Fratellis

BMG

Producers: Jon Fratelli, Stuart McCredie

With the awesome song "Chelsea Dagger," released way back in the oughts, the Fratellis set the bar high for a follow-up. Several years later, the band have blessed us with a new release. Full of the same driving, modern-day pub rock, it is a keeper. Earnest songs include the title track and "Until She Saves My Soul." The songs are good, the band sounds tight, with energized performances in each track, indicating that five years' rest served them well. Raise a pint to "She's Not Gone Yet, But She's Leaving." It's a raucous release; however, the production is a bit too polished for this band that, like yellowtail, is best served raw. — **Brett Bush**



Matangi

M.I.A.

Interscope Records

Producers: Various

This is a symphony of samples slapped together and laid under what could be perceived as lyrics, although the jury is still out. It is hard to take M.I.A. seriously as a vocalist since some kind of production element always seems to be doctoring her up. When it does appear she is really attempting to sing it comes off as high pitched, whiny, strained and ultimately hideous. The album is a full of ridiculous sounds effects and music beds that feel as if they were lifted from some obscure 8-bit video game. In a day where music can be seen as both an art and a commodity, this is neither and probably should have been left in the storage bin, at the studio. — **Carl Anthony**



New Weather

New Weather

Butterscotch Records

Producer: Sean Curley

Warning: New Weather's debut self-entitled album will blow your mind into an experimental world of psychedelic oblivion. If the unsettling landscape of David Lynch's *Easerhead* were transformed into one of beauty and wonder, songs like "Slip" and "Everything" would serve as the transformative soundscape. Listeners will find themselves lost in trance-like tempos that ultimately leave one feeling mystically serene and rejuvenated. But not everyone will fully understand the vibrant, multifaceted power behind synth-heavy songs like "Heat Death." Give it a chance—you might be intrigued by what you find. — **Danica Bellini**



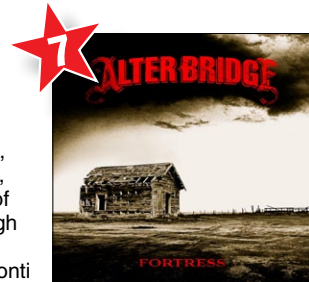
Fortress

Alter Bridge

Roadrunner, EMI

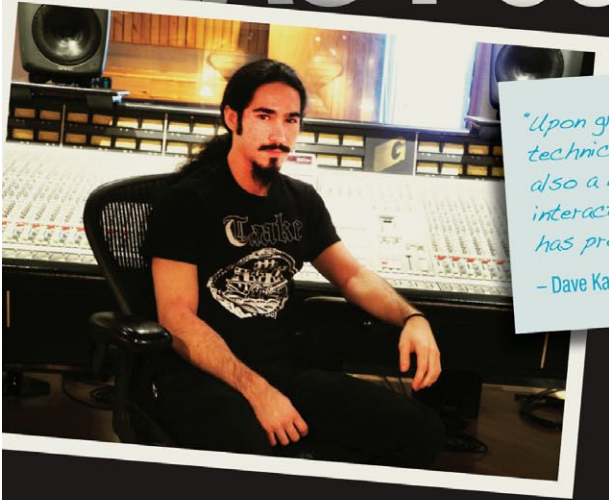
Producer: Michael Baskette

Back from solo albums and side projects, Alter Bridge releases album number four, *Fortress*, a heavy and textured melding of hard rock and metal executed with enough finesse to pull distinct timbre out of an onslaught of guitar and bass. Mark Tremonti on guitar pushes melody through a stone wall of sound. As instrumentalists, the band—comprised of Myles Kennedy of the Mayfield Four and three members of Creed—are in top form, though by midway through, the album becomes too much of a good thing as tedium settles in. — **Jessica Pace**



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.

CRAS People Make it!



"Upon graduating CRAS, I was equipped with both the technical knowledge of industry standard equipment, and also a level of understanding of the real-world personal interactions in this industry. What I learned at CRAS has proved to be invaluable in my career."

— Dave Kaminsky — Engineer, Morris Sound, Tampa, FL

Wanna BE CRAS? Contact us to learn how you can become skilled in studio recording, live sound engineering, production/post production for film and television, and video game sound. **Apply Today and BECRAS!**



SCAN HERE for a video of what it's like to BECRAS!



CRAS®

CONSERVATORY OF
RECORDING ARTS & SCIENCES

1.888.604.4074 | CRAS.edu 2300 East Broadway Road, Tempe, Arizona 85282

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

TAKE YOUR PICK

Your Source For
Low Prices On Top Brands



GRETSCH

Fender

Schecter

Marshall
AMPLIFICATION

MESA
ENGINEERING

Ibanez

Martin & Co.
EST. 1833

FULL COMPASS
PRO AUDIO | VIDEO | AV | LIGHTING
MUSICAL INSTRUMENTS

**Call 800-356-5844
or visit fullcompass.com**

Leading The Industry For Over 35 Years

Follow Us
[f](#) [t](#) [y](#)



Request your **FREE**
540-page catalog

Call a
Sales Pro
Today!





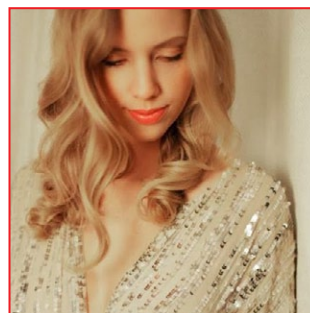
The Brevet

Contact: thebrevet@gmail.com
Web: thebrevet.com
Seeking: Reviews, Label, Booking, Film/TV
Style: Folk/rock, Alt Rock, Rock
AMP Username: thebrevet

An inspiring, inclusive singalong chorus on "Let Go" is just the icing on the cake as the voice of Aric Chase Damm chimes through with the epic flavor of Coldplay. The band shows its Americana dimension on "Start to Begin" and "Battle of the Heart," both of which achieve an orchestral essence thanks to amazing production. Yes, the two songs are Mumford soundalikes, and the Brevet must work to mint its own distinctive sound. But the band's recordings are absolutely ripe for Film/TV licensing.

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

SCORE: 8.2



Heidi Feek

Contact: liz@elizabethmeadia.com
Web: heidifeek.com
Seeking: Booking, Film/TV
Style: Americana
AMP Username: HeidiFeek

Feek's rangey voice and moody vision is steeped in the vintage-modern vibe of Chris Isaak/Lana Del Ray, and she's a real minx on the twangy rocker "I Like The Way." But the song is an uneasy hybrid of rockin' verse vs pop chorus. And while "57 Bel Air" has deep and tasty guitar tone, it perhaps steals thunder from the vocal. "Someday Somebody," however, is burning on all cylinders, a tune you could imagine in a Lynch or Tarantino flick. Small fixes could yield big results for this Nashville artist.

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

SCORE: 8.2



Indubious

Contact: Nicole Balin, nicole@ballinpr.com
Web: indubiousmusic.com
Seeking: Label
Style: Reggae
AMP Username: indubious

Not your grandpappy's reggae band, this is a "rootstronic, intergalactic" version loaded with dubby effects on the vocals and in the backing tracks. And, rather than stoney and mellow, the singers are in attack mode, always proclaiming and on point. The call-to-action chant "Wake The Lion" exemplifies all of the band's strengths, and even injects traditional reggae reflexes into the mix. Vocal harmonies are an unexpected treat on "Jammy." This Oregon outfit makes consistently dynamic music for alert herbalists.

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

SCORE: 8.0



Zibbz

Contact: mary.broadbent@gmail.com
Web: zibbz.com
Seeking: Label, Film/TV, Distribution
Style: TrashPop
AMP Username: ZIBBZ

A female-fronted duo from Switzerland, Zibbz have catchy, carbonated, synth & guitar tunes such as "Neon Lights" which sports lots of danceability. Lead singer Coco might remind some of Kelly Clarkson, but adds a distinctive edginess of her own. "News" has a buoyant, aerobic vitality, while a Lily Allen influence can be felt in the playful "Wake Up." Material is altogether solid, production is deft, but it is Coco's convincing presence that makes it gel. No dead-on hit yet, but the foundation is here.

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

SCORE: 8.0



Lachi

Contact: info@lachimusic.com
Web: lachimusic.com
Seeking: Booking, Film/TV, Radio, Label
Style: Pop, Singer-Songwriter
AMP Username: ulachi

Yes, the demo quality of these recordings drags this artist's score down, but there is no denying her remarkable musicality. The wistfully clever "Sweet Agony" offers unexpected chords and choices, such as the march cadence in the bridge. The soulful, atmospheric "Take A Number" rides a current of imaginative poetics. "Last Redemption" is a nightmare lullaby pop/rock/hip-hop hybrid whose eclectic elements are compelling. If only a skilled producer would helm this project...

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

SCORE: 7.6



JP Blues

Contact: dougdeutschpr@gmail.com
Web: jpblues.com
Seeking: Label, Film/TV, Booking
Style: Blues/Rock
AMP Username: JPBlues

A blues guitarist since childhood, JP Pagano struts some impressive stuff on his original blues-rockers such as "Trouble On Heels," his ode to comely strippers. Perfect for a TV/movie bar scene, the song has a strong riff, the solo has a dirty enough tone and Pagano's aggressive singing drives it home. We like that the artist deploys cool FX on his vocals to lend a modern edge. But a consistent downside to his recordings is the thin, trebly drums. Please do something to fatten up them skins!

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

SCORE: 7.6

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



Angela Predhomme

Contact: info@anglapredhomme.com
Web: anglapredhomme.com
Seeking: Publisher, Writing, Film/TV
Style: Singer-Songwriter, Soulful Pop
AMP Username: apredhomme

Predhomme's recordings feature an artist whose sensitive, assured, hi-touch band can handle sustained chord intervals with art and ease. However, the singer's generally appealing voice, despite having chops derived from evident training, is not exactly up to the challenge presented by her ambitious arrangements ("Let It Fall"). A further handicap is original material, such as the upbeat open-road song, "It's a Breeze," the bluesy "Dead Wrong," whose hooks are in need of more sticking power.

Production 8
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 9

SCORE: 7.6



Sons of Origin

Contact: sonsoforigin@gmail.com
Web: sonsoforigin.com
Seeking: Label, Booking, Film/TV, Distr.
Style: Alternative Rock, Pop/Rock
AMP Username: sonsoforigin

This NY-based quartet specializes in effervescent pop-rock that's distinctive for its unusual vocal blend, which harks back to classic, clean-cut '60s vocal groups. With its clever lyrics, "Morning In New York" is sweet, optimistic, romantic; somehow from a whole 'nother era. This throwback glow is also felt on "Nothing Left To Lose," while the pensive and foreboding "Falling Down" mutes the sunlight. Though each song is in a different genre, the vocals remain unvaried. We advise the band to pick a style.

Production 7
 Lyrics 8
 Music 7
 Vocals 8
 Musicianship 7

SCORE: 7.4



Shaheed

Contact: shaheedxl@gmail.com
Web: shaheedworld.com
Seeking: Mgmt, Label, Booking, Distr.
Style: Hip-Hop
AMP Username: Shaheed

As a rapper and singer, this Miami artist's gifts are solid. "Ah Yea" shows a dynamic vocal flow and "Let It Be" allows him to croon soulfully. It's too bad, though, that he's handicapped not only by poor production that sullies the sound mix, but his subject matter is well-worn and overly familiar. More substance would go a long way to making this performer stand out from a crowded pack. First and foremost, Shaheed would do well to figure out who his audience is—hip-hop headz or club rats. He won't get both.

Production 6
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 7

SCORE: 7.0



Lannie Flowers

Contact: buckjudkins@charter.net
Web: lanniefowers.com
Seeking: Film/TV, Booking
Style: Indie Power Pop
AMP Username: LannieFlowers

Flowers and his band deliver guitar-driven power pop with an effective punk edge. His voice, which reminds us a bit of Billy Corgan, achieves a nasally resonance on "Circles" and especially the vibrant "Turn Up The Radio." "Around The World" has a harsher vocal texture and is a pretty catchy tune. It's a shame, though, that these recordings consistently bury the lead vocal in the mix instead of placing it front and center. The result is dense, smashed and muddy. Material as solid and commercial as this deserves top-notch production.

Production 7
 Lyrics 8
 Music 7
 Vocals 7
 Musicianship 8

SCORE: 7.4



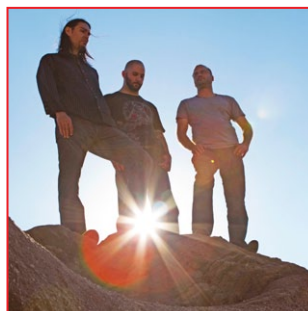
The Oddfathers

Contact: theoddfathers@live.com
Web: theoddfathers.bandcamp.com
Seeking: Booking, Film/TV
Style: Rock & Roll
AMP Username: theoddfathers

Well-seasoned Minnesota mob delivers full-tilt, unabashed rock & roll with lots of Stones and Kiss in its DNA. Brynn Arens' vocals emit plenty of David Lee Roth swagger on "Another Tear Goes By," and the song allows room for solid solo breaks. The bluesy "Bleecker Street" has a wistful "Waiting On A Friend" vibe, building patiently with an endearing raggedness. Though all these recordings have muddiness issues, what's crystal clear is that, on a live stage, this band must be a force to reckoned with.

Production 7
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 7

SCORE: 7.2



1000 Suns

Contact: info@1000-suns.com
Web: 1000-suns.com
Seeking: Gigs, Film/TV
Style: Post-Rock
AMP Username: 1000suns

These alt-rock instrumentalists send their message through music, not lyrics. But, honestly, due to the all-rhythm/no-melody direction of these tracks, it sounds like they're waiting for a singer to step to the mic. The funereal "Lament..." is an 8-minute excursion that is extremely simplistic—and ultimately dull. More compelling is "Aurora Revelation," a spacey, Tool-like track with aggressive soloing and FX fireworks. This is a tight band with potential. We urge them to continue to develop their compositions.

Production 7
 Lyrics x
 Music 7
 Vocals x
 Musicianship 7

SCORE: 7.0

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor.

To be considered please go to <http://musicconnection.com/amp> and click on "Get Reviewed." All submissions are randomly selected and reviewed by committee.

Three Clubs Hollywood, CA

Contact: cliffbeachmusic@gmail.com

Web: http://cliffbeachmusic.com

The Players: Cliff Beach, keyboard, vocals; Luis Narino, guitar, backup vocals; Tony Hampton, drums; Alex Romero, bass; Joe Albano, soprano sax; Evan Mackey, trombone; Ruben Salinas, tenor saxophone.
AMP Username: CLIFFBEACH

Material: You cannot help but feel like you've been let in on a secret as you swing open the vintage tufted door that opens up into Three Clubs where a disco ball illuminates a painting of Billy Dee Williams holding a can of Colt 45. The opening act, Noble Creatures, refer to themselves as a Transformer band since nearly half of them perform with Cliff Beach and vice versa for an evening that recalls an old-school revue.

If a mix tape is a love letter to audio, then Cliff Beach is a love letter to funk and soul music. The set includes an eclectic selection of sounds that remain cohesive in lyrical theme. "Delilah" is one such mashup that includes references to "Too Close" (Alex Clare), "Toxic" (Britney Spears), "I Kissed A Girl" (Katy Perry) and two snippets from Erykah Badu, "On And On" and "Appletree." There are a few straight covers in the set, like "Love Interruption" (Jack White) and "Lonely Boy" (Black Keys). The latter is a slowed down version with a ska chorus which appears on the newest Beach EP.

Musicianship: The show is polished and allows room for moderate improvisation. Bassist Romero really holds together "Let Me Down" while Narino's guitar lends a SoCal sound with crunchy, warm tones. Albano rocks a sweet sax solo on "Joy." Hampton



CLIFF BEACH

bridges tempos as stark as gospel and big band with ease. The interplay between horns and strings is balanced and noncompetitive. In his frontman role, Beach excels at isolating key riffs to rally the crowd while the band make each cover their own—expanding upon the original compositions with fun bass and horn combos.

Performance: Playful and personable with the crowd, Cliff Beach is a gifted band leader who used facial expressions and hand gestures when introducing his songs. The band's James Brown influence came through for the

perfect funky opener "Joy," with lots of hand clapping and call-and-response composition. The entire band were interactive and engaging, and their enthusiasm even inspired the audience to begin line dancing.

Summary: CBM's show is pegged as a "Hot Mess," while the calibre of the musicianship is anything but. Beach is a graduate of Berklee College of Music in Boston, and Narino holds a B.A. in music composition from the University of Kansas. What really takes these performers up a notch is their ability to leave an audience thoroughly entertained. — **Brooke Trout**

Drom New York, NY

Contact: mark@evergreenmusic.com

Web: http://tribecastan.tv

The Players: John Kruth, mandolin, mand-ocello, banjo, flutes; Jeff Greene, marimba, yayli tambor, hurdy-gurdy, flutes, jew's harp; Kenny Margolis, accordion, organ; Matt Darriau, clarinet, saxophone, kaval; Chris Morrow, trombone; John Turner, trumpet; Boris Kinburg, drums, percussion; Ray Peterson, bass.

AMP Username: tribecastan

Material: TriBeCaStan bring new meaning to the concept "large band." With eight musicians, several of whom play multiple instruments, one gets the sense of an even bigger group. While they define themselves as "world music," there are times when this designation fits and times when it does not.

Their songs touch on cultures around the globe, but seldom sound purely indigenous to any particular region. As frontman John Kruth puts it, "I could never learn to play Greek or Indian music properly; I'm just a New York American bastard." As a result, TriBeCaStan's mega melting pot of music is often diluted and doesn't always sound authentically ethnic. It is well performed, however; and the band's mission in general is an extremely industrious undertaking.



TRIBECASTAN

Musicianship: There is so much going on instrumentally that it can be hard to take it all in. It's obvious these musicians love to play and are extremely versatile—some on two, three and four instruments. The more exotic instruments provide international flavor, while the horn section adds melodic lines and incidental accents. The rhythm section does exactly what it should—holds down the fort.

Performance: TriBeCaStan fully enjoyed being on Drom's stage. They exuded a high level of enthusiasm and managed to keep the audience's attention throughout the set. The overall presentation, however, could have been even better if they occasionally

broke the group down into smaller factions for specific songs. This would serve to highlight specific instruments/players (much like a symphony orchestra reduced to a chamber-like group) and would create depth and visual appeal.

Summary: It is hard to be a jack of all trades or all things to all people. While an eclectic mix of material can keep things interesting and diverse, shaving some of it down to a more focused repertoire would go a long way for this group. Paring down the personnel for several songs would also be effective from a listener's standpoint as well as provide more interest for the eye. — **Ellen Woloshin**



3rd & Lindsley Nashville, TN

Contact: parker@thirtytigers.com

Web: <http://thelonelywild.com>

The Players: Andrew Carroll, vocals, guitar; Jessi Williams, vocals, multi-instrumentalist; Andrew Schneider, lead guitar; Ryan Ross, keys; Dave Farina, drums.

AMP Username: thelonelywild

Material: One of the most attractive things about the Lonely Wild is their relevance. Influenced by the book *Griftopia* by Matt Taibbi and the financial crisis of 2008, the songs encompass themes of honesty or lack thereof,

like on "Banks and Ballrooms," in a fresh but familiar, dreamy yet aggressively percussive soundscape with the occasional horn scattered in. The Lonely Wild are influenced, in general, by echoes of everything from Pink Floyd to Band of Horses and campy yet evocative Tarantino soundtracks—beautiful and vibrant with a healthy dose of strange, like *My Morning Jacket*.

Musicianship: Band members brought experience from previous acts to the Lonely Wild, and vocalist/multi-instrumentalist Jessi Williams and drummer Dave Farina came later to complete the ensemble, fortunately, as it's

hard to imagine the lineup without Williams' birdsong pipes and Farina's resounding drums. A band's chemistry is particularly easy to observe when there are multiple vocalists, and Andrew Carroll trades off with Williams complementarily, creating an aura of unity onstage.

Performance: The venue was filled for the Lonely Wild's set. They pulled from *The Sun As It Comes*, an album that doesn't play out as exuberantly or danceable as their live show, which was driven largely by Farina's powerful drumming that sounded like both an invitation to dance and a war call. The rhythmic backbone was the highlight of the set, which ended with a mash-up of Pink Floyd's "Money" and Depeche Mode's "Personal Jesus," and as the snare popped and thundered and Carroll deadpanned, "Reach out and touch faith," the song could have passed as the Lonely Wild's own creation.

Summary: Vivacious and accessible, L.A.'s current "buzz band" has more than enough potential for longevity and keeping the buzz. Their lack of strict adherence to any discernable genre affords them the freedom to get as weird as they want on the next album and go in pretty much any direction. The greatest gift that artists can give themselves is indefinability from the start, which will give the Lonely Wild the freedom of versatility for the long run. — **Jessica Pace**

Catalina Jazz Club Hollywood, CA

Contact: bafaiella@savoypr.com

Web: <http://markarthurmiller.com>

The Players: Mark Arthur Miller, vocals; Peter Smith, keyboard, vocals; Jon Stuart, drums; Nate Light, bass; Chris Vazquez, guitar; Ludovic Louis, trumpet; Zane Musa, tenor sax; Laura Mace, vocals; Maiya Sykes, vocals.

AMP Username: MARKSINGS

Material: Mark Arthur Miller's solid two-hour tribute to his father, the late Motown hit songwriter Ron Miller, explores all the highs and lows of this father-son relationship; the story of being separated for a decade when Ron was discovered by Berry Gordy and Mark's subsequent serendipitous reunion. The story plays out like *Backbeat* but with a veritable treasure trove of classic soul hits. This comparison is not without basis as Mark's father once performed in *The Music Man*.

Musicianship: Peter Smith is the orchestrator for the group and his fresh arrangements feature suspended phrasing and baby makin' tempos that retain the essence of the original songs. His take on "Dock Of The Bay" feels more like Stevie Wonder's "Boogie On Reggae Woman." Michael Jackson would have given a sizzle stamp of approval for Smith's arrangement of "The Way You Make Me Feel," featuring a powerful trumpet solo by Louis. Musa clearly has a blast working his sax solo on "Too Busy Thinking About My Baby" while Stuart hits all the changes for a beautiful take on "How Can You Mend A Broken Heart." Light's stellar bass work cranks up the funk factor.

At points the guitar needs more space in



the compositions, but Vazquez gets featured on "87th & King." Miller's dreamy, masculine vocal is comparable to Sinatra; delivered straight, not poppy.

Performance: Miller jived onto the stage like Tom Jones for Smokey Robinson's "Get Ready"—he can sustain a note, suspend a phrase and growl just as well. A dedication to the ladies of soul was the highlight of the set, as Mace and Sykes hammed it up with astounding vocals and sexy choreography. The band were equally playful; as an intro to "How Can You Mend A Broken Heart," they

dramatized taking Mark out for drinks after a breakup.

The historical talking point was Martin Luther King's assassination. This experience in Miller's life influenced an original piece, co-created with Smith, "87th and King." His strong storytelling abilities here in particular suggested an exciting future direction for his work.

Summary: Mark Arthur Miller's *Soul Searching* concept could easily be a movie or a Broadway experience, but is currently a highly entertaining new six-song EP that spins soul seamlessly between funk and jazz styles. — **Brooke Trout**

LIVE REVIEWS

The Roxy Theatre West Hollywood, CA

Contact: astockton@win-pr.com

Web: <http://thisiskingsize.com>

The Players: Jason Thomas Gordon, vocals, drums, percussion; Cary Beare, guitar, bass, piano; Matt DeVecchio, bass, organ.

AMP Username: KINGSIZE

Material: Sometimes new artists obsess so much about reinventing the musical wheel that they forget that rock can often be powerful in its most simplistic form. That's not to devalue the music that KINGSIZE makes; far from it. This group are a no frills, straightforward rock band, and they rock well. Harkening back to classic acts like AC/DC and the Sex Pistols, KINGSIZE pour extreme energy and raw emotion into every one of their songs. As a result, this blistering Los Angeles three-piece could quickly find airplay on Alternative and Active rock radio formats.

Musicianship: Gordon's vocals are often direct, almost primal in nature. Occasionally he mixes in a surprisingly sweet falsetto, providing just enough variety to keep the songs from sounding repetitive. Beare is a wonder on the fretboard. On "The Technocratic" his riffs sound equal parts funky and haunting, while "Elevator" sees him engage in a tirade of fuzzed out, garage rock sound. DeVecchio is the unsung hero of the group. Though his steady bass playing isn't attention grabbing, it supplies the essential foundation for each



KINGSIZE song. Still, one can't help but wish the material gave a few more moments for him to highlight his talent.

Performance: KINGSIZE filled the room with energy from the moment the curtain opened. Frontman Gordon displayed a dynamic stage presence, his showmanship engaging the crowd from the first note. Though his voice was not perfect, it didn't need to be. It was powerful, at times guttural, and brought forth the intensity necessary for the songs. An early set favorite was "Heart Surgery," its driving beat and catchy chorus instantly resonating with the crowd. "Your Camera Never Caught The Lie" began subdued before building to a powerful chorus, its tone reminiscent of some

of Bruce Springsteen's finest work. Throughout the night, Beare shredded through an array of solos. At times, his focus was so intense you could actually see the veins popping through his skin. Closing number "Elevator" whipped the audience into a frenzy, as all those in the crowd chanted along to the words.

Summary: Thanks to forceful performances like this one, KINGSIZE have already seen their profile grow throughout the Los Angeles area. Their songs have also been licensed to films and TV shows, further expanding the group's reach. With their debut LP *All the Machines* out now, KINGSIZE seem poised to make the jump from local buzz band to natural success story. — **Corey Irwin**

Token Lounge Westland, MI

Contact: Dana Forrester, dana@auralpleasuremusic.com

Web: <http://facebook.com/deadinfive>

The Players: Robert Libres, lead vocals; Peder Seglund, rhythm guitar, backup vocals; Brent Hall, lead guitar; Dana Forrester, bass, backup vocals; Ryan Schimming, drums.

AMP Username: deadinfive

Material: The music of the Motor City's Dead in 5 is visceral, aggressive and amped up to 11. Combine one part Rob Zombie with equal parts Ministry, Velvet Revolver and even Johnny Cash and you'll feel the power of their aural onslaught. Songs such as "Pressure Head" and "Outlaw Hellride #9" drive it home, built on a foundation of post-'90s industrial noise, melodic metal and a no limit attitude.

Musicianship: The term "veteran" would not be an overstatement in describing this band. You get the sense that you are witnessing the culmination of those who have experienced years of one-nighters, all-night diners, smoky beer-soaked stages and insomnia-tinged recording sessions. Hence, they hit the stage with a musical arsenal that imbues a team concept, mad skills and big ears. Each member appropriately interacts and feeds off the other's energy; the rhythm section is steady, the guitars are huge and the lead pipes of Robert Libres slice through the din like an angel.

Performance: Dead in 5 appeared in a proverbial cloud of smoke and, from the first note, proceeded to pummel the audience like a freight train. Grinding it out with all the bravado



and fervor reserved for a major arena, Dana Forrester's warm and pulsating bass lines gave solid footing to Peder Seglund's crunchy chords and Ryan Schimming's frenetic beats. Libres frequently hopped on a separate platform that shot up beams of ominous light. Guitarist Brent Hall weaved melodic lines in and out with Seglund, adding warmth and fullness to the band's hard, melodic mix. Libres had a nice rapport going with the crowd as well, further stoking the room's interactive vibe.

Summary: Dead in 5 are one of the finest modern hard rock acts on the scene today. They've got all the classic touchstones one would seek in a band; a tangible "street cred" image, stellar musicianship and a visually strong fan base. Highly entertaining, their songs contain memorable hooks and are vividly engaging. One to watch! — **Eric A. Harabadian**



KYLIE ODETTA

Swing House Studios Los Angeles, CA

Contact: info@kylieodetta.com

Web: http://kylieodetta.com

The Players: Kylie Odetta, lead vocals, piano.

AMP Username: KYLIEODETTA

Material: Kylie Odetta has created a unique sound for herself, mixing acoustic piano and soft, yet vibrant, vocals with danceable beats and catchy synthesizer riffs. Her material is reminiscent of Norah Jones, Katy Perry and Adele. "Wanted" and "Bad Addiction" are driven by echoing vocal melodies and poppy synth beats, while the sensuous acoustic songs "Losing Control" and "Enticing" display Odetta's vocal experience and tender piano playing.

The songwriter's material caters to a diverse audience in that her modern pop sound attracts a young crowd, while her softer, acoustic love songs receive the attention of an older demographic. Some songs could use a bit of lyrical revision, while "Tryne to Get By" could be simplified, less forced, and calmed to become a powerful ballad.

Her songs showcase a true passion and developed songwriting ability as she seamlessly transitions from verse to chorus to bridge and back again.

Musicianship: For an artist so young, Kylie Odetta has an amazing vocal range. Her distinctive voice has the slightest rasp, which allows her to achieve romantic tones. This

artist is no stranger to the piano either. She delivers gentle, melodic riffs and attacks the keys for solid rhythms, although she could exhibit even more ferocious intensity to drive the beats home.

Performance: Odetta played an intimate, solo acoustic set of her new and wider known material. Ten years of piano playing shone through as she was able to translate her modern pop songs to sensuous and passionate acoustic versions. The velocity of the keyboard formed a balanced marriage with Odetta's distinctive and experienced voice. She demonstrated an ability to cleanly transition to a soft falsetto from an emotional and intense yell. The singer's low notes, often unaccompanied by piano, could use some polishing and confidence as they were a bit shaky. One or two songs felt like a forced beat was imposed on them when, in fact, they were striving to be relaxed ballads to showcase Odetta's traveling melodies. She interacted well with the invited audience, but one or two stories seemed a bit irrelevant and hindered the flow of her set. Odetta finished on a strong note, however, as her "Enticing" left the audience wanting more.

Summary: Kylie Odetta's natural musical prowess, combined with her catchy lyrics, show that this young artist has radio-worthy material and that she could contend with the big names in modern pop. A bit of vocal polishing and assertive piano playing will only add to her talent and make each show that much more successful. — **Vincent Stevens**

"I love Music Connection! As an independant artist, their directories and music industry tips are always super useful. MC is a great way to stay on top of what's happening in the industry"

— **Alexandra Starlight**
(Alexandra & The Starlight Band)

MUSIC
CONNECTION

"Music Connection is the most useful tool in an emerging artist's belt. Keeping artists and industry professionals informed and ahead of the trends every month, MC is my one-stop shop for everything music."

— **Zachary James**
(Zachary James & The All Seeing Eyes)

MUSIC
CONNECTION

Thousands of artists have been reviewed by Music Connection. Each is a member of MC's always-free AMP Social Space. To read the reviews, go to <http://musicconnection.com/amp>. Music Connection does not charge a fee for reviews. To learn more, visit <http://musicconnection.com> and see Get Reviewed.

MC's exclusive 2013 list of music publishers, large and small, will enable you to locate publishing professionals worldwide. All information in this directory has been updated and verified by the listees. Please respect each listee's submission guidelines.

ABET MUSIC

411 E. Huntington Dr., Ste. 107-372
Arcadia, CA 91006
866-574-0275
Web: www.abetmusic.com
Styles: easy listening, chill, rock, world music, alternative
How to Submit: e-mail with a link to music/web

AIR DELUXE MUSIC GROUP

23 Music Sq. E., Ste. 301
Nashville, TN 37203
615-726-1204
E-mail: bob@airdeluxemusic.com
Web: www.airdeluxemusic.com
Contact: Robert W. Berg
Styles: country, pop & blues
How to Submit: no unsolicited material

ALFRED PUBLISHING

P.O. Box 10003
Van Nuys, CA 91410-0003
818-892-2452 Fax 818-830-6252
E-mail: customerservice@alfred.com
Web: www.alfred.com
How to Submit: no unsolicited material

ALVA MUSIC PUBLISHING

Golden Boy Records
P.O. Box T / 16311 Askin Dr.
Pine Mountain Club, CA 93222
661-242-0125 Fax 661-242-8334
E-mail: gbrmusic@frazmtm.com
Contact: Eddie Gurren
Styles: R&B, country
How to Submit: unsolicited material accepted

ANOTHER VICTORY, INC.

346 N. Justine St., Ste. 504
Chicago, IL 60607
312-666-8661 Fax 312-666-8665
E-mail: getmusic@anothervictory.com
Web: www.victoryrecords.com, www.anothervictory.com
How to Submit: no unsolicited material

AVATAR PUBLISHING GROUP, LLC

2029 Hyperion Ave.
Los Angeles, CA 90027
323-906-1500
E-mail: info@avatardigi.com
Web: www.avatarrecords.com, www.avataradigi.com
Contact: Lynnette Jenkins
Styles: R&B, hip-hop, rap, pop, Latin, electronica
How to Submit: unsolicited materials accepted via US mail or electronically (MySpace)

A WRITER'S PARADISE

Nashville, TN
615-852-8297
E-mail: sales@awritersparadise.com
Web: www.awritersparadise.com
Contact: Stacy Hogan
How to Submit: no unsolicited material

BAG-O-CATS MUSIC

P.O. Box 563
Sparrowbush, NY 12780
845-856-8985

E-mail: kats@bagocats.com

Web: www.bagocats.com
Styles: singer-songwriter
How to Submit: no unsolicited material

BAYLIGHT PUBLISHING MUSIC, MEDIA, & ART

602-616-7584
E-mail: info@bicanow.com
Web: www.baylightpublishing.com
Contact: Mary Godfrey, Music Coordinator
How to Submit: see web prior to mailing

BEST BUILT SONGS

1317 16th Ave. S.
Nashville, TN 37212
615-385-4466
E-mail: larry@bestbuiltsongs.com
Web: www.bestbuiltsongs.com
Contact: Larry Sheridan
How to Submit: no unsolicited material

BETTY JANE/JOSIE MUSIC PUBLISHING CO.

7400 N. Adams Road
North Adams, MI 49262
517-287-4221 Fax 517-287-4421
E-mail: cereed@voyager.net
Web: www.cer-records.com
Contact: Claude Reed
How to Submit: accepts unsolicited material but need good demo's and lyric sheets.

BICYCLE MUSIC COMPANY, THE

8447 Wilshire Blvd, Suite 400
Beverly Hills, CA 90211
310-286-6600 Fax 310-286-6622
E-mail: Jake@bicyclemusic.com
Web: www.bicyclemusic.com
Contact: Jake Wisely
How to Submit: no unsolicited material

Additional location:

28 W. 44th St., Ste. 810
New York, NY 10036
212-488-1714 Fax 866-472-6469
E-mail: roger@bicyclemusic.com
Web: www.bicyclemusic.com
Contact: Roger Miller
How to Submit: no unsolicited material

BIG EARS MUSIC

Oh Boy Records
33 Music Sq. W., Ste. 102B
Nashville, TN 37203
800-521-2112 Fax 615-742-1360
E-mail: jon@ohboy.com
Web: www.ohboy.com
Published: see web
How to Submit: no unsolicited material

BIG FISH MUSIC (BMI) / CALIFORNIA

SUN MUSIC (ASCAP)
12720 Burbank Blvd., Ste. 124
Valley Village, CAK 91607-1441
818-508-9777
E-mail: info@bigfishlittlefishmusic.com

Web: http://www.bigfishlittlefishmusic.com, https://www.facebook.com/bigfishlittlefishmusicpublishing
Contact: Chuck Tennin, Lora Sprague
Styles: country, pop, ballads, up-tempo, adult contemporary, gospel, Film/TV, orchestral, classical, instrumentals, rock, new age, jazz, blues, alternative.

BIG TRACTOR MUSIC

1004 18th Ave. S.
Nashville, TN 37212
615-292-5100
Web: http://www.myspace.com/bigtractormusic
Contact: Jason Krupek
How to Submit: no unsolicited material

BILLY BLOCK MUSIC

P.O. Box 128105
Nashville, TN 37212
615-665-8772
E-mail: billy@billyblock.com
Web: www.billyblock.com
Contact: Billy Block
How to Submit: no unsolicited material

BLIND PIG

2935 N. Milwaukee Ave.,
Chicago, IL 60618
773-772-0043
E-mail: orders@blindpigrecords.com
Web: www.blindpigrecords.com
Contact: Jerry Del Giudice
Styles: Blues
How to Submit: No unsolicited material

BLUEWATER MUSIC SERVICES CORP.

705 2nd Ave., S.
Nashville, TN 372120
615-327-0808
E-mail: peter@bluewatermusic.com
Web: www.bluewatermusic.com
Published: see web
How to Submit: no unsolicited material

BMG RIGHT MANAGEMENT GmbH

SpreePalais
Anna-Louisa-Karsch-Str. 2
Berlin 10178 Germany
+49 (0) 30-300-133 0
E-mail: info@bmg.com
Web: www.bmg.com
How to Submit: no unsolicited material

BOK MUSIC

25455 Prado De Las Calabazas
Calabasas, CA 91302-3630
818-222-9969 Fax 222-0853
E-mail: submissions@bokmusic.com
Web: www.bokmusic.com
Contact: Monica Benson
Styles: all styles
How to Submit: No phone calls. Unsolicited material accepted. Include lyrics. See website for guidelines

BOOSEY & HAWKES, INC.

229 W. 28th St, 11th Fl.
New York, NY 10001
212-358-5300

E-mail: composers.us@boosey.com

Web: www.boosey.com
How to Submit: no unsolicited material

BOURNE CO. MUSIC PUBLISHERS

5 W. 37th St.
New York, NY 10018
212-391-4300 Fax 212-391-4306
E-mail: bourne@bournemusic.com
Web: www.bournemusic.com
Styles: entire music spectrum
Published: Nat King Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand
How to Submit: No unsolicited material

BRENTWOOD BENSON

Nashville, TN 37067
800-846-7664 x 1
Web: www.brentwoodbenson.com
Styles: CCM, Gospel
How to Submit: no unsolicited material

BUCKHORN

POB 120547
Nashville, TN 37212-2105
615-327-4590 Fax 615-327-4639
Web: www.buckhornmusic.com
E-mail: jwilkin@mac.com
Styles: Country, Gospel
How to Submit: no unsolicited material

BUG MUSIC, INC./WINDSWEEP HOLDINGS, LLC

BMG Chrysalis US
1745 Broadway, 19t Fl
New York, NY 10019
E-mail: Info.us@bmgchrysalis.com
212-561-3000
Web: www.bugmusic.com
Styles: all styles
Published: T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Caexico, Thievery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger
How to Submit: no unsolicited material

Additional locations:

6100 Wilshire Blvd., Ste. 1600
Los Angeles, CA 90048
323-969-0988

29 Music Sq. E.
Nashville, TN 37203
615-329-0988

33 Wigmore St.
London, W1U 1QX, UK
+44(0) 203 214 1200
E-mail: info.uk@bmgchrysalis.com

BMG Rights Mgmt GMBH
SpreePalais
Anna-Louisa-Karsch-Str.2
10178 Berlin, Germany
+49-(30) 300-133-300
E-mail: info@bmg.com

BUZZART ENTERPRISES, INC.
611 1/2 Ocean Park Blvd.
Santa Monica, CA 90405
310-392-3088
E-mail: info@buzzartinc.com
Web: <http://www.buzzartinc.com>
Contact: Arthur Berggren
Styles: Rock
How to Submit: no unsolicited material

CAL IV ENTERTAINMENT
Nashville, TN
615-321-2700
Web: www.cal4.com
Contact: Billy Lynn, VP Creative
Styles: Country, pop, rock
How to Submit: no unsolicited material

CARAT RECORDS
P.O. Box 12746
Lahaina, HI 96761
808-214-6910
E-mail: mail@lo-boy.com
Web: www.caratrecords.com,
www.abbeystjohn.com
Contact: Alvin 'Abbey' Brazley
Styles: pop, prog, rock, metal,
R&B, hip-hop, folk, punk,
classical, Hawaiian
How to Submit: Accepts unsolicited material. Call or e-mail first. Also does artist development & runs studio and label.

CAPITOL MANAGEMENT GROUP
330 Franklin Road
Brentwood, TN 37027-3282
800-767-4984, 615-321-0600
Fax 615-321-0182
E-mail: robertmetzgar@aol.com
Web: www.musicpublisher
nashville.com
How to Submit: no unsolicited material

CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING
102 E. Pikes Peak, Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
E-mail: rac@clrl.net
Web: www.oldpants.com,
www.newpants.com
Contact: Robert Case
How to Submit: unsolicited material accepted. Call before sending demos.

CENTURY MEDIA FAMILY
2323 W. El Segundo Blvd.
Hawthorne, CA 90250
323-418-1400
E-mail: mail@centurymedia.com
Web: www.centurymedia.com
Notes: see website for submission

CHANDOS MUSIC
(Also Hillgreen Music, Tortoise Music, Terrapin Publishing, Folklore Music)
P.O. Box 7003
Santa Monica, CA 90406
310-451-0767 Fax 310-664-0767
E-mail: info@folkloreproductions.com
Web: www.folkloreproductions.com
Styles: roots, folk
How to Submit: no unsolicited material; industry inquiries only.

CHRISTMAS & HOLIDAY MUSIC
26642 Via Noveno

Mission Viejo, CA 92691
949-859-1615
E-mail: justinwilde@christmas
songs.com
Web: www.christmassongs.com
Contact: Justin Wilde
Styles: Christmas, Hanukkah,
Halloween and other holiday music only.
How to Submit: unsolicited material accepted. No MP3s. No phone calls. Check website for most current mailing address and submission guidelines before sending.

CHRYSLIS MUSIC GROUP
6100 Wilshire Blvd, Ste. #1600
Los Angeles, CA 90048
1-323- 969-0988
E-mail: Info.us@bmgchrysalis.com
Web: www.chrysalismusicusa.com
Contact: Kenny MacPherson,
President; Scott Cresto, Sr. VP of Film & TV/A&R; Jamie Cerreta, VP of A&R; Dave Ayers, VP of A&R New York; David Stamm, VP of A&R, JR Lindsey, Sr. Dir. of Urban Music, A&R
Styles: all styles
Published: Thom Yorke, Outkast, Velvet Revolver, Ray LaMontagne, My Morning Jacket, Portishead, Black Rebel Motorcycle Club, Gnarl Barkley, TV on the Radio, Paul Oakenfold, Joe Henry, Joan As Policewoman, Kardinal, Mastodon, Secret Machines, Psapp, Roy Ayers, Kill Hannah, Motion City Soundtrack, Trey Bruce, Jamey Jaz, the Crusaders, Big Tank, more.
How to Submit: no unsolicited material

Additional location:

29 Music Square East
Nashville, TN 37203
1-615-329-3999

1745 Broadway, 19th Fl.
New York, NY 10019
1-212-561-3000

COMPLETE MUSIC USA
Lipservices Music Publishing
9 Prospect Park W., Ste. 14B
Brooklyn, NY 11215
718-638-2815
E-mail: julie@lipservices.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

COPPERFIELD MUSIC
1400 South St.
Nashville, TN 37212
615-726-3100 Fax 615-726-3172
E-mail: ken@copperfieldmusic.com
Web: www.copperfieldmusic.com
How to Submit: no unsolicited material

CORNELIUS COMPANY, THE Gateway Entertainment
9 Music Square S., Ste. 92
Nashville, TN 37203
615-256-9253
E-mail: terry@gateway
entertainment.com
Web: www.corneliuscompanies.com,
www.gatewayentertainment.com
Styles: country, rock, alt., folk
How to Submit: If you are a songwriter who is looking for the opportunity to have your songs heard by millions, we would love to hear from you. Please send us a demo with lyric sheets and let us know what you would like to see from your career. We listen to every song that comes

across our desks. We offer individual, personal catalog representation for outside writers and publishers, full Film/TV placement for songwriters and publishers with master quality demos. Songs needing master quality demos -No problem!

CRUTCHFIELD MUSIC GROUP
1106 17th Ave. S.
Nashville, TN 37212
615-321-5558
E-mail: jcrutch@crutchfieldmusic.com
Styles: country, pop
How to Submit: contact before sending materials

CUPIT MUSIC
P.O. Box 121904
Nashville, TN 37212
Attn: Artist/Writer Submission
615-731-0100
E-mail: dan@cupitmusic.com
Web: www.cupitmusic.com
Styles: country, country
Christian, gospel
How to Submit: see website for guidelines

CURB GROUP, THE
48 Music Sq. E.
Nashville, TN 37203
615-321-9532
Web: www.curb.com
How to Submit: no unsolicited material

DELICIOUS VINYL
6607 W. Sunset Blvd.
Los Angeles, CA 90028
323-465-2700 Fax 323-465-8926
E-mail: contact@deliciousvinyl.com
Web: www.deliciousvinyl.com
Contact: Rick Ross
Styles: hip-hop, reggae, rock

DEL ORO MUSIC PUBLISHING
10700 Ventura Blvd., Ste. H
Studio City, CA 91604
818-308-6829
E-mail: bud@deloromusic.com
Web: www.deloromusic.com
Contact: Bud Anderson
Styles: pop, R&B, dance, rock, Latin, reggae, gospel, jazz, world
Published: David Longoria, CeCe Peniston, Juliet B. Rock, Eric Gold, Darren Sanner, 2 Much Caffeine, April Diamond, Bino, David Keough, Gerina DiMarco, 5 Star
How to Submit: contact our office and request to submit your materials.

DE WALDEN MUSIC GROUP
5507 Carpenter Ave.
Valley Village, CA 91607
818-763-6995 Fax 818-763-6997
E-mail: zigwal@pacbell.net
Web: dewaldenmusic.com
Contact: Christian de Walden
Styles: pop rock, Latin pop, Eurodance
How to Submit: call before submitting material

DIMENSIONS GATE (BMI)
Cleopatra Records
11041 Santa Monica Blvd., Ste. 703
Los Angeles, CA 90025
310-477-4000
Web: www.cleopatracorecords.com
Contact: Brian Perera
Published: Cleopatra Records artists only
How to Submit: no unsolicited material

DISNEY MUSIC PUBLISHING
500 S Buena Vista St.

Burbank, CA 91521-6434
818-569-3241 Fax 818-845-9705
Styles: pop
How to Submit: no unsolicited material

DON WILLIAMS MUSIC GROUP, INC.
9425 Santa Ana Rd.
Ventura, CA 93001
805-649-8790 Fax 805-649-7207
E-mail: info@dwmg.com
Web: www.dwmg.com
How to Submit: no unsolicited material

DRAKE MUSIC GROUP
1300 Division St., Ste. 301
Nashville, TN 37203
615-297-4345
Web: www.petedrakemusic.com
How to Submit: no unsolicited material

EARWIG MUSIC COMPANY, INC.
2054 W. Farwell Ave., Garden Unit
Chicago, IL 60645-4963
773-262-0278 Fax 773-262-0285
E-mail: mfrank@earwigmusic.com
Web: www.earwigmusic.com
Contact: Michael Frank or Rita Warder
How to Submit: no unsolicited material

ECS PUBLISHING
615 Concord St.
Framingham, MA 01702
800-777-1919, 508-620-7400
E-mail: office@ecspub.com
Web: www.ecspub.com
How to Submit: no unsolicited material

EJ GURREN MUSIC
P.O. Box T / 16311 Askin Dr.
Pine Mountain Club, CA 93222
661-242-0125 Fax 661-242-8334
E-mail: gbrmusic@frazzmtn.com
Contact: Eddie Gurren
Styles: R&B, hip-hop, gospel, country
How to Submit: unsolicited material accepted

EMI CMG MUSIC
P.O. Box 5085
Brentwood, TN 37024
615-371-4400
Styles: CCM. Worship, Gospel
E-mail: licensing@emcmg
publishing.com
Web: www.emcmgpublishing.com
How to Submit: no unsolicited material

EMI MUSIC PUBLISHING
10635 Santa Monica Blvd., Ste. 300
Los Angeles, CA 90025
310-441-1300
Web: www.emimusicpub.com
Styles: rock, pop, hip-hop
Published: the Neptunes, Usher, Kanye West, Ying Yang Twins, Damon Thomas & J-Kwon, Soulshock & Karlin, Alicia Keys, Enrique Iglesias, Jermaine Dupri, Jay-Z, Cathy Dennis, Rodney Jerkins, Jimmy Jam & Terry Lewis, Carole Bayer Sager, Alan Jackson, Michael Bolton, Sean "P. Diddy" Combs, Nirvana, Dallas Austin, Darryl Worley, etc.
How to Submit: no unsolicited material

Additional locations:

550 Madison Ave., 5th Fl.
New York, NY 10022
212-833-7730

How to Submit: no unsolicited material

8 Music Square W.
Nashville, TN 37203
615-726-8300

Styles: Country
How to Submit: no unsolicited material

1111 Lincoln Rd., Ste. 803
Miami Beach, FL 33139
305-532-3361

How to Submit: no unsolicited material

ESPY MUSIC GROUP/ BOB-A-LEW MUSIC

P.O. Box 869
Cedar Creek, TX 78612
512-308-1593 Fax 512 308-0920

E-mail: info@espymusic.com
Web: www.espymusic.com
Contact: Ronda Espy, Kim Espy
Styles: pop, country, blues, alternative
How to Submit: no unsolicited material

**ESTEFAN MUSIC PUBLISHING (ASCAP)
FOREIGN IMPORTED
PRODUCTION AND PUBLISHING (BMI)**

420 Jefferson Ave.
Miami Beach, FL 33139
305-534-4330

Contact: Barbara Bera
Styles: all styles
How to Submit: no unsolicited material

FIRSTCOM MUSIC

2110 Colorado Ave. Ste. 110
Santa Monica, CA 90404
800-778-1574 L.A.
Local: 310-865-4477

E-mail: info@firstcom.com
Web: www.firstcom.com
How to Submit: Call before submitting material

Additional location:

1325 Capital Parkway, Ste. 109
Carrollton, TX 75006
800-858-8880 Local: 972-446-8742

FITZGERALD HARTLEY CO.

34 N. Palm St., Ste. 100
Ventura, CA 93001
805-641-6441

Contact: Michelle McKee
Styles: Country
How to Submit: no unsolicited material

Additional location:

1908 Wedgewood Ave.
Nashville, TN 37212
615-332-9493

FORSTER MUSIC PUBLISHER

5309 W. Devon Ave.
Chicago, IL 60646
312-427-2713

E-mail: info@forstermusicpublisher.com
Web: forstermusicpublisher.com
Styles: all styles
Contact: Marco Pisani
How to Submit: call before sending material

FOUR JAYS MUSIC

443 S. San Pedro St., Ste. 304
Los Angeles, CA 90013
213-236-9222

E-mail: info@fourjaysmusic.com
Web: www.harrywarrenmusic.com
Styles: standards, film music all styles (except country 1926-1960)
How to Submit: no unsolicited material

FOX MUSIC PUBLISHING

10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-2541 Fax 310-969-1359

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

FRETBOARD PUBLISHING

Sound Control Studio
1008 17th Ave S.
(Inside the Bayou Building)

Nashville, TN 37212
615-292-2047
E-mail: soundcontrol@aol.com
Web: www.soundcontrolstudio.com
Contact: Mark and Donna Moseley
How to Submit: no unsolicited material

FUNZALO PUBLISHING

P.O. Box 35880
Tucson, AZ 85740
520-628-8655

E-mail: dan@mikesmanagement.com
Web: www.funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CDs

GAMBLE-HUFF MUSIC

Philadelphia International Music
309 S Broad St.
Philadelphia, PA 19107

215-985-0900 x 200
E-mail: chuckgamble@gamble-huffmusic.com
Web: www.gamble-huffmusic.com
Contact: Chuck Gamble
Styles: R&B, jazz, soul
How to Submit: no unsolicited material

GENE AUTRY MUSIC GROUP, THE

(Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)

4383 Colfax Ave.
Studio City, CA 91604
818-752-7770
Web: www.geneautry.com
Published: Vintage music catalog

**GENERATION MUSIC, INC./
WORDS WEST LLC**

661 N. Harper Ave., Ste. 205
Los Angeles, CA 90048
323-966-4433 Fax 323-653-5111
E-mail: tony@wordswest.com, helen.mallory@wordswest.com

Contact: Tony Gimbel, Managing Member Words West LLC/ Tony Gimbel, President Generation Music, Inc.; Helen Mallory, Music Licensing
Styles: all styles
How to Submit: no unsolicited material

**GOODNIGHT KISS MUSIC / SCENE
STEALER MUSIC**

10153 1/2 Riverside Dr., Ste. 239
Toluca Lake, CA 91602
808-331-0707

Web: www.goodnightkiss.com
E-mail: janet@goodnightkiss.com
Contact: Janet Fisher
Styles: all styles, especially master-

quality hip tracks for film/tv
Published: 80 songs currently in film, ads and shows
How to Submit: online newsletter updates requests monthly; subscribe at our website

GUITAR SOLO PUBLICATIONS (GSP)

230 Townsend St.
San Francisco, CA 91407-1720
415-896-1922

E-mail: gsp@gspguitar.com
Web: www.gspguitar.com
Contact: Dean Kamei
Styles: Guitar music, primarily classical and Brazilian
How to Submit: No unsolicited material

HACATE ENTERTAINMENT GROUP

245 Eighth Ave., Ste. 869
New York, NY 10011
212-586-4229

E-mail: info@hacate.com
Web: www.hacate.com
How to Submit: call or e-mail first, accepts fully produced CDs only

HAL BERNARD ENTERPRISES

2612 Erie Ave.
Cincinnati, OH 45208
513-871-1500

E-mail: shertzman@cinci.rr.com
Contact: Stan Hertzman
Styles: Contemporary and Americana
How to Submit: contact before submitting materials, prefers online-based media.

HAL LEONARD CORP.

P.O. Box 13819
Milwaukee, WI 53213
414-774-3630 Fax 414-774-3259

Web: www.halleonard.com
Contact: Nancy Ubick
How to Submit: no unsolicited material

HARLAN HOWARD SONGS, INC.

1902 Wedgewood Ave.
Nashville, TN 37212
615-321-9098

Web: www.fb.com/pages/harlan-howard-songs-inc/176476319084204
Styles: Country, R&B, Pop
How to Submit: no unsolicited material

HARMONIOUS MUSIC

11054 Ventura Blvd., Ste. 333
Studio City, CA 91604
818-505-9537

E-mail: jay@2activate.com
Contact: Jay Wilson
Styles: rock, urban, pop, club & children's
How to Submit: unsolicited material accepted

HARMONY ARTISTS

6399 Wilshire Blvd., Ste. 914
Los Angeles, CA 90048
323-655-5007 Fax 323-655-5154

E-mail: contact_us@harmonyartists.com
Web: harmonyartists.com
Contact: Jerry Ross, Mike Dixon
Styles: all
How to Submit: no unsolicited material

HELENE BLUE MUSIC

570 Seventh Ave., Ste. 2100
New York, NY 10018
212-724-5900 Fax 212-564-3113
E-mail: info@helenebluemusic.com
Web: www.helenebluemusic.com

Contact: Brian Kaplan, Creative Dir.
Styles: blues, jazz, movie songs, R&B, theater music, indie, rock, pop, hip-hop, world
How to Submit: no unsolicited material

HILO MUSIC

639 Madison Ave.
Memphis, TN 38103
901-523-2251

Contact: Roland Janes, Creative Dir.
Styles: country, pop, rock
How to Submit: call before sending material

HOLOWORLD PUBLISHING

700 W. Pete Rose Way,
Lobby B, Ste. 390
Cincinnati, OH 45203

513-442-3886
E-mail: info@holographicrecords.com
Web: www.holographicrecords.com
Contact: Richard Waring
Styles: prog, Americana, folk, rock
How to Submit: publishes only artists under management or signed to record label

HORIPRO ENTERTAINMENT

818 18th Ave. S.
Nashville, TN 37203
615-255-9837

Web: www.horipro.com
Contact: Butch Baker
Styles: all styles
How to Submit: no unsolicited material

Additional location:

Los Angeles, CA
2372 Veteran Ave.
310-470-6005
E-mail: la@horipro.com

INTENSE MUSIC COMPANY

19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655

E-mail: sr@intensemusic.com
Web: www.intensemusic.com
Contact: Sylvester Rivers
How to Submit: no unsolicited material

**INTERNATIONAL MUSIC
COMPANY**

5 W. 37th St., 6th Fl.
New York, NY 10018
212-391-4200

E-mail: info@internationalmusicco.com
Web: www.internationalmusicco.com
Contact: Marco Berrocal
Styles: publishes classical sheet music
How to Submit: no unsolicited material

**JAMBO PRODUCTIONS / RHYTHM
ADDITION / SURROUND SOUND
SONGS**

22647 Ventura Blvd., Ste. 251
Woodland Hills, CA 91364
818-227-9669 Fax 818-227-9569

E-mail: jambomail@aol.com
Web: michaeljaymusic.com, myspace.com/michaeljaysongs
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

KEATON MUSIC VENTURES

P.O. Box 121396
Nashville, TN 37212



Write

verb \ 'rīt \ - to compose



Right

noun \ 'rīt \ - a justified claim to musical works

Supporting the rights
to what you write.



Rights. Simplified.
harryfox.com

615-341-0177
E-mail: chris@chriskeatonproductions.com
Web: www.chriskeaton.com
Styles: Country, AAA, Pop
How to Submit: e-mail for permission before submitting material

KNOX MUSIC
 639 Madison Ave.
 Memphis, TN 38103
 901-523-2251
Contact: Roland Janes, Creative Dir.
Styles: country, pop, rock
How to Submit: call before sending material

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

LANDSOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS (LWBH) ASCAP/BMI
 P.O. Box 1415
 Burbank, CA 91507-1415
 818-748-0001 Fax 818-748-0003
E-mail: info@lwbhmusicpublishers.com
Web: www.lwbhmusicpublishers.com
Contact: Lynne Robin Green, President
Styles: all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.
How to Submit: We are NOT accepting any new material

LEIBER & STOLLER PUBLISHING
 9000 Sunset Blvd. Ste. 720
 W. Hollywood, CA 90069
 310-273-6401 Fax 310-273-1591
E-mail: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LOVECAT MUSIC
 P.O. Box 548, Ansonia Station
 New York, NY 10023-0548
E-mail: license@lovecatmusic.com
Web: www.lovecatmusic.com
Styles: all styles
How to Submit: e-mail to submit

MAGNA CARTA RECORDS
 A1 Country Club Rd.
 East Rochester, NY 14445
 585-381-5224
E-mail: info@magnacarta.com
Web: www.magnacarta.net
Contact: Dan Hanley
Styles: prog
How to Submit: see website for Demo Submissions

MAJOR BOB
 1111 17th Ave. S.
 Nashville, TN 37212
 615-329-4150
Web: www.majorbob.com
Styles: country
How to Submit: no unsolicited material

MAKIN' MUSIC
 1222 16th Ave. S., Ste. 11
 Nashville, TN 37212
 615-320-1117

E-mail: makin@mindspring.com
Web: www.makinmusiconline.com
Contact: Chris Dodson
Styles: country
How to Submit: no unsolicited material

MAYFLOWER MUSIC
 1951 N. Wilmot Rd.
 Tucson, AZ 85751
 520-326-4400
E-mail: celestial@harmonies.com
Web: www.harmonies.com
Contact: Julian Parnaby
Styles: all styles
How to Submit: No unsolicited material

MILES COPELAND GROUP
 7647 Hayvenhurst Ave., Ste. 47
 Van Nuys, CA 91406
 818-778-6510
E-mail: info@milescopeland.net
Web: www.milescopeland.biz/cia/content/contact.html
How to Submit: no unsolicited material

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

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

MOUNTAIN APPLE COMPANY, THE
 1330 Ala Moana Blvd., Ste. 1
 Honolulu, HI 96814
 808-597-1888 Fax 808-597-1151
Web: www.mountainapplecompany.com
Styles: Various types of Hawaiian and Polynesian music.
How to Submit: no unsolicited material

MPL MUSIC PUBLISHING
 41 W. 54th St.
 New York, NY 10019
 212-246-5881 Fax 212-246-7852
E-mail: contact@mplcomunications.com
Web: www.mplcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MURRAY MUSIC GROUP/BUG MUSIC/WINDSWEEP
 PO Box 983
 Goodlettsville, TN 37070
E-mail: contact@murraymusicgroup.com
Web: www.murraymusicgroup.com
Styles: country, rock, pop, R&B, Latin, hip-hop
How to Submit: contact us before sending materials

MUSCLE SHOALS RECORDS / FAME MUSIC GROUP
 603 E Avalon Ave.

P.O. Box 2527
 Muscle Shoals, AL 35662
 256-381-0801
E-mail: info@fame2.com
Web: www.fame2.com
Styles: country, R&B, soul
How to Submit: accepts unsolicited material, see web for details

MUSIC ROOM PUBLISHING GROUP, THE (ASCAP) / MRP MUSIC (BMI)
 525 S. Francisca Ave.
 Redondo Beach, CA 90277
 310-316-4551
E-mail: mrp@aol.com
Web: www.musicroomonline.com, www.musicroom.us, www.hollywood2you.tv
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

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

Additional location:
 1247 6th St.
 Santa Monica, CA 90401
 310-393-9900 Fax 310-393-9925

NEW HEIGHTS ENTERTAINMENT
 New York City
E-mail: alanmelin@newheightsent.com
Web: www.newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

Additional location:

23901 Calabasas Rd.
 Calabasas, CA 91302
 818-225-8466

NEW WEST MUSIC
 Nashville, TN
E-mail: bob@bobbullock.net
Web: www.bobbullock.net
Contact: Steven Myers
Styles: country, pop
How to Submit: no unsolicited material

NORTH STAR MEDIA
 3765 Wade St.
 Los Angeles, CA 90066
 818-766-2100 Fax 818-766-2105
E-mail: info@northstarmedia.com
Web: www.northstarmedia.com
Contact: John A. Sepetys, Sr. Dr. A&R
How to Submit: unsolicited material accepted

Additional location:

40900 Woodward Ave., Ste. 350
 Bloomfield Hills, MI 48304
 886-642-1991, 818-766-2100

ONLY NEW AGE MUSC (BMI) / LUCID DREAMS (ASCAP)
 8033 Sunset Blvd., Ste. 472
 Los Angeles, CA 90046
 323-851-3355
E-mail: info@newagemusic.com
Web: www.newagemusic.com

Contact: Suzanne Doucet
Styles: new age
How to Submit: no unsolicited material

ON THE MANTEL MUSIC
 Nashville, TN
E-mail: hicksjd@aol.com
Web: www.jamesdeanhicks.com
Contact: James Dean Hicks
Styles: country, pop, rock
How to Submit: no unsolicited material

ON THE WALL MUSIC
 1021 16th Ave. S.
 Nashville, TN 37212
 615-329-4575
Styles: country
How to Submit: no unsolicited material

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

Additional location:

2397 Shattuck Ave. - Ste. 202
 Berkeley, CA 94704
 510-848-7337

PEN MUSIC GROUP, INC.
 12456 Ventura Blvd. - Ste. 3
 Studio City, CA 91604-2484
 818-766-9200
E-mail: michael@penmusic.com, richard@penmusic.com
Web: www.penmusic.com
Contact: Michael Eames, President
How to Submit: no unsolicited material

PPL MUSIC PUBLISHING GROUP, THE
 468 N. Camden Dr., Ste. 200
 Beverly Hills, CA 90210
 310-860-7499, 818-506-8533
E-mail: pplzmi@aol.com
Web: www.pplzmi.com
Contact: Cheyenne Phoenix
Styles: all styles
How to Submit: write for permission, no phone calls

PRIMARY WAVE MUSIC PUBLISHING
 116 East 16th St., 9th Fl.
 New York, NY 10003
 212-661-6990 Fax 212-661-8890
Web: www.primarywavemusic.com
Styles: rock, pop

Additional location:

9165 Sunset Blvd., Ste. 200
 Los Angeles, CA 90069
 310-247-8630 Fax 310-247-8629

PRISM ESCAPE MUSIC
 Penny Lane Bldg.
 215 E 24th St., Ste. 221
 New York, NY 10010
 212-686-0902
E-mail: prismescape@gagorder.com
Web: www.gagorder.com
Contact: George A. Gesner
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk
How to Submit: accepts unsolicited material, no rap, metal, avant-garde or cabaret



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian
<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

Where else can you get that?

The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

Don't quit. Don't settle. Don't lose hope. And stick with TAXI.



TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com

QUINCY JONES MUSIC PUBLISHING

6671 Sunset Blvd., Ste. 1574A
Los Angeles, CA 90028
323-957-6601 Fax 323-962-5231
E-mail: info@quincyjonesmusic.com
Web: www.quincyjonesmusic.com
Contact: Marc Carzorla
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

RADAR MUSIC PUBLISHING

2600 W. Olive, 5th Fl.
Burbank, CA 91505
818-333-5304
E-mail: info@radarmusic.com
Web: www.radarmusic.com

Additional location:

25852 McBean Pkwy #865
Valencia, CA 91355
661-255-9494

RAINEYVILLE MUSIC

315 S. Beverly Dr., Ste. 300
Beverly Hills, CA 90212
310-277-4050 Fax 310-557-8421
E-mail: rrmgmt@aol.com
Web: www.raineyville.com, www.ronrainey.com
Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

RBC MUSIC

1160 Blalock Ste. C
Houston, TX 77055
713-647-0800

E-mail: charlie@rbcmusic.com
Web: www.rbcmusic.com
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

REAL CURES MUSIC

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

REAL LIFE MUSIC PUBLISHING

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

REALSONGS

6363 W. Sunset Blvd., 8th Fl.
Los Angeles, CA 90028
323-462-1709
E-mail: jhorton@realsongs.com
Web: www.realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren

exclusively and does not sign outside songwriters.

RECORD RAMA

P.O. BOX 15413
Pittsburgh, PA 15237
412-367-7330
E-mail: curatorpcm@verizon.net
Web: www.recordrama.com
Contact: Paul Mawhinnie
Styles: all styles
How to Submit: no unsolicited material

RED RIVER SONGS (BMI)

225 Vaughns Gap Rd.
Nashville, TN 37205
615-915-2922
E-mail: robertweedman@comcast.net
Web: www.johnnybondpub.com
Styles: country
How to Submit: please contact first

ROBBINS ENTERTAINMENT

35 Worth St., 4th Fl.
New York, NY 10013
Fax: 212-675-4441
E-mail: info@robbinsent.com
Web: www.robbinsent.com
Contact: Anne Amann
Styles: Dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

RONDOR MUSIC INT'L, INC.

See Universal Music Publishing Group
2100 Colorado Ave.
Santa Monica, CA 90404
310-235-4700
Styles: all styles
Published: Will Jennings, Garbage, Avril Lavigne, Bobby Valentino and Twista, and more
How to Submit: no unsolicited material

ROYALTY NETWORK, INC., THE

224 W. 30th St., Ste. 1007
New York, NY 10001
212-967-4300 Fax 818-762-1652
E-mail: kathy@roynet.com
Web: www.roynet.com
Styles: all styles
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta
How to Submit: please contact prior to submitting

Additional location:

12650 Riverside Dr. - Ste. 203
Valley Village, CA 91607
818-762-0775
E-mail: michele@roynet.com
Contact: Michele Ito

RUMBLEFISH

107 SE Washington St., Ste. 700
Portland, OR 97214
800-293-9102, 503-248-0706
E-mail: info@rumblefish.com
Web: www.rumblefish.com, www.musiclicensingstore.com
Contact: Whitney Jones
Styles: all styles
How to Submit: accepts unsolicited material. See musiclicensingstore.com for submissions

RYAN'S SONGS (ASCAP) / VAN

GOGH'S EAR MUSIC (BMI)
18653 Ventura Blvd., Ste. 513
Tarzana, CA 91356
818-702-9902 Fax 818-702-9948
Contact: Tom Hayden

Styles: all styles

How to Submit: No unsolicited material

RYMATICA ENTERTAINMENT

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

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.

254 W 31st St., 15th Fl.
New York, NY 10001
212-461-6940
E-mail: info@eamdc.com
Web: www.eamdlc.com
Contact: Norman Ryan
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC

130 W 28th St., 2nd Fl.
New York, NY 10001
212-741-1175
E-mail: orders@jazzleadsheets.com
Web: www.secondfloormusic.com, www.jazzleadsheets.com
Styles: Jazz
How to Submit: Call or e-mail first

SEPTEMBER MUSIC

810 7th Ave., #36
New York, NY 10019
212-581-1338
E-mail: septembermusic@verizon.net
Contact: Stanley Mills
Styles: standards, novelties
How to Submit: no unsolicited material

SHAPIRO, BERNSTEIN & CO.

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

SHELLY BAY MUSIC

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

SILVER BLUE MUSIC / OCEANS BLUE MUSIC

3940 Laurel Canyon Blvd., Ste. 441
Studio City, CA 91604
818-980-9588
E-mail: jdiamond20@aol.com
Web: www.joeldiamond.com
Contact: Joel Diamond
Styles: pop, R&B
How to Submit: unsolicited material accepted, does not return materials

SIMPLY GRAND MUSIC, INC

P.O. Box 770208
Memphis, TN 38177-0208
901-763-4787 Fax 901-763-4883
Email: info@simplygrandmusic.com
Web: www.simplygrandmusic.com
Styles: all genres welcome
Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James,

4TH STREET RECORDING

"Sweater Weather"
The Neighbourhood
RIAA Gold 2013
recorded here by Chris Mullings



API 3216 just installed by
producer/engineer
Sejo Navajas

-Low Pro rates
-Special deals for indie artists

No Doubt
Fiona Apple
Incubus
The Beach Boys
George Clinton
Nelly Furtado
Weird Al Yankovic
M.I.A.
K-Flay
Jim Carrey
Sean Paul
Spinal Tap
Attica
Snot
John Waite
Bryan Ferry
Alien Ant Farm
Alice Cooper
Mick Fleetwood
Chris Robinson
Jack's Mannequin
Something Corporate
Steve Martin & the
Steep Canyon Rangers
Keith Emerson
LA Guns
Rodrigo Y Gabriela

Contact: Kathleen@4thStreetRecording.com
310 395 9114 - 1211 4th St, Santa Monica, CA 90401

George Jackson, The Ovations, Barbara & the Browns

How to Submit: limit 3 songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

Additional location:

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

SONG GARDEN MUSIC GROUP

1622 16th Ave. S., Ste. 300
Nashville, TN 37212
615-385-4166

E-mail: david@songgardenmusicgroup.com

Web: www.songgardenmusicgroup.com

Styles: all styles of country

SONGS FOR THE PLANET

P.O. Box 40251
Nashville, TN 37204
615-269-8682

E-mail: songclearance@songsfortheplanet.com

Web: www.songsfortheplanet.com

Styles: rock & roll, reggae, R&B, alt.

How to Submit: see web for submissions guidelines

SONGS PUBLISHING

307 7th Ave., Ste. 2104
New York, NY 10001
212-255-6800 Fax 212-255-6878

E-mail: info@songspub.com

Web: www.songspub.com

Contact: Ron Perry, Sr. Creative - A&R

Additional location:

7656 Sunset Blvd.
Los Angeles, CA 90046
323-939-3511 Fax 310-872-5027

SONY/ATV MUSIC PUBLISHING

10635 Santa Monica Blvd., Ste. 300
Los Angeles, CA 90025
310-441-1300

E-mail: info@sonyatv.com

Web: www.sonyatv.com

Contact: Wendy Crowley, VP, Television and Film

Styles: pop, R&B, rock, dance

Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.

How to Submit: no unsolicited material

Additional locations:

550 Madison Ave., 5th Fl.
New York, NY 10022
212-833-7730

8 Music Sq. W.
Nashville, TN 37203
615-726-8300 Fax 615-726-8329

Contact: Marc Wood, Sr. Directory, Marketing/Advertising

1111 Lincoln Rd. - Ste. 803
Miami Beach, FL 33139
305-532-3361 Fax 305-532-9467

Contact: Amy Roland

SOUND IMAGE MUSIC

15147 Stagg St.
Van Nuys, CA 91405

818-989-0511

E-mail: melody@staggstreetstudio.com

Web: www.soundimage.us

Contact: Melody Carpenter

Styles: all styles

How to Submit: no unsolicited material

SOUND OASIS PRODUCTIONS, LLC

1251 W. Sepulveda Blvd., Ste. 107
Torrance, CA 90502

310-544-9464 Fax 310-544-7765

E-mail: soundoasis@cox.net

Contact: Valerie Jones

Styles: all styles

How to Submit: no unsolicited material

SPIRIT MUSIC GROUP

235 W. 23rd St., 4th FL
New York, NY 10011

212-533-7672 Fax 212-979-8566

E-mail: info@spiritmusicgroup.com

Web: www.spiritmusicgroup.com

Styles: all styles

How to Submit: no unsolicited material

SPRUILL HOUSE MUSIC

PUBLISHING

P.O. Box 92832
Pasadena, CA 91109-2751

626-797-2429

E-mail: spruillhouse@gmail.com

Web: www.spruillhousemusic.com

Contact: Stephanie Spruill

How to Submit: no unsolicited material

STAGE 3 MUSIC

5759 Wallis Ln.

Woodland Hills, CA 91367

818-704-8657 Fax 818-704-8671

E-mail: info@stage3music.com

Web: www.stage3music.com

Styles: all

How to Submit: no unsolicited material

SUPREME ENTERPRISES INTL.

CORP. /FUERTE SUERTE MUSIC

P.O. Box 1373

Agoura Hills, CA 91376

818-707-3481 Ext. 5

E-mail: seicorp@earthlink.net

Web: www.raggaforce.com,

www.fuertesuertemusic.com

Styles: Latin pop, trance, dance, Spanish/

English reggae

How to Submit: unsolicited material accepted, no phone calls, include e-mail for response, material must be copyrighted

SYMBIOTIC MUSIC PUBLISHING

P.O. Box 88456

Los Angeles, CA 90009

424-274-1034

E-mail: smp@symbioticmusicpublishing.com

Web: www.symbioticmusicpublishing.com

Contact: Eric Knight

Styles: All

Clients: Ignacio Val, Eric Knight

Services: Music Publishing, Music Library

How to Submit: accepts unsolicited material, see website for details

TELE-CINEMA

2 Topside Lane

Newtown, CT 06470-2023

203-426-3350

Styles: all styles

How to Submit: call before sending material

TEN TEN MUSIC GROUP

33 Music Sq. W., Ste. 110

Nashville, TN 37203

615-255-9955

E-mail: music@tntenmusic.com

Web: www.tntenmusic.com

Styles: Country

How to Submit: no unsolicited material

TRANSITION MUSIC CORP.

P.O. Box 2586

Toluca Lake, CA 91610

323-860-7074 Fax 323-860-7986

E-mail: submissions@transitionmusic.com,

licensing@transitionmusic.com

Web: www.transitionmusic.com

Contact: New Submissions Dept.

Published: 1000's of titles

How to Submit: unsolicited material accepted.

Online only. See website

TRINITY MUSIC

4042 N. Pulaski Rd.

Chicago, IL 60641



Ryan Hewitt
On the New MA-300

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

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

www.mojaveaudio.com

Follow us on   

773-282-4800

E-mail: trinitymus@aol.com

Web: www.jbm1.com

Contact: Dougie Thomson

Styles: Pop, Rock

How to Submit: contact before sending material.

UNIVERSAL MUSIC PUBLISHING GROUP (UMPG)

2100 Colorado Ave.

Santa Monica, CA 90404

310-235-4700 Fax 310-235-4900

Web: www.umusicpub.com

Published: 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, The Clash, Coldplay, Elvis Costello, The Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, T-Pain, U2, Keith Urban, and the catalogs of Henry Mancini and Leonard Bernstein, more.

How to Submit: no unsolicited material

Additional locations:

1755 Broadway, 3rd Fl.

New York, NY 10019

212-841-8156 Fax 212-841-8072

How to Submit: no unsolicited material

1904 Adelicia St.

Nashville, TN 37212

615-340-5400 Fax 615-340-5491

E-mail: kent.earls@umusic.com

How to Submit: no unsolicited material

1425 Collins Ave.

Miami Beach, FL 33139

305-604-1380 Fax 305-604-1343

E-mail: Fernando.Rojo@umusic.com

Contact: Fernando Rojo, Sr. Dir.,

Creative/New Business

How to Submit: no unsolicited material

URBAND & LAZAR MUSIC PUBLISHING

1617 Cosmo St., Ste. 411

Los Angeles, CA 90028

323-230-6592

E-mail: info@urbandlazar.com

Web: www.urbandlazar.com

Contact: Jonathan Lazar

Styles: indie rock, alt., s/s, dub, pop

How to Submit: We do not accept unsolicited material

VINEYARD MUSIC

405 S. State College Blvd. Ste. 202

Brea, CA 92821

714-769-9076

E-mail: info@vineyardmusic.com

Web: www.vineyardmusic.com

Styles: CCM

How to Submit: No unsolicited material

WARNER/CHAPPELL MUSIC

10585 Santa Monica Blvd.

Los Angeles, CA 90025

310-441-8600

Web: www.warnerchappell.com

Styles: all styles

Published: Green Day, Hoobastank, Sheryl Crow,

Radiohead, Missy Elliott and more

How to Submit: no unsolicited material

Additional locations:

20 Music Sq. E.

Nashville, TN 37203

615-733-1880 Fax 615-733-1885

How to Submit: no unsolicited material

WESTERN BEAT MUSIC

P.O. Box 128105

Nashville, TN 37212

615-665-8772

E-mail: billy@billyblock.com

Web: www.billyblock.com

Contact: Billy Block

How to Submit: no unsolicited material

WILLIAMSON MUSIC

229 W. 28th St., 11th Fl.

New York, NY 10001

212-541-6968 Fax 212-489-6637

E-mail: williamson@rn.com

Web: www.rnh.com

Styles: Show Tunes, Concert, Pop

How to Submit: No unsolicited material

WINDSWEPT HOLDING LLC/BUG MUSIC

6100 Wilshire Blvd., Ste. 1600

Los Angeles, CA 90048

323-969-0988

E-mail: info.us@bmgchrysalis.com

Web: www.bugmusic.com

Styles: all styles

Published: see website for info

How to Submit: no unsolicited material

WINETHIRTY MUSIC PUBLISHING

A new division of Evolution Promotion

7 Arlene Ave.

Wilmington, MA 01887

978-658-3357

E-mail: info@evolutionpromotion.com

Web: www.evolutionpromotion.com

Contact: Karen Lee, President, Karen Doran, GM

Styles: concentrates on music placements in Film/

TV, commercials, video games, web

Published: boutique publisher representing the

works of a choice few independent artists and

composers including: Asaf Avidan, Miles of Wire,

Rogue State, Dolom Zero, Aquarius Minded

How to Submit: e-mail us a link

where we can listen

WIXEN MUSIC PUBLISHING INC.

24025 Park Sorrento, Ste. 130

Calabasas, CA 91302

818 591-7355 Fax 818 591-7178

Contact: Randall Wixen

Web: www.wixenmusic.com

How to Submit: call for more info

WORD MUSIC PUBLISHING

25 Music Sq. W.

Nashville, TN 37203

615-687-6780

E-mail: info@wordmusic.com

Web: www.wordrecords.com

Styles: CCM

How to Submit: no unsolicited material,

Christian arm of Warner Brothers

YMC RECORDS

P.O. Box 7809

Dallas, TX 75209

E-mail: info@ccentertainment.com

Web: www.wdmg.com

www.ymcrecords.com, www.ymctv.com

Contact: Gina Morrison

ORGANIZATIONS

AFM & AFTRA INTELLECTUAL PROPERTY RIGHTS DISTRIBUTION FUND

12001 Ventura Pl., 5th Fl.

Studio City, CA 91604

818-755-7777 Fax 818-755-7778

E-mail: customerservice@fmsmf.org

Web: www.fmsmf.org

ASCAP (AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS)

7920 Sunset Blvd., 3rd Fl. S

Los Angeles, CA 90046

323-883-1000 Fax 323-883-1049

Pro Audio

A Designs

www.adesignsaudio.com
818-716-4153



A Designs

E-mail: info@ascap.com
Web: www.ascap.com
Styles: all styles

Additional locations:

1900 Broadway
New York, NY 10023
212-621-6000 Fax 212-621-8453

950 Joseph E. Lowery Blvd, NW,
Ste. 23
Atlanta, GA 30318
404-685-8699, Fax 404-685-8701

Two Music Sq. W.
Nashville, TN 37203
615-742-5000 Fax 615-742-5020

420 Lincoln Rd., Ste. 385
Miami Beach, FL 33139
305-673-3446 Fax 305-673-2446

Ave. Martinez Nadal
c/ Hill Side 623
San Juan, PR 00920
787-707-0782 Fax 787-707-0783

8 Cork St.
London W1S3L1
011-44-207-439-0909
Fax 011-44-207-434-0073

**ASSOCIATION OF INDEPENDENT
MUSIC PUBLISHERS (AIMP)**

P.O. Box 69473
Los Angeles, CA 90069
818-771-7301
E-mail: lainfo@aimp.org
Web: www.aimp.org

Additional location:

805 Third Ave., Ste. 1002
New York, NY 10022
866-594-6705
E-mail: nyinfo@aimp.org

1229 17th Ave. South
Nashville, TN 37212
615-727-2064
E-mail: NAINfo@aimp.org

BMI (BROADCAST MUSIC INC.)

8730 Sunset Blvd., 3rd Fl. W.
Los Angeles, CA 90069
310-659-9109
E-mail: losangeles@bmi.com
Web: www.bmi.com
Styles: all styles

Additional locations:

7 World Trade Center
250 Greenwich St.
New York, NY 10007-0030
212-220-3000
E-mail: newyork@bmi.com

10 Music Square East
Nashville, TN 37203
615-401-2000
E-mail: nashville@bmi.com

Miami Beach, FL 33139
305-673-5148
E-mail: miami@bmi.com

3340 Peachtree Rd., NE, Ste. 570
Atlanta, GA 30326
404-261-5151
E-mail: atlanta@bmi.com

1250 Ave. Ponce de Leon
San Jose Building, Ste. 1008
Santurce, PR 00907
787-754-6490

E-mail: puertorico@bmi.com
84 Harley House
Marylebone Rd.
London NW1 5HN
U.K.
011-44-20-7486-2036
E-mail: london@bmi.com

**CALIFORNIA COPYRIGHT CONFERENCE
(CCC)**

P.O. Box 57962
Sherman Oaks, CA 91413
818-379-3312
E-mail: attn@theccc.org
Web: www.theccc.org

**CHURCH MUSIC PUBLISHERS ASSOCIATION
(CMPA)**

P.O. Box 158992
Nashville, TN 37215
615-791-0273 Fax 615-790-8847
Web: cmpamusic.org

HARRY FOX AGENCY, INC., THE (HFA)

40 Wall Street - 6th Fl.
New York, NY 10005
212-834-0100
Web: www.harryfox.com

**NATIONAL MUSIC PUBLISHERS
ASSOCIATION (NMPA)**

101 Constitution Ave. NW, Ste. 705 E.
Washington, DC 20001
202-742-4375
Web: www.nmpa.org

SESAC

55 Music Sq. E.
Nashville, TN 37203
615-320-0055
Web: www.sesac.com
Styles: all styles

Additional locations:

6100 Wilshire Blvd. Ste 700
Los Angeles, CA 90048
323-937-3722 Fax 323-937-3733

152 W. 57th St., 57th Fl.
New York, NY 10019
212-586-3450 Fax 212-489-5699

981 Joseph E. Lowery Blvd. N.W.,
Ste. 102
Atlanta, GA 30318
404-897-1330

420 Lincoln Rd. Ste 502
Miami, FL 33139
305-534-7500

67 Upper Berkeley St.
London W1H 7QX
England
020 7616 9284 Fax 020 7563 7029

SENA

Catharina van Renneslaan 20
1217 CX Hilversum
035 - 625 1700
E-mail: sena@sena.nl
Web: http://sena.nl/about-sena

SOUNDEXCHANGE, INC.

733 10th St., N.W., 10th F.
Washington, D.C. 20001
202-640-5858
Web: Soundexchange.com
E-mail: info@soundexchange.com

U.S. COPYRIGHT OFFICE

101 Independence Ave. S.E.
Washington, D.C. 20559-6000
202-707-3000, 1-877-476-0778 (toll free)
Web: www.copyright.gov

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



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

BBE IS THE ANSWER!

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

BBE
Sound Inc.

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

Placing songs into movies and television is the expertise of all the listees that appear in this exclusive Music Connection directory. This list has been expanded and updated for 2013. All information has been verified by the listees.

MUSIC SUPERVISORS

5 ALARM MUSIC

35 W. Dayton St.
Pasadena, CA
626-304-1698, 800-322-7879
E-mail: jd@5alarmmusic.com
Web: www.5alarmmusic.com
How to Submit: E-mail or phone

Additional location:

229 W. 28th St., 11th Fl.
New York, NY 10001
212-699-6539

35 SOUND

P.O. Box 217
Pacific Palisades, CA 90272
310-454-1280 Fax 310-454-3443
E-mail: gmarq@35sound.com
Web: www.35sound.com
Music Supervisors: G. Marq
Roswell, Carter Little
Credits: The Great Debaters, Man
With The Iron Fists, Half The Sky,
Birth Story
How to Submit: no unsolicited
material

ABBEY ENTERTAINMENT

530 South Lake Ave.
Pasadena, CA 91101
818-755-3942
E-mail: abbeyent@aol.com
Contact: Stephen Elvis Smith, music
supervisor
Credits: Decline of Western
Civilization, Square Pegs, A Different
World, Pump Up the Volume, Beverly
Hillbillies Movie, Committed, But I'm
A Cheerleader, Original Manager of
Lenny Kravitz
How to Submit: NO unsolicited
material accepted by unsigned artists,
no phone calls

AIR-EDEL USA

9100 Wilshire Blvd, Ste. 350E
Beverly Hills, CA 90212
310-802-7655
E-mail: info@cuttingedgegroup.com
Web: www.airedel.com

Contact: Mark Thomas

Credits: see web
How to Submit: Does not accept
unsolicited composer submissions

Additional location:

18 Rodmarton St.
London, W1U 8BJ
Tel: +44 (0)20 7486 6466

ARLENE FISHBACH ENTERPRISES

1223 Wilshire Blvd., Ste. 304
Santa Monica, CA 90403
310-451-5916
E-mail: afent2@gmail.com
Contact: Arlene Fishbach
Credits: features, feature trailers
& promos
How to Submit: no unsolicited
material

AUDIO MOTION MUSIC

Saint Augustine, FL
904-669-8905
Web: http://audiomotionmusic.com
Contact: Jim Laquidara, Music
Supervisor

AVATAR DIGI

2029 Hyperion Ave.
Los Angeles, CA 90027
323-906-1500
E-mail: info@avatardigi.com
Web: www.avatardigi.com
Credits: MTV, CBS, Paramount,
Sony, Warner, Apple iTunes, Microsoft,
Amazon, Rhapsody
How to Submit: accepts CDs only,
no MP3s

BATES MEYER INC.

P.O. Box 2821
Big Bear Lake, CA 92315
909-547-0504 Fax 909-547-0901
E-mail: info@batesmeyer.com
Web: www.batesmeyer.com
Contact: Rick Bates and Nancy
Meyer

BIG SOUNDS INTERNATIONAL

P.O. Box 48258

Los Angeles, CA 90048
323-954-0274 Fax 323-954-0277
E-mail: info@bigsoundsintl.com
Web: www.bigsoundsintl.com
Music Supervisor: Jonathan Hafter
How to Submit: no unsolicited
material accepted

BILLY BLOCK MUSIC

P.O. Box 128105
Nashville, TN 37212
615-665-8772
E-mail: billy@billyblock.com
Web: www.billyblock.com
Contact: Billy Block
How to Submit: no unsolicited
material

BLINDLIGHT

8335 Sunset Blvd.
W. Hollywood, CA 90069
323-337-9090
E-mail: info@blindlight.com
Web: www.blindlightmedia.com
Comments: complete music
supervision and productions services
exclusively
for video games.
How to Submit: no unsolicited
material

BREWMAN MUSIC & ENTERTAINMENT

1337 Talmadge St.
Los Angeles, CA 90027
310-318-4104
E-mail: infowest@bmemusic.com
Web: www.bmemusic.com
Contact: Alan Brewer
How to Submit: no unsolicited
material

Additional location:

808 19th Ave., S.
Nashville, TN 37203
E-mail: info@BMEmusic.com

BROOKE WENTZ THE RIGHTS WORKSHOP

39 Mesa St., Ste. 101
San Francisco, CA 94129

415-561-3333 Fax 415-561-3334
E-mail: info@rightsworkshop.com
Web: www.rightsworkshop.com

Contact: Brooke Wentz
Comments: Music director for ESPN,
TechTV, Time's Square Millennium
Celebration, award-winning
soundtrack producer; extensive music
and IP rights experience. MBA.
How to Submit: submissions@
rightsworkshop.com

Additional location:

514 Victoria Ave.
Venice, CA 90291
310-439-1290

BULLETPROOF RECORDS

E-mail: ralph@
bulletproofentertainment.com
Web: www.bulletproofrecords.com
Contact: Ralph Sall

CHICAGO MUSIC LIBRARY

18034 Ventura Blvd., Ste. 450
Encino, CA 91316
818-906-3988 Fax 818-789-5801
E-mail: info@chicagomusiclibrary.com
Web: www.chicagomusiclibrary.com
Contact: Nick Castelli
Credits: Warner Brothers, Paramount,
Deluxe Laborites, Technicolor etc.
How to Submit: please contact first
before sending CDs

CHOP SHOP MUSIC SUPERVISION

So. Pasadena, CA
E-mail: info@chopshoprecords.com
Web: chopshopmusic.com
Contact: Alexandra Patsavas
Credits: John Tucker Must Die, The
Invisible, Gossip Girl, Grey's Anatomy,
Chuck, Private Practice, Mad Men,
Rescue Me, Without A Trace,
Supernatural, Num3ers
How to Submit: no unsolicited
material

CINECALL SOUNDTRACKS

24 Mechanic St., Ste. E
Red Bank, NJ 07701

COMPILED BY DENISE COSO

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939

CD REPLICATING
DVD REPLICATING
7", 10" & 12"
RECORD PRESSING

Custom Packaging & Printing
Graphic Design • Quick Turnaround



**RAINBOW
RECORDS**

www.rainbowrecords.com
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainbowrecords.com

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



Analog/Digital Mastering

EdLittmanMastering.com

Studio 201.824.7860

732-450-8882
E-mail: mail@cinetall.com
Web: www.cinetall.com
Contact: George McMorrow
How to Submit: no unsolicited material

CLEARSONGS
 244 5th Ave. Ste. 2262
 New York, NY 10001
 212-627-8767 Fax 646-349-1110
E-mail: jim@clearsongs.com
Web: www.clearsongs.com
Contact: Jim Black
Credits: HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight
How to Submit: no unsolicited material

Additional location:

8240 Beverly Blvd., Ste. 15
 Los Angeles, CA 90048
 323-419-3898 Fax 646-349-1110
Contact: Gabe Hilfer
E-mail: gabe@clearsongs.com

CODA MUSIC SERVICES
 17345 Marlin Place
 Lake Balboa, CA 91406
 818-342-5496
E-mail: margaret@codamusicservices.com
Web: www.codamusicservices.com
Music Supervisors: Margaret Guerra Rogers, Kelly Bennett
Credits: Real Women Have Curves, Price of Glory, Tortilla Heaven, For Love or Country, etc.
How to Submit: no unsolicited material

CREATIVE CONTROL
 3427 Overland Ave.
 Los Angeles, CA 90034
E-mail: info@creativecontrolent.com
Web: www.creativecontrolent.com
Contact: Joel C. High
How to Submit: e-mail before sending material

CUE HITS
c/o ACM Records, Inc.
 P.O. Box 195
 Fair Lawn, NJ 07410
E-mail: info@cuehits.com
Web: www.cuehits.com
How to Submit: email for information on licensing and rates

DANCING MICE PRODUCTIONS
CLEARANCE
 1234 Delaware Ave.

Buffalo, NY 14209
 716-885-3030 Fax 716-885-4040
E-mail: scott@dancingmice.net
Web: www.dancingmice.net
Contact: Scottpatrick Sellitto
Credits: Miami Vice, Ultraviolet, Eight Below, 3 Needles, Tesseract, Head In The Clouds, Dom, Tart, Ms. Globe Pageant 2001
How to Submit: Please send product for review along with bio and any additional information you may feel would be helpful in the review process to our US Headquarters. Do not call or email. We will contact you if we are interested.

DAUMAN MUSIC
 310-275-0701
E-mail: jason@daumanmusic.com
Web: www.daumanmusic.com
How to Submit: unsolicited material accepted

DAVID QUAN
 Director, Music Services
 NBC Universal
 100 Universal City Plaza
 Universal City, CA 91608
 818-777-0048
Web: www.nbcuni.com
How to Submit: no unsolicited material

DE ROCHE MUSIC
 17153 Rayen St.
 Northridge, CA 91325
 818-886-5262
E-mail: ross@derochemusic.com
Web: www.derochemusic.com
Contact: Ross De Roche
Credits: My Sweet Ex Girlfriend, Mr. & Mrs. Smith, Ghosts of Girlfriends Past, Just Like Heaven, Failure to Launch, Watchmen, Video Games Live
How to Submit: no unsolicited material

DESERT C.A.M. STUDIOS/WINMILL FILMS, LLC
 78580 Avenida Tujunga
 La Quinta, CA 92253-2896
 760-972-4559
E-mail: Chip@DesertCAM.com
Websites: www.DesertCAM.com; MySpace.com/DesertCAMStudios
 https://www.youtube.com/user/chipdaniel2
Contacts: Chip Miller (Director/Producer/Writer/Partner), Daniel Pomeroy (Music Supervisor/Film & TV Licensing), Sue Travis Miller

(Producer/Editor/Operations), Janaki Jennings (Editor/Music Engineer/Stage Production Coordinator), Eileen Lorena (Account Executive), Catherine George-Daniels (Music & Post Coordinator)
How to Submit: For unsolicited materials only, we accept CD and/or DVD format only. For industry submissions, please send e-cards, standard music transfer files, and/or CD/DVD format

Additional location:

Vancouver, BC V5K0A1
 877-977-DCAM
E-mail: pogmoth@dc.rr.com
Web: www.DesertCAM.com
 MySpace.com/DesertCAMStudios
 https://www.youtube.com/user/chipdaniel2

Contacts: Hagai Amir (Executive Producer/Partner), Don Pinkston (Producer), Sue Ann Walker (Operations/Studio Coordinator), Kit Gleason (Music Coordinator/Film & TV Licensing)
How to Submit: For unsolicited materials, we accept CD and/or DVD format only. For industry submissions, please send e-cards, standard music transfer files, and/or CD/DVD formats - all submissions should be sent to our La Quinta, CA office.

D. FRANCO INTERNATIONAL MUSIC PRODUCTIONS
 4342 Redwood Ave., Ste. 310
 Marina Del Rey, CA 90292
 310-823-5547 Fax 310-821-0707
E-mail: dfintlprod@aol.com
Contact: David Franco, President / Music Producer
How to Submit: call before submitting material

DONDI BASTONE
 323-79-0525
E-mail: christine@evolutionmusicpartners.com
Web: www.dondibastone.com
Credits: Election, The Crew, The Descendants, more
How to Submit: unsolicited material accepted

DON GRIERSON
Web: www.dongrierson.com
Contact: Don Grierson
How to Submit: contact first before submitting material, see website

EMOTO MUSIC
 1615 16th St.
 Santa Monica, CA 90404
 310-399-6900
E-mail: lindsay@emotomusic.com
Web: www.emotomusic.com
Contact: Lindsay Froemke
Comments: work with various filmmakers
How to Submit: no unsolicited material

Additional locations:

Midwest
 312-860-7000
Contact: Cathi Connor
E-mail: cathi@emotomusic.com

East Coast
 New York, NY
 212-447-9880
Contact: Maggie Klein
E-mail: maggie@maggieklein.com

FEEDBACK! MUSIC SUPERVISION
 818-275-4367
Web: www.brucerbabinowitz.com
E-mail: bruce@brucerbabinowitz.com
Contact: Bruce Rabinowitz
How to Submit: via e-mail

FILM MUSICIANS SECONDARY MARKETS FUND
 12001 Ventura Pl. 5th Fl.
 Studio City, CA 91604
 818-755-7777 Fax 818-755-7778
E-mail: participantservices@fmsmf.org
Web: www.fmsmf.org

FIRSTCOM MUSIC
 1325 Capital Pkwy., Ste. 109
 Carrollton, TX 75006
 800-858-8880
E-mail: info@firstcom.com
Web: www.firstcom.com
Credits: America's Most Wanted, C.S.I., Good Morning America, Dancing With The Stars, Bad Girls, Club, Six Feet Under, Moonlight, Ugly Betty, The View, Iron Man, Get Smart, National Treasure: Book of Secrets
How to Submit: no unsolicited material

Additional location:

2110 Colorado Ave., Ste. 110
 Santa Monica, CA 90404
 800-778-1574, 310-865-4477

FORD MUSIC SERVICES
 530 S. Hewitt St. #542

22 TIME PLATINUM AWARD WINNING VOICE COACH
BRAD CHAPMAN



CALL OR TEXT ME @ **310-405-9162**
BRADCHAPMANVOICECOACH.COM

- CAUSE AND EFFECT TECHNIQUES THAT ENHANCE WHO YOU ARE AS A SINGER
- IN EAR MONITORING TECHNIQUE "IF YOU CAN'T HEAR YOURSELF YOU DON'T WANT ANYONE ELSE TO"
- COACHING IS GIVEN IN A RECORDING STUDIO
- STAGE ENVIRONMENT TECHNIQUES
- AFTER MY COACHING PRODUCERS WILL LOVE WORKING WITH YOU. ROAD TESTED STUDIO PROVEN



Maor Appelbaum
mastering
 sounds with IMPACT

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

Los Angeles, CA 90013
323-939-2955 Fax 323-939-2951
E-mail: artfordmusic@yahoo.com
Contact: Art Ford
Comments: Ford Music Services is one of the largest independent film & TV music companies in the US. They represent labels, publishers, artists, songwriters and music catalogs to film, television and the advertising community for placements.

FUSION MUSIC SUPERVISION

E-mail: submissions@fusionmusic.com
Web: www.fusionmusic.com
Contact: Christopher T. Mollere

GEORGE ACOGNY, INC.

818-713-0660
E-mail: sessiwede@aol.com
Contact: George Acogny
How to Submit: no unsolicited material

GERRY GERSHMAN MUSIC SUPERVISION

322 S. Topanga Canyon Blvd.
Topanga, CA 90290
310-570-0070
E-mail: invisiblefilms@earthlink.net
Contact: Gerry Gershman
How to Submit: accepts CDs and internet links for downloads

GOODNIGHT KISS MUSIC

10153 1/2 Riverside Dr., Ste. 239
Toluca Lake, CA 91602
808-331-0707
Web: www.goodnightkiss.com
E-mail: janet@goodnightkiss.com
Contact: Janet Fisher
Credits: HBO, Showtime, NBC
How to Submit: please see web

GOTHAM MUSIC PLACEMENT

P.O. Box 7185
Santa Monica, CA 90406
Attn: Submissions
E-mail: info@gothamrecords.com
Web: www.gothamrecords.com
Contact: Patrick Arn
How to Submit: see website

HAIKU ENTERTAINMENT

E-mail: haikuent@aol.com
Contact: Jonathan Weiss
Comments: Music supervisor for The Real World Challenge, Keeping Up With The Kardashians, Love Games
How to Submit: email request for submission

HEAR IT - CLEAR IT MUSIC SUPERVISION

P.O. Box 29618
San Antonio, TX 78229
512-913-8594 Fax 512-233-2590
E-mail: dominique@heartclearit.com
Web: www.heartclearit.com
Contact: Dominique Preyer

IDM MUSIC

111 E. 14th St., Ste. 140
New York, NY 10003
212-695-3911
E-mail: info@idmmusic.com
Web: www.idmmusic.com
Comments: Music licensing and music clearance, music representation; master & publishing, music supervision, catalogue and copyright admin.
Credits: ABC, BBDO, CBS, Disney, Fox, HBO, MTV, Showtime, Grey Worldwide, NBC - check site for full list.
How to Submit: no unsolicited material

IMC ENTERTAINMENT GROUP

19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
E-mail: sr@imcentertainment.com
Contact: Sylvester Rivers
Web: www.SylvesterRivers.com
Music Supervisors: Sylvester Rivers, Paul Riser

INAUDIBLE

Los Angeles, CA
818-385-3400 Fax 818-385-3456
E-mail: info@inaudibleprod.com
Web: www.inaudibleprod.com
Music Supervisors: Peter Afterman, Margaret Yen
How to Submit: no unsolicited material

INDY HITS MUSIC

P.O. Box 4102
Hollywood, CA 90078
323-276-1000
E-mail: mgalaxy@bandpromote.com
Web: www.indyhits.com
Contact: Mike Galaxy
Credits: see IMDB.com for credits
How to Submit: no unsolicited material, inquiries through website

JANICE GINSBERG & ASSOCIATES

280 Riverside Dr., Ste. 12L
Pasadena, CA 91102
212-865-8044

E-mail: jginsberg@aol.com, chrystye@gmail.com
Contact: Janice Ginsberg, Christie Allen
How to Submit: no unsolicited material

JODY FRIEDMAN

Southern California
Lake Forest, CA 92630
949-916-8368
E-mail: music@HDMusic.com
Web: www.jodyfriedman.com
Contact: Jody Friedman
How to Submit: We are currently not accepting unsolicited submissions

JONATHAN LAZAR

Urban & Lazar
Los Angeles, Miami
323-230-6592
E-mail: info@urbandlazar.com
Web: www.Urbandlazar.com
How to Submit: No unsolicited material

LUCKY DUCK MUSIC

Los Angeles, CA
E-mail: jenpyken@luckyduckmusic.net
Web: www.luckyduckmusic.net
Contact: Jennifer Pyken
Credits: Workaholics, Outlaw, Las Vegas, Knight Rider, Lost, Smallville, Alias, Felicity
How to Submit: no unsolicited material

LUKE HITS, LLC

137 N. Larchmont Blvd., Ste. 555
Los Angeles, CA 90004
310-236-5853
E-mail: writelukehits@yahoo.com
Web: www.lukehits.com
How to Submit: accepts via mail

MACHINE HEAD

900 West Olympic Blvd.
Santa Monica, CA 90015
310-392-8393, 310-500-9834
E-mail: patty@machinehead.com
Web: www.machinehead.com
Contact: Patty Chow
Credits: New Line Films, Lions Gate Films, Ogilvy & Mather, TBWA Chiat Day, THQ, The Matrix Video Game
How to Submit: no unsolicited material

MARTUNE MUSIC

P.O. Box 416
Pasadena, CA 91102
626-441-0400

E-mail: inquiry@martunemusic.com
Web: http://martunemusic.com

MEDIA CREATURE MUSIC

4470 W. Sunset Blvd., Ste. 107-500
Los Angeles, CA 90027
323-468-8888
Contact: Sharal Churchill
How to Submit: accepts unsolicited material

MICHAEL WELSH PRODUCTIONS

2215 Lambert Dr.
Pasadena, CA 91107
626-796-7821 Fax 626-796-0847
E-mail: info@michaelwelshprods.com
Web: www.michaelwelshprods.com
Contact: Michael Welsh, Maya Halfon
Comments: Music searches and clearances.
Credits: Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes
How to Submit: no unsolicited material

MIKE FLICKER MUSIC SERVICES

Burbank, CA
Web: www.mikeflicker.com
Contact: Mike Flicker
Music Supervisors: Mike Flicker, CEO
Credits: Viacom, 20th Century Fox, Showtime, Granada Entertainment, WB, ABC
How to Submit: no unsolicited material

MOLLURA MUSIC SERVICES

Los Angeles, CA 90068
818-687-0745
Web: www.michaelmolluramusic.com
E-mail: michael@michaelmolluramusic.com
Contact: Michael Mollura
Comments: specializes in "World Music" (India, yoga, new age) and alternative rock. Michael Mollura has composed the scores and music supervised the music for several feature films including HBO's Hot Coffee, award winning films Reconciliation, Climate Refugees and The Highest Pass with songs written and composed by Mollura and Jon Anderson.
Music Supervisor/Composer: Michael Mollura
How to Submit: send e-mail to michael@michaelmolluramusic.com

BOCK IFET

Two Mics In One

V mode for vocals,
I mode for instruments/kick drum

An American made classic, affordable,
built for the studio. \$2350

Distributed by TransAudio 702-365-5155
brad@transaudiogroup.com



MusiciansContact.com

Sterling Howard
Founder/Owner

- POST A FREE AD SEEKING MUSICIANS
- FIND JOBS WITH WORKING BANDS
- THOUSANDS HAVE USED US SINCE 1969!

818-888-7879



MUSIC BRIDGE LLC, THE
P.O. Box 661918
Los Angeles, CA 90066
310-398-9650 Fax 310-398-4850
E-mail: david@themusicbridge.com
Web: www.themusicbridge.com
Contact: David G. Powell, President
How to Submit: no unsolicited material

MUSIC ORANGE
1 Icehouse Alley
San Francisco, CA 94111
415-398-6264
E-mail: michael@musicorange.com
Web: http://musicorange.com
Contact: Michael Lande

MUSIC SALES WEST
1247 6th St.
Santa Monica, CA 90401
310-393-9900
E-mail: info@musicsales.com
Web: www.musicsales.com
How to Submit: no unsolicited material

Additional locations:

180 Madison Ave., 24th Fl.
New York, NY 10016
212-254-2100

14-15 Berners St.
London W1T 3LJ, UK
+44 20 7612 7400
E-mail: music@musicsales.co.uk

MUSIC WITHOUT BORDERS (MWB)
159 Fishing Trail
Stamford, CT 06903
203-769-5573 Fax 203-769-5574
E-mail: steve@musicconsultant.net
Web: www.musicconsultant.net
Contact: Steve Lurie, Founder and President

MUTATO MUZIKA
8760 Sunset Blvd.
W. Hollywood, CA 90069
310-360-0561
E-mail: natalie.montgomery@gmail.com
Web: www.mutato.com
Contact: Natalie Montgomery
Credits: MTV2, Sci-Fi Channel, Films, Ad Agencies, CW Network, Nike, SIMS, HBO
How to Submit: accepts unsolicited material, CDs only

NAXOS OF AMERICA
1810 Columbia Ave., Ste. 28

Franklin, TN 37064
615-771-9393
Web: www.naxos.com
Contact: Curtis Urbina
Credits: Lion's Gate, Indican Pictures, Miramax, Ultrascene, Quark
How to Submit: no unsolicited material

NEOPHONIC, INC.
1433 6th St.
Santa Monica, CA 90401
310-550-0124
Web: www.neophonic.com
Contact: Evyen Klean, music supervisor; PJ Bloom, music supervisor
How to Submit: e-mail submission request at website

NON STOP MUSIC
3400 W. Olive Ave. 4th Fl.
Burbank, CA 91505
818-238-6300 Fax 818-238-6330
E-mail: tim.arnold@warnerchappellpm.com
Web: www.nonstopmusic.com
Contact: Tim Arnold
Credits: Universal, ABC, NBC, ESPN, CNN, HBO, A&E, Dreamworks, 20th Century Fox, CBS
How to Submit: accepts unsolicited material. Submit to: Non-Stop Music, Attn: Judd Maher, 915 West 100 South, Salt Lake City, UT 84104

PEACE BISQUIT
718-789-1689 Fax 718-789-1665
E-mail: bill@peacebisquit.com
Web: www.peacebisquit.com
How to Submit: no unsolicited material

PIGFACTORY
8075 W. 3rd St., Ste. 540
Los Angeles, CA 90048
323-653-1200 Fax 323-677-4500
E-mail: pigfactory@pigfactory.com
Web: www.pigfactory.com
How to Submit: no unsolicited material

PLAYBACK MUSIC SUPERVISION
E-mail: billyg@playbackmusic.net
Web: www.playbackmusic.net
Contact: Billy Gottlieb
Credits: The Cooler, Like Mike, Bring It On, The Tuxedo, Pulp Fiction, Clueless, Basketball Diaries
How to Submit: e-mail submission requests

QUARK RECORDS/ QUARKETTE MUSIC (BMI) / FREEDURB MUSIC (ASCAP)
P.O. Box 452
Newtown, CT 06470

917-687-9988
E-mail: curtis@curtisurbina.com
Contact: Curtis Urbina
Credits: Lion's Gate, Indican Pictures, Miramax, Ultrascene, Quark
How to Submit: no unsolicited material

REAL CURES MUSIC
11900 Metric Blvd. #J-195
Austin, TX 78758
512-532-6157
E-mail: realcures@yahoo.com
Web: www.realcures.net
Contact: David Lear
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk
How to Submit: unsolicited materials accepted via US mail

REEL ENTERTAINMENT
11684 Ventura Blvd., Ste. 134
Studio City, CA 91604
310-428-5924
E-mail: info@reelent.com
Web: www.reelent.com
Contact: Mark Wolfson
Credits: The Playtone Company, Outback - Key 2 The Kingdom/ Paige DePonte, Seis Pistos, Mercy Pilots, Temple Of Heads, The Grab Brothers, Charlotte Henry, Stacey Bowmen, Life On Mars.
How to Submit: e-mail submission request

REEL SOUND, INC.
818-618-REEL (7335)
E-mail: reeloundinc@aol.com
Web: www.reeloundinc.com
Contact: Michael Becker
How to Submit: e-mail before submitting

RIGHTS WORKSHOP, THE
39 Mesa St., Ste. 101
San Francisco, CA 94129
415-561-3333
E-mail: info@rightsworkshop.com
Web: www.rightsworkshop.com
Contact: Maryam Soleiman, Annie Lin, Brooke Wentz
Credits: Big River Man, La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & David Johnston, The Weather Underground, American Hardcore
How to Submit: e-mail first before sending material

Additional location:

514 Victoria Ave.
Venice, CA 90291

ROCK RIVER MUSIC
520 Hampshire St. #202
San Francisco, CA 94110
415-355-1550 Fax 415-355-0550
Web: www.rockrivermusic.com
Contact: Nathan Sedlander
How to Submit: call for more info

SCREENMUSIC INTERNATIONAL -- PRODUCTION MUSIC LIBRARY
18034 Ventura Blvd., Ste. 450
Encino, CA 91316
818-789-2954
E-mail: screenmusic@aol.com
Web: www.screenmusic.com
Credits: All major Film & TV companies incl. Warner Brothers, Dreamworks, Lion's Gate Films, MGM, Paramount
How to Submit: please contact first before sending CDs

SL FELDMAN & ASSOCIATES
200-1505 West 2nd Ave.
Vancouver, BC V6H 3Y4
604-734-5945
E-mail: natasha@slfa.com
Web: www.feldman-agency.com
Contact: Natasha Duprey
Styles: all
Credits: Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice
How to Submit: no unsolicited material accepted

Additional location:

8 Elm St.
Toronto, ON M5G 1G7
416-598-0067

Los Angeles
310-260-2700

SMC ARTISTS
4400 Coldwater Canyon, Ste. 127
Studio City, CA 91604-5038
818-505-9600
Web: www.smcartists.com
Contact: Otto Vavrin II
How to Contact: call before submitting material

SONGFINDER
Atlanta, GA
404-437-7978
E-mail: melissa@original-media.net
Web: http://musicsondfinder.com
Contact: Melissa Love

SOUNDTRACK MUSIC ASSOCIATES
1460 4th St.

DON'T MAIL YOUR MUSIC TO RADIO!



Get your music to radio digitally today

AirplayAccess.com

IN-HOUSE MANUFACTURING & PACKAGING SINCE 1939



CD REPLICATING **DVD REPLICATING**
7", 10" & 12" RECORD PRESSING

Custom Packaging & Printing, Graphic Design, Quick Turnaround

RAINBOW RECORDS **www.rainbowrecords.com**
8960 Eton Ave., Canoga Park, CA 91304
(818) 280-1100 info@rainbowrecords.com

Santa Monica, CA 90401
310-260-1023
E-mail: info@soundtrk.com
Web: www.soundtrk.com
Contact: John Tempereau,
Roxanne Lippel
Music Supervisors: George Acogny,
Anastasia Brown, Jason Eldredge,
Matt Kierscht, Frankie Pine, Mary
Ramos, Michelle Silverman,
Carter B. Smith
How to Submit: no unsolicited
material

SUPERVISION
165 Hudson St., Rear Entrance
New York, NY 10013
212-219-9170
E-mail: supervision@mindspring.com,
asst.supervision@mindspring.com
Contact: Susan Jacobs, Jackie
Mulhearn
How to Submit: no unsolicited
material

SWEET & DOGGETT
Boston, MA
617-872-0455
E-mail: info@sweetdoggett.com
Web: www.sweetdoggett.com
Contact: Jay Sweet or Scot Doggett
Credits: AOL, Merrill Lynch, Kodak,
Fisher-Price, Dunkin Donuts
How to Submit: no unsolicited
material

SYNC POP MUSIC SUPERVISION
Los Angeles, CA
213-447-6048
E-mail: contact@syncpopmusic.com
Web: http://syncpopmusic.com, www.
myspace.com/syncpop
Credits: Luster, Stuntwood,
FAQS, For Right or Wrong, FuelTV,
Sundance Channel, Logo

TLS MUSIC SERVICES
818-848-2330 Fax 818-848-4006
E-mail: tracy@tlsms.com
Web: www.tlsms.com
Music Supervisor: Tracy Lynch-
Sanchez
Credits: Napoleon Dynamite, 20th
Century Fox, Universal Studios
Home Entertainment, MGM
How to Submit: no unsolicited
material

**TRF PRODUCTION MUSIC
LIBRARIES**
1 International Blvd., Ste. 212
Mahwah, NJ 07495
201-335-0005, 800-899-MUSIC
E-mail: info@trfmusic.com

Web: www.trfmusic.com
Contact: Anne Marie Russo
Credits: TV Networks, Film Studios,
Ad Agencies
How to Submit: submit Acoustic &
Instrumental material only

TRUE TALENT MANAGEMENT
9663 Santa Monica Blvd., #320
Dept. WEB
Beverly Hills, CA 90210
310-560-1290
E-mail: webinfo@truetalent
mgmt.com
Web: www.truetalentmgmt.com
How to Submit: accepts unsolicited
material

UMG NASHVILLE
401 Commerce St.
Nashville, TN 37219
615-244-8944
Web: www.umgnashville.com
Styles: Country, rock, singer-
songwriter
Clients: Shania Twain, Toby Keith,
Willie Nelson, Ryan Adams, George
Strait, Reba McEntire, more
Credits: Lost Highway, Mercury,
MCA, Dreamworks
How to Submit: no unsolicited
material

VELVET EARS
4570 Van Nuys Blvd.
Sherman Oaks, CA 91403
818-510-0295 Fax 310-496-2624
Web: www.velvet-Ears.com
Contact: Liz Gallacher, Kathleen
Hasay
Credits: Live Forever, Virgin
Records, Bend It Like Beckham,
Cube Soundtracks, Resident Evil

VERSUSMEDIA
556 S Fair Oaks Ave., Ste. 245
Pasadena, CA 91105
877-633-8764
E-mail: info@versusmedia.com
Web: www.versusmedia.com
Contact: Ryan
Styles: All genres
Credits: Over 900 independent films
worldwide
How to Submit: online registration
necessary to receive listings

VISUAL MUSIC SERVICE
9507 Santa Monica Blvd., Ste. 202
Beverly Hills, CA 90210
Office 310-274-9601, Mobile 818-
481-0840
E-mail: rick.fleishman@gmail.com
Web: www.visualmusicsservice.com

Contact: Rick Fleishman
How to Submit: no unsolicited
material

WARD HAKE
VP Music, 20th Century Fox TV
10201 W. Pico Blvd.
Bldg. 88, Ste. 30
Los Angeles, CA 90035
310-369-1000 Fax 310-369-8726
Credits: 24, Prison Break, The
Simpsons, Family Guy, My Name
Is Earl, How I Met Your Mother, The
Unit, The Shield, Shark and Bones
How to Submit: no unsolicited
material

WARNER-CHAPPELL
VP Film & TV
Warner/Chappell Music, Inc.
10585 Santa Monica Blvd.
Los Angeles, CA 90025
310-441-8600
Web: www.warnerchappell.com
How to Submit: no unsolicited
material

**WJOY MUSIC SEARCH &
LICENSING**
2675 W. Grand Ave., Ste. 505
Chicago, IL 60612
773-276-9340
Web: www.wjoymusic.com
Contact: Joy Wellington Tillis
Comments: WJOY provides a
service to advertising and corporate
clients by aiding them in obtaining
rights to use pre-recorded and stock
music.
How to Submit: not taking music
submissions at this time

ZOO STREET MUSIC
2701 W. Willow St.
Burbank, CA 91505
818-955-5268
E-mail: music@zoostreet.com
Web: www.zoostreet.com
Contact: Omar Herrera
Credits: The Batmobile
documentary, the Dark Knight Rises,
The Lorax, The Bourne Legacy,
American Reunion, The Avengers,
Men in Black 3, Hotel Transylvania,
and Happy Feet Two.
How to Submit: no unsolicited
material

POST-PRODUCTION

CALIFORNIA

740 SOUND DESIGN
12509 Beatrice St.
Los Angeles, CA 90066

310-574-0740 Fax: 310-306-0744
E-mail: info@740sounddesign.com
Web: www.740sounddesign.com
Basic Rate: call for info

ABSOLUTE RENTALS
2633 N. San Fernando
Burbank, CA 91504
818-842-2828, 310-560-2373,
702-435-0277
E-mail: info@absoluterentals.com
Web: www.absoluterentals.com
Basic Rate: call for info

BELL SOUND STUDIOS
916 N. Citrus Ave.
Hollywood, CA 90038
323-461-3036 Fax 323-461-8764
Web: www.bellsound.com
Basic Rate: call for info

BRIAN BANKS MUSIC
310-691-2347 UK +44-20-7096-1652
E-mail: brian@brianbanksmusic.com
Contact: Amy Lyngos, Jenny Warren
Web: www.facebook.com/
BrianBanksMusic
Basic Rate: call for info

BRIDGE RECORDING, THE
736 Salem St.
Glendale, CA 91203
818-396-4474 Fax 818-396-4979
E-mail: vicki@thebridgerecording.
com
Web: www.thebridgerecording.com
Basic rate: call for info

**BRUCE ROBB PRODUCTIONS &
QUARTER2THREE RECORDS**
323-903-0003 Fax: 323-210-7434
Web: www.brucerobbsproductions.com
E-mail: info@brucerobb
productions.com

CAPITOL STUDIOS
1750 N. Vine St.
Los Angeles, CA 90028
323-871-5001 Fax 323-871-5058
E-mail: mark.moreno@umusic.com
Web: www.capitolstudios.com
Contact: Mark Moreno
Basic Rate: call for info

CASHMAN COMMERCIALS
26136 N. Twain Pl.
Stevenson Ranch, CA 91381
661-222-9300
E-mail: info@cashman
commercials.com
Web: www.cashmancommercials.com
Basic Rate: call for info



Producer? Call Me!
"One-Stop Vocal Shop"
for

- Vocal Technique
- Performance Coaching
- In-Studio Emergencies
- Vocal Health for Touring Pros

Voiceworks®

SKYPE LESSONS!

www.poecil.com Call (818) 906-7229

Bigscarytree Studios
**BIG WARM AWESOME
SOUNDING LIVE ROOM**



18' CEILING! (+2 iso booths)

OVER 25 YEARS OF EXPERIENCE
AMAZING VINTAGE ANALOG GEAR AND THE LATEST AND GREATEST PROTOCOLS
"WE SPECIALIZE IN RECORDING REAL HUMANS IN BANDS PLAYING LIVE"

**(New Client Special: \$100.00 per day off
already affordable day rate w/ this ad no limit)**

Call or email for rates and a free tour www.bigscarytree.com

213-680-8733 • jeb.lipson@gmail.com

CHARLES LAURENCE PRODUCTIONS
19002 Los Alimos St.
Northridge, CA
818-368-4962
E-mail: clpmanagement@aol.com
Web: clpstudios.com
Contact: Charles Laurence
Basic Rate: call for info

CINEWORKS DIGITAL STUDIOS
3753 Cahuenga Blvd, West
Studio City, CA 91604
818-766-5000 Fax 818-623-7457
E-mail: info@cineworks.com
Web: www.cineworks.com
Basic Rate: call for info

Additional location:

1831 Centinela Ave.
Santa Monica, CA 90404

CLOUD 19
3767 Overland Ave., Ste. 103
Los Angeles, CA 90034
310-839-5400 Fax 310-839-5404
E-mail: scottb@cloud19.com
Contact: Scott Boutte
Web: www.cloud19.com
Basic Rate: call for info

CONWAY RECORDING STUDIOS
5100 Melrose Ave.
Los Angeles, CA 90038
323-463-2175 Fax 323-463-2479
E-mail: Stacey@conwayrecording.com
Web: www.conwayrecording.com
Basic Rate: call for info

DEEPMIX
1600 Vine St., Ste. 662
Hollywood, CA 90028
323-769-3500
E-mail: information@deepmix.com
Web: www.deepmix.com
Basic Rate: call for info

EASTWEST RECORDING STUDIOS
6000 W. Sunset Blvd.
Hollywood, CA 90028
323-957-6969 Fax 323-957-6966
E-mail: candace@eastweststudio.com
Web: www.eastweststudio.com
Basic Rate: call for info

ES AUDIO SERVICES
1746 Victory Blvd.
Glendale / Burbank, CA 91201
818-505-1007, 800-880-9112
E-mail: studio@esaudio.com

Web: www.esaudio.com
Contact: Donny Baker
Basic Rate: Call for more info

ENDLESS NOISE
1825 Stanford St.
Santa Monica, CA 90404
310-694-8251
E-mail: marycatherine@endlessnoise.com
Web: www.endlessnoise.com
Basic Rate: call for info

FIREHOUSE RECORDING STUDIOS
30 W. Green St.
Pasadena, CA 91105
626-405-0411 Fax 626-405-0413
E-mail: jason@firehouserecording.com
Web: www.firehouserecordingstudios.com
Contact: Jason Upright
Basic Rate: call for info

FOUNDATION POST
3583 Hayden Ave.
Culver City, CA 90232
424-238-0381
Web: www.foundationpost.com
E-mail: samantha@foundationcontent.com
Contact: Samantha Hart, Creative Dir.
Basic Rate: call for info

FRIDAY ENTERTAINMENT
Sherman Oaks, CA
818-995-4642
E-mail: info@fridayentertainment.com
Web: www.fridayentertainment.com
Contact: Sam Dress
Basic Rate: very competitive

FUZZ MUSIC + SOUND DESIGN
2429 S. Halm Ave.
Los Angeles, CA 90034
310-666-4174
E-mail: info@musicfuzz.com
Web: www.musicfuzz.com
Basic Rate: call for info

GREENWOOD SOUND
Van Nuys, CA
818-384-6286
E-mail: greenwoodsound@earthlink.net
Web: www.greenwoodsound.com

GRIND MUSIC & SOUND
818-565-5565
E-mail: info@grindinc.com

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

HUM MUSIC + SOUND DESIGN
1547 Ninth St.
Santa Monica, CA 90401
310-260-4949 Fax 310-260-4944
E-mail: debbi@humit.com
Web: www.humit.com
Basic Rate: call for info

MIND OVER EYE
2221 Rosecrans Ave. Ste. 195
El Segundo, CA 90245
310-396-4663
E-mail: dave@minovereye.com
Web: www.mindovereye.com
Basic Rate: call for info

MUSIC COLLECTIVE, THE
12711 Ventura Blvd., Ste. 110
Studio City, CA 91604
818-508-3303 Fax 818-508-3314
E-mail: scott@aemg.com
Web: www.aemg.com
Basic Rate: call for info

NICOLE DIONNE / PRIMALSCREAM MUSIC
@ The Village Recorder
1616 Butler Ave.
Los Angeles, CA 90025
310-478-8227
E-mail: info@primalscreeammusic.com
Web: www.primalscreeammusic.com
Basic Rate: call for info

Additional location:

@CedarCreekRecording
5012 Brighton Road
Austin, TX 78745
512-861-2991

RACE HORSE STUDIOS
3780 Selby Ave.
Los Angeles, CA 90034
310-280-0175 Fax 310 280-0176
E-mail: duncan@racehorsestudios.com
Web: www.racehorsestudios.com
Contact: Duncan
Clients: Universal Interactive, D3Publishers of America, Trailer Park of Terror
Basic Rate: call for info

RIPTIDE MUSIC, INC.
9469 Jefferson Blvd, Suite 114
Los Angeles, CA 90066
310-437-4380 Fax 310-437-4384
E-mail: contact@riptidemusic.com

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

S3 MUSIC + SOUND
11681 Gateway Blvd.
Los Angeles, CA 90064
310-312-3329 Fax 310-312-8827
E-mail: info@s3mx.com
Web: www.s3mx.com
Basic Rate: call for info

SCREENMUSIC INTERNATIONAL
18034 Ventura Blvd., Ste. 450
Encino, CA 91316
818-789-2954
E-mail: screenmusic@aol.com
Web: www.screenmusic.com
Basic Rate: call for info

SENSORY OVERLOAD MUSIC
818-985-3300
E-mail: license@Sensory-Overload.com
Web: www.sensory-overload.com
Basic Rate: call for info

SILVERDISC PRODUCTIONS
909-996-4224
E-mail: jeff@silverdiscpro.com
Web: www.silverdiscpro.com
Contact: Jeff
Basic Rate: call for info

SOTTOVOCE STUDIOS
North Hollywood, CA
818-694-3052
E-mail: info@sottovocestudio.com
Web: www.sottovocestudio.com
Contact: Shaun Drew
Basic Rate: Call for info

SOUNDBATH MUSIC & SOUND
310-392-0369 or 310-990-0202
E-mail: garron@soundbath.com
Web: www.soundbath.com
Basic Rate: call for info

STOKES AUDIO RECORDING & POST
19626 Ventura Blvd., Ste. 201
Tarzana, CA 91356
818-855-9759
E-mail: sales@stokesaudio.com
Web: www.stokesaudio.com
Basic Rate: call for info

STUDIO CITY SOUND
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368 Fax 818-761-4744
E-mail: eharrison@studiocitysound.com
Web: www.studiocitysound.com
Basic Rate: call for info

Protecting the thing you love most...
Your Gear!



The First
The Original
The Ultimate
Sequential Power Strip
For Musicians

RocknStompn.com

DEEDEE O'MALLEY'S
SONGWRITING BOOTCAMP



Saturday and Sunday
November 23rd and 24th 11am-2pm

Learn from multi award winning songwriter
Dee Dee O'Malley how to write great songs
and get them sold!

songwritingbootcamp@gmail.com
SPECIAL Discount for Taxi Members

This workshop
gave me the exact
information I needed
to write songs!
- Country Recording artist
Tina Michelle

TO REGISTER CALL: (818) 279-4414 www.songwritingbootcamp.com

SUMMERFIELD MUSIC, INC.
818-905-0400
E-mail: info@summerfieldmusic.com
Web: www.summerfieldmusic.com
Basic Rate: call for info

THRESHOLD SOUND + VISION
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677 Fax 310-314-3826
E-mail: micheleb@thresholdsound.com
Web: www.thresholdsound.com
Contact: Michele Blankenship
Basic Rate: call for info

THUNDER SOUND
3211 Olympic Blvd.
Santa Monica, CA 90404
310-829-4765, Fax 310-315-6399
E-mail: artwright@thunder-sound.com
Web: www.thunder-sound.com
Contact: Art Wright
Basic Rate: call for info

TOMCAT ON THE PROWL PRODUCTIONS
Studio City, CA
818-533-8669
E-mail: studio@tomcatonthehowl.com
Contact: Thomas Hornig
Web: http://tomcatonthehowl.com

V GROUP, THE
359 21st St.
Santa Monica, CA 90402
310-395-0252
E-mail: v@thegroup.net
Web: www.thegroup.net
Basic Rate: call for info

VILLAGE, THE
1616 Butler Ave.
Los Angeles, CA 90025
310-478-8227
Web: www.villagestudios.com
Basic Rate: call for info

WALT DISNEY STUDIOS
500 S. Buena Vista St.
Burbank, CA 91521
818-560-2731
Web: www.buenavistapost.com
Basic Rate: call for info

WARNER BROS. STUDIO FACILITIES POST PRODUCTION SERVICES
4000 Warner Blvd., Bldg. 4
Burbank, CA 91522
818-954-2515
E-mail: wbsfpstproductionservices@warnerbros.com
Web: www.wbsound.com
Basic Rate: call for info

WARRIOR RECORDS
7095 Hollywood Blvd., Ste. 826
Hollywood, CA 90028
E-mail: info@warriorrecords.com
Web: www.warriorrecords.com
Contact: Jim Ervin
Basic Rate: email for information

WESTLAKE RECORDING STUDIOS & TECHNICAL SERVICES
7265 Santa Monica Blvd.
Los Angeles, CA 90046
323-851-9800

E-mail: bookings@thelakestudios.com
Web: www.thelakestudios.com
Contact: Sara Clark
Basic Rate: call or e-mail for info

WOJAHN BROS. MUSIC
1524-D Cloverfield Blvd.
Santa Monica, CA 90404
310-829-6200 Fax 310-829-6222
E-mail: info@wojahn.com
Web: www.wojahn.com
Basic Rate: call for info

Additional location:

Mid-West/Dallas Rep.
Lauren McNamara
312-222-9335
E-mail: lworldrep@aol.com

ZOO STREET MUSIC
2701 W. Willow St.
Burbank, CA 91505
818-955-5268 Fax 818-295-5001
E-mail: oherrera@zoostreet.com
Contact: Omar Herrera
Web: www.zoostreetmusic.com
Basic Rate: contact for rates

FLORIDA

CINEWORKS DIGITAL STUDIOS
6550 N.E. 4th Ct.
Miami, FL 33138
305-754-7501 Fax 305-754-3850
E-mail: info@cineworks.com
Web: www.cineworks.com
Basic Rate: call for info

Additional location:

1523 Constance St., Ste. D2
New Orleans, LA 70130
504-733-8353 Fax 504-733-8351

1900 Emery St., Suite 102
Atlanta, GA 30318
404-549-6755, Fax 404-549-6753

COMTEL TELEVISION PRODUCTION FACILITIES
14901 N.E. 20th Ave.
N. Miami, FL 33181
305-948-9116
Web: www.comtelinc.com
Basic Rate: call for info

ILLINOIS

ATOMIC IMAGING INC.
1501 N. Magnolia Ave.
Chicago, IL 60622
312-649-1800 Fax 312-642-7441
E-mail: aigar@golan.tv
Web: www.atomicimaging.com
Contact: Aigar Dombrovskis
Basic Rate: call for info

Additional locations:

New York
Contact: Erik Iversen
E-mail: erik@atomicimaging.com
312-649-1800 x 5770

Los Angeles
Contact: Tim Clark
E-mail: Tim@atomicimaging.com
312-649-1800 X 5780

San Juan, Puerto Rico
Contact: Luis Ruiz
E-mail: lois@atomicimaging.com
312-649-1800 X 5790

NIKITOVA LLC
203 N. LaSalle, Ste. 2100

Chicago, IL 60601
773-913-8015 Fax 773-442-0693
E-mail: info@nikitovagames.com
Web: www.nikitovagames.com
Basic Rate: call for info

SONIXPHERE
445 E. Ohio, Ste. #220
Chicago, IL 60611
312-329-1310 Fax 312-329-1339
Web: www.sonixphere.com
E-mail: greg.allen@sonixphere.com

WHITEHOUSE POST PRODUCTION, THE
54 W. Hubbard St., Ste. 501
Chicago, IL 60610
312-822-0888
E-mail: dan@whitehousepost.com
Web: www.whitehousepost.com
Contact: Dan Bryant Exec. Prod.
Basic Rate: call for info

Additional locations:

530 Wilshire Blvd., Ste. 400
Santa Monica, CA 90401
310-319-9908
E-mail: joni@whitehousepost.com
Contact: Joni Williamson

180 Varick St., Ste. 1400
New York, NY 10014
212-568-8200
E-mail: barrie@whitehousepost.com
Contact: Barrie Isaacson

Whitehouse At The Ambassadors
TH.K Van Lohuizenlaan 196 1019 CD
Amsterdam, The Netherlands
E-mail: tycha.jovanovic@theambassadors.nl
Contact: Tycha Jovanovic
+31-20-4357171

MASSACHUSETTS

D2 PRODUCTIONS
80 Northboro Road East
Marlborough, MA 01752
508-485-0300
E-mail: info@d2productions.com
Web: www.d2productions.com
Basic Rate: call for info

SOUNDMIRROR
76 Green St
Boston, MA 02130
617-522-1412 fax: 617-524-8377
Web: www.soundmirror.com

NEVADA

DIGITAL INSIGHT RECORDING STUDIOS
2810 S. Maryland Pkwy., Ste. C
Las Vegas, NV 89109
702-792-3302 Fax 702-792-9783
E-mail: digitalinsightrecording@gmail.com
Web: www.digitalinsightrecording.com
Basic Rate: call for info

LEVY PRODUCTION GROUP
5905 S. Decatur Blvd., #1
Las Vegas, NV 89118
702-597-0741
Web: www.levyproductiongroup.com
Basic Rate: call for info

NEW YORK

ANIMATED PRODUCTION SERVICES
E-mail: dcpinfo@digitalcinema.com
Web: www.digitaltofilm.com
Basic Rate: email for information



DEJA MAE SUPPORTS
THE FIGHT AGAINST BREAST CANCER
JOIN HER **NOVEMBER 18TH**
@ BAR LUBITSCH 9:30
7702 SANTA MONICA BLVD WEST HOLLYWOOD 90046
ALL PROCEEDS WILL GO TO
A CASE FOR THE CURE
TO RAISE MONEY FOR
BREAST CANCER RESEARCH.

CP DIGITAL

102 Madison Ave.
New York, NY 10016
212-328-1111
E-mail: ffiore@cpdigital.com
Contact: Franco Fiore
Web: www.cpdigital.com
Basic Rate: call for info

CHELSEA POST

All Mobile Video
221 W. 26th St.
New York, NY 10001
212-727-1234
E-mail: contact@amvchelsea.com
Web: www.amvchelsea.com
Basic Rate: call for info

CINERIC

630 9th Ave., Ste. 508
New York, NY 10036
212-586-4822 Fax 212-582-3744
Web: www.cineric.com
Basic Rate: call for info

CREATIVE GROUP INC.

1601 Broadway, 10th Fl.
New York, NY 10019
212-935-0145, 212-342-8277
E-mail: Mbuckner@creativegroup.tv
Contact: Mike Buckner, Sales
NY/CT
Web: www.creativegroup.tv
Basic Rate: call for info

DIGITAL ARTS

130 W. 29th St., 8th Fl.
New York, NY 10001
212-460-9600, Fax 212-660-3600
Web: www.digital-arts.net
Contact: Axel Ericson
Basic Rate: call for info

DRAGON LICKS

57 E. 11th St., 3rd Fl.
New York, NY 10003
212-533-3443
E-mail: info-ny@yessian.com
Web: www.dragonlicks.com
Basic Rate: call for info

Additional location:

33117 Hamilton Ct.
Farmington Hills, MI 48334
248-553-4044
E-mail: info-detroit@yessian.com

2010 S. Westgate Ave.
West LA, CA 90025
888-937-7426
E-mail: info-la@yessian.com

DUART FILM & VIDEO

245 W. 55th St.
New York, NY 10019
212-757-4580
E-mail: info@duart.com
Web: www.duart.com
Basic Rate: call for info

MAGNETIC POST PRODUCTION

4 Marshall Rd.
Wappingers Falls, NY 12590
212-598-3000 Fax 212-228-3664
E-mail: contact@magneticimage.com
Web: www.magneticimage.com
Basic Rate: call for info

MERGE CREATIVE MEDIA

145 6th Ave. 7th Fl.
New York, NY 10013
212-727-2540
E-mail: info@lmergenyc.com
Web: www.mergecreativemedia.com
Basic Rate: call for info

MOVING PICTURES

145 Avenue of the Americas, 7th Fl
New York, NY 10013
212-924-7364
E-mail: info@mpny.tv
Web: www.mpny.tv
Basic Rate: call for info

POST FACTORY

161 Ave. of the Americas, 11th Fl.
New York, NY 10013
212-627-1662 Fax 212-627-1684
E-mail: chris@postfactoryny.com
Web: www.postfactoryny.com
Contact: Chris Peterson
Basic Rate: call for info

Additional location:

233 Spring St., 4th Fl.
New York, NY
212-627-2330

PRIME FOCUS

345 Hudson St., 13th
New York, NY 10014
212-292-3333
E-mail: info-ny@primefocusworld.com

Web: www.primefocusworld.com
Basic Rate: call for info
Additional locations:

Los Angeles, CA
1800 N. Vine St.
Hollywood, CA 90028
323-461-7887
E-mail: info-la@primefocusworld.com
2-4 Bucknall St.

London, WC2H 8LA
+44 (0) 20 7240 9700
E-mail: tin.keene@primefocusworld.com

Mainframe IT Park
Building H, Royal Palms
Goregaon (East)
Mumbai, 400065
+91 22 4209 5000
E-mail: rajasekhar.p@primefocusworld.com

PURPLE COW POST

516-443-1058
Web: www.purplecowpost.com
Contact: Brain Kushner
Basic Rate: call for info

ROGUE POST NYC

18 W. 21st St., 10th Fl.
New York, NY 10010
212-366-5011 Fax 888-839-5445
E-mail: sean@roguepost.com
Web: www.roguepost.com
Contact: Sean Campbell
Basic Rate: call for info

TOWN & COUNTRY CREATIVE

917-287-6575
E-mail: deathbytrout@yahoo.com
Web: www.townandcountrycreative.com
Contact: Rosanna Herrick
Basic Rate: call for info

WORLDS AWAY PRODUCTIONS, LTD.

38-47 9th Street
Long Island City, NY 11101
646-543-8005
E-mail: info@worldsaway.tv
Web: www.worldsaway.tv
Basic Rate: call for info

PENNSYLVANIA

FERRALLI STUDIOS
333 State St., Ste. 101
Erie, PA 16507
814-528-5439
Web: www.ferralli-studios.com
Basic Rate: call for info

STARCITY RECORDING CO.

3935 Rabold Cir. S.
Bethlehem, PA 18020
610-865-9455
Contact: Lily Salinas
Basic Rate: call for info

TENNESSEE

CONTINENTAL FILM PRODUCTIONS
1466 Riverside Dr. Ste. E

Chattanooga, TN 37406
423-622-1193 Fax 423-629-0853
E-mail: info@continentalfilm.com
Web: www.continentalfilm.com
Basic Rate: call for info

HOUSE OF BLUES NASHVILLE

904 Rayner St.
Memphis, TN 38114
818-990-1296
E-mail: gary@houseofbluesstudios.com
Web: www.houseofbluesstudios.com/memphis
Basic Rate: call for info

POSTDIGITAL INC.

2613 Westwood Dr.
Nashville, TN 37204
615-584-0734 Fax 615-503-9886
Web: www.postdigital.us
Contact: Perry Trest
Basic Rate: call for info

TEXAS

STUCK ON ON
516 Navasota St.
Austin, TX 78702
512-535-4740
E-mail: info@stuckonon.com
Web: www.stuckonon.com
Basic Rate: call for info

VIDEOWISE GROUP

2245 Keller Way, Ste. 250
Carrollton, TX 75006
972-418-9600 x101
E-mail: info@videowisegroup.com
Web: www.videowisegroup.com
Basic Rate: call for info

**MUSIC
CONNECTION**

**Annual Hot 100
Live Unsigned
Acts Coming
Next Month**

Full Service Pro Tools HDX Studio
Looking For Selected Music Projects

info@catasonic.com
www.catasonic.com

CATASONIC
ECHO PARK

Send us a link to your music and you could win 4 hours of free time at Catasonic. Contact us for more info.

SINGING LESSONS
All Levels • All Styles
(Specializing in Pop, Folk, Blues and Rock)

Patient and Personalized

Webb Garretson, MM
Contact us to find out more
webb@catasonic.com
webbgarretson.com

**Webb's
VOCAL STUDIO**

Who reads Music Connection?



The Rising Act

"Music Connection is my go-to resource for what's happening everywhere in music—they cover national acts to upcoming indie artists who deserve the exposure, and that's hard to come by! As a musician, their directories for industry connections are invaluable when networking for my career."

— **Jett Prescott**



The Hitmaker

"Definitely reading about other people's trials and tribulations with touring and labels was a good thing for me, especially early on."

— **Pete Wentz**
(Fall Out Boy)



The Producer

"I've been advertising my business there for 30 years. That speaks for itself how I feel about Music Connection."

— **Skip Saylor, producer, owner, Skip Saylor Recording**
(Elton John, Dr. Dre, Death Cab For Cutie)



The Talent Seeker

"I signed an act to Maverick/Warner Bros. after discovering him through Music Connection's 'review' section. Now as CEO of a '2.0' digital label and music publishing company, MC is an excellent source of potential clients for our company."

— **Scott Austin**
(CEO, Authentik Artists Inc.)



The Pro Player

"My favorite pages of MC are the endless lists of managers, agents, studios and of course the musicians looking for musicians section!"

— **Stephen Perkins**
(Jane's Addiction, Porno for Pyros)



The Legal Eagle

"Music Connection magazine is a valuable source of music industry information. I often refer people to your Annual Directories. Keep on doing what you do so well."

— **Glenn Litwak**
(The Law Offices of Glenn T. Litwak, APC)

MUSIC
CONNECTION

Get the monthly print magazine! Read the online digital edition!

MUSICIANS CHOICE
Fully Equipped Rehearsal Studios
and Monthly Lockouts!
www.musicianschoicestudios.com

Now Available
24-Hour Access Studios
Call about our 1-month Free Special.
(310) 836-8998

Culver City (310) 836-8998 Lawndale (310) 214-0330 Tempe (480) 96-MUSIC

* Featuring Top Brand Equipment from: 

Studios Starting At \$15/hr.

75 FRANCISCO STUDIOS
MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
FREE PRIVATE PARKING
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
BONDED T1 WI-FI ACCESS
24 HOUR VIDEO SURVEILLANCE
5 MILES FROM DOWNTOWN LA

323-589-7028
WWW.FRANCISCOSTUDIOS.COM

Does your rehearsal studio
SUCK?
we can help

- HOURLY/WEEKLY LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,
- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!
(323) 263-7381

DOWNTOWN REHEARSAL

RP STUDIOS

24 - HOUR PRIVATE LOCKOUT STUDIOS
BANDS/DRUMMERS, AIR CONDITIONED
FREE WI-FI, SECURE, CLOSE TO FREEWAYS
5716 CAHUENGA BLVD. NORTH HOLLYWOOD
818-859-0090

West LA STUDIO SERVICES

REHEARSAL STUDIOS
Fully Equipped from 13/HR • PA Only from \$10/HR
All Rooms Newly Refurbished
(310) 478-7917
www.westlastudios.com

EXCLUSIVE Historic Photos From
NEGATIVE



Space Shuttle Endeavour
Flies Over Hollywood, CA - September 22, 2012
Contact DAVID KLEIN photographer 323-464-8639

TK PRODUCTIONS
24 HOUR LOCKOUT

REHEARSAL STUDIOS



***NOHO *WLA *VEGAS**
GET YOUR OWN PRIVATE STUDIO * 310-445-1151
TKPROD.NET

soundcheck studios
www.soundcheckstudios.net
24 hr. Lockout Rooms
*FREE Wireless Internet Access
*Closed Circuit TV Monitoring
*Secured Gated Parking
*Central A/C *Easy Load In/Out
1200 sq. ft. Showcase Room Available w/Full PA
Freeway Close North Hollywood Location
818.765.6600 818.823.8774

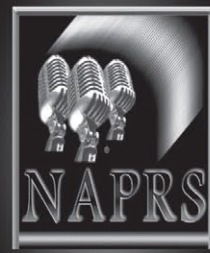
MUSICIANS CHOICE
Lock Out Rehearsal Studios
Drum Rooms to Giant Lockouts
Van Nuys / West L.A. / Culver City
Now open in Lawndale & Hollywood!
310-836-8998
"BUILT BY MUSICIANS FOR MUSICIANS"
www.musicianschoicestudios.com

VOICE LESSONS
• Miguel
• Rihanna
• Gwen Stefani
• All-American Rejects
• Courtney Love
• Linkin Park
• Britney Spears
• The Bravery
• Colbie Caillat
• Demi Lovato
• Jimmy Eat World
• Pussycat Dolls
• Jack Black
(818) 623-6668
lis lewis
www.TheSingersWorkshop.com

Maurice Gainen
Producer - Engineer - Sax - Keyboards
Full service Music Production. ANY style. ProTools Expert. Berklee alum. Recording Artist. CD, Film, TV & Radio credits. (Major names and companies). MIDI and Studio consulting. Studio available. CD mastering. No spec deals.
www.mauricegainen.com 323-662-3642

GUITAR REPAIR

EST. 1990
GUARANTEED QUALITY
REPAIR - BUILDING
MODIFICATION
RESTORATION
Affordable Rates
VISA/MASTERCARD
8101 ORION AVE., #21
VAN NUYS, CA 91406
PHONE/FAX 818.780.7191
ericsguitarshop.com
ericsguitarshop@att.net

*We make it easy
to record in Nashville.*

The Nashville Association of
Professional Recording Services
www.naprs.org

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!

National Assn. of Record Industry Professionals

MUSIC ATTORNEY
26 Yrs. Pro Attorney / 35 Yrs. Pro. Musician
Legal Expert:
• Music Entertainment
• Contracts
• Band Disputes
• Publishing
• TV/Film
• Business formation
• Contracts

Christopher J. Olsen
Lawyer
FREE EMAIL & PHONE CONSULTATION:
CALL OR EMAIL ANYTIME: 805-557-0660
CHRIS@CHRISOLSENLAWS.COM
WWW.CHRISOLSENLAWS.COM

Better Mics, Engineering, Mastering, = Better Music!
Big Surprise Music

ProTools HD with Tons of "Real" Analog Gear,
Full Recording Facility - World Class Equipment!
Trident Custom Console
Yamaha C3 Grand Piano
Mics: Neumann,
AkG Hammond B-3
Specializing in Recording of
Live Instruments
Visit www.bigsurprisemusic.com
for a full equipment and client list.
Amazing! MC Special \$50/hr Including Engineer!
Everything from Pre-Production to Final Master
www.bigsurprisemusic.com • 818-905-7676

GOT SONGS?
We've got opportunities!
The world's largest songwriters online
community, with chapters worldwide!
Celebrating 15 years!

Songsalive!®
www.songsalive.org

AUDIO CD & CASSETTES

Established in 1983

No Job Too Small or Too Large!

100 CD's \$135.00 100 DVD's \$185

Includes a black thermal print on disc and a case

Transfer / Convert your Old Tapes & LP's

Great Prices • Quick Turnaround

- All Work Guaranteed -

818.762.ACDC (2232)

New Mailing Address:

12400 Ventura Blvd. #150, Studio City, CA 91604

Free shipping when mentioning this ad

www.acdc-cdr.com • email: steve@acdc-cdr.com

Celebrity Voice & Performance Coach

Judith Hill
of "The Voice"
Sinbad,
comedian/actor,
Meagan Good,
star of "Deception"
& many more.

Stephanie Spruill

Let Ms. Stephanie bring out the Star in you!!

Call today (626) 797-2429

WWW.SPRUILLHOUSEMUSIC.COM

VOICE LESSONS

- SOLID TECHNIQUE
- STRONG PERFORMANCE
- LESSONS, WORKSHOPS, SHOWCASING W/BANDS

SUE FINK

310/397-3193

jemmer2703@aol.com

"Music Connection has been the go-to place to find musicians, sell or buy instruments, locate affordable rehearsal & recording studios for me since 1980. An indispensable source of trade for all things music."

-Slash-

MUSIC CONNECTION

MUSIC CONNECTION

UPCOMING ISSUE

Annual Hot 100 Live Unsigned Acts

Call for Ad Rates: (818) 995-0101 ext.102

Display Ad Deadline Monday, November 18, 2013

Long Hair Shoppe

Rock n' Roll to Classic Cuts

Giving To You The Treasure of Long Hair

(626) 791-7405

2055 N. Lake Ave.

Altadena, CA 91001

SPARS.COM

The Recording Connection

THE FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN

OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)

FREE PRIVATE PARKING

FREIGHT ELEVATOR FOR EASY LOAD IN/OUT

BONDED T1 WI-FI ACCESS

24 HOUR VIDEO SURVEILLANCE

5 MILES FROM DOWNTOWN LA

323-589-7028

WWW.FRANCISCOSTUDIOS.COM

music SUBMIT

internet promotion for musicians

917.512.2958

MusiciansContact.com

- POST A FREE AD SEEKING MUSICIANS
- FIND JOBS WITH WORKING BANDS
- THOUSANDS HAVE USED US

SINCE 1969!

818-888-7879

Maurice Gainen

PRODUCTIONS & MASTERING

Mastered or remastered trax by:

John Lennon, Sheryl Crow, Streisand, Joni Mitchell, James Blunt, etc...

Indie rates available • www.mauricegainen.com

323-662-3642

CELEBRITY VOCAL COACH

MICAH PLISSNER

AMERICAN IDOL
THE VOICE
DIDDY
KATY PERRY BAND
GLEE
U2
BABYFACE
PUSSYCAT DOLLS

Named "Best voice lessons in L.A."
... CBS

www.MicahProVocals.com

MICAH PLISSNER (323) 273-3532

United Audio Video, Inc.

Serving the industry since 1972

100 CDs/DVDs With color discs, color print and shrinkwrap. \$350	1000 Retail Ready CDs Replicated from your CD master, with color disc, 4 panel inserts, trays and shrinkwrap. \$995
1000 CD Digi Paks 4 panel w/clear tray \$1295 Includes full color print, discs and shrinkwrap.	1000 full color DVDs with full color wraps inc. shrinkwrap. \$1095

Complete mastering services available. We transfer 8mm and Super 8mm film to DVD

6855 Vineland Ave. North Hollywood, Ca 91605
(818) 980-6700 - (800) 247-8606
www.unitedavg.com

RECORD HERE! AT A TOP L.A. PRODUCER'S PRIVATE STUDIO

Jimmy Hunter's

CAZADOR

★ A STATE-OF-THE-ART ProTools 10 HD6 STUDIO ★

Engineer • Producer • Vocalist • Vocal Coach

World Class Drummer (Live or Programmed)

Serving The Hollywood Artistic Community For 27 Years

Over 4,000 Songs Produced Here

cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com

Never Piss-Off the Sound Guy

There is a reason why the most successful touring acts bring their own sound engineer with them. You never know what you're going to get. Sound guys (and sometimes gals) run the gamut from terrifically helpful, to prima-donna assholes. If you're touring around at the bar or club level, you're going to be at the mercy of whoever happens to be working sound board that night. Many of these people have college degrees in sound engineering, many more are former musicians themselves and they all have different personalities. If you're lucky, you'll get a pro who takes pride in his work. If you're not lucky, you may get a tone-deaf overworked hack who's nursing a wicked hangover from the night before—or worse, he may be killing that hangover by getting drunk early. Either way, you want to follow a few simple rules.

- Always be nice to the sound engineer (even if he's an ass to you). Treat him like a highly skilled professional (even if he doesn't act like one). Do not treat him like a DJ who's never run sound before and is in way over his head (even if he is).

- Keep in mind that every room is different and the sound guy probably knows better than you what sounds right in his room. No, it won't sound the same as it does in your rehearsal space—it's not supposed to. It's supposed to sound better than that for the audience, who are listening through speakers that are different from the ones that you are.

- Do what the sound guy tells you to do. He's trying really hard to make you sound great, but if your volumes are wrong on the stage, there's only so much he can do. If he asks you to turn your amp down, do it! Then, if you can't hear your instrument, ask for him to turn it up in your monitor. This goes double during sound check (if you're lucky enough to get one).

- Never ever ask the crowd, "How does it sound?" The sound guy will likely take that as an insult. The same is true for going out on the dance floor or seating area to listen. You are responsible for what comes out of your instrument, let the sound guy worry about the rest of the room. Never tell him that it doesn't sound right in the room, unless it's a very serious problem. Overly sensitive sound guys will take this as an insult. Chances are, the audience will let him know if it's really bad and obviously his fault.

- Get your gear off/on the stage quickly. This is most important if there are bands scheduled to play after you. There's only so much time allowed to get you off stage and the next band on. If you're really quick about it, they may actually ask you to play a little longer to fill in the time. That's the best way to be. If you're the headliner, there's still a sound

guy who has to pack up his equipment and clean off the stage before he can go home. Be nice to him.

- Don't leave the stage messy. Don't leave a bunch of empty beer bottles, cigarette butts and snack wrappers all over the place. If you bring it on the stage, take it off with you. That includes the set lists you taped to the monitor or mic stand, too.

- Don't be afraid to ask for more of something in the monitor. This is especially true during sound check (if you get one), but is also okay to ask for between songs. You need to hear yourself and your bandmates

in order to make sure you're playing or singing right. Don't be timid and then complain that you couldn't hear yourself afterwards. That just makes everyone look bad. Ask the sound guy for suggestions. He's likely to offer some good ones. Most sound guys take pride in their work and want you to sound as good as possible.

If you have a good rapport with the sound guy, chances are he may go out of his way to make sure you are happy with the sound and that you sound great out in the room.

We've even seen bands tip the sound guy, before the set! That's not usually needed, but if you really want to keep him

happy, an extra \$20 isn't gonna hurt. You might even get him to burn you a copy of the show afterward. Many sound guys record everything they mix. This could be a great way to collect material for a live CD or just a good way to listen to the band performing and get an idea of what does and doesn't work or who messed up what parts of the songs during that performance. It can be a great tool for improving the band overall.

Remember that every stage is different. No two sound systems will perform exactly alike. No two sound guys will mix you exactly the same and, most importantly: It will never sound the same as your rehearsal space. Do what the sound engineer asks and you'll get the best results possible for your show. If you don't cooperate, you run the risk of pissing him off and then you certainly won't get his best effort.

An insulted sound guy may decide to crank the proverbial "Suck Knob" up to 11 or just walk away from the board and drink a few shots while you're doing that amazing solo.

If you are unlucky and get a bad mix, play as well as you can and hope for the best. That's what the seasoned pros do. So should you. **MC**

DAVID A. BARBER is the author of *Gigging: Everything You Need To Know About Playing Gigs* (Except how to play your axe), co-producer of *Band Talk Weds.* on Indie104.com, Webmaster of RockOnColorado.com, Board Member of the non-profit Colorado Music Business Organization and a seasoned professional who has worked at several Denver area music venues.



"Never ever ask the crowd, 'How does it sound?' The sound guy will likely take that as an insult."

"Producers have Pro Tools. Writers have Word. Songwriters have MasterWriter."

Rob Thomas

Grammy Award winning songwriter and artist

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

David Foster

14-time Grammy Award winning songwriter and producer

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

Kenneth "Babyface" Edmonds

Grammy Award winning songwriter, producer and artist

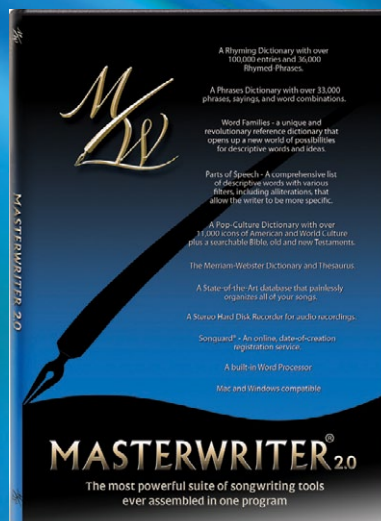


MASTERWRITER[®] 2.0

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

Jimmy Webb

Grammy Award winning songwriter, Songwriters Hall of Fame



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

Kenny Loggins

Grammy Award winning songwriter and Artist

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

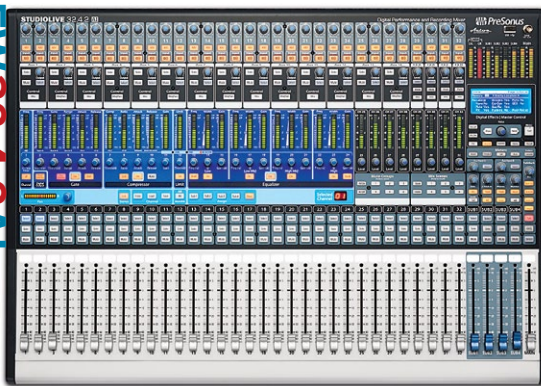
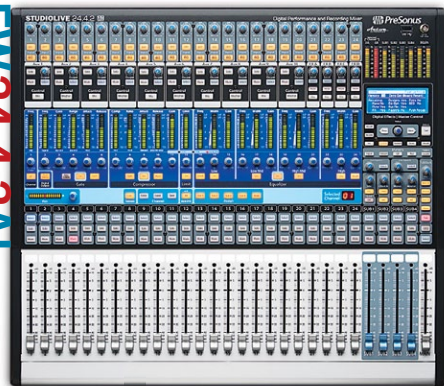
Go to MasterWriter.com and take the Tour

FREE 10-DAY TRIAL

NEW 24.4.2AI

NEW 32.4.2AI

NEW 16.4.2AI



Smart Spectrograph



Visualize feedback and snuff it with AI mixer graphic EQs

Smart Room Analysis



Shoot the room and conquer acoustic problems

New Capture™ 2.1



Dozens of new features; saves Fat Channel settings for S1

SL Remote-AI for iPad



By far the most complete iPad control system available

QMix-AI for iPhone



Full personal monitor control with the Wheel of Me

Studio One® Artist 2.6



Finish productions with unlimited tracks and live settings intact

Nimbit® direct to fan



Reach your fans; sell and distribute music and merch

Optimize your PA, quash feedback, run wirelessly from iPad® and iPhone®, record multi- track with 1 click, produce in a real DAW, distribute your music. Only with StudioLive™ AI.

Only new StudioLive AI mixers give you an actively integrated hardware/software system.

Solve problems with Smaart® measurement and analysis (and more GEQs than any other mixers in their class).

Mix easier and more creatively with one-to-one controls, powerful double signal processing Fat Channels and four 32-bit effects buses.

Capture it all with the industry's only dedicated live recording software. Produce with a full-on DAW that "remembers" mixer settings. Instantly upload songs and capture fans with your free Nimbit Facebook web store.

Crank up your www. or visit your Southern California PreSonus dealer today.

- 32, 24 and 16-channel AI-series models
- Superior sound with Burr-Brown A/D/A processors and 64-bit Studio One® internal processing
- Wireless and wired connectivity
- Two Fat Channels per mixer channel with A/B
- All channel controls and metering accessible without bank switching



PreSonus
www.presonus.com