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40 *Chris Lord-Alge*

From James Brown to Green Day and far beyond, mix engineer Chris Lord-Alge has put his sonic stamp on a wide array of popular music. In this exclusive interview conducted at his state-of-the-art San Fernando Valley studio, the mix master discusses his work process, dispenses career advice, and underscores what really matters.

By Rob Putnam



50 *TurboFlex Eyewear* *By Eric Harabadian*

The Music Producer

Three prominent producers share their career insights in this excerpt from producer Michael Redman's informative new book, *The Best Jobs in the Music Industry*.

By Michael Redman



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Compiled By Denise Coso



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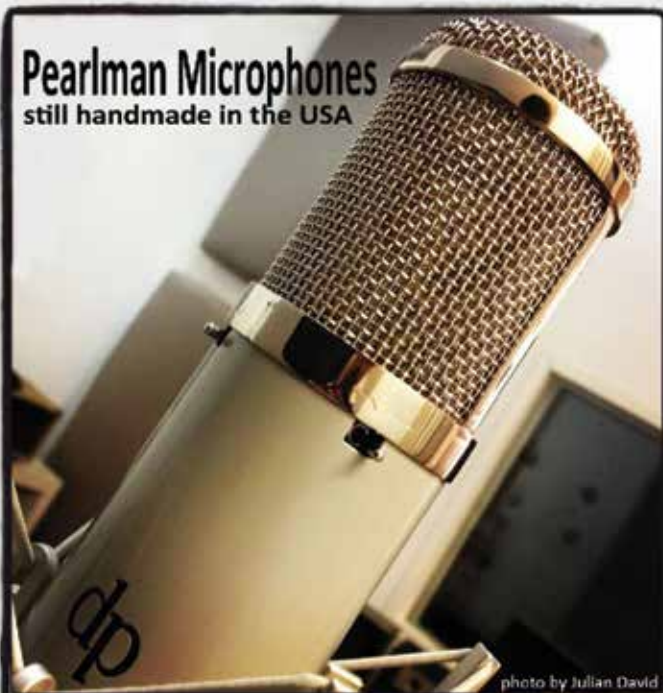


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The Room Recording Studios

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Launched By multiple Grammy nominee Mauricio Garza: For the first 15 years of his career, prolific Latin music producer Mauricio Garza's home base was Monterrey, Mexico, where he worked with top artists on Warner Bros., EMI, Sony and Universal, including Julieta Venegas, Zoe, Cartel de Santa and Volovan.

When he moved to Los Angeles in 2010, he bought a small personal studio in Burbank that had all his high-end equipment. For artists coming to record in SoCal, word got out that this space offered the same sound quality as big studios. Garza was willing to let them record there at a fraction of the cost. Soon Garza was booking so many clients that he needed another space of his own, which led to him opening another studio in Canoga Park in 2014.

Over the years, Garza kept up with the demand by expanding further, and under the branding of The Room Recording Studios he and his team have launched locations in West Hollywood (Melrose) and the Hollywood Hills. These state-of-the-art studios have become popular hubs for hip-hop, rap, reggaeton, rock, EDM pop, jazz and trap artists, earning an international clientele and industry acclaim as one of the best studios in Hollywood and Los Angeles.

Setting The Room Studios Apart: With an emphasis on accessibility and customer service, Garza has fulfilled his vision for The Room Studios by providing a high-quality and cost-effective experience that's approachable for musicians on a cash-strapped budget. He and his team offer the perfect balance of being hands-on when clients need them, but otherwise getting out of their way so they can create. In addition to high-end recording equipment, instruments and accessories, The Room offers special day block rates and night block rates, as well as hourly, weekly and yearly rates. Open 24/7 all year long, they're equipped with the most up-to-date computer systems and most modern DAW and plug-ins, in



addition to the best audio gear. The staff includes some of the industry's most renowned engineers.

Select Individual Studio Features: The Melrose facility has an Augspurger 215H and 218 Subwoofers. Burbank has an Augspurger 212 System with Dual 18 Subwoofers. The very private Canoga Park room (where Smash Mouth and Bhadbhabie recorded their latest singles) has a LOUD UREI 813 System with Dual 18 subwoofers. The Room's newest SSL Recording Studio is one of the best mixing studios in the Hollywood Hills. It is luxurious and loud, with its Augspurger 5.1 System and a large retractable screen, perfect for scoring or film mixing.

Contact The Room Studios, 310-895-8553

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Brian Harrah

Chief Marketing Officer
Notes Live

Notes Live has hired **Brian Harrah** as **Chief Marketing Officer**. Harrah will oversee and manage the development of the brand awareness, marketing, ticketing, and booking operations for all Notes Live venues and restaurants and will be closely involved in negotiations with promoter partners when it comes to potential calendar bookings in the venue properties. Harrah comes to Notes Live from AEG Presents, where he was Senior Director of Marketing, overseeing marketing and brand awareness for AEG's Northern California owned / operated, and exclusively-booked amphitheaters. For more, contact jv@spinlab.net.



Reut Feldman

General Manager
Clear Lake and Fever Recording Studios

Recently hired as **General Manager** for **Clear Lake and Fever Recording Studios**, **Reut Feldman** brings more than a decade of strong audio and professional management experience working in the music industry. Having worked at and managed several major studios including Paramount Recording, Atlantic Records Studios, and Fab Factory, Reut will be in charge of day-to-day operations, such as booking, client relations, and facilitating the studio integration of Clear Lake's new 9.1.4 Dolby Atmos room. Contact Reut at contact@clearlakerecording.com.



Graham Rothenberg

President & General Manager
The Syndicate

The **Syndicate** has named **Graham Rothenberg** **President & General Manager**. Rothenberg previously served as company General Manager since 2018 and has been with The Syndicate for 18 years, since graduating from Ithaca College. Rothenberg has been integral in marketing campaigns and partnerships across music, television, comedy, and brands, including Taco Bell's Feed the Beat program, and experiential activations from the Interpol Big Shot City exhibit and Panic! At The Disco crop circle tour announcement. For more contact jeff@thesyn.com.



Lexi Todd

Vice President, Business & Legal Affairs
Primary Wave

Lexi Todd has been promoted to **Vice President, Business & Legal Affairs** for **Primary Wave**. Todd first joined as a legal intern in 2016, and now serves as one of the youngest Vice Presidents in the company's history. As VP, Todd will expand her role to include business development and operations responsibilities. Simultaneously, she will continue to run point on complex music acquisitions, as well as advise on matters relating to the company's music publishing, artist management, film & TV, recorded music, content development, asset management, marketing and branding divisions. Contact gduan@primarywave.com



Tracy McKnight

VP, Creative, Film, TV & Visual Media
BMI

BMI (Broadcast Music, Inc.) announced that **Tracy McKnight** will join BMI's Creative team as **Vice President, Creative, Film, TV & Visual Media**. In this role, McKnight will lead day-to-day functions of the Film, TV & Visual Media department. She will help sign new affiliates to BMI, while continuing to cultivate and nurture relationships with the company's leading roster of film, TV and visual media composers. McKnight will also help develop programs and events that support career development and provide opportunities to highlight the creative works of BMI's composers. Contact jthomas@bmi.com.



Jayne Davis

Chief Operating Officer
TVG Hospitality

tvg hospitality, founded by Ben Lovett of Mumford & Sons, a leading creator, developer and operator of music venues, hospitality and community spaces, has named **Jayne Davis** as **Chief Operating Officer**. Based in New York, Davis has more than 14 years of leadership experience across the hospitality industry, ranging from hotels, private member clubs, airport operations, fine dining and more. Before joining tvg hospitality, she served as the Senior Vice President at OTG Management, Head of Opening Operations at Soho House and led Operations across all Starwood Hotels brands including St. Regis, W and Westin. For more, contact carla@sacksco.com.



Bruce Olson

President
The AES

The **AES (Audio Engineering Society)** named **Bruce Olson** as **President** for 2023, the Society's 75th anniversary year. Olson, whose term began Jan. 1, is an AES Fellow whose decades of active service to the Society have helped shape international audio standards and practices, while he has further contributed to the Society as a Governor and Chair, Treasurer, and committee member of his local AES section. Olson founded Olson Sound Design, a consulting firm he started in 1991 specializing in acoustical and technical systems design for Performing Arts Centers, Recording Studios, and Houses of Worship. For more, contact robert.clyne@aes.org.



Nicholas Brema

Business Manager
Leftbrain

Nicholas Brema has been promoted to the position of **Business Manager** for the Los Angeles-based company **Leftbrain**. In his new position, Brema will oversee a team of highly talented professionals as they collectively provide industry-leading business management services to some of the most accomplished acts in the music industry with a roster that ranges from rapidly growing indie artists to major-label, award winning and chart-topping superstars. Prior to joining Leftbrain, Brema was a Senior Audit Associate at Moss Adams, LLP in Los Angeles and received his BA in Economics & Accounting at University of California, Santa Barbara. Contact deborah@drpr.us.



▶ RADIAL TWO NEW RE-AMP BOXES

Radial has added two new re-amping units called: the Reamp Station (pictured) and the Reamp HP. At \$99 MSRP, Reamp HP is basic: it accepts the signal from the headphone output jack on your audio interface, so you're able to connect easily without any big rewiring hassles. You could leave it connected all the time and be ready to go.

This is a totally passive and transformer-isolated system that eliminates ground loops, and there are both a 1/4-inch TRS and 3.5-mm input jacks and a variable output control to optimize signal levels. Lap top users would solo the track they want to re-amp and record the headphone jack through the Reamp HP connected to their guitar amp and onto another mono track in their DAW.

The Reamp Station at \$479 is based on the original JCR re-amp design; it is both an active DI and re-amp system all in one unit and includes a unity-gain Class-A buffer switch and circuit on the Thru output. This circuit prevents loading down passive guitar pickups to preserve the natural tone of the instrument.

Like the Reamp HP, inputs include a 1/4-inch TRS and 3.5mm mini-plug for connecting mobile devices and tablets. A 48V LED indicator lights up if the unit is receiving phantom power and there is a re-amp level control, attenuator pad, a switchable high pass/low pass filter and a mute switch.

Are you new to the world of re-amping of already recorded tracks? Check Radial Engineering's website and learn all the sonic possibilities for guitars, keyboards, drums and even vocals when re-amped!

radialeng.com



◀ SSL 4K B PLUG-IN

Solid State Logic's new 4K B plug-in is an emulation of the channel strip from the SL 4000 B-Series console that came out in 1976 and was famously used in London's Townhouse Studios for many big hit records and also later on at L.A.'s Record Plant Studios. Only six of them were ever manufactured.

The SSL B channel is precisely modeled down to the component level from the original schematics. Using this plug-in, I was instantly transported back to the early days of the first SSL console I ever used in a L.A. studio. Know that the 4K B channel is definitely a different animal; even its master fader models the dbx 202 "black can" VCA fader with both stereo width and panning controls.

You can add the color of a modeled Jensen JE-115K-E transformer mic pre-amp with up to 70dB of gain—add saturation but keep the level about the same. Always great for adding late in your mix process without upsetting your mix balances.

The 4000 B-series EQ came before the E-Series EQ and there is a routing matrix to change the default order of: EQ, Filters, and Dynamics.

In general, I found the B's EQ to sound like the console I remember: effective EQs that can "carve" smoothly or radically; just fantastic for "dialing in" mid-range instruments and fat sounding vocals and then easily pump up a set of drums!

The dynamics section is based on the SSL Bus Compressor with peak detection and a feedback VCA topology. It also features a unique De-Esser mode with "ds" positions for a Ratio of 10:1.

The 4K B plug-in also works within SSL's own 360° software mixer and is fully interactive with SSL's UC1 and UF8 control surfaces. The SSL 4K B channel strip plug-in is available through the SSL Complete subscription, or as part of the software bundle included with SSL's UC1 control surface.

solidstatelogic.com/products/ssl-4k-b

▶ MILAB VIP-60 MULTI-PATTERN STUDIO CONDENSER MICROPHONE

Manufactured in Sweden, the VIP-60 is an upgraded version of the company's classic VIP-50 that came out 37 years ago! Milab's classic and unique rectangular shaped capsule is also used in their DC-196, DC-96C, and SRND 360 mics. I am familiar with this design from using two DC-96C condensers for drum overheads. Like the DC-96C, I was equally impressed with the VIP-60 for vocals, acoustic guitar, and drums.

A rectangular capsule does not have the resonances common to circular capsules. It is less sensitive to off-axis sound particularly on the short sides of the capsule. While in cardioid and vertically oriented, I found the polar pattern to be slightly narrowed causing more rejection of off-axis sound coming in on the short sides (top and bottom) of the capsule. The long sides behave like a circular-shaped capsule. The edge-terminated capsule has Mylar diaphragms deposited with aluminum.

The 48-volt phantom powered VIP-60's front panel has switches for: five polar patterns, flat, and very smooth 200Hz and 500Hz (-20dB at 40Hz) high-pass filter switches. I liked that, being on the front of the mic makes them easy to adjust even after the mic is positioned. There are also: 0, -10dB and -20dB attenuator positions for up to 138dB max SPL.

I think the VIP-60 is an excellent studio microphone; it's very versatile and excellent for any recording chore. Placing the mic in either the vertical or horizontal plane offers two distinctly different sonic captures of the same source. You could record an acoustic guitar in vertical orientation then rotate the VIP-60 horizontally for the double-track.

Since I was not at all familiar with the Milab brand, this is an unexpected discovery and gets a "big thumbs up" recommendation! The VIP-60 comes in an SKB 3i waterproof carrying case along with a Rycote InVision USM shock mount, individual frequency chart, and instruction manual. It sells for \$3,025 MSRP.

independentaudio.com, milabmic.com



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◀ GIK ACOUSTICS TURBO TRAPS

Turbo Traps are cylindrical-shaped bass traps that take up little floor space, even though they are very efficient at absorbing frequencies starting at 60Hz. Since they are standalone devices, they can be placed as needed around your studio to take care of bass buildups and acoustically rebalance the sound specific to that location. A popular use is to place a number of Turbo Traps around a vocalist or a drum kit in a very live room to obtain good control over the high frequency reflections and easily tighten up the bass at the same time.

In my control room I have a pair of GIK Acoustics Turbo Traps set up directly behind my sitting/listening position to take care of the reflections coming from the rear wall. I'm using 2, 17-inch in diameter and 38.25-inches tall GIK Acoustics Turbo Traps positioned in the exact middle of the width dimension in the back of my control room. They look nice and do not seem to be in the way at all.

I love that, because they are round and free standing, you can experiment with their placement—even stack them in the corners of your room. This is unlike acoustic absorption panels that must be hung on the wall or ceiling. Turbo Traps also work great and are sturdy enough to be used as speaker stands and take care of speaker boundary interference response (SBIR). At 38.25-inches off the floor, your monitor loudspeakers (in affect) become flush to the front wall and are at a good height listening to them while sitting at the mix position.

Turbo Traps have more than twice the low frequency absorption of any foam-based product and start at \$272 each and come in all GIK's 15 standard colors as well as nine Guilford of Maine fabric colors. There are also four different wood options for the top and bottom caps.

gikacoustics.com/turbo-trap

▶ FIX AUDIO DESIGNS' COLLABORATOR HEADPHONE AMP

The **Fix Audio Designs Collaborator HPC-4** is a headphone/monitor amp and talkback system. The Collaborator is an all-analog unit that fits next to your console, on your desktop or a mic stand using its threaded base. There are four individual headphone amps with separate volume controls so each person receives the best possible sound as loud or as soft as they desire.

The Collaborator's built-in Talkback microphone has an adjustable mic gain and blend control to mix its sound right into the headphone mix. If you are out in the studio singing with others and all on headphones, anyone else in the room (without phones on) is clearly heard so no need to remove your phones to hear them say something. Tracking sessions with loud guitars and drums and with everyone wearing headphones connected to the Collaborator, plug in a standard keyboard pedal footswitch to toggle the talkback on/off for hands-free operation. Awesome! You'll wonder how you ever got along before!

Besides the jack for the footswitch, Collaborator's rear panel has a pair of +4dBu line level XLR (L/R) inputs as well as a 1/4-inch stereo input jack for patching a feed from another cue system or the headphone output jack from your USB interface.

I compared the Collaborator to my existing cue system that uses a 100-watt/channel Hafler stereo amp and Simons CB-4 headphone boxes. I found no big difference—although the Collaborator has more gain for super quiet audio. I also found no problem driving low impedance phones such as my power-hungry Audeze LCD-X planar magnetic models. The Collaborator will go louder than loud and works great for drummers using any brand of headphones.

The Collaborator sells for \$499 and is a great investment in your studio that I highly recommend.

fixaudiostore.com



▼ IZOTOPE RX 10 ADVANCED

The **RX 10 audio** repair/restoration system from iZotope comes in three versions. RX Elements at \$129 MSRP has De-Click, De-Clip, Voice De-Noise, De-Reverb and the Repair Assistant plug-in and De-Hum dynamic mode.

RX 10 Standard at \$399 covers about 90% of all audio repair chores you would likely encounter in music production and/or dialog work. Standard and Advanced also have the Repair Assistant plug-in app that provides immediate access to De-Click, De-Clip, De-Reverb, De-Harsh, De-Ess and De-Noise based on the particular source's audio content be it voice, musical, percussion or sound effects. This is super-handly and fast!

Both RX 10 Standard and RX 10 Advanced at \$1,199 have the new Text Navigation whereby dialog recordings are transcribed to text that can be searched word-by-word in the time line. Right now it is the English language only and works pretty well, but who knows in the future? This is an exceptional feature that saves time and is useful to search for certain words or phrases within lengthy dialog tracks.

RX 10 Advanced has a new improved Spectral Recovery technology to "fill in the blanks" in your audio. The quality of the re-synthesized high frequencies is now better than ever! Standard and Advanced also have De-Hum Dynamic Adaptive mode, and Advanced has multiple dialog speaker detection when more than one person is speaking.

Lastly, there is now the First Time User Experience in Standard and Advanced—an interactive guide to teach you this deep and complex software system. iZotope now offers for \$1,999 MSRP, a complete restoration package with RX

10 Advanced, Neutron 4, Dialogue Match, Nectar 3 Plus, Insight and Tonal Balance Control 2. There are also subscription plans.

iZotope RX 10 Advanced is the very best tool available for any audio repair. It runs in PCs and/or Macs including M1 machines and nothing is better!

izotope.com



BARRY RUDOLPH is a recording engineer/mixer who has worked on over 30 gold and platinum records. He has recorded and/or mixed Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and more. Barry has his own futuristic music mixing facility in North Hollywood called Tones 4 \$ Studios. He is a lifetime Grammy-voting member of NARAS and a contributing editor for *Mix Magazine*. barryrudolph.com

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“

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Mike McBay

*Bass, Founder, & Exec. Producer
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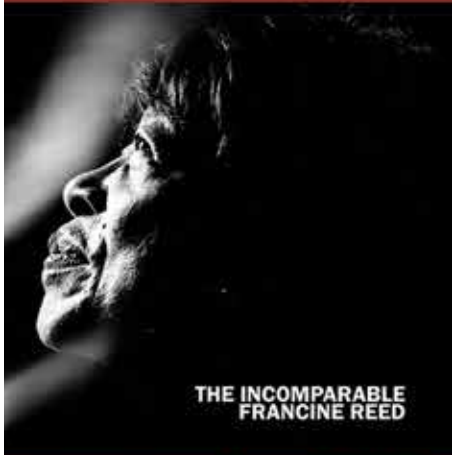
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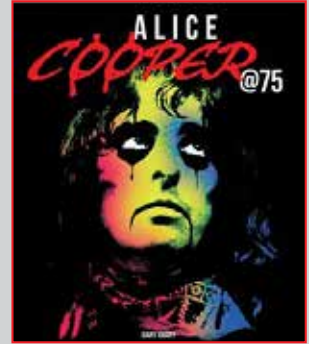
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Alice Cooper @ 75

By Gary Graff
(hardcover) \$75.00

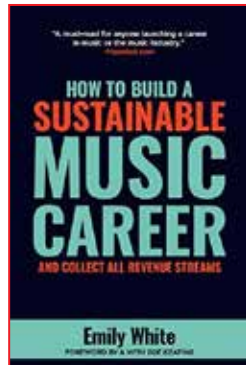
Who better to write this rock band's biography, the latest in an inspired line of classic-rock tribute tomes from Hachette Book Group, than Detroit native and *Music Connection* contributor Gary Graff, whose prose and captions here are every bit as vivid as the generous array of photos that festoon each page. From its sturdy, Velveteen lined box sleeve to its final word, the book is a fitting tribute to a unique, groundbreaking band and its frontman/namesake, the godfather of shock rock. Worth every penny, this lavish and lascivious item comes loaded with extras, including 8" x 11" glossies and concert poster. For Alice fans, this is a must-have.



How to Build a Sustainable Career and Collect All Revenue Streams

By Emily White
(paperback) \$18.99

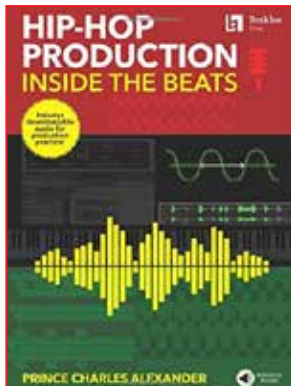
White is an industry pro whose book presents all of her best practices and advice for musicians looking to build a long-term career, while ensuring they aren't missing any funds owed to them along the way. As an entrepreneur, manager and consultant, White has navigated countless new platforms for musicians and in her book she presents her findings in a clear, methodical and step by step manner.



Hip-Hop Production – Inside The Beats

By Prince Charles Alexander
(paperback) 24.99

From "Rappers Delight" to "Old Town Road" to "Juicy" by Notorious B.I.G., from Afrika Bambaataa to Drake, from Kanye West to DJ Mustard, from Salt-N-Pepa to Cardi B, the author lays out the tools and techniques of hip-hop's most influential producers and shows the many ways to lend authenticity and life to your own beats. (Includes downloadable audio sessions.)



Building Your Music Business Basic Foundation

By Henry Harris
(paperback) \$17.99

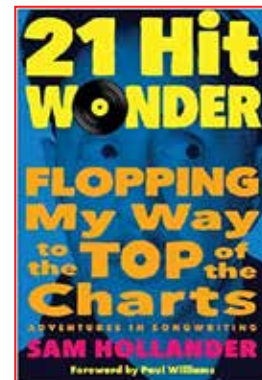
Here's an all-inclusive guide that will give you straightforward steps to help you to register your music, market your business, and grow it to its full potential. Whether you're a musical artist, manager, marketer, or member of the music business community, you're going to benefit from this "how-to" handbook. It's clear, concise, straightforward.



21 Hit Wonder – Flopping My Way to the Top of the Charts

By Sam Hollander
(hardcover) \$28.00

In *21-Hit Wonder*, the successful songwriter (10 No. 1 hits) offers career anecdotes that will help aspiring songwriters and other creatives learn about survival, endurance, scheming, hustle, and the importance of laughing—even on the worst days of the journey. Music lovers spanning generations and genres will find stories about many of their heroes and industry icons (including Panic! at the Disco, Jewel, Train, Katy Perry, Tom Morello, Ringo). Perhaps most importantly, Hollander proves that setbacks are just steps on the road to success.



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In addition to touring and live sound capability, Sonicview XP mixing consoles are recording-studio-ready, and integrate an internal 32-track multi-track recorder and also function as a 32 in/32 out USB audio interface.

Expand your Sonicview XP with the optional SB-16D 16 in/16 out Dante Stage Box. Up to four SB-16D can be added for maximum I/O. TASCAM Sonicview XP Digital Mixers, the legacy lives on.

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- 96kHz, 54bit float FPGA mixing engine
- 32 bit/96 kHz AD converters
- Class 1 HDIA mic preamps
- Built-in 64in/64out Dante interface
- 44 input channels (40 mono inputs, 2 stereo inputs)
- 4 multi-effect processors
- Control software: TASCAM Sonicview Control supports Windows/MacOS/iPadOS for remote control and offline editing

Optional stage box

- SB-16D 16in/16out Dante Stagebox



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Photo: Meghan of Meggie and the Common Thread



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Fluid Audio

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Launched with a Fluid Partnership: After 20 years of developing and designing speakers for companies like JBL, Cerwin-Vega and M-Audio, guitarist and engineer Kevin Zuccaro felt constrained by corporate oversight and decided to launch his own independent company. Securing the trademark for Fluid Audio in 2010, he partnered with Norway-based Kenneth Rustad, a former colleague at M-Audio. They shipped their first products in 2013: The Fader Series F4 and F5. Before launching U.S. distribution, Fluid Audio laid a strong foundation as an indie audio force in the home studio market throughout Europe and Asia. Their first official product was the affordable 2-way, 5" F5 studio monitor. "Besides innovation, the design philosophy behind the company has always been optimization," Zuccaro says. "We're proud of our individual products, but our enduring success has been studio monitors with realistic imaging that makes mixing easier and more translatable for engineers."

New Condenser Mic and Headphones: In 2022, Fluid Audio launched two new products: The Axis condenser microphone and Focus Headphone Mixing & Playback System. With a gold-sputtered, large 34mm diaphragm and cardioid polar pattern, the Axis is great for vocals, guitar, percussion or any audio source where high clarity and detail are essential. Discrete Class-A FET electronics ensure low noise. It ships with a professional shock mount. The Fluid Audio Focus headphone mixing and playback system synergizes the company's expertise with audio hardware and dSO-NIQ Realphones expertise with audio playback software.



The headphones have a semi-closed back, over-ear sleek design for studio tracking, mixing, mastering and casual listening. The Realphones software provides a suite of virtual mixing rooms and several pro monitor choices—including Fluid's own FX series monitors and a variety of EQ and sonic adjustment options.

Image 2 Studio Monitor: The Image 2, Fluid Audio's first product launch in 2023, marks what Zuccaro calls the company's "initial foray into high-end gear." It's a three-way, quad amped monitor with DSP and an AMT (Air Motion Transformer) tweeter that delivers precise, detailed response, expansive headroom and low distortion. The aluminum cone mid-range driver utilizes a shorting ring within its motor structure to substantially reduce harmonic distortion. The side-firing woofers are mounted in a unique way, joined inside the cabinet via a technology known as the "Vibracer" which functions like a brace in the middle of the cabinet. Users can toggle between two EQs, a full-range default EQ and "Mixcube mode," which allows Engineers to audition what their mix would sound like on a bandwidth limited system. The Image 2 has support for Sonarworks SoundID Reference calibration file import, so the room correction files can be stored right on the monitor's DSP. SoundID gives users the ability to correct your monitors for room anomalies, but Fluid Audio allows you to apply it universally, as it applies the correction to any sounds played through the Image 2. Available worldwide in mid-February.

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▲ DANZ CM SYNTH HISTORY

Synth History is a magazine, website, and podcast series, run and curated by Danielle Johnson, known professionally as Danz CM (pictured). "I'd read interviews with Brian Eno, Wendy Carlos and Bob Moog. I wanted to know all I could about these machines. Without synthesizers, modern music wouldn't exist as we know it and that's absolutely a fact!"



▲ BLUR DRUMMER DAVE ROWNTREE

Best known as the drummer in Blur, Dave Rowntree's released his solo debut album *Radio Songs*. The album is an electronic-based album with orchestral fringes, filled with tuneful songs delivered by his assured and expressive vocal performances.



▲ THE ROCKET SUMMER AT SOUNDCIRQUE

"Making this record was the most I've ever grooved alone," says Bryce Avary. "I shut the door, started to jam, exhaled and just kept exhaling." Avary is pictured at his studio in Dallas / Fort Worth, TX, called Sound Cirque. "I wrote, produced, performed, mixed and mastered the album here."



▲ EDGAR WINTER, HOGARTH, LUKATHER

Multi-Grammy winning producer-engineer Ross Hogarth mixed Edgar Winter's *Brother Johnny*, a musical tribute to Edgar's older brother Johnny Winter, one of the greatest blues-rock guitarists and pioneers in rock & roll history. "I mixed the record at my studio, Boogie Motel, in Woodland Hills, CA," says Hogarth. (l-r): Edgar Winter, Ross Hogarth, and Steve Lukather.

Producer Playback

"These days everybody thinks they can be a musician, songwriter, engineer and producer wrapped into one. It's not that easy to be good at different things. I'm not saying nobody can do it. I'm saying few can."

- HOWARD MASSEY (*Behind the Glass, Here, There, and Everywhere*)





▲ DEATH CAB FOR CUTIE 'ASPHALT MEADOWS'

Frontman Ben Gibbard will be doing double duty on a string of dates celebrating 20 years of The Postal Service's *Give Up* and Death Cab's *Transatlanticism*. The band is pictured in-studio, recording and rehearsing tracks from their recently released 10th album, *Asphalt Meadows*.



▲ DASHA IN STUDIO

Hailing from San Luis Obispo, CA, Dasha was immersed in the world of dance, acting, and music. Gearing up for the release of debut album *Dirty Blonde*, Dasha traveled back and forth from L.A. to Nashville to record. "I wrote well over 200 songs throughout the past year in order to write all the songs on the album. This [photo] was taken writing one of those songs."



▲ EAR CANDY AT CRITERIA STUDIOS

Of the seven recording rooms at North Miami, FL's Criteria Studios, Tito 'Ear Candy' Vasquez is pictured mixing a project for Yandel, of Winsin & Yandel, in Studio D. Last year, the multi-room facility renovated and upgraded Studio D, installing a new Solid State Logic ORIGIN 32-channel analogue mixing console.

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Musician and producer Morgan Matthews' love of music stretches back to his days as a child in church where he heard hymns and the like. He began his journey down the production path when he installed a four-track recorder in his grandparents' backyard shed, converted it into a studio and there taught himself the craft of recording and production. He has since worked with artists including 3D Friends, Tory Lanez and, most recently, the late Aaron Carter. Based in Fort Worth, TX, Matthews had his first true taste of success when he produced 2018's "Show Me Love." It attracted Alicia Keys' attention; she re-recorded it with Miguel and it went on to become the first single from 2020's *Alicia*.

Fort Worth is a city with just shy of one million residents and Matthews has spent his entire life there. Though it's not a major music hub, he's managed to carve out a successful production career for himself. "The internet has helped [with that] a lot," he explains. "It also helps whenever my name is listed on a credit. People in New York, Nashville and Los Angeles have reached out to me. More so now than ever I'll send tracks and artists will write the words. When they send them back, they might be a rough demo or ready to go. Sometimes I'll send it to someone else I know to sing it."

For the past year, Matthews worked intensely with Aaron Carter, who scored his first platinum record at the age of nine and is known widely for his 2000 cover of "I Want Candy." Carter, who passed unexpectedly in early November, was also the brother of Nick Carter of the Backstreet Boys. The Matthews-produced *Blacklisted* was released just a few days after his death. "Every song on that record was my favorite," Matthews observes. "It was fun to be around Aaron. He'd always tell stories and made everyone feel that they were welcome and that they were his best friend. Aaron, Dan Wright [A.K.A. 3D Friends] and Bryan Cassidy all became a team."

One of the techniques that Matthews found useful when recording *Blacklisted* was to have the songwriter sing along with Carter in his headphones on early passes of a song. As they did successive takes, Matthews would pull back on that until it was Carter simply on his own. It was not unlike having a spotter or vocal training wheels. "Bryan [Cassidy], the songwriter, was in his headphones and Aaron would say 'Okay, now I know how to sing it,'" the producer recalls. "Then I said, 'Okay. Now we're going to take Bryan out and it'll be just you.' After that, he felt it was his song. That was the first time I'd done that."

Matthews remains productive and has a number of songs with independent artists poised to drop soon. He works largely in his own pro-grade space, and in 2020 was named the Best Producer/Engineer by the Dallas Observer Music Awards. Carter was the first artist that he dedicated substantial time to develop—about a year in total—and may do the same with others in the future.


THE 3 MOST IMPORTANT

... lessons he's learned as a musician and producer are:

- Follow your instinct and keep on going. Believe in yourself and you will succeed. You don't have to listen to what anyone else says.
- Stick to it and focus on developing your craft, because there are other people out there probably working harder than you are.
- Build strong relationships and be someone who can be relied upon.

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Meg Travis

Director, Global Head of Marketing & Communications, Entertainment Services
Iron Mountain Entertainment Services

Years with Company: 8

Address: Boston, MA

Web: imes.media

Email: meg.travis@ironmountain.com

Clients: World-famous music labels, film studios, broadcasters and individuals with legacies and archives to protect and monetize.

BACKGROUND

Musicians should know that preserving their catalogs is essential. Iron Mountain Entertainment Services is ideally suited to assisting with this goal. As a chief representative of the information security giant's entertainment media-focused division, Meg Travis has assumed the mantle of educating the public about what they do and why it's so important to think about archiving at every stage of an artist's career.

A Singer Becomes a Marketer

I trained as an opera and musical theater singer in high school and college. I really thought I would have a performance career, but I had some trouble with my voice senior year. I needed to take a rest, so I decided to work in arts administration for a while. I worked at New England Conservatory of Music right out of college.

After having spent a little time in arts administration, I thought if I'm not going to be performing, maybe I want to dive into the business end of things. So, I got a graduate degree in marketing. Since then, I have dedicated my career to marketing as a way to get my creative and analytics fix. It's been a great outlet for many of the passions I have—psychology, communications, creativity and analytics—all in one.

Masters of Security

The Iron Mountain Entertainment Services brand is all about securing and protecting our clients' assets, whether they're photographs, posters, awards, musical instruments or legacy media formats. Iron Mountain is a 72-year-old iconic brand that is synonymous with security. IMES is an innovative and technology-focused division, but of course world-class security comes with the territory when you hear the words Iron Mountain. Our clients love that in our locations in Hollywood, Boyers, PA, Nashville, Moonachie, NJ, London, and Paris, they can store their precious assets with us, have them digitized by experts on demand in our studios, and then returned to safe storage—all without ever having to leave the building.

Small, Medium, and Large

Our archival and preservation experts can deal with any size collection, in any configuration. We customize our solutions for any type of archive. You don't have to know everything that needs to be done with your collection—you



"Build it into your tour or album budget to capture and archive everything. Everything is a little piece of history."

just need to give us a call and we can do that heavy lifting for you. We regularly talk to people who have closets or garages full of tapes or hard drives that are decades old. If they just pick up the phone and say "I need a consult with an archivist," our experts can easily advise which items need to be prioritized so it isn't an unmanageable or overwhelming project.

You Can't Profit Off What You Can't Find

[As artists], we think about hiring a tour manager, a business manager, and a publicist to ensure our brands are exactly what we want them to be. As we're creating, we're not necessarily thinking about how we're going to find our work later on. Many artists are hoping to make money, but making money requires knowing where things are and being able to access them at the point of opportunity.

Variable Pricing

We're always happy to have an upfront, no obligation discussion determine the size of an archive and the types of assets that are in the archive. Archives obviously vary depending on the type of creator. If it's an actor, it may be photographs, wardrobe and props. Those assets need to be cared for differently and in a different sort of space than an artist that has all their work digitally born and only needs a digital storage preservation solution. Every case is different, so the services we'll recommend will be custom to that client's situation.

More Than Storage & Data Centers

Most of the time when [people] hear the words Iron Mountain, they immediately think of document storage and data centers. So it's a matter of education that we provide media archiving services for the Entertainment

industry. We do that through partnerships and speaking engagements with industry partners such as AES, Americanafest and the Producers & Engineers Wing.

Although the vast majority of our clients prefer to keep their relationship with us private so they're maintaining the ultimate level of security, there are certain clients we can talk about. The GRAMMY Museum has been a wonderful partner to us. IMES is a longtime sponsor of the GRAMMY Museum, and they are also a client. The Museum is now storing all their digitized video archives in our Smart Vault digital media asset preservation platform that they're then able to use for curated digital exhibits.

High-Resolution Imaging

There are all sorts of imaging services an artist might want. High-res 2D imaging would be important if, say, you had original album artwork you wanted to turn into an NFT. The same is true for a lyric sheet or something written on a cocktail napkin that turned into a hit song.

Many artists, especially at the beginnings of their careers, don't think about needing to save those things. And then, if they do find them later, they don't realize what historical value they have to their fans. Imaging can help make those artifacts accessible and monetizable.

The Value of Metadata Organization

Metadata needs to be captured in a way that makes it possible to find the work [artists] created. Our subject matter experts and archivists spend a lot of time at conferences, especially places like AES [Audio Engineering Society] chapter meetings, talking about the importance of metadata and structuring files so that they're easily searchable.

We've all heard the horror stories where artists or organizations were looking for songs or albums they thought were in one place and it turns out they were mislabeled in another box. We end up participating in quite a few treasure hunts to help our clients find things. It's great to be successful at that, but it ends up being more costly than if they had organized their work, correctly archived it, and securely stored it in the first place.

Spending a bit of money and time now is going to save a lot later on. Build it into your tour or album budget to capture and archive everything. It could be incredibly valuable ten years down the road. Everything is a little piece of history.

Amplifying Women's Voices

I'm also actively engaged in initiatives, to raise the profile of women in the industry, particularly in technical roles. I serve on the board of the North America chapter of an organization called "Rise: a group for gender diversity in Media & Broadcast." Together with IMES' wonderful partners at the Recording Academy's Producers & Engineers Wing, we held a networking event at AES in New York last October that we called Women in the Mix. It was a wonderful celebration of groups and people that aim to raise the profile of women's voices in the audio engineering field.

OPPS

Pandora is looking for a Music Analyst. Evaluate a large spectrum of detailed musical characteristics at the song level. Succinctly express the most prominent aspects of an artist's career and body of work. Classify musical characteristics into taxonomies. Determine instrumentation & timbres of a song. Regarding salary, the company says: "At SiriusXM, we carefully consider a wide range of factors when determining compensation, including your background and experience. These considerations can cause your compensation to vary. We expect the base salary for this position to be in the range of \$50,000 to \$60,000 and will depend on your skills, qualifications, and experience." Apply at LinkedIn.

Napster seeks a Program Manager. Deliver product development projects, balancing scope, budget and resourcing to meet stakeholder expectations. Forecast and align resources needed to reach delivery objectives. Develop and manage detailed project schedules and work plans. Monitor progress and make adjustments as needed. Proactively manage change and communicate impacts to project scope, budget or timelines. Identify issues and risks, and collaborate with the rest of the organization on mitigation plans. Provide project status updates to key stakeholders. Contribute to project delivery best practices, techniques, and standards. Identify opportunities

to streamline processes, share best practices with peers and leaders, and implement continuous improvement actions on a regular basis. Apply at Geebo.

Hello Sunshine Music wants a Senior Vice President.

This individual will work closely with studio heads (Scripted, Unscripted, Kids & Animation), talent, and production partners to oversee the creation of original music for promotional and in-show use across Hello Sunshine properties. You will be both creative and operator. The SVP, Hello Sunshine Music will be responsible for developing and implementing music related strategy, licensing strategy, and music related partnerships. Develop, drive, and execute the editorial vision of the company's music strategy and licensing for original content working closely with Studio heads and Physical production teams. Apply at BeBee.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

LABELS-RELEASES SIGNINGS

Indie/alternative artist Carter Vail signs to Assemble Sound. Vail's debut for the label, under the **Atlantic Records** umbrella, is the "I Want You" single. "I'm so excited to announce my new single 'I Want You,'" said **Carter Vail** in a statement. "The song marks two big personal milestones. It's my



▲ WEIRD SISTER LAUNCHES IN LOS ANGELES

Weird Sister Records is a label and collective founded in Brooklyn, NY and recently launched in Los Angeles. **Weird Sister** serves as a safer space for women, trans and non-binary artists who are "sick and tired of the white dude music business machine." "We launched in Brooklyn in 2021 and since then **Deanna [DiLandro, Weird Sister Co-Founder]** has moved to Los Angeles! We are so excited to launch there, officially be bi-coastal and continue to grow our community/family in L.A. and beyond!" Contact brendan@thesyn.com for more info.

first release with the Detroit-based label **Assemble Sound** and the first song I wrote after moving to Los Angeles. I made 'I Want You' as a nod to some of my favorite indie-dance tracks in high school from bands like The Killers, Cake and The Strokes." Contact kwash@sropr.com for more info.

Singer and songwriter Blondshell has signed to Partisan Records. The artist's debut release for the label is the single "Veronica Mars."

The label also has **IDLES**, **Beth Orton**, and **Fontaines D.C.** on the roster. "I was obsessed with the show *Veronica Mars* as a kid and I was revisiting it around the time I wrote this song," **Blondshell** said in a statement. "I wanted to sing about that childhood era when I was being exposed to a lot more than I was comfortable with. 'Gimme shelter' refers to the song, but I'm also saying please give me shelter from graphic TV and film, from New York City, overwhelming

DIY Spotlight

DANA FORRESTER

Dana Forrester is familiar in the contemporary Detroit rock & roll scene. She plays or has played bass with the bands **60 Second Crush**, **Dead in 5**, **Crud** and the **Ruiners**, to name just a few. And true to the DIY theme, she's done much of the grunt work herself.

Forrester started on bass when she was 15, and began playing with Detroit bands in local clubs (with a fake ID) when she was 17.

"That was with an all-girl band called the **Vertical Pillows** that included **Mary [Ramirez]** from the **Detroit Cobras**," Forrester said. "One of our first gigs was opening for the **Cramps** at a sold-out show at Detroit's **St. Andrew's Hall**. The energy and excitement of that

experience anointed me as a musician for life and I've been rocking ever since."

Forrester describes herself as a "serve the song" sort of bassist.

"I try to lock in with the drummer (who happens to also be my husband)," she says. "My biggest influence was **Kim Gordon** when she initially played bass in **Sonic Youth**. **Kim** played however she wanted and taught me that you didn't have to be a thumb slapper or any kind of bass player—just be yourself—express yourself however you want. That really has helped me to think out of the box when writing songs. I follow no rules, but ultimately, I strive to serve the song."

All of the bands that Forrester plays with embody DIY principles.

"The bands I perform in write our own songs, record those songs, make our own videos and book and promote our gigs," she says. "Every aspect of the music and music business is done ourselves. It's a lot of hard work but so worth it."

The future's bright too. The **Ruiners** recently earned some national attention with their Christmas song "No More **Mariah Carey**." **Dead in 5** is aiming for new releases this month, and all of her groups are booking shows.

For more, visit deadin5.com, facebook.com/theruinersdetroit, and crud.bigcartel.com.



lyrics, etc. I think the song is just about having my boundaries crossed and the effects of those transgressions (for example, growing up to think men are hot if they're assholes)." Contact lisag@grandstandhq.com for more info.

PROPS

The Morrison Hotel Gallery Celebrates Henry Diltz's Grammy Trustees Award. The gallery has honored legendary music photographer Henry Diltz with a Trustees Award on Feb. 4 as a part of the Recording Academy's annual GRAMMY Week. This Special Merit Award is presented to those who have made significant contributions in the music industry during their careers; previous winners include: The Beatles, Dick Clark, Walt Disney, Duke Ellington, and many more. "Congratulations, Henry, on your Trustees Award," said The Doors' guitarist, Robby Krieger. "You put together one of the most iconic album cover photos ever, and The Doors will never forget that!" Contact chloe@thepresshouse.com for more info.

THE BIZ

National Independent Venue Association Partners with r.Cup to Reduce Single-Use Plastic. The NIVA, which kept independent venues in business during pandemic lockdowns, announced a partnership with r.Cup, a sustainable platform providing reusable cups to eliminate single-use plastic. Cody Cowan, Chief Operating Officer, said, "Not only does this program align with our green initiatives, it helps raise funds for our organization so we can continue our work supporting independent music and comedy venues in communities across America." Contact meg@luckybreakpr.com for more info.

BRETT CALLWOOD has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, about Detroit proto-punks, the MC5 and the Stooges. He's now the music editor at LA Weekly, and has regular bylines in the SF Weekly, Tucson Weekly and iDobi Radio, as well as here in Music Connection. He can be reached at brettcallwood@gmail.com



▲ FITZ AND THE TANTRUMS SHAKE THEIR MONEYSMAKER

Multiplatinum band Fitz and the Tantrums have released an official remix of their current single "Moneysmaker" from New York duo Phantogram. According to a statement, the band will embark on their Let Yourself Free Tour of North America early in 2023. The 17-city trek kicked off in January in Portland, OR and wrapped in mid-February in Ft. Lauderdale, FL. Contact collin.citron@300elektra.com for more.

The LEGAL Beat

BY GLENN LITWAK



Megan Thee Stallion Defeats Summary Judgment Motion

There has been a new ruling in favor of Megan Thee Stallion (real name Megan Pete) in her lawsuit against her record label, 1501 Certified Entertainment ("1501"). In early 2022 Megan sued 1501 alleging that it mischaracterized her most recent 2021 album (*Something For the Hotties*) as a mixtape rather than an album. This is an important distinction, because if it was a mixtape it does not go toward satisfying the "minimum recording commitment" in Pete's recording contract and thus she would owe 1501 another album. Once an artist fulfills

his or her minimum recording commitment, they are free to seek a new deal (and a new advance) with a different label. 1501 filed a motion for partial summary judgment seeking a pre-trial ruling that, as a matter of law, Pete's 2021 album was something less than an album. In December of 2022 a judge in Texas ruled in Pete's favor on 1501's motion. This ruling means that the case can now proceed to trial where all issues will be decided. In her successful opposition papers, Pete stated: "Pete should be allowed her day in court to present evidence and testimony to the jury demonstrating that she has done all that was required of her in the delivery and release of her albums." 1501 contended that freestyles, monologues and skits that were included on the album in question do not constitute new music which would be applied to satisfy her minimum recording commitment. Pete argued in her opposition papers that such previously published content does constitute new music because,

notwithstanding the fact that they may have appeared on YouTube, they were never released to the public in a format that was commercially distributed. It will be interesting to see how these issues are decided in a trial, unless, of course, the case settles. By way of background, a motion for summary judgment is a motion where the moving party alleges that there are no issues of fact for a judge or jury to decide and the moving party is entitled to judgment as a matter of law without the need for a trial. A motion for partial summary judgment is a motion that disposes of some of the causes of action, but not the entire case. A motion for summary judgment is intended to resolve cases without a trial where the relevant facts are not in dispute and the moving party is entitled to a judgment (or partial judgment) as a matter of law. In general, before a court will grant a summary judgment and deny a party the important right to a trial, the facts must be very clear.

If a summary judgment is granted, it saves the parties and the court the time and expense of a trial. To defeat a summary judgment motion the opposing party must prove that there are triable issues of fact. When a party files a motion for summary judgment, declarations are usually attached as well as points and authorities (a brief) in support of the motion. The party opposing the motion can then file declarations that contest the moving party's allegations. **GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email [Litwak at gtllaw59@gmail.com](mailto:gtllaw59@gmail.com) or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.



I Quit My Day Job Because I Make More Money From My Music.

Matthew Vander Boegh, TAXI Member

That's every musician's dream, isn't it — quitting your day gig because you make more money with your music. Well, that's my life now, and here's how I did it...

I joined TAXI.

Looking back, I wish I'd joined years earlier. TAXI taught me how to create music that people in the industry actually *need*. Then they gave me 1,200 opportunities a year to *pitch* my music!



It Didn't Take That Long

I promised myself I'd quit my job as a college professor when my music income became larger than my teaching income. I reached that goal in less than five years because of TAXI.

My income keeps growing exponentially, and my music keeps getting better because it's my full time gig now! Here's the ironic part...

I live in Boise, Idaho, not Hollywood, yet my music is on TV nearly every day. My studio is in a glorified tool shed in my backyard, and my gear setup is so quaint other musicians ask, "Really? That's *it!*!" I've got a computer, monitors, a few mics, and a cheap little interface. No fancy outboard gear, no rack-mounted *anything!*

My Two Secret Weapons

Targets and deadlines are my secret weapons. Knowing who needs music and *when* they need it motivates me to get things done. It's changed my life! Actually, TAXI changed my life.

I'm getting *paid* for my music now instead of sitting on my couch *dreaming* about it. I'm my own boss, and some day my music will probably pay for my retirement, a vacation home on an exotic beach, and some umbrella drinks!



Don't wait until you've built a catalog...

Join TAXI now and let them help you build the *right* catalog! Be patient, be persistent, and you'll hit critical mass like I have. My income keeps growing every year!

I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!



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Date Signed: Nov. 15, 2022

Label: 8 Track Entertainment / ADA / Warner Music Group

Band Members: Chris Ramos, Ben Chism

Type of Music: Country

Management: Gary Kraen - 8 Track Entertainment, gary@8trackent.com

Booking: Bob Kinkead - bkinkead@kinkeadentertainment.com

Legal: Robin Gordon - Gordon Law Group

Publicity: Claire Cook-Taylor - claire@8trackent.com

Web: boomtownsaintsmusic.com

A&R: Gary Kraen; Noah Gordon - noah@8trackent.com

Learning to play 13 instruments in the band room in middle school, Chris Ramos—one-half of country duo Boomtown Saints—has been songwriting since he was a teenager. Ben Chism was raised on hard rock in Mississippi and started learning about country music in high school, first inspired after hearing Kenny Chesney. With Chism moving to Tennessee shortly after placing top ten in a talent contest, the pair met at a gym in Nashville (where Chism's wife was a trainer).

A year into their friendship, Chism asked Ramos to play bass for him at a last-minute show. The setlist was 44 songs and ran for four hours. Returning multiple times for repeated performances, songwriting and traveling together, Boomtown reached out to Lighting 100 radio director Gary Kraen, who became a fan and introduced them to producer Noah Gordon. Helping with recording, mastering, image, and live shows, Gordon began pitching the band, and he and Kraen soon formed 8 Track Entertainment, signing Boomtown Saints as their first artist. Says Ramos, "[Noah's] technical ability to take tracks, refine them and make them sonically as good or better than anything out there—he put in the years to complement his creativity."

"He put in the years to complement his creativity."

Having just signed to Kinkead Entertainment for booking, Boomtown reached out years ago but was told they weren't ready. Ecstatic to have signed now, the duo recognizes how far they've come. Shares CEO Bob Kinkead, "When I first saw Montgomery Gentry perform at the level Chris and Ben are at, they didn't have this kind of energy. Boomtown Saints have the 'IT' factor—the energy, the vocals," adding that he appreciates their management team, who has "a special passion for the band and all the right strategies."

"We've tried to steer clear of heartbreak downers," confesses Ramos of their shows. "We want everybody to forget about problems."

Concludes Kinkead, "I believe in my heart they are going to be a really big act." — **Andrea Beenham**



Date Signed: October 2022

Label: The Penthouse South / Sumerian Records

Type of Music: Rock & Soul

Manager: Jonnie Forster - The Penthouse

Legal: Christian Barker - Shackelford Law

Publicity: Heidi Anne-Noel - BMF

Web: sampounds.com

A&R: Ash Avildsen

Sumerian Records, which started life in 2006, thanks to founder Ash Avildsen, is known for bands on the heavier end of the spectrum. Metal, hardcore, post-hardcore, metalcore—you get the idea. What they're not really known for is the sort of bluesy rock & soul that Carolina man Sam Pounds trades in. Yet, they recently signed him.

Pounds has been playing music for as long as he can remember, and playing it seriously since he was about 10 in massive southern mega-churches. "It's literally like the Grammys," Pounds says. "You have the lights and the big stage, you have the band that has toured with everyone. My cousin was playing for Jodeci at the time, and another was playing for Destiny's Child. That's the type of caliber of musician that we had at the churches. It grew from there and I started playing every instrument."

He describes his sound as rock & soul, claiming that the "soul" is inevitable because of his Carolina roots. His influences include James Brown, Little Richard, Lenny Kravitz, and Prince.

Pounds' connection with Sumerian began when he met Avildsen and the pair clicked. "It was just like a genuine connection," he says. "It wasn't like networking. It was like, 'I like this guy and I trust this guy with my career, and I trust his opinion.' I think that's the most important thing for me, is having people who you can trust with your career. That's your baby."

"There's only one person like me on the label."

The artist is well aware that he is different from the bands that Sumerian has normally signed, but he also believes that's what makes it work. "I may not be like someone they have signed before, but that's the best thing about it," Pounds says. "The industry is saturated. Every label has two or three of each type of artist. I had the opportunity to be under a major umbrella, which Sumerian is under [Virgin], and be my unique self. There's only one person like me on the label. Sumerian is always independent. Let's try it, let's go. That's the attitude that I really embrace because they believed in what I had to offer. They haven't tried to change me or anything."

Avildsen says of Pounds, "Sam has an incredible work ethic and charisma combined with an undeniable voice, which made me instantly want to sign him."

Meanwhile, Jonnie Forster from Penthouse South, which also has Pounds' signature, says, "He's a 3-dimensional artist who has paid his dues by playing out, producing for others and perfected his talent and persona. We are lucky to have hitched our wagon to this rocket ship that is Sam Pounds."

He has also produced the likes of Jamie Foxx, and there's more to come from Pounds in 2023 in terms of releases and shows. Catch him while his ticket prices are still affordable. — **Brett Callwood**



IZZY MAHOUBI

Date Signed: September 2022
Label: Rude Records
Type of Music: Pop, Singer-Songwriter
Legal: Brandon W. Clark - McKee, Voorhees & Sease, PLC
Publicity: Erica DelGenio - Big Picture Media
Web: izzymahoubi.info
A&R: Federico Croci

At just 17 now, Izzy Mahoubi first performed in Nashville at 12 years old, singing her original, "My Own Way," at The Bluebird. Her storytelling has since garnered traction on TikTok and Instagram, and her recent signing to Rude Records comes with a multiple-project commitment, releasing "Hang Around" to kick things off.

Graduating high school in May 2022, Mahoubi jumped into music full-time performing multiple shows, writing dozens of songs, opening for national touring acts, and now headlining with her own band. "My teacher taught me not to limit myself," says Mahoubi. "I was very authentic [and] now that I write better lyrics, I still hold true to just write exactly what you're feeling and don't sugarcoat it."

Mahoubi's journey started with guitar lessons at a local music store, which she continues today (along with voice lessons). Having spent the last eight years writing, she first worked with producers she met in Nashville, later reaching out via social media to other producers whose work she enjoyed. She had already built a substantial catalog of music when she began sending music to agents and independent labels.

"My teacher taught me not to limit myself."

A friend had released music with Rude Records and when Mahoubi submitted "Hang Around," she was asked to hold it so they could help her release it. General Manager and A&R Federico Croci offered her a contract. "Being super-young and the maturity in which she portrays her future is what is unique," says Croci. "We were blown away by her voice and talent." Mahoubi canvassed publisher friends to get feedback and direction, with the negotiation process taking about four months to complete.

Admitting that it takes time to find "your people," Mahoubi says working with the Rude Records team is "like having a bunch of mentors help you achieve your dream." She now writes every day to keep her skills sharp and says that going to conferences and learning from growing and established artists and their processes was very helpful.

With a new EP anticipated in early 2023, Mahoubi advises to be your own biggest fan and not to let other people's opinions and ideas dictate what you believe you are capable of. - **Andrea Beenham**



Date Signed: March 18, 2022
Label: Fantasy Records
Type of Music: Rock
Management: N/A
Booking: Matt Galle
Legal: Stacy Fass
Publicity: Atom Splitter PR, Amy Sciarretto & Tim Tatulli
Web: lsdunes.com - @lsdunes
A&R: Matt Marshall

Met L.S. Dunes, a band composed of members from My Chemical Romance, Coheed & Cambria, Thursday and Circa Survive. When you hear that pedigree, it's not far fetched to assume they'd have the pick of the record label litter. Once the group of musicians had some songs arranged, they showed them to industry manager and close friend Paul Clegg. Encouraged by Clegg, the dudes continued passing the tracks around. "Soon everybody in my life whose opinion I cared about had heard it," explains guitarist Frank Iero. Included in that list was My Chem attorney Stacy Fass.

"She started to play it for people and before we knew it, we had ears on the recordings who wanted to do something with us." Fortunately for Dunes, that included friends at Fantasy Records / Concord Music Group. "Tom Whalley [CLO, Concord] used to be at Warner Brothers. He was a proponent of My Chem way back in the day—somebody we looked to for advice and for guidance. Tom liked the recording, as did [Fantasy Records President] Margie [Cheske] and [Concord SVP A&R] Matt [Marshall]."

"Sometimes the label's even more terrified than you."

When preparing to sign on the dotted line, all members agreed that their primary stipulation was full creative control. "Every musician in this band has been around this block," Confides Iero. "We've seen a lot of the pitfalls. So we wanted to go somewhere that loved the band for the band and not just the members involved."

For up-and-coming labels and artists alike, Iero provided some insight on creating, and signing, successful art. "I think what bands have to understand is that there is a large cycle of fear involved in this. Music isn't selling the way it used to. So people are scared to take risks but don't always realize that the only time music is selling is when people are taking risks and doing something different. So you have this thing of, 'I don't know if I wanna put money into something that isn't proven because music isn't selling' and you're like, 'well, music isn't selling because you're not taking a risk on something that isn't proven.' ... I think as an artist you have to know they're as scared as you are. Sometimes the label's even more terrified than you (laughs)."

L.S. Dunes' debut record *Past Lives* is available now. - **Andy Mesecher**



▲ LITMUS FOR URBAN

Launched in August 2022, New York-based Litmus Music has acquired its first artist: the master recording catalog for Keith Urban. The purchase includes 10 multi-platinum, platinum, or gold-certified studio albums, 24 No. 1's, and 36 consecutive Top 5 songs. A new album is due this year.

▶ SESAC CONGRATULATES PITTENGER

Songwriter-producer-multi-instrumentalist Dave Pittenger has found success in pop, country and dance, and he wrote smash "abcdefu" for GAYLE. Number 1 on Billboard Global 200 and Top 40 for weeks, now triple-platinum with an NSAI award, it is nominated for 2023 GRAMMY Song of The Year.



▲ UNIVERSAL DEBUTS ASTONOMIA

Latin electronic duo Astonomia Interior release their self-titled debut album via Universal Music Mexico. Led by Jesús Báez and Ángel Mosqueda, the duo is set to tour in 2023 and has already confirmed festival shows in Mexico including Viva Latino (March 18) and Pal Norte (March 31).

Apply to USA Songwriting Competition

Entries are now being accepted for the 28th Annual USA Songwriting Competition. Songwriters and Composers vie for a chance to win a top prize of \$50,000 worth of cash and merchandise such as music gear. Winning songs will be receiving radio airplay. Songwriters can enter in 15 different song categories such as: Pop, Rock/Alt, Folk, R&B, Hip-Hop, Jazz, Instrumental, etc. Email: info@songwriting.net; visit songwriting.net

Upcoming WCS Workshop

West Coast Songwriters (WCS) presents Jim Bruno for an intimate songwriting workshop in Davis, CA. Experienced in negotiating song publishing agreements with Bug Music, Welk Music Group, and Largo Music, and having his own publishing company (Jimmy Bruno Music), Bruno currently holds a music publishing agreement with Universal Music Group and is an affiliated Publisher and Songwriter with BMI and the Harry Fox Agency, as well as being a voting member of the Recording Academy.

Bruno will cover the function of each song component (verses, choruses, bridges), differentiating



▲ RISING STAR SICHON

At 21, Canadian singer-songwriter Rebecca Sichon has already released 11 singles and 2 EPs, and she won Fraser Valley Music Awards' Pop Artist of the Year for 2020, 2021, R&B Artist of the Year for 2022. Daughter of percussionist Boris Sichon, Rebecca began piano at age 7, guitar and ukulele at 12.

between sections through lyrics and melody, combining writer's block, poetic devices, the value of cover songs, and more.

More at: westcoastsongwriters.vbotickets.com/event

ASCAP Foundation Honors

Hosted by ASCAP President and Chairman Paul Williams, the ASCAP Foundation Honors for 2022 were held virtually, with Suzan Lori Parks receiving the George M. Cohan/Friars Foundation Award for her work as a playwright, screenwriter, musician, novelist and Pulitzer Prize winner for her play, *Topdog/Underdog*. Playwright-composer Michael R. Jackson was awarded the Richard Rodgers New Horizons Award for musical theatre and non-profit Rock to Recovery and founder Wesley Geer were awarded the "Sunlight of the Spirit" Award.

Performances for the evening included Jackie Marchal with "As Is," Robert Grusecki and Anya Turner with "How Do I Look," Michael R. Dudley with "Where Does the Trail Lead," and Mica M with "Princess," and Seb Isaac with "Say It First."

Full list of 2022 Award recipients here: ascapfoundation.org

SongsAlive! Showcases

Run by volunteer songwriters for over 20 years, SongsAlive! Provides opportunities to connect with other artists and industry professionals to support each other in the pursuit of the arts. As an official 501(c)(3) public educational charity, the organization runs workshops and events to help advance and support songwriters and composers worldwide, surviving purely on memberships, donations, and events.

Performance showcases are held every Wednesday from 6-9pm (with sign-ups starting at 5:15pm) in Long Beach, CA, and are hosted by Laura Suarez—you can catch previous showcases on YouTube at: youtube.com/@Songsalive.

Full details and registration at: songsalive.org/showcase.html

Greg Wells Goes Beyond

In their first major North American purchase, Korean-based music rights' company Beyond Music has acquired Canadian producer-songwriter Greg Wells' complete catalog, which includes songs "One and Only" (Adele), "Never Break" (John Legend), "Garden" (Dua Lipa), "Apologize" (One Republic), "Car Radio" (Twenty One Pilots), and more.

American Music Fairness Act Advances

The House Judiciary Committee has voted to advance the American Music Fairness Act which, if entered into law, would force radio stations to pay royalties for the music they play and earn millions of advertising dollars from.

To date, since copyright laws have only recognized public performance rights through digital audio transmissions, AM/FM radio stations have been profiting for free from the work of recording artists and all involved in producing music. If passed, the new Act would expand public performance rights for artists to include terrestrial radio stations.

Opponents of the proposed Act fear that the additional royalties will reduce airplay to a limited few artists at the top, and that the imposed fees will jeopardize broadcaster jobs and produce serious challenges in smaller radio markets.

More at: afm.org/what-we-are-doing/american-music-fairness-act

BMI Hall of Fame Nominees

BMI wishes to congratulate nominees for the 2023 Songwriters Hall of Fame, including: Dean Dillon, Franne Golde, Tommy Boice & Bobby Hart, Sandy Linzer & Denny Randell, Dan Penn, Dean Pitchford, Liz Rose, Tom Snow, Calvin Broadus Jr. (p/k/a/ Snoop Dogg), Tom Johnston (Doobie Brothers), Gloria Estefan, Vince Gill, Ann Wilson (Heart), Sade Adu (p/k/a/ Sade) (PRS), and Steve Winwood (PRS). The 54th annual induction ceremony and gala will be held on June 15 in New York City. More at: songhall.org

Gratitude for Gretchen

SongBiz extends heartfelt condolences to the family, friends, and colleagues of Gretchen Carhart Valade upon her passing. The "Angel of Jazz" was a global champion for jazz and remained a dedicated arts advocate in and around Detroit, launching Detroit's Foundation for the Arts in 2006 to help continue Detroit's annual jazz festival as a free event for all (after the festival lost its primary sponsor).

In addition to helping Detroit's jazz scene, she founded Mack Avenue Records in 1999 (at the age of 74)—which went on to earn 11 Grammy Awards—and opened the Dirty Dog Jazz Café (at age 82). Valade also donated funds to the jazz studies department at Wayne State University and funded their jazz performance center.

Valade's mission was always to support the arts, keep them going for future generations, and to continue the celebration of Detroit's jazz history.

Artists Rally for Copyright Ruling

Over 350 artists, songwriters, entertainment lawyers and music managers submitted a letter of unified support for the U.S. Copyright Office's proposed ruling on mechanical royalty changes on streaming platforms. The letter seeks to push ahead the proposal that songwriters can reclaim their copyrights after an extended period of time to receive corresponding financial benefit.

The proposal was first initiated by the Music Artists Coalition (MAC), Black Music Action Coalition (BMAC) and Songwriters of North America (SONA), and the recent supporting letter was endorsed by some of the industry's biggest names: Irving and Jeffrey Azoff, Desmond Child, Sheryl Crow, Sam Hollander, Bruce Hornsby, Dave Matthews, John Mayer, Michael McDonald, Abby North, Anderson Paak, Bob Seger, Trisha Yearwood... More at: wearesona.com

ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreaajo.com



▲ YELLOW DOG CONRAD

Publishing and record label Big Yellow Dog Music has signed songwriter-producer Jared Conrad to their roster. Writing for Pentatonix, Meghan Trainor, Terri Clark, Ian Munsick, Randall King, Cody Johnson, and others, the Belmont U. grad has already worked with nearly every major label and publisher.



▲ CENTURY SIGNS JESUS PIECE

Pennsylvania metalcore quintet Jesus Piece has signed to Century Media Records after their launch in 2015 and building acclaim for debut album, *Only Self*, in 2018. Their new album is set for release this Spring alongside their recent N.Y.C.-based online clothing brand, Noah.



▲ LILLYWHITE TO ROUND HILL

Round Hill Music has purchased catalog royalties of producer Steve Lillywhite, covering hits from U2, Dave Matthews Band, The Rolling Stones, Phish, Siouxsie and the Banshees, etc. Lillywhite contributed to 500+ records for Psychedelic Furs, Peter Gabriel, Counting Crows, the Killers and more.



▲ NEW APPOINTMENTS FOR SONY

Columbia Records U.K. has appointed Dipesh Parmar as company President, reporting to Chairman and CEO, Jason Iley. Amy Wheatley has been appointed Managing Director and will report to Parmar. The pair join Columbia from comparable positions at Sony Music's Ministry of Sound.

Julia Bhatt

Finding Flow

Miami-based rising indie artist, Julia Bhatt first started in the drama room at school, but soon found herself immersed in music. Her parents were avid music fans, and there was always an eclectic mix of sound going on at home. While Bhatt navigated anxiety and lacked the confidence to perform, she was challenged in 9th grade by a family friend to record some originals, so she gathered a group of talented music students (her sister's friends in the school band program) for the project. Her parents helped Bhatt to find entertainment lawyer Janine Small (who she continues working with today) to protect her songwriting interests and, recognizing her potential, Small connected Bhatt with producer Elliott Jacobson (credits include Ingrid Michaelson, Elle King, Vérité) to help expand her artistry. Bhatt now describes Jacobson as her greatest mentor and friend.

Having dabbled in the guitar for a school class, Bhatt confesses she didn't learn much, but that she uses the instrument as a tool for her writing, creating hooks and melodies that lead to her lyrics. While most kids juggled their senior year schoolwork and the start of a worldwide lockdown, Bhatt released her first three singles ("Tall," "Marco," and "I'm Cool"), turned 18, and graduated.

The debut EP *2 Steps Back* soon followed, featuring "Miami" and "Bird Girl," and Bhatt's confidence grew as she performed at more venues (once playing for three hours straight for tips and a meal). "I really do like performing," she gushes. "People might not always react the way you want them to, but keep going."

The lockdown also brought Bhatt's first touring experience, opening five shows for Mutlu Onaral after being asked to join him, and she began using Ableton Live to write ("1:30" and "Hair Salon Vibes"). Finding herself frequently caught up with technicalities that jeopardized the vibe, Bhatt still sends voice memos to Jacobson to help the songwriting process. He then puts the bones of a song together with drums and instrumentals, sending it back to Bhatt for more workshoping.

Grateful for the incredible musicians who have worked on her music (especially Pertes on bass and Elicit Ghost on violin), Bhatt also credits Small and Jacobson with finding her incredible team at Reybee, Inc. "It's hard to work with a person or an artist who doesn't love to promote, yet they still work with me," shares Bhatt. "They're such great people."

Including cover songs in her live shows, Bhatt loves engaging the audience with songs they know and love to better connect with them. Live performances also have her sharing her music in its simplest form—singing along with her guitar. She finds it fun listening to the big sound of her recordings (like the studio versus live versions of "Marco" and "Karma"), but feels that saving her original ideas is really important, which is why she performs her music the way it was written (with the exception of full band shows).

Missing the full experience of her first live band show due to anxiety challenges, Bhatt advises to "live in the moment a bit more—even if you're terrified—because once that [moment is] gone, you're going to regret running away from it." Now taking time to flow, Bhatt is making space to fall back in love with being an artist. Her anxiety gets in the way and, while she can't outrun those feelings, she feels that even one person's support can make a difference. Bhatt shares that Jacobson "still makes time for me—especially when I have mental health explosions and breakdowns. I really do owe a lot to him. If it wasn't for him, I probably would have stopped a while ago."

"I'm still working on music," concludes Bhatt. "I've stopped myself from running off into the woods—that's what I'm proud of." *It Is What It Is*, Bhatt's debut, is out now, with singles "1:30" and "Hair Salon Vibes."

Contact Heather Hawke @ Reybee, Inc. heather@reybee.com
Experience Julia Bhatt at juliabhattmusic.com

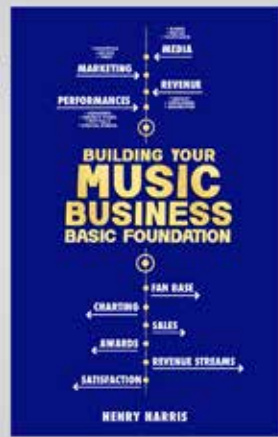
Learn to Build A Music Business Foundation

Are you someone who is looking to build your own music business?

Do you want to get your hands on a highly informative, practical, and constructive book that will ensure that you create the music legacy you've been dreaming of?

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The Songwriter's To-Do List

Members, are you getting paid all your streaming royalties?

As a Member, there are several **MLC TOOLS** to help you make the most of your MLC membership.

Check out our **MLC TOOLS** checklist to make sure you're getting paid the royalties you have earned.

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LOOK for your songs in our database using the **PUBLIC SEARCH TOOL** on the homepage of our website.



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REGISTER new works using one of our **WORK REGISTRATION TOOLS**.

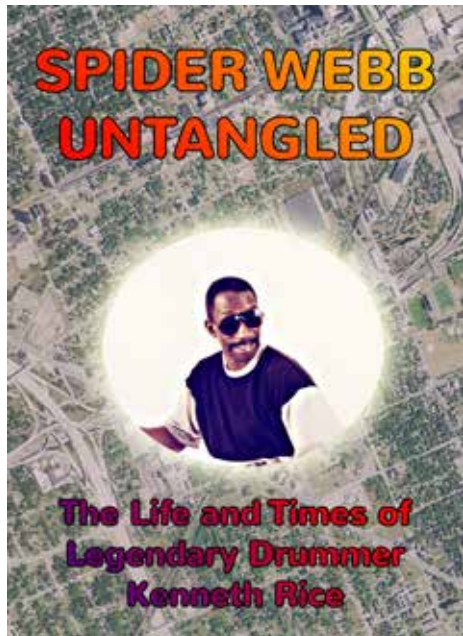


Use our **MATCHING TOOL** to easily propose matches of sound recordings to your songs that The MLC has not yet matched.

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DROPS

Spider Webb Untangled: The Life & Times of Legendary Drummer Kenneth Rice is now available via Vimeo and DVD. Detroit-born **Kenneth Rice**, aka **Spider Webb**, rose from poverty to in-demand session and touring drummer who worked with the likes of **Aretha Franklin**, **King Curtis**, **David Clayton-Thomas**, **The Commodores**, **Roberta Flack**, **Grover Washington, Jr.** and **The Funk Brothers**, the uncredited studio musicians who were Motown's house band. Known for playing on hit records like **The Temptations' Cloud Nine**, Rice executive produced the documentary, which was conceived, directed and filmed by Michigan native **John S. Palmer, Jr.**, who based the film partially on Rice's 2009 autobiography. The film includes interviews with musicians and producers with whom the drummer worked throughout his career. For more information, contact Sharon Weisz at w3pr@yahoo.com.



Multiplatinum rapper and television producer **Curtis Jackson**, also known as **50 Cent**, has announced he is working on a television series adaptation of **8 Mile** with his friend and collaborator, rapper **Eminem**, who starred in the acclaimed 2002 semi-autobiographical film based on his life. Jackson has said the series will provide a backstory for the film and that he wanted to create the television adaptation in honor of Eminem's legacy and contributions to hip-hop. An official release date for the series has not yet been announced. For more information, visit 50cent.com.

The new **George Scott**-directed concert documentary **Home Again: Carole King Live In Central Park**, featuring musical icon **Carole King's** May 26, 1973 free homecoming concert at NYC's Central Park before an audience of 100,000, premiered Jan. 19 at New York's IFC Film Center via Abramorama. The film will be available for streaming exclusively on **The Coda Collection** starting Feb. 9 (King's birthday). Produced by **Lou Adler** and **John**



McDermott, the film presents the complete multi-camera 16mm footage filmed and recorded by Adler in 1973 and now released for the first time. The film also includes a behind-the-scenes look at King's career as told through interviews with the singer-songwriter, the film's creators and more. Contact bobmerlis@bobmerlis.com.

The 1960s psych-pop outfit from Michigan, **Band X**, can be heard in the new Netflix series **Kaleidoscope**, which premiered this year and is about a master thief and his crew's attempt at a \$7 billion heist. The band's 1968 recording "**Come Back to Me**" appears in Season 1, episode 4. The Band X catalog was acquired by indie label **Fervor Records**, which placed the song in the television series. Contact fervorrecords@gmail.com for more information.



The new EP, **The Opera of Paris** from the STARZ original series **Dangerous Liaisons**, is out now. In the season finale of the hit period drama series, which stems from the original 18th century French novel and several film adaptations over the years, composer **Anne Nikitin** wrote a 12-minute original opera that relives the story up to that point and is a culmination of score themes and motifs from the previous seven episodes. The original score

album was previously released and is available for purchase and streaming. Contact Andrew Krop at andrew@whitebearpr.com.

Academy- and multi-Grammy-winning global superstar **Billie Eilish** released a visual record of her live performance in movie theaters worldwide for the first time in her career on Jan. 27. For one night only, fans could experience **Billie Eilish Live at The O2 (Extended Cut)**, a live concert film captured at The O2 in London. The never-before-seen Extended Cut version of the performance, directed by **Sam Wrench**, takes viewers on a visually captivating journey of Eilish's record-breaking, sold-out world tour of **Happier Than Ever**. For more, contact Erik Stein at estein@solters.com.

Songwriter and National Traditional Country Music Hall of Fame inductee

Taylor Pie, aka **Susan Taylor**, stars in **Nobody Famous**, an award-winning documentary set in the 1960s that traces the rise and success of folk-pop trio **Pozo Seco Singers**. The film, named Best Documentary in the 2021 New Jersey Film Festival and Best Music Documentary in the 2022 Seattle Film Festival, is available now on DVD and streaming services. Taylor, **Don Williams** and **Lofton Kline** formed the trio in Corpus Christi, TX

in the 1960s and are best known for their recording of **Michael Merchant's "Time."** Contact Tamara Saviano Media at tamara@withoutgettingkilledorcaught.com.

OPPS

Submit your music video to the 2023 Berlin Music Video Awards by visiting berlinmva.com. Feb. 7 is the regular deadline, with the final deadline on March 7. BMVA, "an international festival that puts filmmakers and the art behind music videos in the spotlight" will be held June 14-17 this year, and categories include the best in narrative, animation, song, low budget, cinematography, art director, "most trashy," visual effects, and more.

Though the regular deadline has passed, applicants still have until March 13 to submit their work to the Brooklyn Film Festival, slated this year for June 2-11. Music videos are accepted in their "experimental" category. Visit filmfreeway.com/brooklynfilmfestival for submission guidelines and to apply.

The International Diversity Film Festival, an annual event that recognizes and showcases films and screenplays featuring or created by someone from an underrepresented community, has submission deadlines throughout the year, with the next on March 31 and the final on Nov. 30. The event will be held

Marriott and Eric Burdon & the New Animals - Live at the Coach House, the film includes interviews with the likes of **John Densmore** of the **Doors**, **Timothy B Schmit** of the **Eagles**, **Stephen Bishop**, **Henry Diltz** and more. The original soundtrack is also available. Visit jamesleestanley.com for more information and to access the film.

After the past two concerts were held virtually due to the pandemic the **36th Annual Tibet House U.S. Benefit Concert** will return to **Carnegie Hall** on March 1. Composer and artistic director **Philip Glass** again curated the lineup, which will include **Allison Russell**, **New Order's Bernard Sumner**, **Laurie Anderson**, **Gogol Bordello**, **Marc Anthony Thompson of Chocolate Genius, Inc.**, **Zsela**, **The Philip Glass Ensemble**, **Tenzin Choegyial**, **Scorchio Quartet**, **The Patti Smith Band** and more. **Uma Thurman**, **Maggie Gyllenhaal**, **Peter Sarsgaard** and **Arden Wohl** will serve as the event's honorary chairs. All proceeds support the work of Tibet House U.S., a nonprofit educational institution and cultural embassy dedicated to preserving Tibet's culture. For more information and tickets, visit thus.org.

Vevo, the world's leading music video network, has announced a partnership with video-sharing platform **TikTok** to create and program **Trending on TikTok**, a new weekly Vevo show showcasing the music videos of the top trending songs on

OUT TAKE



Jimmy LaValle

Composer

Web: thealbumleaf.com
Contact: Bobbi Marcus, bobbimarcuspr.com
Most Recent: *Something in the Dirt*

Jimmy LaValle, who has created music as The Album Leaf since the late '90s, recently wrote the score for last fall's sci-fi comedy *Something in the Dirt*, marking his fourth collaboration with filmmakers Justin Benson and Aaron Moorhead. "The working relationship we have is pretty seamless. They have a lot of trust in me, and I have a lot of trust in them. They really give me the time and space to explore, come up with new themes and approaches, and try different ideas. And they are really helpful in guiding the music and bringing it home. After four films, we've grown and are still pushing each other," LaValle says.

Known for relying heavily on synthesizer and electronics in his work, LaValle says he spends a lot of time searching for the right tone in which the music fits the scene without becoming distracting. "I like to find the nuance in a palette of sound," he says. "There's a fine balance, because you want to create something that can both support visual media and stand on its own at the same time. How do you support a scene, but not interfere with it? It's a fun, challenging navigation."

LaValle says one of the most valuable learning experiences he's had was on a television series project he was fired from, which taught him a lot about what type of composer he is and acknowledging limitations. "The challenge of being under a tight network TV deadline was a good crash course intro to that world, but it also helped me figure out the balance of how to do what's expected of you while keeping the boundaries that are important to you. I've learned to accept that I don't work fast. I take my time, I'm detail-oriented and just want to be creative. Being honest about boundaries and the type of composer you are is the best thing you can do and will best serve the project."

LaValle's seventh album, untitled at the time of this writing, will be released in May. LaValle also scored the upcoming *Baby Blue*, written and directed by Adam Mason.



Jan. 3-6, 2024 in Los Angeles, and all genres are welcome, including music video, experimental, narrative and documentary. Learn more at filmfreeway.com/internationaldiversityfestival.

PROPS

The documentary **The Opening Act - The Extraordinary Journey of James Lee Stanley**, which received several film festival award nominations and was named Best Documentary in the 2022 Nashville Independent Filmmakers Festival, provides a glimpse into the world of show business through the story of singer, songwriter, composer and producer **James Lee Stanley**. Directed by **Gary J. Katz**, the director of *Badfinger*, *The Life & Times of Steve*

TikTok alongside clips of the TikTok creators using the songs in their content. This program will be available across the Vevo network in the U.S., Canada, Mexico and Brazil, and will be a staple TV premiere on Vevo's FAST (free ad supported streaming TV) channels, with consecutive airing during peak viewing hours throughout the week. Contact Ken Weinstein at weinstein@bighassle.com.

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

▶ WORKING FOR THE WEEKND

RIAA announced that The Weeknd's "Can't Feel My Face" has officially been certified Diamond. This is The Weeknd's fourth Diamond single ("The Hills," "Starboy" and "Blinding Lights"), making him the third solo artist to reach the achievement.



▲ BAREILLES AND DMC RAISE THE BAR

Sara Bareilles (left) performed at the Capitol Theatre in Port Chester, NY to commemorate three decades of Pace Women's Justice Center at a fundraising event, Raising the Bar Benefit. Darryl "DMC" McDaniels from Run DMC (right) presented Pam Kaufman (center) of Paramount Global with PWJC's Making a Difference Award.



◀ SAM SMITH AND KIM PETRAS

Sam Smith's "Unholy," ft. Kim Petras, has quickly attained Platinum certification. The lead single from Smith's recently released album, *Gloria*, topped the Billboard Hot 100, the U.K. Singles Chart, and Spotify, Apple and Shazam tallies.



▲ AN IDOL MOMENT

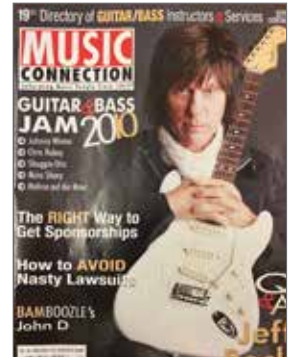
While visiting Hollywood's popular record store Amoeba Music, *MC* photographer David Klein happened upon none other than Billy Idol, who, along with family members, was inspecting the site and craftsmanship of his sidewalk Star, ahead of the Hollywood Walk of Fame ceremony honoring the 67-year-old rocker.

Tidbits From Our Tattered Past



▲ KT TUNSTALL WITH SUSTAIN MUSIC & NATURE

Scotland-born KT Tunstall has teamed up with nonprofit Sustain Music & Nature and the Alaska Region of the U.S. Fish & Wildlife Service to build awareness and support for continued conservation and stewardship of wildlife and landscapes.



2010-Jeff Beck-#4

In *Music Connection's* cover story Q&A with the guitar wunderkind, Beck stated that he was comfortable with his self-taught status. "I don't know anything yet," he laughed. "Ignorance is bliss as far as music terminology and music theory go. If I don't hear what I want, that's the yardstick by which I measure goodness or suitability." The issue also features a profile of songwriting duo R. City (Akon, Usher, Nicole Scherzinger, Enrique Iglesias).



◀ METRO BOOMIN 'HEROES & VILLAINS'

Metro beamed from Astro Studios in Atlanta live to Cool Kicks in Los Angeles and Miami's Patron of the New via interactive hologram using Proto technology, part of the *Heroes & Villains* album roll out.



2013-Kid Cudi-#11

Asked to lend some career advice to *MC* readers, Cudi was hesitant: "I can't say to run to a label, or stand outside in front of Hot 97, or to align yourself with people in the business, because that's creepy. That's not how I did it. I ran into people. I stumbled into muthafuckers laps and they stumbled into mine." Elsewhere in the issue we interview William Shatner about his recent trek into the prog-rock universe.

▶ BABY SHARK BITES BIG

Round Room Live's co-presidents Stephen Shaw and Jonathan Linden were named among the year's stand-out creators, producers, directors and executives in *Variety's* Family Entertainment Impact Report. Round Room Live adapts live experiences for partners that include: *Baby Shark Live*, *Blippi The Musical*, *Peppa Pig Live*, *Blue's Clues & You! Live On Stage* and *Tupac Shakur: Wake Me When I'm Free*.





SUN KING RISING "Signs and Wonders"

John Blangero's southern family culture and values form the backbone for his music. Taking inspiration from the icons of his generation, his music combines the literary genius of William Faulkner, the bluesy compositional brilliance of George Gershwin, the blue-eyed soul of Elton John, and the funky rhythms and horns of 60s-70s Muscle Shoals. "Signs & Wonders" is a collection of Blangero's southern noir stories set to music, with a cast of colorful characters, intrigue, tales of sin and redemption, murder without justice, and love without limits.

www.sunkingrising.com



GARY PRATT

With his 2021 album release, "Something Worth Remembering," country singer-songwriter Gary Pratt emerged as one of the most exciting acts out of the Steel City. His first single, "A Song you can Drink a Beer To" hit #1 on the international iTunes charts, earning him both an International Singer Songwriters Association Award and a Josie Music Awards nomination. Pratt followed that success with 3 more singles, including a #1 radio airplay chart hit, "When It's Our Love That's Lost" and a Top 10, "Sounds Like Whiskey to Me."

www.garyprattmusic.com



HARMONY DREAMERS

With a mission to bring together talented musicians from all around the world, Harmony Dreamers is a unique musical endeavor led by Byron Lee Scott. With their latest album, featuring a roster of diverse musicians from different fields of expertise, the band raced to the top of the UK iTunes and airplay charts with two singles. "I Come From Earth" currently sits at #2 on the UK Talk Radio airplay chart, while the "Nashville Jam mix" of the song reached #12 on the country sales chart.

www.harmonydreamers.com



ALEX KRAWCZYK

With more than 200K Spotify streams of her debut album, "Le Olam" and a #1 US radio airplay chart single, Alex Krawczyk has emerged onto the folk music scene in 2022. She has been recognized for her achievements with a nomination for Best New/Emerging Artist at the 2023 Canadian Folk Music Awards. She enjoyed two US radio hits, including a #1 on the National Radio Hits AC40 chart, "There Will be Light." Her latest single, "A Song for You" drops on January 25th, 2023.

www.facebook.com/alexkrawczykofficial



TEN PENNY GYPSY

Arkansas singer/songwriters Justin Patterson and Laura Lynn Danley had been writing and performing separately as solo artists for years when they decided to form the Folk/Americana duo Ten Penny Gypsy in 2016. Following the release of their self-titled debut album in 2017, Ten Penny Gypsy received three nominations for the 2018 Arkansas Country Music Awards: "Album of the Year," "Americana Artist of the Year," and "Vocal Group of the Year." The group has since garnered additional Arkansas CMA nominations for "Americana Artist of the Year" in 2019, 2021, 2022 and for "Vocal Group of the Year" in 2019. The appeal of their 2020 album "Fugitive Heart" was broad, as it has spawned a #1 song on the iTunes Country Sales chart in South Africa (Your True You), and videos (Lonesome No More, Making Headway) that have medalled at numerous international film festivals.

www.tenpennygypsy.com



www.mtsmanagementgroup.com



JEN ASH

Former pro basketball player, Top 5 iTunes R&B charting artist, singer and songwriter.
www.jenashmusic.com



SEE YOUR SHADOW

Multiple #1 international iTunes charting, award-winning songwriter and production house.
www.seeyourshadow.com



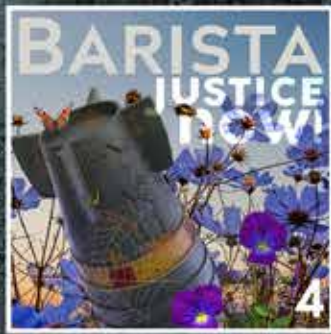
SARANTOS

#1 iTunes chart-topping singer, songwriter, producer, philanthropist and radio host who releases new music every month for life.
www.melogia.com



PAMELA HOPKINS

Multiple #1 international iTunes charting, award-winning country singer, songwriter and multi-instrumentalist.
www.pamelahopkinsmusic.com



BARISTA

Turkish musician and songwriter bringing together A-level studio talents to release international iTunes chart-topping melodic rock.
www.instagram.com/baristamusic



HARRY KAPPEN

Singer, Songwriter and Music Therapist from The Netherlands whose "Wargames" hit the iTunes Rock songs chart.
www.harrykappen.com



MISS FREDDYE

Two-time Blues Foundation Blues Music Awards nominee and iTunes chart-topper.
www.missfreddy.com



TAYDEM SHOESMITH

#2 iTunes Electronic songs artist, singer, songwriter and actress. "Are You Clapping?" is her debut single.
www.instagram.com/tshoe23



JOHN MCDONOUGH

iTunes chart-topping folk singer and songwriter with a Top 20 US radio airplay chart hit.
www.johnmcdonoughlive.com



Five-time Grammy-winning producer and engineer Chris Lord-Alge has worked with an enviable array of artists that ranges from James Brown to Green Day. His work on Green Day's *American Idiot* earned him one Grammy win for Best Rock Album and two other nominations: Record of the Year and Album of the Year. Indeed, Lord-Alge and Green Day have a working relationship that's spanned several records.

Originally from the East Coast, early on he attracted attention for his work on Brown's 1986 album *Gravity*. Cut to the present, when the walls of his San Fernando Valley studio are festooned with gold and platinum records to such an extent that it could easily be mistaken for the Chris Lord-Alge wing of the Rock and Roll Hall of Fame.

His work comes from a variety of sources: largely previous clients but also producers, A&R reps and queries from artists with which he has zero history. "My clients are repeat customers," Lord-Alge explains. "I prefer to deal with the bands directly. The way it works is band first, manager and then label. A lot of bands contact me because we've been friends for years. In some instances, it'll be a producer that I've worked with my whole life. Then there's the flood of emails I get. I have a special pricing for independent artists. My time is valuable, but everyone gets the same treatment. It doesn't matter where they sit on the charts. The 16-year-old kid who's saved up all year for me to mix his song will get the same attention to his mix as the artists I've worked with for years. If a mix says 'CLA' on it, it was done by me. My assistant Brian Judd is really good, and he gets his own emails.

ONCE A RECORD IS CAPTURED, the choice of someone to mix it is likely the next question to arise. The way that decision is made can often come down to a few points. "Normally an artist works with a producer and it's up to him or her to decide whether the recording engineer is also going to mix," Lord-Alge observes. "At that point, if they feel that he or she isn't an A-list player for that part of the job, then they may look at what mixers or records they [themselves] like. The best advice about how to choose a mixer—aside from how the project is working—is to ask what records the artist likes and what the producer's advice is. A lot of them already have a mixer in play; their go-to engineer. There's also the blind test; the shootout. But I feel that shootouts are sometimes set up for a specific person to win. The only way to do it [fairly] is to give all the players a deadline to submit their MP3 and it must not exceed minus-10 RMS in level."

Once a mix is completed it is then passed to a mastering engineer for the final touches. The choice of professional to handle this phase is perhaps as important as any of the crucial mix decisions. Certainly, the chosen mastering engineer will have an effect upon a record's final sound. "I don't take chances with my career and I don't take chances with my mixes," Lord-Alge says. "I just call Ted Jensen [at Sterling Sound]. He does about 99 percent of my mastering, already knows my curve and knows what I like. That's not to say that other mastering engineers aren't great. Emily Lazar is an amazing engineer and does great work. Unless the client is fixed on someone else, I stick with Ted or I let another engineer take a shot and have the artist compare the two. There are some projects where I use Chris Gehringer [also at Sterling]. He's got a sound and when I mix projects that are more pop, more R&B, I'll run them by him."

FOR THE MOST PART, his approach to a mix remains unchanged from project to project. There is, however, one type of mix that compels him to modify his mode of attack. "For live recordings I configure my SSL console for full capture, which is a little different," he observes. "Usually, it has to be in stereo, surround and Atmos, Atmos-ready or stem-ready. But the process is the same: you get the files, you prepare and then output them in a certain way.

Chris Lord-Alge

The Master Mixer and his Conquest of CLArity

BY ROB PUTNAM



je



"Mixing is a relationship between the engineer and his speakers. They become his lifelong partners."

Another important issue that comes up is the (Rough Mix). Is it for reference? Do they love it? And do I need to pay attention to that? The thing that might change is whether the client will show up for the mix. I prefer, if possible, that they show up if it's an album project. If it's a one-off, then it's not really necessary. I prefer that you don't come in unless it's your life's dream to see my studio (*he laughs*). In order for me to do my best work, I do it without anyone else here. Once I have it where I want it, if Green Day [for example] wants to show up, then they come in to close the mix because then they have ownership."

In earlier years, of course, attended mix sessions were common. Lord-Alge misses the days of bands coming into his studio. "It's about 20 percent now," he says. "The only time I do a video conference is with Bruce Springsteen, because I'm streaming the mix to him. I've not had great results with streaming, because there will be anomalies in what I'm playing back, and it can make me look bad. I'd rather have the client download and listen to it. Most of my mixes get about three notes for possible changes, like the background vocal is down in verse one, strings are up in verse two. Little things like that."

With five Grammy wins and countless gold and platinum records to his name, it seems nearly a fait accompli that he's been happy with everything he's mixed. But like anyone, he has projects of which he's most proud. "The records that I made from scratch are the ones that have the best end result," Lord-Alge contends. "Whether it was Tina Turner, Ian Moss or Rick Price. The records

it sits: their car, on an iPhone, on low-end speakers. But is there a way to emulate those with a plug-in or hardware solution? "Then you'd never get up out of the chair," Lord-Alge jokes. "There are plug-ins for it, but for me, mixing is a relationship between the engineer and his speakers. They become his lifelong partners. My original Yamaha NS-10m's with a subwoofer from 1981 are the ones I've always relied upon. I've created the new CLA-10s with my partner Avantone and have had them hooked up too. I also have some nice JBL 708's that are the closest to the old NS-10m's. Having your monitoring down to a science is everything. I say the lowest form of quality you can test on is the best way to go. I've had a boombox in my rack since the 90s and often I'll listen to a mix on my PA at home and will hear where I need to make fixes. I've recently added a 9.1.4 Atmos system comprised of Ocean Way Monitors as my work in Dolby Atmos has increased over the past year."

With so much work that flows from his studio, it's tempting to envision it as an industrial complex; a gold and platinum record factory that churns 24-7, 365 and is staffed by sleep-deprived Oompa Loompas. But his team is actually quite small, nimble and well-rested. "Brian Judd is my one assistant," Lord-Alge explains. "We'll usually have a second assistant who is the combo man who's running the studio, getting the food and [otherwise] helping. He'll add drum samples and do some of the tom editing. Imagine a live show that I'm doing, and we want to add drum samples to 28 songs, we need that extra help. Or just doing the tom edits, which is literally editing

have what I have. Another piece of hardware my partners from Black Lion Audio and I created is the (Bluey) compressor. This is perfect replica of my favorite original Blue Stripe 1176 compressor from the 1960s. Those are Pultec's are part of mix bus chain and every single one of my mixes goes through a pair of them. Steve Jackson at Pultec made me a custom pair that matches my originals, and they don't drift. I also depend on the plug-ins I make with Waves and the ones made by SSL. I enjoy making the tools through Waves," he continues. "I've met many people who know me more through the plug-ins than anything. I've also done drum samples with Steven Slate. But I also use my original go-to outboard gear that many people have discounted."

When mixing, there's no end to the tools from which to choose from. Chris has almost every hardware compressor made. But there are also plug-in compressors so at some point there's a choice about which to use. "First, I always use a hardware compressor," he comments. "There are instances where preparing a mix I've used enough software compression that all I need to do is bring it up on the faders. Even though all this analog flavoring and vintage gear is nice, sometimes EQs on a console from channel-to-channel aren't the same as they were when they were young. If I really want to EQ a pair of something perfectly, I'll keep it all in the box. The channels on my SSL will be there to create the analog sound with the line amp, but I won't use EQ or compression on it. It depends on the song. Most of the time I'm using my outboard gear; the analog reverbs and delays. Sometimes



Dave Stewart, Waddy Wachtel, Stevie Nicks, Chris Lord-Alge



Chris Lord-Alge, Bruce Springsteen

where I recorded the whole project are the ones I'm most proud of. I can still put up this Ian Moss album I did in '88 [*Matchbook*] with John Robinson playing drums: it's just so punchy and in your face. If I go back to *The 2nd Law* by Muse, I really was advancing on where it came from. The new Green Day record [expected in late 2023], (the band and I have really upped our game). On Green Day's *American Idiot* or My Chemical Romance's *The Black Parade*, those were big conquers. There are albums I've mixed but they didn't come in like that."

It's common for engineers to listen to the results of their work in various environments to get a better or more rounded sense of where

they so that they're trim to where they're playing only. That takes a minute no matter what."

OVER THE YEARS, he's connected with several gear and plug-in makers, notably SSL, Focusrite, Roland, Iron Mountain, Audio-Technica, Avantone, Pultec and Waves Audio for his collection of CLA plug-ins. How do plug-ins figure into his signal chain? "You can't be a great painter without a great paint box," he shares. "Avantone is my partner making power amps and studio monitors. My signature CLA-10s are powered by the CLA-200 power amp. I also made the powered CLA-10a studio monitors. Those are really for the new users so they can

on more pop things I'm using the console as a big summing mixer because it's all pairs, it's all EQed in the box and I'm only using the console to bring it up on and automate."

NO MATTER HOW SUCCESSFUL YOU ARE, there are vexing challenges in any business. Lord-Alge finds that his biggest ones have always come down to interpersonal issues rather than technical ones. "Managing the dynamic between band, producer and the label—that little triangle is everything," he asserts. "They each have their own languages. Mixing is the easy part. Communicating what that artist wants is the hard part. It has nothing to do



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with the gear and everything to do with your bedside manner."

It's easy to presume that bands have absolute control over the way a record is put together. But management, A&R reps and producers all get to have their say. "Here's an example," Lord-Alge begins. "The band will have some moves that they want, which will be the opposite of what the producer wants. The label will want something in between both of them. Often the label, management and producer will be more in sync than the band. There have been times when the producer finishes the record, hands it off to me and says 'You deal with the band and the label. I'm out of it.' Generally, if you hire Chris Lord-Alge, what he delivers is what you'd expect. Usually there are no changes and everyone's happy. There are a handful of times when politics are involved, and I don't get why. A song is a song. It either sucks or it rocks. All I know is that a song dictates what it wants to be. I prefer to work directly with producers, because he or she knows what makes the band happy."

He's collected a trove of memories during his career. One of his favorites is of logging in long hours with artists and losing track of time. But it's rare for him to pull all-nighters

Paula Salvatore, Candice Stewart, Will Lee, Troy Germano, Leslie Ann Jones, Maureen Droney, Robbie Kilgore and more. "I host this party for one reason. That we never want to forget the people we make music with."

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

- **Mixing is about 75 percent confidence and bedside manner. You can be a great mixer but if you're a dud [interpersonally], you're out. You have to be able to have a relationship with the people who hired you. The other 20 percent is your talent. Knowing the gear is about five percent. A good engineer knows how to get what he or she needs to make the client happy.**
- **Be punctual. If you say you'll deliver something at two o'clock, it's ready at two.**
- **Communicate with your clients. Be realistic with how much time you use. These are things I teach to students.**

serve." Lord-Alge has certainly learned and earned. Now he likes to serve the engineering community by giving back and sharing his knowledge. He teaches a number of courses, notably Mix With The Masters. "We started that 10 years ago," he explains. "It's about bringing people down for a week in France and teaching them hands-on. I've also done a bunch of one-day seminars. The great thing about teaching is that I'll have 25 students and by the end of the week, they've come a long way and learned a lot. I don't just teach about how to get sounds. I teach about how to run your music career and how to be organized." The CLA Teaching Academy is a likelihood in the near term. In fact, Lord-Alge aims to launch it sometime within the next five years.

With an eye always to the future, Lord-Alge has a number of renewed interests and active or upcoming projects. "I enjoy producing now," he reveals. "I like to help artists with arranging and I love building songs from scratch. I enjoy taking a vocal piano or guitar demo, putting it together and getting players to play on it, making it into a record. This way I don't have to answer to anybody (Chris laughs). As far as mixing, I've got the new Green Day record [expected out end of 2023] that we're almost



Joe Cocker, Chris Lord-Alge



Chris Lord-Alge with Green Day accepting a GRAMMY Award

like he used to. "The only time I do that is with Stevie Nicks because she likes to hang out," he says. "Sometimes I'd look at the clock and say to her 'Hey, Stevie. Is it a.m. or p.m.?' There's also the time that Bruce Springsteen sent me a video on my birthday in which he sang me "Happy Birthday."

ANOTHER IMPORTANT INITIATIVE for Lord-Alge is an annual event he started about five years ago called Studio Hero's. Lord-Alge also hosts a dinner at AES in NYC that pays tribute to the engineers/producers who have passed in the last year, as well as honors the current community of studio wizards that continue to make a difference to each of us. This year paid tribute to engineers-producers Ed Cherney and Al Schmitt and audio production and communications executive Lisa Roy. The annual event is a Who's Who of the industry. This year's attendees included Bob Clearmountain, Ann Mincieli, Giles Martin, Dave Pensado, Jimmy Douglass, Marcella Araica, Michael Brauer,

Despite being widely regarded as a reigning mix master, Lord-Alge isn't always comfortable with the title "mix engineer," either when describing himself or most other audio pros. "I've never felt that I'm a mix engineer," he admits. "I'm an engineer. Mixing is part of what an engineer does. It's just a term for finishing a record. You've only earned the mixer badge once you've had success at mixing for people. If you've just bought a laptop and some CLA plug-ins, you're not a mix engineer. I would love to have Bob Clearmountain, my brother Tom Lord-Alge (a Grammy winning engineer as well), myself and four other of the great mixers judge whether or not someone is a mixer. The best way to learn is to record a band, because that way you'll see what to do and what not to do; what screws you in the mix and what doesn't. You'll see that you can engineer in a certain fashion to create the end product while you're recording. That's how I learned."

There's a saying he lives by—"Learn, earn,

done with. It'll probably come out toward the end of the year. And I just finished Elton John's final show at Dodger Stadium. The live stuff is a different challenge; it's a different headspace. It's more grueling but I love live shows. I've also been working with the Eagles, because they plan some new live content. Then I've got a handful of rising bands that are coming out with debut records, as well as some newer country artists like Shane Profitt and Chris Janson. I'm really happy with how those records came out."

To an outsider, what Chris Lord-Alge does may seem to be steeped in magic, math and mystery. But he doesn't see it that way. As he breaks it down, "My job is simple: I serve the artist and I serve the music. If I serve anything else, then it's for the wrong reasons. The only thing that matters to me is that I do justice to the music that's in front of me on a daily basis. I want everyone to walk away smiling."

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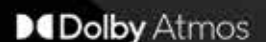


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 Twenty One Pilots - Vessel / Immersive Mixer: Greg Wells
 Lizzo - Cuz I Love You / Immersive Mixers: Manny Marroquin, Kevin Madigan, Bill Malina
 Lizzo - Coconut Oil EP / Immersive Mixers: Manny Marroquin, Kevin Madigan, Bill Malina
 Pharrell & Murda - "No Mas" Single / Immersive Mixers: Manny Marroquin, Kevin Madigan
 Chet Faker - "It Could Be Nice" Single / Immersive Mixer: Dave Fridmann



THE MUSIC PRODUCER



by Michael Redman

Let me start by thanking the staff at *Music Connection* for reaching out to me for my thoughts about what the role of a 'Producer' is all about.

Well, a famous producer-engineer, Tom Dowd, who produced one of the greatest songs of all time, "Layla" by Eric Clapton, once said "The producer's job is to capture all the energy of an artist's performance and get it on the tape" (when there was tape).

Personally, I've produced many artists and recordings, and I've found producing to be every bit as fulfilling as recording. I once produced a record for Spanish recording artist, Alfonso Saenz, and the project included writing songs for him and even advising him on how to reach his target market: American females. He would write lyrics and then ask me, "Michael, will an American girl think these are sincere and sexy?"

We had a great time as collaborators while I engineered and produced the recordings, it was simply the best!

Besides capturing a performance, the producer's job can also include selecting songs, finding a recording studio, an engineer, and session players, as well as helping to negotiate a distribution deal, if there is one. I consider this to be one of the most interesting jobs in the music business because of the true collaboration between the artist and the producer. A producer is the artist's conduit to the public, motivating them, collaborating in some cases, and generally creating a safe haven for artists to express themselves and their musical art.

So, what does it take to become a successful music producer? First, you need to have ears! Without great ears, you won't have a chance. What I mean is that you need to know what works musically and sonically and what doesn't work; you also need conviction and a solid gut.

You must have the ability to leap tall buildings and gently motivate and inch your artist toward his or her best performance without ruffling any feathers along the way. You need to gain the trust of everyone in the control room without alienating anyone and instinctively know when to keep your mouth shut and just let the music happen. A great producer has the inherent ability to understand and feel what the public will find infectious and want to hear over and over again. This is the producer's single greatest challenge, gift, and reward.

By definition a music producer or record producer, as they are sometimes referred to, is a recording project's creative and technical leader. That person helps choose songs, coach artists, and shape songs and sometimes even the entire sound of the band. The following people—excerpted interviews from the second edition of my book *The Best Jobs in the Music Industry*, Rowman and Littlefield Publishers (2022)—fit that description thoroughly.

Russ Titelman

"Would you guys keep it down a little, please? I'm on the phone."

Russ Titelman is having work done on his spacious Manhattan apartment, and I can hear the piano being tuned in the background. I consider it an honor to talk with Russ, the man responsible for producing much of the music I love. I can only imagine spending a few days in the studio with him; man, what I could have learned. It was apparent to me, from his calm, reassuring demeanor, why he has been so successful.

He is genuinely interested and engaged as we talk about the business he loves and imparts a little wisdom. He is, by the way, the only contributor who spent two hours with me on the phone, dissecting this interview sentence by sentence to make sure it conveyed exactly what he wanted to say. A true producer, a great producer.

Titelman is an independent record producer who has won three Grammy Awards for producing Steve Winwood's "Higher Love" and Eric Clapton's *Journeyman* and *Unplugged* albums. He has worked with numerous musicians, ranging from the Monkees and the Bee Gees to Paul Simon and Chaka Khan.

Russ, you've been a huge influence on shaping today's music. Please tell me a little bit about the actual job of a record producer.

RT: When I get asked that question by laymen or a civilian, I usually say, "Do you know what a movie director does?" And if they answer positively, I say, "It's exactly the same role as a movie director, only in the music business they call it a producer." It's a different moniker, and different terminology for the same activity. So, if you know what a movie director does, and some people don't, which is actually shocking to me really, I then explain.

The producer oversees the entire recording process, and you work with the artist, help choose songs if they're not writers themselves, or select the songs they write themselves if they are writers. Sometimes they've written more than 10 or 12 songs, so you help them choose which ones they feel should be on the record. Then if they don't have a band, you help put one together and suggest orchestrations if you're going to overdub things like horns and strings, or glockenspiel.

Then you will look at the way to approach each song: full band, or, "This sounds like it would be better just guitar and bass," that kind of thing. I don't get involved with lyrics too much when working with people like James Taylor or Paul Simon or Randy Newman—they know best!

Speaking of sound, when you are working with James Taylor or another established artist who has a sound, do you ever try to stretch them?

RT: Well, sometimes it's good to stretch, but not too much. There might be some suggestions of direction, like on the new Jerry Douglas record where we threw around the idea of going to New Orleans and have Jerry record with New Orleans musicians because it fit him well as a soulful player. We did just that, and it worked out quite well.

There's obviously a huge amount of trust that the artist has to have in you to allow that type of suggestion, right?

RT: Exactly. Trust is the main thing you have to have with an artist. You must set up an atmosphere where there's trust, and they can be comfortable with you when they are in their creative space.

What does it feel like when you're working with a well-known artist, like Paul Simon?

RT: Well, each artist is different and requires a different skill set and a different approach by a producer. Because of that diversity, you have to adjust working styles, so you have to give-and-take a bit here and there.

Basically, if you are hired to work with someone, it inherently means that the artist wants to work with you and chose you for a reason. For the most part, if there is agreement about what you're doing, then there's trust and an atmosphere of "try anything." Any idea is respected, and sometimes even if it doesn't work, it may lead to another idea.

Arif Mardin had a great quote that Barry Gibb [the Bee Gees] told me when I was working with him, and they were at an impasse. Barry said, "Well now, what are we going to do?" And Arif replied, "Don't worry—something will happen."

How do you, as a producer, make a living?

RT: Well, typically you get an advance when you start the project, and then you get paid at the end when you finish.

Do you have any advice for somebody who wants to get started.

RT: Go out and listen to lots of bands. Find a brilliant act and start working with them, grow with them, promote them, and find success with them. •

Veit Renn

Veit Renn is a music producer, singer, and songwriter who has been very successful working both remotely and locally outside of the L.A., Nashville, and New York City music scene while living in Orlando, FL. Renn fits in a second career as the advanced audio course director for Full Sail University.

So, Veit, would you tell me a little bit about your job as a music producer?

VR: I like to tell artists that I only have one goal, which is to make their music commercially viable. That, of course, involves a lot of different technology, people, and musical knowledge, as well as having the right musicians available. When I first meet with an artist, I have to understand their vision, and at that point my goal is how can I make this cool and interesting, and still marketable.

Many artists are a little schizophrenic when it comes to their taste in music. I've worked with some who have just heard the newest Jill Scott record and want everything to sound like their record, but a month later they hear a different record and want to change everything to sound like that one. So, it takes some psychology and guidance and a little nudge now and then.

As a producer, do you share in the royalties?

VR: Everything is negotiable, but there are some standards. Until 2010, it was pretty standard to get 3 percent of wholesale as a producer per song on the album.

Oftentimes you get an advance that's recoupable from that percentage. So, let's say you get a \$10,000 advance to produce a song and spend \$5,000 on musicians and the recording studio. You will have \$5,000 left for yourself. But, that \$10,000 is still fully recoupable by the record company, which means the artist has to pay back the \$10,000 from sales before the royalty checks start coming.

Mark Bright

Grammy-winning Mark Bright formerly served as Vice President of EMI Music Publishing. His current clients include Luke Bryan, Carrie Underwood, Shakira, Rascal Flatts, and Reba McEntire, among many others.

What makes a great music producer?

MB: A record producer needs to be a conduit for the artist. The most successful producer I have seen fill that role, starting from early in my life, and one of my idols, was George Martin.

As a kid, my sister would bring Beatles records home. When she went out with friends, I would sneak into her room and listen to "Hey Jude" and "Revolution" over and over. I would see George Martin's name and think, I want to be that guy. What does he do? I found some articles, and when reading about him, I figured out that he was tuned into everything that the Beatles were about. He understood their music and what they wanted to convey artistically. He really got into their heads, and those records weren't about George Martin; they were about the Beatles.

You've produced some incredible music with, among others, Carrie Underwood and Rascal Flatts. What's your day like?

MB: You mentioned those two acts, and while both of those artists are superstars, every day is different. If you're fortunate enough to work

not only are they working on an album, but soundtrack recordings and commercial recordings that are pulling the artist off the central task of making music. I always get enough time with them, but I always want more. With new artists, you get all the time in the world. With superstars, you will always want more time than you get. That's just how the business works.

Has living in a musical community like Nashville helped you grow personally? Professionally? Musically?

MB: Nashville is a great place for music. For me, it's the elixir that pulses through my veins, the whole thing. You can find any style of music here. Clearly, we do country music, but we also do alternative music, Christian music, and mainstream pop music. . . all day long. It goes on and on and on.

Would you tell me about the financial side of being a producer?

MB: If you had asked me that question five years ago, I'd say album advances and royalty fees. Now, except for superstar artists, producers are also being asked to help put the roadshow together, because maybe the bandleader needs help. Some producers know how to put sets together at a high level, one-off shows, shows that require orchestras. For this type of extended service, you are paid like a production company. These opportunities are not available to everyone and will typically

"A great producer has the inherent ability to understand and feel what the public will find infectious and want to hear over and over again. This is the producer's single greatest challenge, gift, and reward."

Today, most deals are buyouts, where I get a larger amount of money up front and no back-end. No back-end means no royalties. I would actually recommend this arrangement unless you know something is going to be a huge success.

On the other hand, if you're going to work with Beyoncé, and know she's gonna sell 10 million records, then you should try to get points and forget about any advance at all. That's what I call free money. It's that check that just shows up in my mailbox every six months from the record label.

Would you say that being a producer in today's music industry can be a sustainable career?

VR: I absolutely think so. The competition is stiff, and people now have laptops with a \$50,000 recording studio inside, but that does not mean that they know how to use it! It all starts with small projects and diversity. If you're a one-trick pony, and all you do is rap music, you're going to struggle, unless you are the very, very best at rap music, which is like being Michael Jordan in the NBA. I've produced pop, R&B gospel, country, heavy metal, trash metal, and lots of hip-hop. You must have an understanding of each genre so you can break it down and be authentic. -

at a high level, you will be tracking or doing a track build on a daily basis while working on a project. If we're not tracking, we'll be writing songs or listening to songs people wrote that we might want to use. It's all about the song.

How involved do you get in the creative process? Are you involved in arrangements, lyric tweaking . . . that kind of stuff?

MB: That's basically what I do, arrangements. When a songwriter writes the song, I will listen very carefully to it, and sometimes I'll hear an arrangement as a stream of consciousness. I grew up listening to a lot more music than watching television, so my life has always been about listening to music. The arrangement is what I do, where instruments should play and where they shouldn't.

What challenges are there to working with superstar musicians?

MB: There's not a whole lot of down side working with superstar artists. They don't become superstars if they don't have a good sense of their artistry and musicality. The one big challenge is availability. Superstars have to fit recording into an already tight schedule;

only exist, or be extended to you, if you are at a certain level as a producer.

If you were to pick one song, or one artist, that defines your experience as a producer, what would it be?

MB: That's impossible! I have several artists where we lived a special moment in time, a musical moment. Everyone in the room heard it, felt it, it was a spiritual thing—and then you hear it back on the radio, and it's a big hit. You hear it years later, and the magic is still there. You will never forget it. I've had four or five of those, dating way back to Black Hawk, several with Rascal Flatts, Carrie Underwood, a couple with Sara Evans, and a couple with Reba McEntire. I've been really, really lucky to be in the room with some exceptional artists throughout my career.

Do you think a career as a record producer is still attainable in today's market and music industry?

MB: I think it's the new frontier for the music industry, and I love it. We're just weeding out all the wimps. The people who remain in the industry are the ones who really love it. -



THE PRODUCER'S WORLD

SKILL SET: Communication skills are at the top of this list; music producers are simply great with people. Great producers also have the innate ability to understand what the public will like.

HOURS: A producer's hours are varied and follow the production process. Producers work when the artist is ready. Most of the greatest recording sessions in history took place between 9 p.m. and 3 a.m. (the music hours), so you can work on your own schedule, but during the actual recording you may be drinking lots of Starbucks. (Stay away from the Mountain Dew; it will make you crazy!)

UPSIDE: A record producer has some great highs. You are responsible (if not credited) for the final recording and what the public will ultimately hear. You are the one who picks the best takes, sometimes the music, and works with the artist until the arrangement is perfect. You are a direct contributor, just like the artist, and in some cases you're an equal partner.

DOWNSIDE: Real opportunities to become a producer on the international stage are getting harder to come by. You might spend considerable time finding and producing the right acts to get you where you want to go. The pay will not be good at the outset of this career path.

FINANCIAL: \$\$ to \$\$\$\$: Some producers still command six figures to produce an artist, plus points (a percentage of the sales). You may never be one of them. Like any other area where residual income is available, the more music you produce, the more money you will probably make long-term.

LOCATION: You typically need to be in a big music city—New York, Los Angeles, and maybe Nashville or Austin. You need to live where the artists live, where the recording studios are located, and where the music business is conducted.

FUTURE: I am told that producing music is still a very viable career. Given technology and the huge amount of media being produced, I can see why. -



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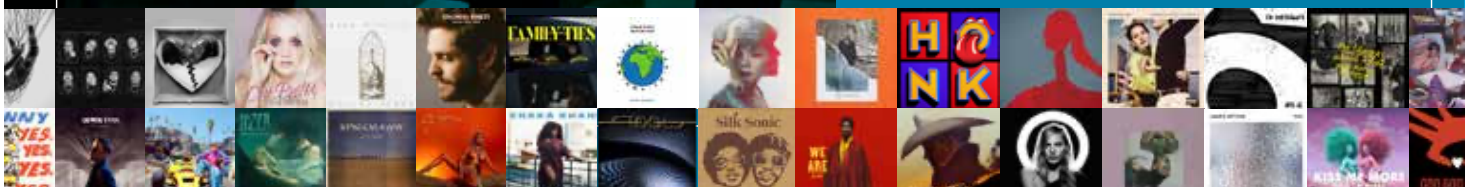
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TurboFlex Eyewear at 65th GRAMMY Awards®

Picture this, you're onstage during a performance, sweating profusely and darting back and forth, as one does, while bobbing your head to the music. If you're an eyeglass wearer, like this writer, your spectacles may start to slip as you're constantly making adjustments, fitting them properly back on your head. You could use some assistance for your eyeglass stems to rest comfortably in place, without being relegated to a tight elastic sports strap attachment. Well, enter a revolutionary world-wide technology from the folks at Aspex Eyewear called TurboFlex.

TurboFlex is a patented 360 degree hinge system, sold in more than 80 countries, that is changing the way people experience and wear glasses. Invented by Montreal businessman and inventor Nonu Ifergan, TurboFlex was born out of a desire to combine functionality and style. Since 1965, Ifergan's Aspex Eyewear has been on the cutting edge of eyewear advance-

ment and development. The path to TurboFlex technology is the result of a series of eyewear industry innovations. In 1995, while funding research in Europe to come up with a nickel and titanium-free alloy, Aspex launched its patented EasyClip collection. Thanks to a simple magnetic clip, polarized dark lenses instantly turned optical into sunglasses. The following year, Aspex patented Trilaston, a nickel-free, hypoallergenic copper-based alloy rich in aluminum, and used it to make EasyTwist. The company refers to this product line as "The world's most flexible, twistable eye frame." In 2007, TurboFlex came on the scene with the mission to create the world's most durable pair of glasses. Their proprietary, patented technology allows the eyeglass hinges to be flexible in all directions.

TurboFlex frames' temples to adapt to every sneeze, shift, shake, yawn, tug and itch without pressure or frequent adjustments. TurboFlex Eyewear is comfortable, durable, resilient and comes in a wide variety of colors and frames. "Our world-wide patented TurboFlex technology allows glasses to do what's never been possible—to flex in multiple ways without breaking," explains Aspex president and founder Nonu Ifergan. "Movement matters and we move with you."

TurboFlex frames are made from many types of premium plastic and metal. Some frames combine materials, such as frames with plastic surrounding the lenses and temple pieces made from titanium. But there are different combinations of materials that are suited for different people, clientele and situations. In addition, the Aspex portfolio of brands utilizes the TurboFlex 360 hinge in a myriad of eyeglass styles and designs.

So, think about it, if you're a regular eyeglass

moving with your body makes a lot of sense. The product line literally exemplifies strength meeting style. And, with a number of styles and designs at reasonable price points, one doesn't have to compromise strength, durability and comfort for that style.

There is a growing number of music artists—enlightened and faithful clientele—that have come on board and selected a TurboFlex style. The Backstreet Boys, Foreigner, Jon Batiste, Lifehouse, Jimmy Jam and Terry Lewis, Lenny Kravitz, Bonnie Raitt, Travis Barker and social media stars Charli and Dixie D'Amelio are among some of the brand's more prominent customers and influencers.

Aspex Eyewear Group is one of the world's largest distributors of quality eyewear and sunwear, serving markets in North America, Central America, the Caribbean and Europe. Since its inception in 1965, Aspex Eyewear has established itself as one of the industry's



wearer, a dependable and durable pair of glasses is invaluable. They really are an extension of you and an intimate part of your identity in a lot of ways. You physically tug at them, carelessly toss them aside, wear them on your brow, set them down anywhere. Nonu Ifergan and daughters Yael and Karen are at the helm of Aspex Eyewear with these considerations in mind. It is their collective engineering, innovation and care, as a brand, that make their product line something unique and special.

And let's talk about the significance of partnering with the 65th GRAMMY Awards® and the GRAMMY Gift Lounge, and what they bring to the table in terms of artistic support and clientele. Artists and musicians push the boundaries when it comes to style. They are usually introduced to innovation first, because they're travelers, they're out there and in the public eye. When you think about music and how it moves you—TurboFlex's tag line of

leaders in both eyewear design and development with brands like Oak, Takumi, Paradox and more. Aspex Eyewear's success and all its product lines and advancements are, again, due to the tireless optimism, forethought, vision and unbridled efforts of Nonu Ifergan and family. For over 56 years Ifergan has led Aspex to the forefront of the eyewear industry utilizing his talent for invention and business acumen. His perseverance and refusal to compromise has allowed Aspex and his family of brands to flourish and evolve.

Ifergan continues to push TurboFlex and the other eyewear technologies in interesting and groundbreaking directions. The Aspex team is constantly in search of new materials, designs and development that will offer their clients and customers so much more. The future looks very bright, indeed, for Aspex, TurboFlex Eyewear and beyond.

See aspexeyewear.com/en/turboflex

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NUGEN Audio Producer Bundle

The NUGEN Audio Producer Bundle is a suite of nine premium-grade mixing and mastering plug-ins designed to offer audio professionals end-to-end control over their production workflow, as well as providing a comprehensive audio toolbox for mastering and delivery of your final mix onto today's audio streaming platforms. NUGEN Audio's Producer Bundle can also help in the preparation and delivery of your mixes for broadcast as well as a toolbox for general music production applications.

The NUGEN Audio producer bundle now includes Paragon ST, a stereo version of Paragon (NUGEN's flagship multi-channel convolution reverb), that has been specifically optimized for music production. Paragon ST is a true convolution reverb combined with the flexibility and control of a classic algorithmic reverb. Unlike most convolution reverbs, Paragon ST does not use a static impulse response algorithm. Using resynthesis technology (developed with Dr. Jez Wells at the University of York), it is possible to significantly alter reverb decay, room size, and other parameters beyond the original space's Impulse Response without the use of time stretching, which can cause undesirable artifacts.

Paragon ST's microphone distance control allows you to adjust early reverb reflections in order to give an impression of the sound source being

closer to, or farther away from, the listener without affecting the overall sound of the space. A stereo width parameter also provides much more flexibility for fine-tuning within the stereo field. Also included is a reverb modulation utility with a rate control that can be used to lock Paragon ST to the tempo of your track.

The NUGEN Audio Stereoizer 3 is designed to help preserve your Stereo Image while adjusting and controlling variables of your mono and stereo signal path, a tool that is particularly useful if you are mixing your source material for broadcast applications. Stereoizer 3 is designed to introduce a feeling of natural space in your mix without unwanted audio artifacts. This is achieved using specialized algorithms designed to split the signal by frequency onto your left and right channels. The result is that you have full control over your stereo image while retaining full mono compatibility, if required.

The NUGEN Audio Monofilter is a low-frequency mono summing utility that is particularly effective for managing bass frequencies by allowing you to control stereo width and

phase correlation in the low-end of the audio spectrum. Monofilter is a particularly useful tool for mastering for vinyl, and correctly translating bass frequencies for EDM and other low frequency intensive styles of music, such as house, techno, etc.

The NUGEN Audio Visualizer 2 is a comprehensive and flexible FFT audio analyzer. Visualizer 2 also includes a full suite of metering tools and allows for multiple meters to be viewed at once. A multi-view setting allows you to compare two different input signals and features user definable real-time audio analysis tools designed to give you multiple and simultaneous visual representations of your mix. Visualizer 2's unique intelligent window facility lets you select multiple view combinations automatically. The NUGEN Audio Visualizer 2 can be used as a

off up to three different groups of audio and allows you to apply different filter curves to each group. The plug-in allows you to adjust depth and steepness controls with a unique direct-draw interface and includes a spectrum analyzer to make it easy to quickly identify and specifically fine-tune your audio signal. Couple this with EQ matching via the NUGEN Audio SEQ-ST sonic fingerprinting capability and you have a flexible and comprehensive EQ that is usable in a variety of mix applications. The NUGEN Audio SEQ-ST is suitable for all types of audio production, including mastering and post-production as well as for music or broadcast applications.

The NUGEN Audio Stereoplacer allows you to pan audio content to your mix based on a specific frequency. It is designed to allow you to pan a selected range of specific frequencies without affecting the rest of your stereo image. Stereoplacer's ability to identify and pan specific frequencies makes it a particularly useful tool for beat making, panning sounds without affecting their low end, fixing poor microphone placement, and moving problem frequencies as an alternative to EQ.

The NUGEN Audio SigMod is a flexible, modular, signal modification utility designed to convert or fine-tune an audio signal for a wide variety of mix applications. SigMod is designed to be a comprehensive audio toolbox that gives you control

over essential mixing functions including signal monitoring and routing, mid/side conversion and output level protection. SigMod has a variety of selectable modules that can be inserted anywhere in your tracks to help you to fine-tune your mix. Selectable modules include Mid-side, Switch, Mute/Solo, Delay Phase, Trim, Mono, DC Offset, Protect and Insert.

Offering much more than a set of typical music production plug-ins, the NUGEN Audio Producer Bundle delivers a comprehensive suite of audio tools designed to give you control over mixing, mastering, and delivering your music for today's audio streaming platforms, as well as preparing your mixes for broadcast and other specialized music production applications. The NUGEN Audio Producer Bundle is available for purchase for \$499 or on a subscription basis. The individual plug-ins can also be purchased individually. Fully functioning 15-day trials of all NUGEN Audio plug-ins are also available for download from the NUGEN Audio website.

Find out more at nugenaudio.com/nugen-producer



standalone application or as a plug-in.

The NUGEN Audio ISLst is a true-peak limiter designed to facilitate precise and transparent control of peak levels in mono and stereo audio signals. The NUGEN Audio ISLst offers a true brick-wall solution allowing the user to define the True-Peak Limit of your audio output rather than the more traditional threshold control.

NUGEN Audio MasterCheck is an advanced metering and mastering utility designed to provide accurate, true peak metering and playback of how your music will sound on different streaming services, podcasts, etc. You get a toolbox that includes internationally recognized loudness measurements, dynamics monitoring, and ITU compliance of true peak inter-sample metering, all of which can be used to achieve specific loudness targets. NUGEN Audio MasterCheck features an external reference section metering and monitoring button which locks your music onto a specific CODEC allowing you to hear the difference between the original and compressed CODEC.

The NUGEN Audio SEQ-ST is a "Spline" (linear spline) style EQ that allows you turn on and



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LEGENDARIO

Luis Segura

EL PAPÁ DE LA BACHATA



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CANCIÓN PROMOCIONAL

LAS DE JUAN LUIS

LUIS SEGURA & JUAN LUIS GUERRA

Spellbound Recorders

Located just 40 minutes east of Music Row in Lebanon, TN, Spellbound Recorders is one of greater Nashville's newest creative facilities. Spellbound Recorders is designed to offer an immersive creative experience with a state-of-the-art recording facility and an exclusive rustic cabin for extended stays and lodging all nestled on five acres of tranquil tree-lined property.

Spellbound Recorders was conceived and built by Nettie Freed, who quite literally grew up in the music industry. I recently had the opportunity to meet with Nettie and learn more about her extensive background in the industry and her motivation to build Spellbound.

"I was born in Los Angeles to an old-school music industry family. My grandfather is Alan

"Working in professional studios in Los Angeles, and my intimate knowledge of the music business, drove my passion to nurture the working creative process. My years of experience in studios, on set production and working in business management all helped to inspire the construction of Spellbound Recorders. I always loved the recording process, and the fact that I have spent most of my life in and around recording studios, as well as my background as a songwriter, has given me a unique understanding of what works—and what does not.

"My professional work as a singer-songwriter and producer ultimately led me to spend more and more time in Nashville. After almost a decade of traveling back and forth between

able to put together a truly impressive team to develop the studio. The construction team included the incredibly talented acoustician Steven Durr, whose work has been sought after by the likes of companies including Disney and Sony, our amazing architect and engineer Matt Schlachter whose client roster has included Nick Jonas and The Black Keys, and Joe Kaplan, the lighting architect who helped light up some of the biggest Las Vegas icons and beyond.

"The studio space utilizes natural light, textures, and colors found in nature. We have a variety of custom pre-programmed LED lighting options that helps give the artist control over the creative environment. The studio was wired by SkinnyFish Audio, who



Nettie Freed is pictured with: Acoustician Steven Durr, Architect Matt Schlachter, Spellbound's Chief of Operations Daryl Hill, and her father Lance.

"I came to realize there was something unique and tranquil, almost magical, about the property."

Freed, the disc-jockey personality credited by many music historians as having coined the phrase 'Rock & Roll.' My father is the renowned music publisher Lance Freed. I consider myself a third generation disruptor within the music business.

"I grew up in Santa Monica, California. When I was growing up, the studio was my safe place. I started recording original demos when I was around eight years old." My father Lance was at that time president of Rondor Music, the publishing company owned by Herb Alpert and Jerry Moss, founders of A&M Records. As a result, while I was growing up, I had a unique opportunity to interact with, and learn from, some of the most iconic names in the music business.

"I learned guitar from the renowned multi-instrumentalist and author, Fred Sokolow, who is my mentor and a long-time collaborator who was instrumental in helping me on my creative journey in music industry.

Los Angeles and Nashville for my work as a songwriter and producer, I finally decided to move to Tennessee permanently in 2020.

"After I moved to Nashville, I needed a place to live and work, and after a long search found and brought the property here in Lebanon, Tennessee. When I first bought the property, I was just using it as a personal retreat and space to collaborate. As I began to spend more and more time on the property, I came to realize there was something unique and tranquil, almost magical, about the property. It's hard to describe, you really have to be here to experience it.

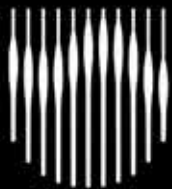
"When I finally decided to take the next step and build the studio, I was determined to use my experience in the Music Industry to create an escape for artists and producers where their creative talents were nurtured, supported, and truly valued. I built Spellbound Recorders specifically for that purpose.

"In building Spellbound Recorders, I was

have done wiring for some of the biggest recording studios in our industry.

"Our studio mission statement here at Spellbound Recorders is "within the realm, but outside the box" which points to our strongly held belief that a beautiful work environment does not need to sacrifice acoustical quality. We feel that Spellbound Recorders offers the creative professional much more than a traditional recording studio and breaks the mold on how the traditional Nashville studio is experienced. Spellbound Recorders is designed to offer the creative professional a new kind of creative space we believe you will not find anywhere else. We would love to discuss your next project and work with you to help bring your creative potential to the next level.

Find out more about Spellbound Recorders at spellboundrecorders.com or email the studio at contact@spellboundrecorders.com for a personalized quote on your next project.



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A Fellow Guitar Slinger Pays Tribute to Jeff Beck

Recently, the world lost one of the great guitarists of a generation, the maestro himself, Jeff Beck! Jeff represented so much for musicians because of his neverending strive for tone and proficiency as a guitar gunslinger. He reached millions through his decades of stellar recordings and performances that permeated our souls. He is the father of modern guitar instrumental music and pioneered the path for such guitarists as Joe Satriani, Eric Johnson, Steve Vai, Al Di Meola and countless others. He was truly a risk taker and forged ahead in new styles of music that very few would ever dare to tread.

His career started in the depth of the British Invasion as a member of The Yardbirds, replacing Eric Clapton. There was even a point where Jeff and Jimmy Page were in the band together unleashing dueling guitars on the world. This all started when bassist and founding member Samwell Smith quit the band one night at a live show in 1966. Page was at the show and agreed to play bass until they found a replacement, which turned out to be rhythm guitarist Chris Dreya. From that point on, Jeff Beck and Jimmy Page would mesmerize fans with fuzz tones and super-sustain notes. During this tenure in The Yardbirds Beck contributed to many groundbreaking songs, including "Shapes of Things," "Heart Full of Soul," "Evil Hearted You"/"Still I'm Sad" and "I'm a Man" a Bo Diddley cover.

In 1967 he formed The Jeff Beck Group, featuring Rod Stewart on vocals, Nicky Hopkins on piano, Ronnie Wood on bass and Micky Waller on drums. The first album, *Truth*, kicked off with a hard and heavy version of "Shapes of Things," a Yardbirds classic. The album *Beck-Ola* followed in 1969, which garnished the classic "Spanish Boots" and "All Shook Up" featuring Max Middleton on keyboards. But Jeff's ultimate tour de force was the groundbreaking fusion recordings of his 1975 solo album *Blow By Blow*, produced by George Martin, which is his best-selling album to date. This era was one of my favorite moments, producing such epic classics as "Freeway Jam" and "You Know What I Mean."

That release was followed up by an even more progressive fusion guitar album called *Wired* in 1976. These recordings would include performances by Mahavishnu Orchestra keyboardist Jan Hammer and drummer Narada Michael Walden, in particular, and would be one of the most influential albums for modern guitarists like myself and would reverberate through the annals of guitar history. Who could

forget the classic songs "Led Boots" and "Blue Wind?"

In 1980 Jeff and Jan would join forces with Tony Hymas and Simon Phillips to produce *There & Back*. Wonderful recordings like "Star Cycle," "El Becko" and "Space Boogie" really influenced my playing at the time and set the course for my instrumental guitar path.

When I listen to these recordings of Jeff Beck, it brings back fond memories of growing up in New York City on the upper eastside where I attended the prestigious Catholic school, Saint David's. During those days in

"Jeff Beck was one of the most innovative guitarists there ever was. He constantly reinvented himself. He was one of a kind and we were very lucky to have been graced with his amazing music."

– Eric Johnson

"Jeff Beck shaped the guitar's future, starting in the 1960's. His specialty was fluid, melodic, emotional playing, like nobody else. Always has been one of my absolute favorite players."

– Steve Morse (*Deep Purple*)

"His playing always special and unique. Simply loved his guitar work."

– John Tropea (*Billy Cobham*)

"When I hear even the first note of "Cause We've Ended as Lovers" I return to my childhood. And that is what guitar playing/writing of a genius does. Thank you, Jeff Beck, for every sound and emotion you gifted us."

– Travis Stever (*Coheed & Cambria*)

"In 1966, when I first heard the Yardbirds "Shapes of Things" ... double lead guitar solo was so exciting it defined psychedelic rock and undoubtedly influenced Jimi Hendrix. There will never be another Jeff Beck, a once in a generation talent."

– Carl Verheyen (*Supertramp*)

"There are few musicians in history who transcend their instrument of choice and reach a level of pure, beautiful expression. We are all so fortunate to have lived in a time when one of those rare gods walked the earth and shared his gift with all of us. Safe travels, Maestro."

– Dean Brown (*David Sanborn*)

"I had the honor of being featured together with Jeff on Tina Turner's recording of *Private Dancer*."

Watching him in action Jeff had the innate ability to make one feel like both giving up on the guitar and trying harder at the same time. The God of Guitar Gods, there will never be another like Jeff Beck."

– Hal Lindes

"Heart and soul in every note. My favorite musician.... went to the Hollywood Bowl and saw him with a friend.... stood against the lower wall just above the really good seats. He could take your breath away RIP."

– Chris Poland (*Megadeth*)

"One of the greatest of all times. His unique way of playing melodies was extraordinary! "Wired" was one of the first jazz rock records I ever heard and loved—still one of my favorites. His influence is unique—one of the greatest has left the building."

– GERAL GRADWOHL (*Tangerine Dream*)



the late '70s and early '80s, I was an aspiring young guitarist and had a rock band that attempted to play "Blue Wind" and "Freeway Jam." He was a huge hero not only to me, but to my whole generation. Beck had no boundaries and went tonally far beyond what mainstream music was offering. He is now up in Rock N' Roll Heaven jamming with John Bonham, Jimi Hendrix and Randy Rhodes!

Guitarists Quotes:

"Jeff was a hero of mine on many levels. He gave us so much wonderful electric guitar music to enjoy. R.I.P. Jeff Beck."

– Joe Satriani

"I am very sad to learn that Jeff Beck passed away, I loved his playing, a real innovator, great sound, great feeling."

– Jean Luc Ponty

Silence



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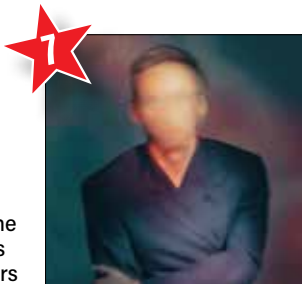
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Hamish Hawk

Angel Numbers

Post Electric
 Producer: Rod Jones

Having already conquered the United Kingdom, Hamish Hawk now wants to dominate America. Fortunately for him, the title track of his shore-side introduction is a humdinger, guaranteed to leave listeners craving more. Romantically literate lyrics in every song paired with indubitable likableness make Scott's poesy tough to reject. Let's be fair—who can resist a song called "Elvis Look-alike Shadows"? Despite all this, one is left to ponder whether his artistic persona remains more intriguing or confounding. – **Andy Kaufmann**



Paramore

This is Why

Atlantic Records
 Producer: Carlos de la Garza

It's not lost on me that Paramore front-person Hayley Williams would prefer I keep my opinion(s) to myself, but alas what's an album review without unchallenged reaction? On this, Paramore's sixth studio release, the band brings maturity and sophistication through grooving bass lines and head bopping melodies. Standouts include hip-shaking title track, "This is Why," "C'est Comme Ca," and the melancholy "Thick Skull." While this release starts strong and ends well, there's also a few fillers in between. – **Andy Mesecher**



Iggy Pop

Every Loser

Atlantic/Gold Tooth Records
 Producer: Andrew Watt

The celebrated musician, actor and multi-awarded auteur is a cultural icon. But the Detroit-born rock & roller proves to still be a hungry and provocative innovator as well. Producer Watt (MC's March 2021 cover) brings out the beast in Pop on combustible tracks like "Frenzy" and "Modern Day Rip Off." The Ig also shows his poetic and cinematic side on "New Atlantis" and "Morning Show." But, true to form, he retains his snarky and cynical charm on "Comments" and "The Regency." In many ways, a watershed release. – **Eric Harabadian**



Måneskin

Rush!

Sony Records
 Producers: Fabrizio Ferraguzzo, Max Martin & Måneskin

These Italian rockers have had a whirlwind year since touching down on the U.S. With appearances on *The Tonight Show* and *SNL*, sold-out concerts and global charting hits, Måneskin has certainly arrived. While they appeal to the fashionista set, there is style and substance. This full-length extravaganza is refreshingly diverse. From the upbeat and funky "Supermodel" and the anthemic "Mammamia" to the Sex Pistols-like "Loud Kids," they cover plenty of fertile rock & roll ground. "The Loneliest" caps things on a powerfully somber note. – **Eric Harabadian**



James Brandon Lewis

Eye of I

Anti- Records
 Producer: James Brandon Lewis

Praised by Rolling Stone, compared to Coltrane and earning Sonny Rollins' respect, innovative, eclectic, experimental tenor saxophonist James Brandon Lee—working with his quirky, on fire players cellist Chris Hoffman and drummer Max Jaffe—artfully captures the boisterous chaos and sweet soulfulness of life, along with the necessity to slow down, look within and offer up prayers. Lee's musical conversations include a supercharged twist on a Donny Hathaway classic and a jam with postpunk group The Messthetics. – **Jonathan Widran**



Skitso

Currently Chasing Currency

Brave Entertainment
 Producer: Dios Mio

Currently Chasing Currency is a gritty revision of the ruggedness, fortitude and business mindset that Skitso displayed to forge his own path to prosperity. The album is a street tale about hustling hard in lieu of working a dead-end job. Vocally, the Los Angeles-based emcee sounds like Dipset legend Jim Jones on tracks like "Rain Showers" and "Non Stop." From a music production standpoint, the tracks resonate like gangsta rap from the early to mid 2000s. – **Miguel Costa**



Tryglav

The Ritual

Extreme Metal Music / Rockshots Records
 Producer: Rocco Pezzin

Every artist needs a catch. For Boris Behara, the hook is that he's a one-man black metal band hailing from Croatia. As one might expect, the sound is pure aggression. This follow-up to 2019's *Night of Whispering Souls* is perfect for anyone wanting to exorcise personal demons. Allegedly, there's a story set in the 17th century beneath the tumult, yet one would be hard pressed to accurately retell it. Listeners are better off ignoring the subject matter and simply absorbing the sonic onslaught. – **Andy Kaufmann**



Rory Block

Ain't Nobody Worried

Stony Plain Records
 Producers: Rory Block and Rob Davis

Born out of the pandemic was Block's idea to dedicate an album to her favorite female artists and songs over the past 50 years. And there was no shortage of material, with Mavis Staples' "I'll Take You There," Gladys Knight's "Midnight Train to Georgia" and Mary Wells' "My Guy" leading the pack. Carole King, Koko Taylor, Bonnie Raitt and Etta James are also among the celebrated. This is a solo album in its purest form. Block's humanity shines radiantly among the grooves. – **Eric Harabadian**



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

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When the sets went dark;
When the scoring stages were silenced;
When the world stopped...**

**Residuals kept
the lights on.**

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Circle The Earth

Contact: johnny@trupitch.com
Web: circletheearth.band
Seeking: Label, Mgmt, Film/TV, Booking
Style: Rock, Pop

This female-fronted, hard rocking outfit knows its mission: to get to the chorus and drive it the hell home. Each song is conceived and arranged to grab the ear and never let go. For example, "Too Many Pieces" comes out blasting with urgent, immediate energy, with a big chorus, big sound, the production/mix capturing the excitement perfectly. A deep lurching synth bass and rolling groove propels "New Religion" and a defiant megaphoned vocal "Don't tell me what I want to believe in!" The band's vision coalesces powerfully with "Sweetest Pain," which opens with pretty vocals and synth pad before picking up the pace to deliver a great hook, a fluid, concise guitar solo, and a huge sound.

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

SCORE: 8.0



ATOMBALM

Contact: info@universaljackproductions.com
Web: spotify.com
Seeking: Subscribers
Style: Electronic Pop

ATOMBALM (Adam Rosen) brings three decades of composing for stage and screen to bear on his latest recordings, which feature the sampled vocals of all-time greats such as Ella Fitzgerald, Etta James, and Billie Holiday. "Goody Goody" channels the classic ditty from the 1930's, putting it through a turbulence of electronica set to a light, fun reggae sheen. "Happy" is given a multi-movement synthpop treatment full of vintage-sounding synthesizers. A jazzy flute, piano and walking bass line sets the "The Sky Is Crying" on a light soulful ride that integrates bits of house and trap, accented with Ella Fitzgerald's signature scat vocals. All in all, Rosen's retro-future reworks are more intriguing than listenable.

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

SCORE: 7.3



Igor Lisul

Contact: igorlisul@hotmail.com
Web: igorlisul.weebly.com
Seeking: Film/TV, Video Games
Style: Electric Guitar Instrumental

Themes from Igor Lisul are concise three-minute instrumentals featuring fluid, if conservative, fretwork. "Alive" and "Running Free" emit a bright, happy spirit as Lisul aims for a Satriani-esque dazzle factor while performing over a basic, rudimentary track. Though Lisul's playing is decent, his recordings suffer from backing tracks that are way too simple and way too loud. Yikes, those drums...! Lastly, "In Your Arms" shifts gears to a laidback, downtempo mood, with decent guitar work by Lisul, whose comfort zone seems limited to two octaves. Beyond that, we don't hear a dazzle factor in this music. Nothing really memorable. We urge Lisul to continue to develop his talent as a player and composer.

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

SCORE: 7.0



Jay Cav

Contact: jcavalier@9twozone.com
Web: @9twozonecav
Seeking: Label, TV/Film, Distribution
Style: Hip-Hop

Jermaine Cavalier heads his own company, Cavalier Muzik, through which he releases tracks and demos as Jay Cav. We bring up the demos as a testament to the development of the artist, as "Call to California," first released seven years ago, is not as radio-ready as newer tracks "Reps Up" and especially "Rhude Boy," a fun lead single that explores an island, Afrobeat feel. Jay Cav's strength as an emcee is the versatility of his voice. On any given track, Jay embodies and weaves different voices and sonic themes with occasional auto-tune, invoking a new persona to add to his storytelling. While the overall song selections sound a bit too repetitive, this hitmaker will excel with a heightened production team.

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

SCORE: 7.6



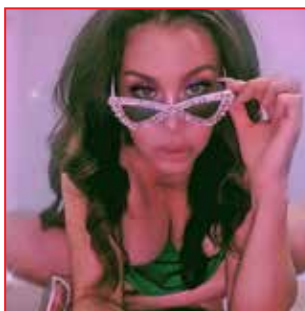
Hidden Guide

Contact: david@hiddenguidmusic.com
Web: hiddenguidmusic.com
Seeking: Mgmt, Distribution, Label
Style: Rock

Anyone with an ear for AJR, Fitz & the Tantrums and 21 Pilots will warm to this outfit, who clearly have well-recorded, radio-ready hits to offer. "On The Surface" not only has a killer chorus, but the band launches the song with it, locking us in instantly, later delivering a descending chord section that's so nice. Guitars and organ lead the way on "Sweet Nothings," later accented by synth strings and a spacey bridge. A retro-70s disco-pop energy and another big chorus propels "Don't Need to Be Found." In truth, it sounds like the songs are almost too tightly focused, severely distilled to the max. It seems to us that the songs could maybe breathe a bit more, make room for a brief solo, maybe some spoken words?

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

SCORE: 8.2



Josy B

Contact: josybmusic@yahoo.com
Web: josybofficial.com
Seeking: Distribution, Film/TV, Licensing
Style: R&B, Hip-Hop, Pop

If you like R&B pop with a subtle hip-hop glaze, check out Josy B, whose production, from its sometimes risky choices to its successful execution, is a pleasure. And she shows lots of edgy personality in her vocals, as in the smoldering, underwater vibe of "Crybaby," which brims with spit and sass: "You're the one beggin', like a fucking crybaby!" The song is seasoned with cool-sounding bells, synth swells, and tinny 808 drums, not to mention ghostly whispers. The downtempo yet upbeat "xx bad" has a dancey beat, an FX'd vocal and a toy piano part. Catchiest of all, and the one that really shows off this artist's vocal appeal and arrangement ingenuity, is "btw." It all adds up to music with solid commercial appeal.

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

SCORE: 8.0

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



Raid The Quarry

Contact: raidthequarry@gmail.com

Web: raidthequarry.com

Seeking: Review, Booking, Label, Film/TV

Style: Alternative Rock

North Carolina's Raid The Quarry specialize in guitar-driven songs spearheaded by urgent vocals that convey dark statements. That would describe "S.O.S." in which the lead vocalist relates how he needs to "wake up from this nightmare!" as he ultimately shouts "I don't wanna die tonight!" The band shifts to a more pop-rock realm on "Same Page," which is carried by a funky guitar groove and highlighted by a nice guitar solo. "Parallel" returns to a metal-like aggression with a fast, propulsive profile ("Is this the path to heaven?"). All in all, these guys play well together, generating a solid groove. We do feel, however, that the sound quality could be much improved upon and help to overcome the lead singer's inarticulate delivery.

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

SCORE: 7.2



Coleman Jennings and the Roaddogs

Contact: jbonner@milestonepublicity.com

Web: colemanjenningsandtheroaddogs.com

Seeking: Label, Booking, Mgmt

Style: Alternative Country

Backed by an expert band, singer-songwriter Coleman Jennings brings a jaundiced eye to the world he lives in, delivering his thoughts in a no-frills voice that some of us appreciate for its authenticity, while others dismiss as grating. "Taken For A Ride" and "Head Spinnin'" allow the singer to convey the negativity he feels—"The world's changed and we are out of key" and "I'm trying to find where I belong." His delivery is consistent: honest, plain spoken, no frills. The singer lightens up with "Sunshine," a happy, country-rock tune graced by an optimistic piano. While he succeeds at avoiding anything phoney or slick, somehow these low-key songs lack a certain vitality that maybe a live recording would cure. Keep working.

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

SCORE: 7.2



KliphtOn

Contact: imkliphton@gmail.com

Web: kliphton.com

Seeking: Label, Distribution, Sync, Production

Style: Electronic

Electronic artist KliphtOn specializes in instrumental pieces that dwell deep in the realm of "boop, beep." Which is to say there is a minimum of musicality in these pieces. "Electric Groove" sounds sorta-kind cool at times with its drum & bass groove and funky bass line. "Land Before Time" has a prominent bass once again and adds metallic clangs and pings here and there and delivers a huge improvement with a sudden synth swell that makes an impression. Conversely, "Kiwi" is staccato to the max and we imagine that it would only appeal to listeners deeply immersed in puzzles and problem-solving exercises. We're talking maximum quirk factor, here, folks. Bottom line: these recordings left us cold.

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

SCORE: 7.0



Tuesday's Ashes

Contact: fistfirstathletics@gmail.com

Web: @tuesdays_ashes

Seeking: Label, Film/TV, Video Games

Style: Heavy Metal

Metal band Tuesday's Ashes generate a rock-solid attack that is handicapped by poor production. Unfortunately they clearly recorded this with Garageband and a beginner's guide to recording, cuz this thing is a mess. All the parts are there, but none of them are MIXED, so they're just one layer on top of the next. The vocals are way too low; even worse: those sparkling guitar leads are buried behind crash cymbals and drums! And that's a shame, because despite the familiarity of the riffs and hooks in "A List," "Empty Soul" and "Ship of Fools," the instrumental skills of this crew are impressive and deserve to be captured by a skilled producer-engineer. We urge the band to find that person and get busy.

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

SCORE: 7.6



Cuttaman 100Gran

Contact: polishedgods@gmail.com

Web: ffm.to/dajygyz

Seeking: Label, Booking, Mgmt

Style: Rap, Hip-Hop

North Carolina's Cuttaman 100Gran surprised us with a catalog that consists of positive messages, introspective growth and maturity, packaged with great, sing-songy choruses. "Cooler Than I Ever Been" features Cuttaman's auto-tune rapping over dark chiptune instrumentals and a twangy guitar, a la "Old Town Road." "Rich Porter," named for the Harlem drug-slinger, is more aggressive and dramatic, melding a *Phantom of the Opera*-style organ over deep sub-synth bass and sizzling trap drum beats. On "Every Morning," Cuttaman 100Gran croons for unconditional love even when he's "on the road," "doing shows" or "getting stoned." "She get butt-naked, tell me I'm lucky." Aww, how sweet!

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

SCORE: 7.8



Gloria Taylor

Contact: glospirit3@gmail.com

Web: gloriataylormusic.com

Seeking: Label, Film/TV, Distribution

Style: Folk, Acoustic, Singer-Songwriter

Delicate, dreamy and lulling, singer-songwriter Gloria Taylor's recordings glow with a special intelligence in their songwriting and structure, each tune delivered in a voice that is perfectly suited for her intimate, resonant messages. That gentle, soulful voice, both soothing and sensual, and her acoustic guitar, share the spotlight, as the arrangements blossom subtly with occasional piano, percussion, mandolin and vocal backups. All of it enveloped in a mist of reverb that keeps the listener glued. Whether she's singing about love, death or leaving, Taylor's songs "100 Different Ways," "Sun," "You Know"—though none of them a hit—are an artful pleasure to experience. A deep, soothing sound bath.

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

SCORE: 8.4

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

The Roxy Theatre West Hollywood, CA

Web: thuymusic.com

Contact: lauren@onrecordla.com

Players: Thuy, vocals; Derick Cook, DJ; Alex Guerrero, guitar; D'Mauriae Harris, drums; Edward Saldana, keyboard

Material: Thuy's music encompasses pop, rock and R&B, to the delight of many fans cheering her on at the Roxy Theatre. The music had sprinkles of Vanessa Hudgens, Meghan Trainor, Demi Lovato and Selena Gomez, with a main staple of R&B blasted from the past, present and, no doubt, the future. Great grooves filled every inch of every wall space at the Roxy, exuding uplifting and lively music along with colorful lyrics that painted pictures of what once was, and what has now become.

Musicianship: Top quality band backed Thuy as she crooned and swooned her way through the night. Thuy's vocals are good. She has a way with words and when her songwriting hits its peak, watch out. Guerrero was blazing on guitar all night as he added an extra layer of melodic goodness to the mix. Harris was on point at all times. His drums kept perfect time, every time, and were the reason for all the groovin' on in the dancefloor. Saldana and Cook took turns driving the low end. They did it so good, you couldn't even tell there was no bass player.



Performance: Excellent. Thuy has a way with the audience and they just love her vibe. She talks and interacts with them as if they were her friends from down the street. She is very personable, transparent and sincere, and it showed in her interaction with them. Great lighting from the Roxy crew and a video depicting beautiful butterflies and inanimate objects morphing in different colors added a whole new vibe to the stage production.

Summary: This show was part of a tour that started in Vancouver, British Columbia and made its way down the Pacific Northwest, through San Francisco and Los Angeles and finally ending things in San Diego; with every show sold out. If you want to catch a great visual production that is extremely entertaining, and music that is pleasing to the ear, catch Thuy the next time she's in your town. - **Pierce Brochetti**



The Troubadour West Hollywood, CA

Contact: greg.jakubik@shorefire.com

Web: theheavyheavy.com

Players: Georgie Fuller, keys, vocals; Will Turner, guitar, vocals; Benjamin Parker, guitar, vocals; Thomas Holder, bass, vocals; James Porter, drums

Material: As the first North American show on the heels of their debut full-length record, *Life and Life Only*, The Heavy Heavy blew the crowd away at The Troubadour with the

confidence, sound, and style of seasoned veteran musicians. From their melancholy cover of Peter Rowan's "Lonesome L.A. Cowboy" and delicious retro bluesy rock sound of "All My Dreams," to the finale smash of "Way Out West" (which had the crowd stomping and cheering along), the house was packed and focused for the entire set.

Musicianship: Confident but unassuming, the British quintet delivered an incredible level of musicality and passion. The craftsmanship behind their songwriting and

solid performance throughout the show was undeniable. Switching between driving, danceable rhythms and pensive, crooney love songs, the band members were equal parts poet and rock & roll phenom. Engrossing the audience for over an hour, the tight band shared incredible musical chops, alongside fabulous vocal skills and harmonies from all four singers (especially noticeable on "All My Dreams" and "Miles & Miles").

Performance: The vocal prowess of Georgie Fuller on "Sleeping On Grassy Ground" (which was at moments gently reminiscent of Pink Floyd's "Great Gig In The Sky") was a standout, and the group's cover of Father John Misty's "Real Love Baby" (also with gorgeous vocal harmonies) had the crowd singing and swaying along with the chorus. Grungy southern rock song "One of A Kind" shared lovely echoed backing vocals, with the crowd responding in thunderous applause. Show closer, "Way Out West," was a head-bopping jam that had the audience jumping and totally pumped up to the last moments of the show.

Summary: With seemingly natural and effortless musical mastery, and an easiness about their stage presence, The Heavy Heavy are a team of genuine artists that appear passionately committed to delivering only the best they have to offer. They shared a captivating collection of music for over an hour that pulled elements of traditional rock, country, and alternative music, blending them into a beautifully expressive original sound. - **Andrea Beenham**

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Venice West Venice, CA

Contact: aylineartin@gmail.com

Web: aylineartin.com

Players: Ayline Artin, lead vocals, rhythm guitar; Nils Jiptner, lead guitar; Adam Peri, keys; Derrick Elliott, bass, vocals; Oliver C. Brown, percussion; Abelardo Bolano Quintero, drums

Material: On the heels of the album, *Heaven in Hell*, Ayline Artin put on a powerful rock show covering songs from the record and previous release "Wrongs To Right," as well as a fabulous Amy Winehouse cover. "Addicted To You" kicked things off with cowbell and congas, and overall driving rock. "Rocket Fuel Girl" followed with a balanced sound and tremendous breakdown on keys and tasty guitar solo from Nils Jiptner. "Showtime" shared an elegant blend of melody and vocal projection, with the crowd singing along on scat sections. Artin shifted to a Tracy Chapman-feeling ballad with "Golden Wings."

Musicianship: Supported by a killer band, Artin's vocals combine flavors of K.D. Lang, Tracy Chapman, Heart, and Pat Benatar, and she has great projection and a steady command of her voice. "Wrongs to Right" showcased Adam Peri on the keyboard intro alongside Jiptner for the song's intense storyline, with syrupy ballad "Stay The Night"



bringing a delicious drum part from Abelardo Bolano Quintero, and more harmonized backing vocals. "Reality" featured Derrick Elliott on a gorgeous bass guitar intro, with Fleetwood Mac vibes, more musical molasses, and great song transitions. "Hold On" brought more stellar drumming from Quintero, and a stunning anthemic vocal intro that shifted into a driving rock number featuring Oliver C. Brown on the congas.

Performance: The group's brilliant musicality is surpassed only by the intensity their performance (especially Artin's) brings to the stage. Artin's commitment to delivering her best was clear throughout the show and she

was very natural in her interaction from the stage. While shifting gears to "If I Had You," she held the audience captive with her journeyed vocal tension. "Heaven In Hell" shared great rolling bass drum and percussion parts, and the group's grungy, sexy interpretation of "Back To Black" provided a surprising encore to the show.

Summary: With a beautiful equilibrium of sound and presence, the sextet presented a strong and memorable show. From her solid approach to the stage and confident interaction with her audience, to her vocal command and palpable emotional delivery, Ayline Artin delivers a superb, unique sound that makes an indelible impression. – **Andrea Beenham**



The Echo Los Angeles, CA

Contact: fiona@thebloomeffect.com

Web: sub-radio.com

Players: Adam Bradle, lead vocals; Matt Prodanovich, guitar, vocals; John Fengya, guitar, keys; Kyle Cochran, guitar, keys; Michael Pereira, drums

Material: Opening with gorgeous vocal harmonies and projection on 2022's "Everything I Had," Sub-Radio shared music from their first five records—*Same Train // Different Station* (2016), *Headfirst* (2018), *Dog Years* (2019), *Clark Kent* (2020) and *Thoughts*

Lights Colors Sounds (2020)—as well as a handful of singles, and two new releases. Danceable pop track, "Disco," shared great falsetto delivery, fun guitar licks, and guitarist antics and choreography (received by a roaring crowd), while "What You Want to Hear" continued the driving disco feel, adding great bass lines and a cool kickdrum breakdown and cutoff.

Musicianship: Strong vocals and musicality led the evening, with the tight band sharing a symbiotic energy that added to the message of their music. New single "Wait A Minute" delivered a more mellow track over a

thumping dance beat (and jumping crowd) while "Dog Years" engaged the dancing audience with an East Coast maritime feel. "Cool" delivered a great rock jam, with honeyed vocals and lyrics navigating the freedom of declaring sexual identity, and "Eden" added more clapping and singing along from the room (especially on the scat elements).

Performance: Playing for a pumped crowd in a packed house, Sub-Radio brought phenomenal energy. Upbeat danceable "Really Over" displayed great drum shots and "Clark Kent" showed the slow, sexy side of things, with a fabulous bass line and choppy syncopation. Accepting, open, confident, and vulnerable, the group—led by frontman Adam Bradley created a simultaneous feisty and loving, supportive space for people of every age, sex, culture, denomination, and sexual preference.

Summary: Bradley is a powerhouse entertainer, leaving every last ounce of energy on stage, and every person in the room was smiling, dancing, and jumping along. The foursome (John Fengya was out sick) rounded out the evening with favorites "Better Than That" and "Caroline," the latter introducing a punky, choppy beat that morphed into a dance romp. "Flashback" continued the bouncy singalong with awesome off-beats and guitar syncopation, and they closed out with latest single, "1990Something." Sub-Radio presented a quartet of blissed-out, energetic showmen delivering a stellar performance. – **Andrea Beenham**

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The Mint Los Angeles, CA

Web: immediatefamilyband.com

Contact: lucy.sabini@luciamediagroup.com

Players: Danny Kortchmar, guitar, vocals; Waddy Wachtel, guitar, vocals; Leland Sklar, bass, vocals; Russ Kunkel, drums; Steve Postell, guitar, vocals

Material: The Immediate Family is a big melting pot of past influences and inspirations culminating in a unique style that's very well their own. You can hear hints of Eric Clapton, The Allman Brothers, Three Dog Night, Jackson Browne and Bachman-Turner Overdrive all ooze out of the Immediate Family's music as they played one great song after another. It's rock & roll, but then it's Southern rock, and country, and pop, and blues, with a lot of soul, sweat and energy emanating from every pore in every band member.

Musicianship: The musicianship is top-shelf quality as this group of seriously seasoned musicians took the stage. The music was confident and poised from the very first note that erupted at the intro of "Lawyer," a down-on-your-luck tune that had such a great groove, you knew everything would work out just fine. Wachtel's solo on the guitar was the icing on the cake as the band came together as a whole to round out the song and end it in superb fashion.



Performance: Wachtel, Kortchmar and Postell all deliver outstanding vocals as each took turns crooning to the crowd and having them eat out of their hands. They played to every audience whim they could think of and, in turn, the audience gave them the esteem and reverence that they so rightfully deserved. That being said, the night belonged to the rhythm section. Kunkel and Sklar were the impetus that kept-the-train-a-rollin'. They grooved every song so perfectly it gave the front men the chance to make every song a stand-out tune.

Summary: Great grooves drove each song to its fullest potential. The Immediate Family

mixed their originals with a few, finely tuned covers that drove the audience bananas; and to the dancefloor. Rocked out versions of "Somebody's Baby," "New York Minute" and Don Henley's "Dirty Laundry" had everyone singing at the top of their lungs and swinging those hips like there was no tomorrow. That didn't stop the band from belting out their own tunes. "Too many Irons" and their take on the Sparks tune "Toughest Girl in Town" had the whole band singing great harmonies to the audience's content. The Immediate Family is a must-see in person, but in the meantime check out their latest effort, titled *Skin in the Game*, out in early 2023 and available at all your usual outlets. - **Pierce Brochetti**



Malainey's Long Beach, CA

Contact: Karin Johnson - karin@markpuccimedia.com

Web: horojotrio.com

Players: Jeff Rogers, keys, vocals; JW Jones, guitar; Jamie Holmes, drums

Material: Pulling songs from their latest album, *Set The Record*, as well as a handful of fantastically reinterpreted covers, soulful brothers-in-blues Horojo Trio (their name taken from the first two letters of each of their surnames) unveiled an unbelievable almost

two-hour set of phenomenal blues. Humble, appreciative, and very present, their easy, relaxed demeanor opened the room to receive what can only be described as musical magic.

Musicianship: From their show opener, "Man of Steel," the group set the bar high with their solid grooves and masterful interplay. Their cover of Bonnie Raitt's "Love Sneaking Up On You" delivered fabulous vocals and a perfectly blended drive. "Stay Crazy" brought a slower waterside-feeling groove and great vocal harmonies between all three performers, while "The Night" revealed mind-blowing taffy

guitar perfection from JW Jones and even more badass vocal delivery from Jeff Rogers for overall goey tense perfection.

Performance: Having met during a chance jam session years ago, the energetic dynamic and musical connection of this threesome is delicious. "Set The Record Straight" felt like a funky retro, syncopated, tight-grooving jam. Their cover of Sonny Boy Williamson's "Help Me" showcased a rimshot shuffle from Jamie Holmes (whose skills were also showcased in the kickass drum intro for "Something You Should Know"), and he possesses an incredible fatback sound. The band shared a musical buffet that added slow grinding blues and gospel moments with rocking guitar solos, killer vocals, and gorgeous harmonies dotted throughout the performance.

Summary: Horojo's stellar rendition of "Screamin' Jay" Hawkins' "I Put A Spell On You"—adding a fabulous dark drive and sexy vocals—was appropriately spellbinding, and they rounded out the night with "Real Deal" as part of their encore. The group showed a great use of dynamics and drama, a cool turnaround bridge, and a switch from a driving shuffle to a swampy, grinding guitar feature that pulled on the tempo and melodic voicings to stretch out the overall tension for the listener. Appearing overall as a massively skillful, intuitive artistic collaboration, Horojo Trio shared clear moments of bliss as they performed for an engaged crowd. Horojo Trio presents a gifted and finely tuned musical machine. - **Andrea Beenham**

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Hot House Magazine Anniversary Party
New York, NY

Contact: beatrice@empktr.com

Web: mollyryan.com

Players: Dan Levinson, clarinet, sax; Andy Schumm, trumpet; Rossano Sportiello, piano; Rob Adkins, bass; Kevin Dorn, drums

Material: Marking their 40th anniversary, Hot House Magazine, jazz's premier guide, hosted an evening of style and sophistication complete with live performances. The celebration, taking place in one of New York City's elegant brownstones, re-created the mood and ambiance of a bygone era. Adding even more authenticity to the evening, were sets by several female jazz singers offering their brand and interpretation of that period. Molly Ryan, a regular on the New York City jazz circuit, effectively channeled big band singers of the 1930s, performing songs which included "Putting All My Eggs in One Basket," "The Folks Who Live on the Hill," and "A Nightingale Sang in Berkeley Square."

Musicianship: The singer was joined by a group of top-shelf musicians, their instrumental makeup pairing perfectly with Ryan's vocals. Choosing material that is well-suited to her voice, Ryan's style and phrasing comport with the sounds originally heard in a bygone era. Her range is dynamically even, but her ace in the hole is in the song styling itself.



MOLLY RYAN

MARK SHWOLCH

Performance: The party atmosphere filled the venue, which offered a space dedicated to the performances. There, Ryan and band had an attentive audience, while other party goers gathered to listen in an adjoining room. Since this was not a formal show, Ryan had to walk the line of being foreground and background, and she managed adeptly. The set was well balanced between up-tempo numbers and ballads.

Summary: Molly Ryan is true to her chosen genre in her song choices and

the interpretations of them. One of the advantages of being in a specific niche is that the marketing path is more obvious. Not only is she a bonafide jazz singer, but she falls into a specific sub-genre that comprises the 1930s through the Big Band era. That makes it much easier for booking opportunities and connecting with your core fanbase. Ryan has certainly carved out her path with clarity and definition.

- Ellen Woloshin



AJIT SINGH

ANDY KAUFMANN

Stagelt France

Contact: ajitsitar@hotmail.com

Web: facebook.com/ajitsitar.varanasi

Players: Ajit Singh, electric sitar

Material: An Indian who first began studying classical sitar as a boy, music flows within Ajit Singh's blood. His first teacher was his late grandfather, Thakur Mahadev Singh, who some called the Saint of Sitar. Following this came instruction from his pop, Ranjit Singh,

whose mastery of the sarod left audiences breathless. An uncle also used to play, and the family often played host to Singh's idol, the legendary Ravi Shankar. Thus, it's no surprise that Singh's playing follows in these footsteps. Classical Indian folk music is the legacy he proudly shares with the world. Besides teaching, Singh's oeuvre includes compositions for film and theater.

Musicianship: Singh's talent shines with every note. He bends and plucks his strings

with the calming assuredness of a Pandit, which, incidentally, he is. Though he dabbles in the tabla as well as the sitar, this livestream beamed from France was performed solo. Subsequently, he played a recorded loop to provide the necessary backbeat. It functioned as the perfect bed of rice to the tikka masala of Singh's live instrumentation. His singing voice is guaranteed to massage your chakras.

Performance: It is in this department that Singh requires particular help. Starting 20 minutes late creates a negative first impression. Suddenly popping up, he peppers the audience with a monologue. Limited proficiency with English makes this even more frustrating. Singh then vanishes, minutes passing before he resurfaces. Once he begins playing, the neck of his instrument persistently obscures his face. A wiser camera angle would alleviate this blunder. Making up for this flaw are video inserts of natural wonders. Majestic waterfalls, windswept plains, awe-inspiring cliffs, and sun-dappled oceans pair perfectly with his meditative notes.

Summary: Indian folk songs are, by their nature, emotionally uplifting. It's equally heartening to see a master sharing his culture and personal experience through the power of modern technology. It is a gift that anyone can experience such enlightenment with ease. That said, Singh ought to reshape his presentation so it conforms better to his platform of choice. A few tweaks would make Shiva proud. - Andy Kaufmann

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Michael Brauer

(mixer, engineer)

Notable Projects: Coldplay, John Mayer, Luther Vandross, Aretha Franklin, Elle King

Billy Bush

(producer, engineer, mixer)

Notable Projects: The Naked & Famous, Garbage, Angus and Julia Stone, The Boxer Rebellion, Neon Trees, Kaiser Chiefs, Silversun Pickups, Snow Patrol and Paul McCartney

Phil Ek

(producer, engineer, mixer)

Notable Projects: Modest Mouse, Grouplove, Band of Horses, Bear's Den, Fleet Foxes, The Shins, Built to Spill, J. Roddy Walston & The Business and The Walkman, Jake Troth, Smoke Fairies

Greg Fidelman

(producer, engineer, mixer)

Notable Projects: Metallica, Slayer, Black Sabbath, Red Hot Chili Peppers, Kid Rock, Marilyn Manson and Slipknot. Additional records include work with U2, Johnny Cash, and Neil Diamond

Ryan Freeland

(mixer, engineer)

Notable Projects:

Bonnie Raitt, Ray LaMontagne, Hugh Laurie, Aimee Mann, Joe Henry, Grant-Lee Phillips, Ingrid Michaelson, Loudon Wainwright III, Rodney Crowell, Alana Davis, Morrissey, Jonathan Brooker

Mark Howard

(producer, mixer, engineer)

Notable Projects: Neil Young, Rickie Lee Jones, Tom Waits, U2, Bob Dylan, Emmylou Harris, Eddie Vedder

Ethan Johns

(producer, mixer, songwriter)

Notable Projects: Bob Dylan, Tom Waits, Lucinda Williams, Willie Nelson, Marianne Faithful, Emmylou Harris, U2, Peter Gabriel, R.E.M., Neil Young and The Neville Brothers

Christian "Leggy" Langdon

(producer, mixer, songwriter)

Notable Projects: Meg Myers, Banks, Amos Lee, Jamie N Commons, Ed Sheeran, Ben Platt, The Pierces, Fletcher and Caitlyn Smith

Su Lee

(singer-songwriter, producer, visual artist)

Notable Projects: Slice of Life, The Rough, I'll Just Dance

Lera Lynn

(producer, artist, songwriter)

Notable Projects: HBO series True Detective, Plays Well With Others, (duets with John Paul White, Shovels and Rope, Dylan LeBlanc)

Tucker Martine

(producer, engineer, mixer)

Notable Projects: Neko Case, First Aid Kit, She & Him, The Decemberists, Modest Mouse, Suffjan Stevens, Edward Sharpe & The Magnetic Zeros, Mavis Staples

Dave O'Donnell

(engineer, mixer, producer)

Notable Projects: James Taylor, Keith Richards, John Mayer, Keith Urban, Eric Clapton, Keb' Mo', Lyle Lovett, Smokey Robinson, Ray Charles

Lincoln Parish

(producer, mixer, songwriter)

Notable Projects: Lissie, The Moxies, Run River North, Rebecca Roubin, Lucinda Williams, Cage the Elephant.

Vance Powell

(producer, engineer, mixer)

Notable Projects: Chris Stapleton, Elle King, The Reckoners, The Dead Weather, The White Stripes, Arctic Monkeys, Wolfmother, Seasick Steve, Black Prairie, Tinariwe and Jeff The Brotherhood

Joey Raia

(mixer, engineer)

Notable Projects: Run the Jewels, Aesop Rock, Nick Hook, Mac Miller, Danger Mouse and the Frozen Original Soundtrack

Mark Rankin

(producer, engineer, mixer)

Notable Projects: 3x Grammy Award winner for his work with Adele and Harry Styles, Queens of The Stone Age, Florence and The Machine, Iggy Pop, Foster The People. Worked with Taylor Swift, Maggie Rogers, Spoon, Weezer, CeeLo Green.

Benjamin Rice

(Producer, Vocal Producer, Mixer, Engineer, Songwriter)

Notable Projects: Lady Gaga, Selena Gomez, Julia Michaels, Becky G, John Legend, JP Saxe, James Bay, Noa Kirel and Lukas Nelson & Promise of the Real

Carmen Rizzo

(Producer, Mixer, Remixer, Composer)

Notable Projects: Seal, Coldplay, Paul Oakenfold, AR Rahman, Ryuichi Sakamoto, Pete Townshend, Huun Huur Tu and Niyaz

Thom Russo

(producer, mixer, songwriter)

Notable Projects: Juanes, Jay-Z, Michael Jackson, Macy Gray, System of a Down, Johnny Cash, Eric Clapton, Enrique Iglesias, Rod Stewart and Destiny's Child

Dave Sitek

(producer, mixer, songwriter, remixer)

Notable Projects: Beyonce, Jay-Z, Yeah Yeah Yeah's, Solange, Santigold, Foals, Kelis and Beady Eye

Damian Taylor

(mixer, producer, remixer, songwriter)

Notable Projects: the Prodigy, Bjork, Arcade Fire, the Killers, Temper Trap, UNKLE, City of the Sun, Naeem, Bomba Estereo and Dizzy. Recently worked with Jon Batiste, Tkay Maidza, Talos, Odette, Louise Burns

HITMIXERS MANAGEMENT

P.O. Box 280010

Northridge, CA 91328 818-300-0400

Email: skipsaylor@gmail.com

Web: skipsaylor.com

*Call for more information

Skip Saylor

Notable Projects:

Production: Bobby Brown, Ronnie Hudson, Too Short, E40, Candyman 187, Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May

Mixing/Engineering: Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gosselin, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emm, Whispers and many more.

Lester Mendoza

Notable Projects: Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahli Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

Ian Blanch

Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

David Young

Notable Projects: Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Jamie Lynn, Gap Band, Rick James, Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green Lantern, Ronnie Laws, Michael Jackson (Catrina project)

Enrico De Paoli

Notable Projects: Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

Keston Wright

Notable Projects: Snoop Dogg, Tupac, Westside Connection

ADAM KATZ

Next Wave Management
3191 Casitas, Ste. 145C Los Angeles, CA, 90039
323-522-4567

Web: nextwavemanagement.com

Drew Brown

(producer, engineer, mixer)

Notable Projects: Beck, Radiohead, Blonde Redhead, Lower Dens

Ali Chant

(producer, engineer, mixer)

Notable Projects: Perfume Genius Too Bright, Aldous Harding, Widowspeak, Soccer Mommy, Youth Lagoon

John Congleton

(producer, writer, engineer, mixer)

Notable Projects: St. Vincent, Explosions in the Sky, St. Vincent Sharon Van Etten, Wallows

Brian Deck

(producer)

Notable Projects: Modest Mouse Strangers to Ourselves, Iron & Wine Our Endless Numbered Days, Fenne Lily Breach, Nathaniel Rateliff In Memory of Loss

Sonny Diperrì

(producer, engineer, mixer)

Notable Projects: DIIV Deceiver, Emma Ruth Rundle Marked For Death, Animal Collective Painting With, Deradorian Find The Sun, Protomartyr Relatives In Descent

Alex Farrar

(producer, mixer, engineer)

Notable Projects: Snail Mail Valentine, Wednesday Twin Plagues, Indigo De Souza Any Shape You Take, Angel Olsen Aisles, Suki Waterhouse I Can't Let Go

Joel Ford

(producer, engineer)

Notable Projects: Jacques Greene, How To Dress Well, Oneohtrix Point Never Replica, Yes/And, North Americans Going Steady

Chris Funk

(producer, engineer)

Stephen Malkmus, The Decemberists, Langhorne Slim, Red Fang, Naked Giants

Gareth Jones

(producer, writer, engineer, mixer)

Notable Projects: Depeche Mode, Erasure, Interpol, Clinic, Liars, Mogwai, Grizzly Bear, Merchandise

Jon Joseph

(producer)

Notable Projects: All Things Blue, Gungor Archives, Gothic Tropic Drunk On A Rhythm, Mini Trees, Spaceface

Danny Kalb

Notable Projects: Ben Harper, Beck, Hire, The Elovaters

Alex Newport

(music producer, mixer, engineer, arranger)
Notable Projects: City & Colour, At The Drive-in, Bloc Party, etc.

Sean O'Keefe

(producer, mixer)

Notable Projects: Beach Bunny, Fall Out Boy, Plain White T's, The Hush Sound, Hawthorne Heights**Marcus Paquin****Notable Projects:** National, Local Natives, Arcade Fire**Andy D. Park**

(producer, mixer, engineer)

Notable Projects: Noah Gundersen, Deep Sea Diver, Princess Nokia, Pedro The Lion, Now Now**Howard Redekopp**

(producer, writer, engineer, mixer)

Notable Projects: Tegan and Sara, the New Pornographers, An Horse**Eric Rutan**

(producer, engineer, mixer)

Notable Projects: Cannibal Corpse, Goatwhore, Agnostic Front, Madball**Gus Seyffert**

(producer, writer, engineer, mixer)

Notable Projects: Michael Kiwanuka, Beck**Chris Shaw****Notable Projects:** Bob Dylan, Public Enemy, Ween, etc.**Chris Walla**

(producer, writer, engineer, mixer)

Notable Projects: Death Cab for Cutie, the Postal Service, Tegan and Sara, the Decemberists**Joey Waronker**

(producer, writer, engineer, mixer)

Notable Projects: Atoms for Peace, Yeasayer, Other Lives**LINEAR MANAGEMENT**Email: kelle@linearmanagement.comWeb: linearmanagement.com**Aaron Steele**

(producer)

Notable Projects: Portugal The Man, Madi Diaz, Hayley Williams**Beatriz Artola**Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/beatriz-artola**Notable Projects:** Fleet Foxes, Sharon Van Etton, Ryan Adams, Adele, AS&P Rocky**Bob Clearmountain**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/bob-clearmountain**Notable Projects:** Bruce Springsteen, Kelly Clarkson, David Bowie, Demi Lovato, Lenny Kravitz, The Rolling Stones**Colin Brittain**

(producer, mixer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/colin-brittain**Notable Projects:** Suede, 5 Seconds of Summer, All Time Low, A Day To Remember, Avicii, Dreamers, Papa Roach**Dominique Sanders**

(producer, composer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/dominique-sanders**Notable Projects:** Jidenna, Boys 2 Men, Tech n9ne, Sk8, Jay Prince, Logan Richardson**Davey Badiuk**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/davey-badiuk**Notable Projects:** Liam Gallagher, Harrison Brome, Wethan, Dragonette, Sebells, REN**Tom Lord-Alge**

(mixer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/tom-lord-alge**Notable Projects:** Blink 182, The Band Camino, Weezer, Pink, Faith Hill, Korn, All Time Low**Dave Schiffman**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/dave-schiffman**Notable Projects:** System of a Down, PUP, Strumbella's, Vampire Weekend, Haim, Adele, Vance Joy**Sean Oakley**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/sean-oakley-2**Notable Projects:** Zach De La Rocha, Georgia, The Last Shadow Puppets, Frank Ocean, Ely Laroux**Jordan Stilwell**

(mixer, engineer, vocal producer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/jordan-stilwell**Notable Projects:** The Chainsmokers, Lana Del Rey, Beyonce, Charm LaDonna, Bebe Rexha, Jay-Z**Mitch Marlow**

(producer, mixer, songwriter)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/mitchell-marlow**Notable Projects:** Starset, In This Moment, All That Remains, He Is Legend, New Years Day, P.O.D.**Mike Pepe**

(producer, mixer, engineer)

Email: Tadia@linearmanagement.comWeb: linearmanagement.com/index.php/mike-pepe**Notable Projects:** Taking Back Sunday, Sundressed, Bayside, Sick Puppies, Anarbor**Rick Carson**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/Rick-Carson**Notable Projects:** Jay Prince, A Day To Remember, Terrace Martin, 9th Wonder, Sidewalk Chalk**Barrett Martin**

(producer, composer, musician)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/barrett-martin**Notable Projects:** Ayron Jones, REM, Queens of The Stone Age, Mad Season, Shipibo Shamans, The Last Bluesman Soundtrack and Blues legend CeDell Davis**Danny Reisch**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/danny-reisch**Doug Showalter**

(producer, songwriter)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/doug-showalter-2**Notable Projects:** Harry Styles, Cam, Lennon Stella, 30 Seconds to Mars, Smokey Robinson, Mikky Ekko, Van Hunt, Rafferty, Gabriel Black**Chris Coady**

(producer, mixer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/chris-coady**Notable Projects:** The Yeah Yeah Yeahs, tracking 'Show Your Bones' and mastering 'Fever to Tell'. He engineered 'Desperate Youth' and 'Return to Cookie Mountain' for TV On The Radio. His other credits include mixing Grizzly

Bear's 'Yellow House' as well as producing and mixing Beach House's albums from 'Teen Dream' to 'Thank You Lucky Stars' - a 4 album run with an utterly distinctive sonic landscape that launched the band into the mainstream.

John Velasquez

(producer, mixer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/john-velasquez**Notable Projects:** Jay Joyce (Little Big Town, Eric Church) and Zella Jay**Kevin McCombs**

(producer, mixer, engineer)

Email: kelle@linearmanagement.comWeb: linearmanagement.com/index.php/kevin-mccombs**Notable Projects:** Suede, Papa Roach, Illenium, Royal & the Serpent, Dreamers, All Time Low, Sk8, Mothica**LIPPMAN ENTERTAINMENT**

23586 Calabasas Rd., Ste.

208 Calabasas, CA 91302

805-686-1163

Email: music@lippmanent.comWeb: lippmanent.com**Contact:** Michael Lippman, Nick Lippman**James "Jimbo" Barton****Notable Projects:** Metallica, Smashing Pumpkins, Eric Clapton, LL Cool J, Alicia Keys, George Michael, Santana**Ron Nevison****Notable Projects:** Led Zeppelin, Heart, Meatloaf, UFO, Ozzy Osbourne, Bad Company**Steve Rinkoff****Notable Projects:** Meatloaf, Celine Dion, Eric Clapton, Paul McCartney, the Bangles**Bardo x Cole Hutzler****Notable Projects:** Red Bull Records, Gavin Haley, Highly Suspect, Trevor Daniel**Nellee Hooper****Notable Projects:** Gwen Stefani, Lmaya, Sinead O'Connor, Seal, Ziggy Marley, Sneaker Pimps, Janet Jackson, Depeche Mode, Whitney Houston, Maxi Priets**Diego Ferrera****Notable Projects:** Noah Cyrus, Tori Kelly, Neil Young, Siickbrain, Grady**MCDONOUGH MANAGEMENT LLC**

468 Pennsfield Place, Ste. 202

Thousand Oaks, CA 91360

805-446-3370 Fax 805-446-3371

Email: frank@mcdman.comWeb: mcdman.com**Contact:** Frank McDonough**Joe Barresi**

(producer, engineer, mixer)

Notable Projects: Tool, Queens of the Stone Age, Bad Religion, Chevelle, Parkway Drive, ETID**Matt Beckley**

(producer, engineer, mixer)

Notable Projects: Selena Gomez, Britney Spears, Avril Livigne, Major Lazer, Ke\$ha, One Republic, Camila Cabello**Mike Clink**

(producer, engineer, mixer)

Notable Projects: Guns N' Roses, Pure Rubbish, I Mother Earth, Megadeth, the Glitterati**Nick Didia**

(producer, engineer, mixer)

Notable Projects: Powderfinger, Pearl Jam, Stone Temple Pilots, Rage Against the Machine, Bruce Springsteen**John Fields**

(writer, producer, engineer, mixer)

Notable Projects: Jonas Brothers, Switchfoot, Andrew W.K., Bleu, Pink, Mandy Moore, Delta Goodrem, Backstreet Boys**Paul David Hager**

(producer, engineer, mixer)

Notable Projects: Doobie Brothers, Bonnie Tyler, SickPuppies, John Mellencamp, Edgar Winter, Ziggy Marley**Matt Hyde**

(producer, engineer, mixer)

Notable Projects: Slayer, Monster Magnet, Hatebreed, Porno for Pyros, Pride Tiger, Fu Manchu, Hotwire, Sum 41**Alain Johannes**

(writer, producer, engineer, mixer)

Notable Projects: Chris Cornell, Queens of the Stone Age, Eleven, Live, No Doubt, Eagles of Death Metal**Pierre Marchand**

(writer, producer, engineer, mixer)

Notable Projects: Sarah McLachlan, Rufus Wainwright, Stevie Nicks, the Devlins, Blue Rodeo**Nick Raskulinecz**

(producer, engineer, mixer)

Notable Projects: Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag**Garth Richardson**

(producer, engineer, mixer)

Notable Projects: Shihad, Young Artists for Haiti, Bloodsimple**Ross Robinson**

(producer, engineer, mixer)

Notable Project: Slipnot Iowa, Korn, The Cure, Amen, Limp Bizkit**Andrew Scheps**

(producer, engineer, mixer)

Notable Projects: Red Hot Chili Peppers, Johnny Cash, Jay Z, Metallica, the Duke Spirit, Adele**Rob Schnapp**

(producer, engineer, mixer)

Notable Projects: The Bronx, Cass McCombs, St. Tropez, Kurt Vile, The Garden**Daniel Tashian**

(producer, songwriter)

Notable Projects: Tenille James, Lee Ann Womack, Tim McGraw, Logan Mize, Jesse James Decker, Josh Turner, Kacey Musgraves, Lily & Madeleine, Lucy Silvas, Josh Rouse, Sixpence None The Richer, Jessie Baylin**Matt Wallace**

(writer, producer, engineer, mixer)

Notable Projects: Maroon 5, OAR, Ludo, Michael Franti/Spearhead, Sugarcult, Faith No More, the Replacements, Train**MUSIC PRODUCER USA**

Beverly Hills, CA 90211

786-908-4136

Email: musicproducerusa@icloud.comWeb: musicproducerusa.com**Contact:** Gen (Producer, Composer, Sound Designer)**Format:** Analog & Digital, Protocols, Logic**Styles:** Any style of music**Services:** Complete Audio & Video Production, Sound Design, Mix & Master, Composer, Arrangement, Artist Development, Marketing**Notable Projects:** Quincy Jones, Sting, Dave Koz, John Secada, Jorge Pardo, Igor Nikolaev, Guru Rendezvous Films, HMMA Awards**PARAMOUNT / ENCORE / AMERAYCAN****TRACK RECORD STUDIOS**

(See also Ameraycan Recording, Encore Studios & Track Record Studios)

Hollywood/Burbank/North Hollywood

323-465-4000, 818-842-8300, 818-760-8733

Email: info@paramountrecording.comWeb: paramountrecording.com**Styles:** all

*No Unsolicited Material

Matt Anthony

(engineer)

Notable Projects: Bizzy Bone, Busta Rhymes, DJ Mustard, Drumma Boi, Kid Ink, Kirk Franklin

Randy Urbanski

(engineer)
Notable Projects: Beyonce, Katy Perry, Jamie Foxx, Mariah Carey, Justin Bieber, Chriline Aguilera, Miley Cyrus, Usher

Matt Jacobson

(engineer)
Notable Projects: T-Pain, Fetty Wap, Keyshia Cole

Steve Olmon

(engineer)
Notable Projects: Deftones, Motorhead, Metallica, Scarface, Busta Rhymes, LL Cool J, Mary J. Blige

Richard Segal Huredia

(engineer, mixer)
Notable Projects: Mally Mall, Slim Shady Ip, Jay Z Renegade, Snoop dogg Blue Carpet Album, Xzibit 40 Days 40 Nights Album

Tyler "Tylee" Unland

(engineer)
Notable Projects: Usher, Jeremih, Toni Braxton, A Tribe Called Quest, Future, Meek Mill

William "CJ" Gaston

(engineer)
Notable Projects: Rich the Kid, Polo G, Souja Boy, Nipsey Hussle, YG, Kevin Gates

Nicolas Fournier

(mixer, engineer, producer)
Notable Projects: The Vaccines, Death Cab For Cutie, At The Drive-In, Biffy Clyro, Of Monsters and Men, Kimbra

SELF TITLED MANAGEMENT

Chicago, IL
813-468-1718
Email: johnny@selftitledmgmt.com
Web: selftitledmgmt.com
Contact: Johnny Minardi

Producers: Marc McClusky (NYC), Sean O'Keefe (Chicago, IL), Ace Enders (NJ/NYC), Rob Freeman (NJ/NYC), Seth Henderson (Crown Point, IN), Nick Sampson (Detroit, MI), Brandon Paddock (LA), Adam "Nolly" Getgood (Bath, UK), Misha "Bulb" Mansoor (Washington DC), Chris Athens (Austin, TX), Will Putney (Belleville, NJ), Kris Crummet (Portland, Or), James Paul Wisner, (Saint Cloud, FL), Mike Watts (Port Jefferson, NY), Rian Dawson (Los Angeles/Nashville), Arun Ball (Nashville), Matt McClellan (Atlanta, GA), Nik Bruzese (Williamson, NJ), Randy LeBoeuf (Belleville, NJ), Steve Seid (Belleville, NJ)

Adam "Nolly" Getgood

(producer, engineer, mixer, songwriter)
Notable Projects: Periphery, Animals As Leaders, Bleed From Within

Chris Athens

(mastering engineer, mixer, sound designer)
Notable Projects: Rick Ross, Beastie Boys, Flo Rida, Wiz Khalifa, Pet Shop Boys

Will Putney

(producer, mixer, engineer)
Notable Projects: Every Time I Die, Like Moths To Flames, the Amity Affliction

Steve Etvets

(producer, mixer, engineer)
Notable Projects: Senses Fail, Saves the Day, The Wonder Years, Every Time I Die

James Paul Wisner

(producer, mixer, engineer)
Notable Projects: Luna, the Need To Feel Alive, West, Glasseater, In Your Arms, 3-D

Courtney Ballard

(producer, mixer, engineer, writer)
Notable Projects: Emarosa, Waterparks, All Time Low, Good Charlotte

Nic Rad

(producer, mixer, engineer)
Notable Projects: Mister/Wives, Toby Mac, Loose Talk, Tasha Layton

TRUNKBASS ENTERTAINMENT

Email: info@trunkbassent.com
Web: trunkbassent.com
Recent Projects: MYCity (video content), Grown and Sexy (Ongoing - Multiple Cities, The Rodriguez Show (Sponsor), Unlocking Your Naked Truth (Sponsor)

TUNEDLY

888-684-8064
Email: info@tunedly.com
Web: tunedly.com
Contact: Chris (C.E.O.)
Analog, Digital, Pro Tools, Logic.
Styles: Pop, Rock, Country, R&B, Soul, Gospel
Services: Music Production, Session Musicians, Session Singers, Session Engineers, Song Plugging.
Notable Projects: Our session musicians' roster includes multiple Grammy award winners, some of whom have worked with the likes of Pharrell Williams, Beyoncé, and Barry Manilow. Tunedly clients have so far recorded chart-topping singles, placed songs with music publishing companies, and won songwriting contests.

WORLDS END (AMERICA) INC.

183 N. Martel Ave., Ste. 270
Los Angeles, CA 90036
323-965-1540
Email: info@worldsend.com
Web: worldsend.com
Contact: Sandy Robertson, Colin Chambers, Paul Tao, Niki Robertson

Producers, Mixers, Engineers:

AZTX
Tom Biller
Max Dingel
Jack Endino
Isabel Gracefield
Adam "Atom" Greenspan
Stephen Hague
Ted Hutt
Peter Katis
Larry Klein
Peter Labberton
Stephen Lipson
MTHR
Paul Northfield
PH4T SCR4N
August Ogren
Tim Palmer
Rick Parker
Michael Patterson
Chris "Frenchie" Smith
Brad Wood
Dave Benkel

INDEPENDENT PRODUCERS

825 RECORDS, INC.
Brooklyn, NY / Remote
Email: mattyamendola@825records.com
Web: 825records.com
Format: Production Company
Services: Full-service production, mixing, mastering, digital asset creation, consulting and more.

ARIES PRODUCTIONS OF NOHO

P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.net
Contact: Shelby (Producer & Engineer)
Format: Analog & Digital, Pro Tools, Tascam, Fostex
Styles: R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.
Services: Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.
Notable Projects: Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness).

MICHAEL ABIUSO

(engineer, mixer, producer, musician)
347-699-4429
Email: mike@behindthecurtainsmedia.com
Web: mikeabiuso.com/about
Notable Projects: Eric Nally

(Foxy Shazam and Macklemore's "Downtown"), Nathan Lithgow (Feat: Liz Ryan of Big Data), Jim Gaffigan, Patrick Adams, Jennifer Holliday

WILLIAM ACKERMAN

207-929-5777
Email: will@williamackerman.com
Web: williamackerman.com
Notable Projects: George Winston and Michael Hedges, Founder of Windham Hill Records, Grammy Winner, recipient of multiple Platinum and Gold records.

ROBERT SCOTT ADAMS

Director of Job Placement & Student Services Omega Studios' School of Applied Recording Arts & Sciences
12712 Rock Creek Mill Road, Ste. 14A Rockville, MD 20852
301-230-9100
Email: shannon@OmegaStudios.com
Web: Omegastudios.com
Notable Engineers: Jim Curtis, Scotty O'Toole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni

MATTY AMENDOLA

Brooklyn, NY / Remote
Email: mattyamendola@825records.com
Web: mattyamendola.com
Styles: Indie, rock, pop, alternative, soundtrack
Specialties: Production, co-writing, mixing, & education

MATT ANTHONY

Parklane Production
Hollywood, CA
(323) 540 9830
Email: matt@parklaneproduction.com
Website: parklaneproduction.com
Genre: Pop, Rock & R'n'B
Notable Projects: Jovi, Kendrick Lamar, Alessia Cara, Bekon, Shawn Mendes, Timbaland, Nick Jonas.

BEN ARRINDELL

Sound Clash Recordings
NYC
347-827-0763
Web: soundclash.wixsite.com/soundclashnyc-140905/ben-arrindell
Notable Projects: Gerald Levert, K-Ci & JoJo, Aretha Franklin, Busta Rhymes, the Temptations and Janet Jackson.
*Call for mixing rates

JOEY AYOUB/THE SOUND SALON

Hollywood, CA 90028
323-962-2411
Email: joemxr@sbcglobal.net
Web: thesoundsalon.com
Contact: Joe Ayoub
Styles: all, rock, metal, pop, R&B, film
Notable Projects: Cab 2, Nina Shaw, Seven Foot Wave, Down From Hollow, Dream Vampires, Czarina, Annie Calder, the Mac, George Lacava

PETER A BARKER

Executive Producer/mixer
Pen Station Studios
Santa Monica, CA 90404
(424) 238-8800
Email: info@penstation.la
Website: penstation.la, spinmoveproducers.com/peter-a-barker
Genre: Pop, Rock, RnB, Hip Hop
Notable Projects: Babyface Ray, Lil Poppa, EST Gee, Guns N' Roses, Shawn Mendes, Heart, Bonnie Raitt, Jason Aldean, Fall Out Boy.

BEATOLOGY MUSIC

909-843-5673
Email: beatology@mac.com
Web: multiplatinumproducers.com
Contact: Gordon "DJ Stealth" McGinnis
Styles: urban music
Notable Projects: Dr. Dre, Notorious B.I.G., Xzibit, N.W.A, Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kuruft, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg

Adams, Jeffrey Osbourne, Wayman Tisdale, Bob Baldwin, Everett Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more
*Unsolicited material accepted

LANCE BENDIKSEN

Bendiksen Productions
720-234-1234
Email: lance@bendiksenproductions.com
Web: bendiksenproductions.com
Notable Projects: Grayson Erhard, Caleb Grose, Back Porch

LENISE BENT

(producer, engineer)
Los Angeles, CA
Email: soundfio@aol.com
Web: linkedin.com/in/lenisebent
Styles: Americana, Blues, World, Rock, Pop, Jazz
Notable Projects: Blondie, the Knack, Suzi Quatro, Robert Fleischman, Primal Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

BIG SCARY TREE

Los Angeles, CA
213-680-8733
Email: bigscarytree@gmail.com
Web: bigscarytree.com
Contact: Jeb Lipson
Styles: Specializing in recording live humans on great gear in a great room!
Notable Projects: call for current client roster

JOHN BOYLAN

5900 Wilshire Blvd., Ste. 2300
Los Angeles, CA 90036-5050
Email: info@greateasternmusic.com
Web: greateasternmusic.com
Notable Projects: Linda Ronstadt, Boston, Little River Band, Charlie Daniels

CLIFF BRADLEY

(Producer/Programmer)
Bradley Entertainment, LLC
Email: cliffbradleyent@gmail.com
Web: bradleyentertainment.co
Styles: Rock

ANDY CAHAN / THE DEMO DOCTOR

Cathedral City, CA 818-489-4490
Email: andycahan@gmail.com
Web: allentertainment.net
Contact: Andy Cahan
Notable Projects: Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry
*Unsolicited materials accepted

JOHN CARLTON

614 Center St.
Bangor, PA 18013
610-588-4968
Email: mail@hilltopstudios.com
Web: hilltopstudios.com
Contact: Dave Mosca
Styles: country
Notable Projects: A Tennessee Tradition, Country State of Mind, Tom Kozi

CAZADOR RECORDING

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Hollywood, CA
323-655-0615
Email: cazadorjimmy@gmail.com
Web: jimmyhunter.com
MUSIC: jimbojamz.com
Styles: rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986
Notable Projects: JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias (over 100 songs), the West Hollywood

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DAVID CHAMBERLIN

DBW Productions
Woodland Hills, CA
818-884-0808

Email: dbw@dbwproductions.com
Web: dbwproductions.com
Styles: rock, indie, blues, hard rock, pop, country, adult contemporary, folk, celtic, new age, hip-hop
Notable Projects: Zach Galifianakis, Paul Jackson, Jr.

Have produced over 80 indie CDs, most of which are singer-songwriters. Check website for details and sound samples.

ROB CHIARELLI

(mix engineer, producer, musician)
Final Mix Inc.
2219 W. Olive Ave., #102
Burbank, CA 91506

Email: rob@finalmix.com
Web: finalmix.com
Notable Projects: Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angeliqwe Kidjo, Tamela Mann, Stokley, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

ARIEL CHOBAZ

Mixing and Mastering Engineer

Email: hollywoodmix@icloud.com
Web: arielchobaz.com, facebook.com/arielchobaz
Notable Projects: Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

CLEAR LAKE AND FEVER RECORDING STUDIOS

North Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com, feverrecording.com
Contact: Eric Milos, Owner

Notable Projects: Alina Barez, Wiz Khalifa, Demi Lovato, X Ambassadors, YBN Cordae, Terrace Martin, No Doubt, Jimmy Eat World, Bone Thugs-n-Harmony, Steel Panther, Chaka Khan, among hundreds of others.
*Call for roster and credits

STEVEN BARRY COHEN

c/o Lake Transfer Artist & Tour Management
12400 Ventura Blvd. Suite 346
Studio City, CA 91604
(818)-508-7158

Email: info@laketransfer.com
Web: laketransfer.com
Recent Projects: Sheree Brown (Expansion Records UK), James Holvay (Conqueroo / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/ Sheree Brown), Evelyn Champagne King (RCA Legacy/Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

JOSE CONDE

New Orleans
Producer, Singer, Arranger, Guitarist, Bassist, Synthesist, Percussionist, Writer, Performer, Film Maker

Email: pipikirecords@gmail.com, J@joseconde.com
Web: joseconde.com
Styles: Pop/Jazz, Latin, Funk, World, Electronic
*Client Inquiries Only. No Submissions

ERIC CORNE

(producer, engineer, mixer, songwriter)
Los Angeles, CA
Email: eric@fortybelowrecords.com
Web: fortybelowrecords.com/ericcorne
Styles: soul/r&b, blues/jazz, Americana/ country, rock/indie rock, folk/singer-songwriter,
Notable Projects: Sugaray Rayford (Grammy Nominated), Walter Trout (Billboard Blues #1), John Mayall (featuring Joe Walsh, Joe Bonamassa, Marcus King), Joe Louis Walker, Kail Baxley, Glen Campbell, DeVotchKa, Freedy Johnston (Fwat. Aimee Mann, Susanna Hoffs), Joe Louis Walker, Davy Knowles, Jaime Wyatt, Sam Morrow, Joanna Wang, PF Sloan (Feat. Lucinda Williams), Tim Easton, Michelle Shocked

ERIC CORNE

(engineer, producer, mixer, composer)
Los Angeles, CA
Email: eric@fortybelowrecords.com
Web: ericcornemusic.com
Styles: rock/indie rock, Americana/ country, blues/jazz, folk/singer-songwriter
Notable Projects: Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

JIM D.

Pyram-Axis Digital
Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Styles: All styles - Mix+Mastering Specialist,

Remote, Distribution
Notable Projects: Indie, Sony, Universal, Grammy
*Call before submitting

JOSQUIN DES PRES

Track Star Studios
La Mesa, CA 91941
Email: Josquin@JoNaMusicGroup.com
Web: jonamusicgroup.com
Clients: Bernie Taupin, Jason Mraz, Gipsy Kings, Jax, Makayla Phillips, Rayvon Owen.

MARC DESISTO

MIX LA STUDIO D
TARZANNA, CA.
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Notable Projects: U2, Don Henley, Ivan Neville, Melissa Etheridge, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel
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150 W. 28th Street
New York, NY 10001
212-633-2600
Email: info@entouragetalent.com
Web: entouragetalent.com, entouragetalent.com/artist/marti-jones-don-dixon
Styles: rock, pop, blues, alternative
Notable Projects: 10CC, the Church, Joan Armatrading, Joe Satriani, Procol Harum

DJ ETERNAL LOVE aka E. LOVE

Pure Heat Entertainment
White Plains, NY 10603
917-547-9886
Email: PureHeatBiz@gmail.com
Web: pureheatentertainment.com
Styles: urban pop, R&B, EDM, rap
Credits: 4 Billboard Top 100's. Published songwriter (Member SESAC, AES, NARAS, National Mentoring Partnership)

"We've been reading Music Connection magazine regularly for a long time now; the most reliable music trade magazine that bridges the gap between indie needs and industry resources, way before it was trendy to be indie. From live show reviews to album critiques, we are always proud to say that MC has been a huge supporter of Parlor Social's cutting-edge "speakeasy-soul" music. Their desire to cater to all levels of music folks within the trade has helped them create their own lane and maintain the respect of our peers. A must-read to stay in the know."

— *Dessy Di Lauro & Ric'key Pageot*
of Parlor Social



Notable Projects: Sex And The City, Waist Deep Soundtrack, Messiah, Roy DK, J Bless, Kenny Smoove (Spoiled Rotten Global Music), Joint venture with LA Reid & Russell Simmons, La Tha Darkman & Shotti Hefner (Wu-Tang Clan), Lee Carr (Def Jam Live), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

SHAUN DREW

(producer, composer, engineer) Sotto Voice Productions
North Hollywood, CA 91606
818-694-3052

Email: info@sottovocestudio.com

Web: shaundrew.com/contact

Styles: producer, composer, engineer.

Specializing in rock, ambient, orchestral, world, progressive, soundtrack

Notable Projects: Single track recordings to full record production, feature film scoring. Clients include major advertising agencies, TV networks and A-list filmmakers.
*Call before submitting material

DOLBY ATMOS MUSIC STUDIOS

(Certified UMG Atmos Mixer)

Email: alex@alexpromix.com

Web: alexpromix.com

Styles: Pop, Afrobeats, Indie Pop, Indie Rock, Alternative, Latin, Indian, World Music

Notable Projects: T.I. Davido, Billy Lockett, The Maine, Jack Cassidy, Ida Banton, renforshort

CASEY DUNMORE

plus4dBU

323-207-5411

Email: info@plus4dbu.com

Web: plus4dbu.com, schpilkas.com

plus4dBU is a full-service music production entity created by Casey "Schpilkas" Dunmore, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed.

Notable Projects: Production credits

include theme songs for reality TV show Tia & Tamera (E! Style Network) and the NBA Toronto Raptors. Featured placements include ESPN's First Take, NIKE's Vapen Sessions and Jimmy Kimmel Live (ABC). As a composer for Hi-Finesse Music & Sound, Casey has placed original music & sound design in trailers for Tyler Perry's Acrimony (Lionsgate), Glass (Universal Pictures), Get Out (Universal Pictures), Call of Duty 'Advanced Warfare' (Activision), and Kubo and the Two Strings (Laika/Focus Features)

JEFF ELLIS

Email: kirk@ourbadhabit.com

Web: jeffellisworldwide.com

Contact: Scott Marcus

Styles: acoustic, hip-hop, pop, R&B, rock

Notable Projects: 2013 Grammy Award winner, Frank Ocean, Doja Cat, The Neighbourhood, Snoh Aalegra, Omar Apollo

ES AUDIO

Donny Baker - Chief Engineer/Owner

1746 Victory Blvd.

Glendale, CA 91201

818-505-1007, 800-880-9112

Email: studio@esaudio.com

Web: esaudio.com

Notable Projects: Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.

*We accept all types of music submissions

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JIM ERVIN

L.A. Entertainment, Inc.

7095 Hollywood Blvd., Ste. 826

Hollywood, CA 90028

800-579-9157 Ext. 707

323-924-1095

Email: jervin@laeg.net

Web: warriorecords.com/LA

Styles: All

*No unsolicited material

BARRY "THE FOZ" FASMAN

7053 Rubio Ave.

Van Nuys, CA 91406

818-989-9997

Web: barryfasman.com

Styles: All pop and orchestral styles

Notable Projects: produced and arranged for Johnny Mathis, 6 albums for the hit TV series Fame, classic rock band Bluebeard, arranged for Melissa Manchester, Air Supply, Diana Ross. Wrote and produced Showtime at the Apollo NBC-TV "theme," music for video games by Sony, Microsoft & Nintendo including: Roboteck/ Battlecry, Spongebob Squarepants, Spy vs. Spy, Debbie Allen Specials, Eddie Murphy, Opening act for the Doors, Jefferson Airplane

FRANK FILIPETTI

(6x Grammy Winner)

Joe D'Ambrosio Management, Inc.

914-777-7677

West Nyack, NY

Email: info@jdmanagement.com

Web: jdmanagement.com/frankfilipetti

Styles: rock, pop, adult contemporary, classical

Notable Projects: Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Spamalot, Motown

NETTIE FREED

(studio owner, artist manager)

Spellbound Recorders

Lebanon, TN

310-871-1055

Email: nettie@spellboundrecorders.com

Web: spellboundrecorders.com

Styles: singer-songwriter, americana, country/ folk, rock

Notable Projects: Organizing world-renowned team of studio architects to build out Spellbound Recorders

OC RECORDING COMPANY, THE ASAF FULKS

3100 W. Warner Ave., Ste. 7

Santa Ana, CA 92704

323-244-9794

Email: info@ocrecording.com

Web: ocrecording.com, hiphopbeatz.com

Contact: Asaf Fulks (Owner, Audio Engineer and Music Producer)

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4470 Sunset Blvd., Ste. 177

Hollywood, CA 90027

323-662-3642

Email: info@mauricegainen.com

Web: mauricegainen.com

Styles: Any/all musical styles, film, TV, etc.

Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Dale Fielder

ARNIE GEHER

(producer, mixer, engineer)

Port Hueneme, CA

818-763-7225

Email: arniegeher@gmail.com

Web: reverbnation.com/arniegeher

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453 S. Spring St.
Los Angeles, CA 90013
213-283-7485
Web: gielan.com

Styles: all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer-songwriter, audio post-production, studio owner.
Notable Projects: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films
*Email for more information at website

JON GILLESPIE

1419 Baywood Drive
New Haven, IN 46774
260-804-0040
Email: Jon_Gillespie@sweetwater.com
Web: dreamrodeo.com, dreamrodeomarket.com, fishinwithdynamitestore.com

Styles: All
Notable Projects: Kenny Aronoff, Aaron Comess (Spin Doctors), Mz Menneh (Liberian Pop singer) Tajci Cameron (Croatian Pop Singer), Phil Keaggy, Randy Stonehill, Randy Jackson (Zebra), Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Joyce Lawson, Phat Sound Records, Ernie Johnson (Soul Singer), Frank-o Johnson (Motown Writer, Phat Sound Artist), Roy Kasika (Ugandan Drummer), Okinawa Americana, and many more

JUSTIN GLASCO

Los Angeles, CA
615-414-3233
Email: justinglasco@mac.com
Web: facebook.com/justinglascomusic, justinglasco.com

Styles: rock, pop, country, singer-songwriter
Notable Projects: Andrew Bird, Cary Brothers, Christina Perri, Garrison Star

BRYCE GOGGIN

Trout Studios
Prospect Heights
Brooklyn, NY
718-222-0946, 917-324-3856
Email: troutrecording@gmail.com
Web: troutrecording.com
Styles: rock, alt, jazz
Notable Projects: Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bango, Pete Galub

LARRY GOLD

Joe D'Ambrosio Management, Inc.
914-777-7677
Philadelphia, PA
Email: info@jdmmanagement.com
Web: jdmanagement.com/larrygold
Styles: Rock, Pop, Classical, Urban, R&B
Notable Projects: Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey

BILLY GRAZIADEI

(producer, engineer) Fire Water Studios
Co-Founder of Biohazard.com
310-354-5901
Email: info@firewaterstudios.com
Web: firewaterstudios.com
Notable Projects: Cypress Hill, Onyx, Hatebreed, Life of Agony, Pantera, Sick of it All, Slipknot, Type O Negative, Agnostic Front

IAN EMERSON GREGORY

1116 STUDIOS LLC
1753 S 8th St,
Colorado Springs, CO 80905
Email: ian@1116Studios.com, MisterG@1116Studios.com
Web: 1116Studios.com
Styles: all
Notable Projects: John Emerson, Dylan Montayne, Grayson Erhard, Juannah, Nick

Pauly, The Days on Earth, Cotown Records, Anthem Music Enterprises

JUSTIN JOHN GREGORY

1116 STUDIOS LLC
1753 S 8th St,
Colorado Springs, CO 80905
Email: ian@1116Studios.com, MisterG@1116Studios.com
Web: 1116Studios.com
Styles: all
Notable Projects: John Emerson, Dylan Montayne, Grayson Erhard, Juannah, Nick Pauly, The Days on Earth, Cotown Records, Anthem Music Enterprises

CARMEN GRILLO

Big Surprise Music
16161 Ventura Blvd., Ste. 522
Encino, CA 91436
818-613-3984
Email: info@carmengrillo.com
Web: carmengrillo.com
Styles: R&B, pop, rock, jazz, blues, voice over
Notable Projects: Gloria Loring, Footloose, David Anderson

RYAN HADLOCK

Bear Creek Studio
6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100
Email: ryanhadlock@hotmail.com
Web: bearcreekstudio.com
Styles: folk, indie rock, art rock
Notable Projects: Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

NIC HARD

Joe D'Ambrosio Management, Inc.
347-262-0975
New York, NY
Email: nic@nichard.com
Web: nichard.com

Styles: electronic, pop, rock, indie, singer-songwriter

Notable Projects: Taylor Swift, Lucy Woodward, Ghost Beach, The Kin, Joey Ramone, Jack Bruce, Tito Puente, Eagle Eye Cherry, Flava Flav and Jesse Malin

COL. DARRYL HARRELSON

M.L.E. STUDIOS
P.O. box 1014
Woodland Hills, CA 91365
866-246-8846
Email: mail@majorlabelmusic.com
Web: facebook.com/mlestudios, majorlabelmusic.com
Styles: All but specializing in country, alt country, blues, R&B, voice over, A.D.R., SFX.
Notable Projects: Bobie Covell (MI), Mike Davis (TN), The Tola Crusades "the light of day" (Video Game Character Voices), BLUE (CA), The Company Rep "Rosenstrasse" (8-part lead vocals), Studio and Producer credits in film: Asian Stories, Book III for "Shake That Thing."
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Email: skipsaylor@gmail.com
Web: skipsaylor.com
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Ian Blanch

Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

Enrico De Paoli

Notable Projects: Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

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Lester Mendoza

Notable Projects: Beyonce, Glasses Malone, Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahli Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

Skip Saylor

Notable Projects: Bobby Brown, Ronnie Hudson w/ Snoop, Too Short and E40, Candyman 187 w/ Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex- Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May Mixing/Engineering: Jacob Banks In The Name of Love (From the motion picture The Equalizer2), Healthy Chill feat. Gucci Mane HealthyLye, Amber Diamond Erby & Marques Anthony (Love and HipHop) Bad Energy, Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Whispers and many more.

Keston Wright

Notable Projects: Snoop Dogg, Tupac, Westside Connection

David Young

Notable Projects: Jacob Banks "In The Name of Love" (From the motion picture The Equalizer 2), Amber Diamond Erby & Marques Anthony (Love and HipHop) "Bad Energy," Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Healthy Chill feat. Gucci Mane "HealthyLye," Ideal "Wildlife" EP, Jamie Lynn, Gap Band, Rick James. Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green lantern, Ronnie Laws, Michael Jackson (Catrina project)

ROSS HOGARTH

Hoax Productions
Web: hoaxproductions.com
Contact: Ross Hogarth
Styles: all
Notable Projects: Van Halen, Keb' Mo', Ziggy Marley, The Doobie Brothers, Gov't Mule, Roger Waters, John Mellencamp, R.E.M., Jewel

DANIELL HOLCOMB / ADVENTURES IN MODERN RECORDING
West Hills, CA 91307
310-709-9645

Email: amrdaniell@gmail.com

Web: adventuresinmodernrecording.com

Contact: Daniell Holcomb

Styles: hard rock-pop

Notable Projects: Howard Stern Show, Sony Music Group, Bleeding Deacons

HEATHER HOLLEY

(producer, songwriter, artist development)

Email: info@heatherholleymusic.com

Web: dreamartistproductions.com/heatherholley, heatherholleymusic.com/

Styles: Pop, Dance, Indie, All

Notable Projects: Christina Aguilera, Katie Costello, Caitlin Moe, Richie Rich, Commercials for Mercedes, Pepsi, songs in Grey's Anatomy, The Office, 90210, The Hills, Ugly Betty

GAYLORD KALANI HOLOMALIA

Honolulu, HI 96825

808-927-7923

Email: gifts@manamaoli.org

Web: manamele.org/gaylord-kalani-holomalia

Notable Projects: Worked with all of Hawaii's top artists. Kalapana member

THOMAS HORNIG

(freelance mixer, producer)

Tomcat On The Prowl Productions

Canaoga Park, CA

818-533-8669

Email: studio@tomcatontheprowl.com

Web: tomcatontheprowl.com

Styles: singer-songwriter, pop, americana, country/folk, rock

Notable Projects: Jamila Ford - The Deep End (Engineer/Mixer, Matt Doherty - Dignity (Mastering), Red Bull Media - Blood Road (Post)

CHRIS HORVATH

Jamnation Music

818-646-0005

Email: info@jamnation.com

Web: chrisorvath.com, jamnation.com

Styles: pop, rock, R&B

Notable Projects: Grey's Anatomy, August Empire, Coolio, Jonas Bros., Venice, Billy Idol, Michael McDonald, Jackson Browne, David Crosby, Trevor Hall, Gigolo Aunts, America's Got Talent, FOX Sports, Rock Of Ages, A.N.T. Farm, Digimon (Theme), Alias, Scrubs, Erin Brockovich

*No unsolicited material

DAVID HENSZEY

Henszey Sound

Los Angeles CA

424-230-4563

Email: david@henszeyoundllc.com

Web: henszeyoundllc.com

Contact: David Henszey

Styles: all, Rock, Pop, Hip Hop, R&B, Film/TV

Notable Projects: Eighty8, Boys World, Sting, Cheap Trick, Tommy Lee, George Clinton, Jerry Harrison, The Temptations, Ice Cube, Brandy.

JIMMY HUNTER

(producer, audio engineer, studio drummer, studio vocalist, vocal coach, composer, songwriter)

See Cazador Recording

INSPIRED AMATEUR PRODUCTIONS STUDIO

IMIRAGE SOUND LAB

1558 Linda Way

Sparks, NV.

775-358-7484

Email: tom@inspired-amateur.com

Web: inspired-amateur.com

ERIK ISAACS

West Hills, CA

818-497-0105

Email: music.erik@yahoo.com

Web: erikisaacsmusic.com/contact

Styles: rock, pop, dance, AC, R&B, country, all

Notable Projects: Warner/Reprise, MCA, Hollywood Records, Disney Records, Global Records, various TV/film work including Paramount Pictures, NBC, CBS, ABC, TBS, BET, Disney Channel, etc. Worked with several Grammy winning/nominated No. 1 hit producers/songwriters. Services include songwriting, production and artist development.

JO-MUSIK

Sunnyvale, TX 75182

972-226-1265

Email: info@jomusik.com

Web: jo-musik.com

Contact: Joe Milton

Notable Projects: see website for roster

QUINCY JONES PRODUCTIONS

Web: quincyjones.com

Styles: all

Notable Projects: Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Sarah Vaughan, Brian McKnight, Alfred Rodriguez, Andreas Varady, Jacob Collier, Jon Batiste, Justin Kauflin, Lee England, Jr. Mervyn Warren, Parker Ighile
*No phone calls. No unsolicited material.

CHRIS JULIAN

145 Corte Madera Town Center

Corte Madera, CA 94925 Ste 311

310-924-7849

Email: chris@chrisjulian.com

Web: chrisjulian.com, ImaginePost.com

Styles: rock, pop, AAA, alt, R&B.

Artist development, allbudgets.

*unsolicited material accepted

TIM DAVID KELLY

Los Angeles, CA

Web: timdavidkelly.com

Styles: alternative, metal, americana, rock, acoustic pop

Notable Projects: Kicking Harold, Shiny Toy Guns, Dokken

DAVID KERSHENBAUM

Web: davidkershenbaum.com

Notable Projects: Signed or worked with Janet Jackson, Bryan Adams, Joe Jackson, Tracy Chapman, Duran Duran, Supertramp, Cat Stevens, Tori Amos

SAMUR KHOUJA

Seahorse Sound Studios

1336 S. Grand Ave.

Los Angeles, CA

909-210-2317

Email: ahorsestudios@yahoo.com

Web: facebook.com/samurkhouja, seahorsestudios.com

Contact: Samur Khouja

KEVIN KILLEN

(5x Grammy Winner)

Joe D'Ambrosio Management, Inc.

914-777-7677

New York, NY

Email: info@jdmmanagement.com

Web: jdmmanagement.com/kevinkillen

Styles: rock, pop, country, singer-songwriter

Notable Projects: U2, Shakira, Sugarland, Elvis Costello, Peter Gabriel, Kate Bush, Jewel, Duncan Sheik, Suzanne Vega.

GREG KRAMER

(producer, composer, vocal specialist, engineer)

Sofa Songs

Glendora, CA 91741

626-914-2245

Email: greg@sofasongs.com, chris@sofasongs.com

Web: sofasongs.com

Styles: rock, pop, blues, country, bluegrass, contemporary christian and others

Notable Associates: James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin

STEVE KRAVAC

Hollywood, CA

Email: steve@stevekravac.com

Web: stevekravac.com, facebook.com/hellshalfacrestudio

Styles: rock, pop punk, indie rock, power pop, Americana, roots rock

Notable Projects: RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink 182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail.
*Contact through website

KEVIN LACY

Valley Cottage, NY

845-623-0252

Email: studio@freudiansliprecording.com

Web: freudiansliprecording.com

Styles: indie/rock, folk, pop, country, jazz

Notable Projects: Johnny Bravo, Jackie Tohn, Meghan Cary, Jewtopia, Say Goodnight, Gracie

LEW LAING

c/o Jordan/Balter Music

P.O. Box 27673

Los Angeles, CA 90027-0673

Email: jobamusic@gmail.com

Contact: Van Don Jordan, 213-605-1300,

Robert Elliott Balter, 323-804-7071

Styles: Hip-Hop, R&B, Urban Jazz, Pop, Rap, Gospel, Alternative



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North Hollywood, CA • www.clearlakefever.com
818-762-0707 • contact@clearlakerecording.com

Notable Projects: Grey Jean And The Joy Band, Norman Brown ***2022 Jazz Festival Award Winning & Jazz Chart Topping Single***, Raheem DeVaughn, Mission Sugerfix, Althea Rene, Co-Writer and Producer for Grammy Award-Winning Guitarist and Producer Paul Brown, Concord Music Artist Richard Elliot, Peter White, Title track for Sax Artist Jessy J, Melina, Gabriel Mark Hasselbach, Al Gomez, Eloway White, DW3, Najee, Blake Aaron, Debra Laws, Pastor Chuck Singleton, B2K (Pandemonium! and B2k, SONY), 4th Element, AJ, 4MULAI (SoBe/Warner Bros.), Jackiem Joynr (ARTIZEN Music Group), Jeanette Harris, Loyiso (South Africa), Galatia (South Africa), IMx, TG4, Neeta-S, Gospel Gangstaz, Coolio, Epicenter, Jesse Powell, Chante Moore, Lariland, Pro2Call (jazz), Sekou Bunch, Carmichael Musiclover, Dee Lucas, Judith Nicholas, Soulcrush and EMG, Raheem Devaughn, Julian Vaughn, Vandell Andrew, Wendy Moten

GEORGE LANDRESS
Emily's Basement Recordings
213-509-3678
Email: george@emilysbasement.com
Web: emilysbasement.com
Styles: alt, acoustic, retro, contemporary
Notable Projects: No Doubt, Gary Wright, Jon B, Laura Nyro, Jimmy Cliff, Art Garfunkel

SCOTT LEADER
Brick Road Studios
7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573
Email: scott@brickroadstudio.com
Web: brickroadstudio.com
Notable Projects: Taylor Jane, Ross M. Levy, Peter and Ellen Allard, Abby Gostein, Todd Herzog, Bryan Zive, Emily Aronoff

DAVID LEE
818.823.8774
11736 Vose St.
North Hollywood, CA 91605
Email: davidlee@soundcheckstudiosnoho.com

BZ LEWIS
(Producer, Engineer, Composer, multi-instrumentalist, Dolby Atmos approved engineer)
Oakland, CA 94611
415-601-5077
Email: info@studio132.com
Website: studio132.com
Notable Projects: Blame Sally, Roberta Flack, Justin Ouellet, Chlsy, 6 Emmy Awards

BOB LUNA
(Composer, Arranger, Conductor, Producer, Keyboardist)
Los Angeles, CA
310-508-1356
Email: bobluna1356@gmail.com
Web: boblunamusic.net
Styles: all styles, Film/TV, and New Media, last minute emergencies.
Specialties: singer-songwriter demos, including composition, arrangement, production, evaluation

LAWRENCE MANCHESTER
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/lawrencemanchester
Styles: Rock, Pop, Hip-Hop, Soundtracks, Broadway Cast Albums.
Notable Projects: The Tonight Show with Jimmy Fallon, the Roots, John Fogerty, Jennifer Hudson, Across The Universe, Red Violin, The Departed, S.W.A.T.

MARIO J. MCNULTY
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/mariojmcnulty
Styles: rock, pop, alternative, indie, singer-songwriter, R&B
Notable Projects: David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

NATE MIDDLEMAN
(Mixing & Mastering Engineer)
RIAA Certified Multi Platinum
Above Ground Studios
3200 Annetta Ave
Baltimore, MD 21213
443-255-5016
Email: abovegroundstudios@gmail.com
Web: abovegroundstudios.com
Styles: Rap/Hip Hop Pop/R&B
Notable Projects: Shordie Shordie, Lil Baby, Tate Kobang, Moneybagg Yo, Bustle Hustle, Usher, Busy Bee, Lil Mo, Alicia Keys, Wiz Khalifa, Aboogie, Creator of Game Time.

HOWIE MOSCOVITCH/Radio Intimate Productions
(writer, producer, remixer)
615-828-9323
Email: howiemoscovitch@gmail.com
Web: howiemoscovitch.com
Notable Projects: Ginny Vee, Stefanie Black

MELROSE MUSIC STUDIOS
5254 Melrose Blvd., Ste. 108
Hollywood, CA 90038
On the Raleigh Pictures Lot
818-216-5409
Email: melroserecordingstudios@gmail.com
Web: facebook.com/melrosemusicstudios, Melrosemusicstudios.com
Styles: All styles
Notable Projects: George Clinton, Taylor Dane, MTV and American Idol Artists, Pointy Sisters, Vivian Campbell (Def Leppard), Barry Goldberg, Brian Holland, Carmine Appice, Carla Olson, Howard Leese (Heart)

Additional location:
121 S. Palm Canyon Drive
Palms Springs, CA 92262

MIKE MILCHNER
818-269-7087
Email: mike@sonicvisionmastering.com
Web: sonicvisionmastering.com
Styles: all

THOM MONAHAN
Global Positioning Services
3435 Ocean Park Blvd.
Santa Monica, CA 90401
310-656-1350
Email: info@globalpositioningservices.net
Web: globalpositioningservices.net/client/thom-monahan
Styles: rock, pop, folk, electronic, produce/engineer/mix
Notable Projects: Vetiver, Devendra Banhart, the Donkeys, Peter Bjorn and John, Nina Persson, Mary Epworth, Horse Thief, EDJ, Beachwood Sparks

BRIAN MONCARZ
306-262-6971
Toronto, Canada
Email: soundandvisiongmt@gmail.com
Web: brianmoncarz.com
Styles: rock, alternative, country, pop
Notable Projects: Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

BRUCE MONICAL
Email: brucemoni@yahoo.com
Web: facebook.com/bruce.monical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Please call for credits

GILLI MOON
Warrior Girl Music
818-448-6277
Email: info@wariorgirlmusic.com
Web: wariorgirlmusic.com
Notable Projects: International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, 100 male and female artists across 15 compilations for Songsalve! and Females On Fire. Songs in Films, TV shows, advertising, games and artist cuts. Vocal production, full music production, and session players available.

MATTHEW MOORE
Summit Studios Pasadena
2016 Lincoln Ave
Pasadena, CA 91103

626-399-1573
Web: summitstuiospasadena.com

BILL LEFLER
(producer, songwriter, mixer)
Joe D'Ambrosio Management, Inc.
875 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543
914-777-7677, (cell) 914-522-1174
Email: info@jdmanagement.com
Web: jdmanagement.com/bill-lefler
Notable Projects: Cary Brothers, Sweet Talk Radio, Sidney Bowen

MASTER GROOVE STUDIOS
Nashville, TN
615-562-5329, 818-830-3822
Email: davejavumorse@msn.com
Web: mastergroovestudios.com
Styles: rock, pop, country and R&B
Notable Projects: R.E.M., Commodores, Warrant, Incubus, LA Guns, Bowie, Rose Royce, Earth, Wind & Fire, Quiet Riot, Motley Crue, YES, Badfinger, Alice In Chains, Gene Loves Jezebel
*32-year veteran of mixing and mastering

ADAM MOSELEY
(producer, engineer, mixer)
Artists, Music and Film, Licensing/Sync
Los Angeles, CA
(cell) 323-316-4932
Email: hello@accidentaltalententertainment.com
Web: accidentaltalententertainment.com
Styles: rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing: "The Americans", "The Son"
Notable Projects: Christen Lien, Nathan Pacheco, Otm Shank, Bill Godfrey, Braves, John Cale, Inc., Wolfmother, Nikka Costa/Lenny Kravitz/Prince, Abandoned Pools, AJ Croce, Lucybell, The Cure, KISS, Rush, Roxette, Maxi Priest, Nathan Barr, Spike Jonze

ROB MOUNSEY
Joe D'Ambrosio Management, Inc.
914-777-7677
Brooklyn, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/robmounsey
Styles: pop, rock, folk, R&B, classical
Notable Projects: Idina Menzel, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, James Taylor

RONAN CHRIS MURPHY
Veneto West
PO Box 6363
Pine Mountain Club, CA 93222
310-200-9100
Email: rcm@venetowest.com, liz@lizredwing.com
Web: venetowest.com
Contact: Redwing Management
Notable Projects: Gwar, King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassin's Creed Brotherhood, Mafia III
*Call before submitting material

TRE NAGELLA
(engineer, producer)
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: trenagella.com, luminoussound.com
Notable Projects: Ed Sheeran, Travis Scott, A\$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

AERON NERSOYA
Arcadia, CA 91006
Email: info@AbetPublishing.com
Web: abetmusic.com
Contact: Aeron K. Nersoya
Styles: producing, recording, mastering, arranging, concept and packaging
Notable Projects: effusion, 5th Element, Chanson du Soir, Pirates of New Providence, Cherly D. Barnes

JAY NEWLAND
(9x Grammy winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
Norwalk, CT

Email: info@jdmanagement.com
Web: jdmanagement.com/jaynewland
Styles: rock, pop, soul, standards, singer-songwriter, jazz
Notable Projects: Norah Jones, Ayo, Gregory Porter, Missy Higgins, Esperanza Spalding, Melody Gardot, Etta James, Lizz Wright, Richie Havens, Charlie Haden, Linda Thompson

RICHARD NILES
(producer, songwriter, arranger)
Email: richard@richardniles.com
Web: richardniles.com
Notable Projects: Paul McCartney, Cher, Ray Charles, Pet Shop Boys, Pat Metheny, Bob James, Michael McDonald, Tears for Fears, James Brown, Kylie Minogue, B&NDZILLA
*No speculative projects

TOM PARHAM
Audio Haven
8260 Haven
Las Vegas, NV 89123
702-481-1663
Email: tomparham@mac.com
Web: audiohaven.net

JOHN ANDREW PARKS
512-591-8130
Email: bryanlloyd@planetexasentertainment.com
Web: johndrewparks.com
Styles: pop, rock, country
Contact: Bryan Lloyd
Notable Projects: call for current roster

PEN STATION STUDIOS
1809 Olympic Blvd.
Santa Monica, CA 90404
424-238-8800
Email: info@penstation.la
Web: penstation.la
Contact: Kat Neis - Studio Manager
Main Format: ProTools, UAD, Waves, Fab Filter, Sound Toys, Eventide
Description: Located at the site of former legendary studios Flyte Tyme and Windmark Recording, Pen Station Studios is a full-service recording facility located within walking distance of UMG's Santa Monica headquarters. The studio features 3 full tracking rooms plus 3 production suites that are equipped with Neve and SSL consoles along with a great selection of outboard gear, microphones, and monitors.

PITCH BEATS PRODUCTION
Fort Wayne, IN
615-600-7489
Email: pitchbeats2018@gmail.com
Contact: Shamar Johnson (Audio engineer, producer, film composer, sound designer)
Styles: Christian music, Gospel music, Religious music, Contemporary Christian music, Contemporary worship music, Church music, Christian rock, Urban contemporary gospel, Christian metal, Traditional black gospel, Hymn, Spirituals, Christian hip hop, Southern gospel, Black Gospel music, Byzantine music, Spanish Traditional Christian music, Christian country music, Christian adult contemporary, Shout, Nigerian gospel, Latin Christian music, Gregorian chant, Jesus music, Christian alternative rock, Christian punk, Christian electronic dance music, Christian hardcore, Christian industrial
Notable projects: Hzs, Pilgrim, Mary the Activist

PLATINUM STUDIOS
818-994-5368
Email: paulhilton123@sbcglobal.net
Web: paulhiltonmusic.com
Contact: Paul Hilton
Styles: Country, Pedal Steel, rock, blues, All Spanish Language Style, jazz
Notable Projects: Society 1, Los Neighbors, Kanary, Bob Moss, the Dogs, Janet Klein, 'lectric Chairs, Marshall O Boy, Brian Hogan
*Call for approval before sending material

CHARLEY POLLARD
310-753-2067
Web: dragonflycreekrecording.com
Email: chaspol@captionmusic.net, annemarie@dragonflycreekfarm.com

LUCA PRETOLES
(Mixing/Mastering engineer)
Notable Projects: Major Lazer/Diplo, SIDEPIECE, Dillon Francis, Carnage, Steve Aoki, J Balvin, Becky G, Ozuna, Prince Royce, Snoop Lion, BigBang, BlackPink, Jolin Tsai

QUEL PRINCE

Ceo Paradise Recording
Syracuse, NY
(315) - 888 - 1027
Email: Paradiserecording.com@gmail.com
Web: paradiserecording.com.godaddydites.com
Notable Projects: Max B, French Montana, Coke Boys, The Lox, A Boogie With The Hoodie, Young Gravity.

PAUL RISER

c/o IMC Entertainment Group Inc.
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: imcentertainment.com, sylvesterrivers.com
Contact: Sylvester Rivers
Notable Projects: Motown Records, Dennis Edwards (the Temptations)
*No unsolicited material

DAVID Z RIVKIN

David Z Company
651-755-7944
Email: info@davidzproducer.com
Web: davidzproducer.com
Clients: Prince, Buddy Guy, Etta James, Jonny Lang, Collective Soul

RICHARD P. ROBINSON

1628 Morton Ave.
Echo Park, CA 90026
323-839-7293
Email: Rich@richmixmusic.com
Web: soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix
Styles: rock, blues, reggae, jazz
Notable Projects: 4 Grammy- Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/ Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael

Oosten, John M., Sammy Rimington, Big Bill Bissonette, Alex Chilton , the cramps, Bobby T, Nelsen Adelard, Telarc Blues, Whiffenpoofs of Yale

SYLVESTER RIVERS

c/o IMC Entertainment Group, Inc.
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: sylvesterrivers.com
Contact: Sylvester Rivers
Notable Projects: Motown Records, The Temptations, Diana Ross, Dennis Edwards
*No unsolicited material

ROCKZION RECORDS

673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Contact: Dennis

GLEN ROBINSON

(producer, mixer, engineer)
New York
917-698-6298
Email: glenrobinson1@mac.com
Web: glenrobinson.tumblr.com
Notable Projects: Voivod, the Ramones, the Steve Miller Band, David Bowie, ACDC, Keith Richards

DAVID ROSENBLAD

DRM Sir Reel Sound/Thirteenth Moon Studio
Austin, TX
469-360-1443
Email: dirmuzik@mac.com
Web: lotusrosehealingarts.com/david-rosenblad-demos
Notable Projects: The Vast of Night (Amazon feature film), The Ghost Who Walks (Netflix), You Are Me & I Am You (documentary short), numerous AXS-TV Music Specials, also check

out David Rosenblad, artist on Spotify, Apple, Amazon, Pandora etc.
Clients: AXS-TV, PBS, HBO, MTV, History Channel and wide variety of music artists such as Herbie Mann, Sara Hickman, Chrystabell, Bad Company, Freddy Fender, Everclear, Stevie Ray Vaughan, Allan Holdsworth, Cheap Trick, the Flaming Lips, Maynard Ferguson, and Brave Combo.

BARRY RUDOLPH

TONES 4 \$ STUDIOS
c/o Music Connection
3441 Ocean View Blvd.
Glendale, CA 91208
Email: barry@barryrudolph.com
Notable Projects: Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart
*No unsolicited material. Email only.

MARK SAUNDERS

United Kingdom
Email: ms@marksaunders.com
Web: marksaunders.com
Styles: electronic, rock
Notable Projects: the Cure, Tricky, Depeche Mode, Erasure, Marilyn Manson, David Byrne, Shiny Toy Guns, Neneh Cherry, Siouxsie & the Banshees, the Human League, Gravity Kills, Femi Kuti, the Mission, Yaz, Madness, Robert Plant, Lisa Stansfield, the Sugarcubes

RAFA SARDINA

(engineer, mixer, producer, musician, 10-time Grammy winner)
Email: info@rafasardina.com
Web: rafasardina.com/bio-1
Notable Projects: Stevie Wonder, Elvis Costello, Lady Gaga, Michael Jackson, Rodrigo Y Gabriela, Placido Domingo

ELLIOT SCHEINER

(7x Grammy Winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
Weston, CT

Email: info@jdmanagement.com
Web: jdmanagement.com/elliotscheiner
Styles: rock, pop, adult contemporary, singer-songwriter
Notable Projects: O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

ANDY R. SEAGLE

Phoenix, AZ 85020
602-371-8992
Email: cca@amug.org
Web: andyseagle.com
Notable Projects: Paul McCartney, Lyle Lovett, Placido Domingo, Yo Yo Ma, Hall and Oates, George Strait, Phil Ramone, HBO

SIMONE SELLO

RedRum Productions
Los Angeles, CA
310-428-6209
Email: simone@redrumproductions.net
Web: redrumproductions.net
Styles: rock, pop, electronica
Notable Projects: Hannah Montana-Hits Remixed, Billy Sheehan, Warren Cuccurullo, Vasco Rossi

F. REID SHIPPEN

310-876-2689
P.O. Box 23108
Nashville, TN 37202
Email: reid@robotlemon.com
Web: robotlemon.com
Contact: Robot Lemon
Notable Projects: Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Fault, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Lyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Marc Broussard, Mat Kearney, Matt Wertz, MercyMe, Plumb, Robert Randolph, Steven Curtis Chapman, the Alters, Toby Mac, Trent Dabbs, Mickey Guyton, Dierks Bentley, Kenny Chesney, Lainey Wilson, Carrie Underwood, Jelly Roll, Avenue Beat, Lanco

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The Weeknd, Billie Eilish, Lady Gaga, Kendrick Lamar,
Post Malone, Shawn Mendes, J. Cole, Bebe Rexha, Katy Perry,
Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,
Foo Fighters, Beck, Travis Scott, Nirvana, Andra Day, SZA,
Lukas Graham, Erykah Badu, Jenny Lewis, Pink



Making it All Happen

Phone/Text: 818-222-2058 • ellis@studioreferral.com

SKYWALKER SOUND

Leslie Ann Jones
(engineer, mixer, producer)
Northern California and the world
415-662-1000, 415-407-1477
Email: info@skysound.com
Web: skywalkersound.com
Styles: Acoustic: classical, folk, jazz, blues.
Notable Projects: 4 Grammy Awards including 2 for Best Engineered Album-Classical, Rosemary Clooney, Kronos Quartet, Chanticleer, Cris Williamson, Mason Bates, C.F. Kip Winger

KEVIN R. SMITH

(producer, engineer, writer)
Chicago
919-274-2486
Email: kevin.rossman.smith@gmail.com
Styles: Singer-Songwriter, Indie, Pop, Jazz

DAVID SNOW

Little Hipster Music
Van Nuys, CA
818-570-3499
Email: davidsnow.littlehipstermusic@yahoo.com
Web: HipKatmusic.com
Styles: All styles. Truly versatile, multi-instrumentalist.
Notable Projects: Faith Hill, Arista, EMI, Sony, BMG, singer-songwriters/indie artists

JOE SOLO MUSIC+ENTERTAINMENT, INC.

Joe Solo - Record Producer+CEO
818-267-7656
Email: info@joesolo.com
Web: joesolo.com
Styles: Pop, EDM, Hip-Hop, Rock, Cinematic/Score, Hybrids, New Style Invention & Signature Sound Development.
Client Roster includes: Michael Jackson, Macy Gray, Fergie, Sony, Universal, Atlantic, Apple, many others.

STUDIOPROS

Studio City, CA
310-928-7776
Web: studiopro.com
Contact: Katy O'Toole
Services: Music Production

STARK RAVING RECORDS

P.O. Box 1451
Beverly Hills, CA 90213
805-701-4890
Email: jeffw@starkravinggroup.com
Contact: Michael Clark,
323-485-4722
Styles: R&B, jazz, pop, latin, rock
*Unsolicited material accepted

SHELDON STEIGER

180 Scarborough Rd.
Briarcliff Manor, NY 10501
203-456-4979
Email: sheldon@majorwho.com
Web: majorwho.com
Styles: indie, rock, pop, contemp. classical
Notable Projects: Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

DEVON STEELMAN

818-465-3357
Email: devon@steelmanstudios.net
Web: steelmanstudios.net
Clients: steelmanstudios.net/clients

STUDIO 5109

1110 N. Western Ave., Rm. 206
Hollywood, CA 90029
323-462-1250
Contact: Mike Wolf
Styles: hip-hop, R&B, rock, pop, all

STUDIO DMI

6839 Ponderosa Way
Las Vegas, NV 89128
702-860-6180
Email: service@studiodmi.com
Web: studiodmi.com
Contact: Ronnie Lee (CEO), Jacob Mork (Service Coordinator)

RIKKI SWIN

ECLECTIC LADY LAND RECORDING
Producer
Email: info@EclecticLadyLandRecording.com
Web: eclecticladylandrecording.com, grikkid.com
Notable Projects: "Blind Leading Blind," "Earth Ship," "You," "The Air You Breathe"

KEITH SYKES

Ardent Producer Management
2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Contact: Jody Stephens
Styles: All styles

RANDALL MICHAEL TOBIN

Theta Sound Studio
2219 W. Olive Ave., Ste. 226
Burbank, CA 91506
818-955-5888
Web: thetasound.com
Styles: solo and group vocals, pop, rock, R&B, jazz, alternative and country
Notable Projects: "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical;" "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalescence" by Amy, "At the Corner of God and Broadway" - Katherine Levin; "The Snow Queen - ballet redefined" - RM Tobin

TOM TOMMANASIN

Monterey Park, CA
626-633-2736, 323-721-0511
Email: tommanasian@gmail.com

DAVE TOUGH

615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

ALEXANDER TRACK

(producer, engineer)

Track Entertainment Studios

Sherman Oaks, CA
818-259-7244
Email: trackentertainment@yahoo.com
Web: facebook.com/trackentertainmentstudios
Contact: Alexander Track
Styles: all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/television/radio. Grammy-winning producer-engineer
*Please see web for more info

TRIPOPS MUSIC PRODUCTION

Las Vegas, NV 89104
702-985-2278
Email: tripops@poppermost.com
Web: tripops.com
Contact: Alex Oliver, Roy Rendahl
Styles: indie, singer-songwriter, folk, pop rock, rock, vocal, and instrumental music

TTAM TROLL

55 Pebble Beach Ln.
Pottstown, PA 19464-7200
Email: info@floatingfish.com
Web: floatingfish.com
Styles: electronic
Notable Projects: Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

CHRISTOPHER TROY

TRAHAN MUSIC
P.O. Box 451762
Los Angeles, CA 90045
818-694-9057 Fax 818-782-1499
Email: troy_trio@yahoo.com
Web: facebook.com/christophertroy.producer
Styles: Pop, Dance, Trap, R&B, Blues, Rock, Jazz & Zydeco
Notable Projects: Gold and Platinum credits: K-Ci & JoJo, Teena Marie, Charlie Wilson, Troop, Kevon, Nona Gaye, Alexander Oneal & Cherelle, Rhonda Clark, Karyn White, Zac Harmon (blues), Freddie Jackson, Three Style, Munyungo Jackson, Karen Briggs, Jazz In Pink (smooth jazz), BLU (R&B/Hip-Hop), Gail Jhonson (Jazz), Salena, Techeeta Lopez (Latin), Black Uhuru (Grammy Nomination), Whispers, Ojays, Comedian Kevin Hart/Blockwood, Ronnie & Debra Laws, Gap Band, Parliament Funkadelic Alumni.
Seeks: Singer-Songwriter and Self Contained Bands: Lawrence, Snarky Puppy, Mint Condition, Earth, Wind & Fire to Maroon 5.
Complete Studio Tracking and Mixing Facility, Analog Tape Restoration: STUDER 2" 24 track, STUDER 1/2" Master recorder, ProTools, Yamaha Grand, Hammond & Leslie, Moogs, ARP, Wurlitzer 200, Clavinets, AKG, Neuman, Sure, ElectroVoice, Audio-Technica.

TONY VISCONTI

Grammy Winner
Joe D'Ambrosio Management, Inc.
875 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543
914-777-7677
Web: jdmanagement.com/tonyvisconti
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

DUSTY WAKEMAN

Mojave Audio
1118 Chestnut St.
Burbank, CA 91506
818-847-0222
Email: dusty@mojaveaudio.com
Web: mojaveaudio.com, mojaveaudio.com/about-us/dustys-corner
Style: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JAMES WALSH

Threshold Recording Studios NYC
517 West 45th Street
New York, NY 10036
212-244-1871
Email: Thresholdstudiosnyc@gmail.com
Web: majorwho.com
Styles: rock, singer-songwriter, blues, Broadway, Musical Theatre
Notable Projects: Paul Simon, Ricky Martin, Todd Alsop, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

CHRIS WASH

(producer, composer, head engineer)
Sofa Songs
Glendora, CA 91741
626-914-2245
Email: greg@sofasongs.com, chris@sofasongs.com
Web: sofasongs.com
Styles: rock, pop, blues, country, bluegrass, contemporary christian and others
Notable Associates: James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin, Asylum Records, Warner Bros. Publishing, Bass Player Rick, Pages

TOM WEIR

4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368
Email: bookings@studiocitysound.com
Web: studiocitysound.com
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Fresse, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke, Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert, Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

VOX FOX PRODUCTIONS STUDIOS

Becky Willard
801-874-5112
Email: becky@voxfoxproductions.com
Web: voxfoxproductions.com
Contact: Becky Willard
Styles: covers, pop, rock, indie, singer-songwriter, folk, rap, vocal
Notable Projects: Madiyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

MICHAEL WOODRUM

818-848-3393
Email: michael@woodrumproductions.com

Web: woodrumproductions.com, facebook.com/michael.woodrum
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

WOODY
 Allied Post Audio
 310-392-8280
Email: info@alliedpost.com
Web: alliedpost.com

Styles: rock, jazz, remixes, hip through trip-hop, sample friendly
 *No unsolicited material

INDEPENDENT ENGINEERS

ROBERT SCOTT ADAMS
 Director of Job Placement & Student Services
 Omega Studios' School of Applied Recording Arts & Sciences
 12712 Rock Creek Mill Road, Ste. 14A
 Rockville, MD 20852
 301-230-9100
Email: shannon@OmegaStudios.com
Web: Omegastudios.com
Notable Engineers: Jim Curtis, Scotty OToole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni,

ARIES OF NOHO PROMOTIONS
 P.O. Box 16741
 North Hollywood, CA 91615
 747-256-8911, 818-220-3423
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.com/home
Contact: Shelby (producer, engineer)
Format: Analog & Digital, Pro Tools, Tascam, Focus

Styles: R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.
Services: Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.

Notable Projects: Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness)

ARDENT STUDIOS
 Keith Sykes
 2000 Madison Ave.
 Memphis, TN 38104
 901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Contact: Jody Stephens

KIM ARMSTRONG
 KC's Independent Sound
 5318 E. 2nd Street #747
 Long Beach, CA 90803
 562-438-9699
Email: kimdar@verizon.net

ES AUDIO
 Donny Baker - Chief Engineer/Owner
 1746 Victory Blvd.
 Glendale, CA 91201
 818-505-1007, 800-880-9112
Email: studio@esaudio.com
Web: esaudio.com

Notable Projects: Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.
 *We accept all types of music submissions
 **Please call for a studio tour and to meet with the producers

LENISE BENT
 (producer, engineer)
 Los Angeles, CA
Email: soundflo@aol.com
Web: linkedin.com/in/lenisebent
Styles: Americana, Blues, World, Rock, Pop, Jazz
Notable Projects: Blondie, the Knack, Suzi Quatro, Robert Fleischman, Primal Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

CLIFF BRADLEY
 (Producer/Programmer)
 Bradley Entertainment, LLC
Email: cliffbradleyent@gmail.com
Web: cliffbrodsky-entertainment.com
Styles: Rock

ANDREW BUSH
 Grandma's Warehouse
 355 Glendale Blvd.
 Los Angeles, CA 90026
 213-484-8844
Email: andrew@grandmaswarehouse.com
Web: grandmaswarehouse.com
Styles: all

CAZADOR RECORDING
 (Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter)
 Owner of Cazador Recording (ProTools10 HD) Hollywood, CA
 323-655-0615
Email: cazador.jimmy@gmail.com
Web: jimmyhunter.com, jimbojamz.com
Styles: rock, pop, R&B, most styles, live drumming or programming,
 Hunter has produced 5000+ songs since 1986
Notable Projects: JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

ROB CHIARELLI
 (mix engineer, producer, musician)
 Final Mix Inc.
 2219 W. Olive Ave., #102
 Burbank, CA 91506
Email: rob@finalmix.com
Web: finalmix.com
Notable Projects: Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angelique Kidjo, Tamela Mann, Stokley, Andrea Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice

Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

STEVEN BARRY COHEN
 c/o Lake Transfer Artist & Tour Management
 12400 Ventura Blvd. Suite 346
 Studio City, CA 91605
 (818)-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Recent Projects: Sheree Brown (Expansion Records UK), James Holvay (Conqueror / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/ Sheree Brown), Evelyn Champagne King (RCA Legacy /Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

ERIC CROSBY
 Chao Pack Entertainment
 Atlanta, GA
 404-465-4413
Email: chaopack@gmail.com
Web: chaopack.com
Styles: Rap, Hip-Hop, R&B, Soundtrack, TV/ Film/video game composer, Mixing

JIM D.
 Pyram-Axis Digital
 Redondo Beach, CA 90278
 310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Styles: All styles - Mix+Mastering Specialist, Remote, Distribution
Notable Projects: Indie, Sony, Universal, Grammy

JULIAN DAVID
 (engineer, mixer, producer)
 Germany/Europe
Email: jd@julianadavid.org
Web: julianadavid.org
Notable Projects: aVid*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

CHRISTIAN DAVIS
 Sly Doggie Productions
 Nashville, TN
Email: christian@slydoggie.com
Web: slydoggie.com
Contact: Christian Davis Stalneckner
Styles: All

HANS DEKLIN
 Culver City, CA
 310-621-1896
Email: hdeklina@gmail.com
Web: hansdeklina.com
Styles: Mastering for all genres

Notable Projects: U2, Burna Boy, Pixies, mewwithoutYou, Veruca Salt, Lisa Loeb, etc.

MARC DESISTO
 MIX LA STUDIO D
 TARZANNA, CA.
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Notable Projects: U2, Don Henley, Ivan Neville, Melissa Etheridge, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel
 Professional Recording, Mixing/Producing and Mastering all genres of music

JAMES DUNKLEY
 169-B Belle Forest Circle
 Nashville, TN 37221
 615-662-1616
Email: pr@clynemedia.com, robert@clynemedia.com
Web: clynemedia.com
Notable Projects: Anthrax, Fun Lovin' Criminals, Amon Amarth

LUCAS FACKLER
Email: lucasfacklermusic@gmail.com
Web: lucasfackler.com
Styles: pop, rock, indie, electronic

JOHN FALZARANO
 Los Angeles, Nashville, Atlanta
 818-419-0323
Email: recordingtruck@aol.com
Web: recordingtruck.com
Styles: All
Notable Projects: call for details

NICOLAS FOURNIER
 (Engineer, Mixer, Producer)
Email: nickfour@gmail.com
Web: nicolasfournier.com
Styles: rock, alternative, indie, pop, R&B, hip-hop
Notable Projects: Death Cab for Cutie, The Vaccines, Of Monsters and Men, At The Drive-in, Biffy Clyro

MAURICE GAINEN PRODUCTIONS
 4470 Sunset Blvd., Ste. 177
 Hollywood, CA 90027
 323-662-3642
Email: info@mauricegainen.com
Web: mauricegainen.com
Styles: Any/all musical styles, film, TV, etc.
Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Willie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Ari Giancaterino, Dale Fielder, Nori Tani, Doug MacDonald, Mike Clifford

ARNIE GEHER
 (producer, mixer, engineer)
 Port Hueneme, CA
 818-763-7225
Email: arniegeher@gmail.com
Web: reverbnation.com/arniegeher

THE GREENE ROOM
 Tracking & Mixing + Voice Over & Podcasts
 Film/TV ADR & Group + Film Location Use
 818-781-1144 + www.greeneroom.com

Vintage Studio Rentals
 (818) 994-4849

TELEFUNKEN
 NEUMANN
 A.K.G. R.C.A.
 SHOEPS
 SONY ALTEC
 SANKEN
 SENNHEISER
 SHURE, BEYER
 NEVE A.P.I.
 UNIVERSAL AUDIO
 UREI, D.B.X.
 LANGEVIN
 DRAWNER
 YAMAHA
 ROLAND, KORG
 HAMMOND
 WURLITZER
 SOUNDELUX
 TUBETECH
 LEXICON
 SUMMIT
 TC ELECTRONICS

FAIRCHILD
 TELETRONIX
 PULTEC, LTD.
 MASSENBURG
 FOCUSRITE, LANG
 KUJEN & HUMMEL
 MOOG, PHOONES
 SEQUENTIAL
 A.R.P. FENDER
 MARSHALL, VOX
 HIWATT, AMPEX
 NOBLE & COOLEY
 GRETCH, BRADY
 CANGPUS
 LUDWIG
 ZILDJIAN
 PASTE
 AWALON
 B&K
 AMPEX
 STUDER
 MANLEY

DAVID GIELAN

Recording Academy Member
Web: gielan.com/producerengineer
Styles: all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.
Notable Projects/Clients: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQmedia, Vox Pop Films *Email for more information

BILLY GRAZIADEI

(producer, engineer)
 Fire Water Studios
 Co-Founder of Biohazard.com
 310-354-5901
Email: info@firewaterstudios.com
Web: firewaterstudios.com
Notable Projects: 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, SlipKnot, Sid # 9, Type O Negative, Agnostic Front

ROSS HOGARTH

Hoax Productions
Web: hoaxproductions.com
Contact: Ross Hogarth
Styles: all
Notable Projects: Van Halen, Keb' Mo', Ziggy Marley, The Doobie Brothers, Gov't Mule, Roger Waters, John Mellencamp, R.E.M., Jewel

THOMAS HORNIG

(freelance mixer, producer)
 Tomcat On The Prowl Productions
 Canoga Park, CA
 818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Styles: singer-songwriter, pop, americana, country/folk, rock
Notable Projects: Jamila Ford - The Deep End (Engineer/Mixer), Matt Doherty - Dignity (Mastering), Red Bull Media - Blood Road (Post)
Web: tomcatontheprowl.com
Styles: singer-songwriter, pop, americana, country/folk, rock
Notable Projects: Jamila Ford-The Deep End (Engineer/Mixer, Matt Doherty-Dignity (Mastering), Red Bull Media-Blood Road (Post)

CHRIS JULIAN

145 Corte Madera Town Center
 Corte Madera, CA 94925 Ste 311
 310-924-7849
Email: chris@chrisjulian.com
Web: chrisjulian.com, ImaginePost.com
Styles: rock, pop, AAA, alt, R&B.
 Artist development, allbudgets.
 *unsolicited material accepted

KEVIN KILLEN

Joe D'Ambrosio Management, Inc.
 914-777-7677, (cell) 914-522-1174
Email: info@jdmangement.com
Web: jdmangement.com/kevinkillen
Styles: rock, pop, alternative
Notable Projects: U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

STEVE KRAVAC

Hollywood, CA
Email: info@stevekravac.com
Web: stevekravac.com, facebook.com/hellshalfacrestudio, twitter.com/stvn_bradley
Styles: rock, pop punk, indie rock, power pop, Americana, roots rock
Notable Projects: RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink-182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail
 *Contact through website

HOWARD (HOWIE) LINDEMAN

131 Quail Hollow
 Sanford, NC 27332
 239-269-3277
Email: howardlindeman@gmail.com
Notable Projects: Mixing and Production: Sybil Thomas, Breathe (CD), Live mixing 2019, Michael Bolton, Elvis Presely and the Royal

Symphony Orchestra 2019 UK Tour hosted by Priscilla Presley, Rocktopia 2019-2020, The Drummer Loves Ballads (TDLB) John Armato, Johnny Lee Long "The Walk" produced and mixed
 *Accepts demo tapes.

MARIO J. McNULTY

Grammy Winner
 Joe D'Ambrosio Management, Inc. 914-777-7677
 New York, NY
Email: info@jdmangement.com
Web: jdmangement.com
Styles: rock, pop, alternative, indie, singer-songwriter R&B
Notable Projects: David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

BILL METOYER

(engineer, producer)
 16045 Sherman Way, Unit H #132
 Van Nuys, CA 91406
 Lake Balboa, CA 91406
 818-780-5394
Email: bill@skullseven.com
Web: billmetoyer.com, skullseven.com, facebook.com/billmetoyer
Notable Projects: Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C.
Company: Skull Seven Productions

MIKE MILCHNER

818-269-7087
Email: info@sonicvisionmastering.com, mike@sonicvisionmastering.com
Web: sonicvisionmastering.com
Styles: all

ERIC MILOS

Owner/Engineer Clear Lake and Fever Recording Studios
 North Hollywood
Email: Eric@clearlakerecording.com
Web: clearlakerecording.com, feverrecording.com
Styles: Singer-Songwriter, Film Scores, Rock, Metal, Jazz, Big Band
Services: Engineering, Mixing, Production, co-writing
Notable Projects and Clients: Chaka Khan, many major motion pictures, Van Hunt, Colin Devlin, Jerry Lee Lewis, Blue Elan Records, Warner Music Group, Sony Music Group, Metal Blade Records, and many many more.

BRUCE MONICAL

Email: brucemoni@yahoo.com
Web: facebook.com/brucemonical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Call for credits

ROB MOUNSEY

(producer, engineer, mix, arranger, composer, musician and film composer)
 Grammy Nominated
 Joe D'Ambrosio Management, Inc.
 914-777-7677
Email: joe@jdmangement.com
Web: jdmangement.com/robmounsey
Styles: All genres
Notable Projects: Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael Jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

JAY NEWLAND

(producer, engineer, mixer)
 9-time Grammy winner
 Joe D'Ambrosio Management, Inc.
 914-777-7677
Email: joe@jdmangement.com/ jaynewland
Web: jdmangement.com
Styles: Rock, Pop, Soul, Standards
Notable Projects: produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

TRE NAGELLA

(engineer, producer)
 17120 Dallas Pkwy., Ste. 100
 Dallas, TX 75248
 972-331-7040
Email: info@luminoussound.com
Web: facebook.com/pages/Luminous-Sound/118076174889761
Notable Projects: Ed Sheeran, Travis Scott, A\$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera, Tamela Mann, Chance the Rapper, Young Buck

CHRISTOPHER J. ROBERTS

DbA Signal Flow Productions
 818-915-4557
Email: cjqreq@earthlink.net
Styles: Everything but polka
 *Studio and live sound production and engineering

RICHARD P. ROBINSON

1628 Morton Ave.
 Echo Park, CA 90026
 323-839-7293
Email: Rich@richmixmusic.com
Web: soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix
Styles: rock, blues, reggae, jazz
Notable Projects: 4 Grammy- Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, RIVERS Cuomo/ Weezer, Jenny Lewis, Nelsen Adelaar, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimmington, Big Bill Bissonette, Alex Chilton, the cramps

BARRY RUDOLPH

TONES 4 \$ STUDIOS
 c/o Music Connection
 341 Ocean View Blvd.
 Glendale, CA 91208
Email: barry@barryrudolph.com
Notable Projects: Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart
 *No unsolicited material. Email only.

KIMBERLY SAMUELS

k.i.m.s. Productions
(Tracking Engineer, Pre-Mix Engineer, Producer, Musician)
 ATLHD Studio
 Atlanta, GA
 404-594-1255 or 678-587-8207 (Booking)
Email: kims@kimsproductions.com
Web: kimsproductions.com
Notable Projects: Nivea (Upcoming 2022 Project), Foevakt (Feat: Young Dro "11pm"), Doxie Irene (Feat. Omeretta the Great "In Real Life"), Doxie Irene ("Austin Powers"), Krystal Parker (Gettman Polo's - "Louisiana Dreaming"), Bryttain ("Speakin Facts" & "So Tempted"), Rixhydagooat (Album - War Volume 2 & Single "Red Light"), BrooklynBito ("Floods", "Soul", & "Work It Out"), Indigo Phoenix ("Queen's Gambit")

SKIP SAYLOR

P.O. Box 280010
 Northridge, CA 91328 818-300-0400
Email: skipsaylor@gmail.com
Web: skipsaylor.com
 *See HITMIXERS MANAGEMENT

ELLIOT SCHEINER

(7x Grammy Winner)
 Joe D'Ambrosio Management, Inc. 875 Mamaroneck Ave., Ste. 403
 Mamaroneck, NY 10543
 914-777-7677, (cell) 914-522-1174
Web: jdmangement.com,
 jdmangement.com/elliotscheiner
Styles: rock, pop, adult contemporary, singer-songwriter
Notable Projects: O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffet, Dan Fogelberg

ALEX SOLANO

(Certified UMG Atmos Mixer)
Email: alex@alexpromix.com
Web: alexpromix.com
Styles: Pop, Afrobeats, Indie Pop, Indie Rock, Alternative, Latin, Indian Music, World Music

Notable Projects: T.I. Davido, Billy Lockett, The Maine, Jack Cassidy, Ida Banton, renforshort

DEVON STEELMAN

818-465-3357
Email: devon@steelmanstudios.net
Web: steelmanstudios.net
Clients: steelmanstudios.net/clients
Styles: Pop, Pop Rock, Metal, Jazz

DAVE TOUGH

5801 Tee Pee Tr.
 Nashville, TN 37013
 615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

DUSTY WAKEMAN

Mojave Audio
 1118 Chestnut St. Unit 104
 Burbank, CA 91504
 818-847-0222
Email: dusty@mojaveaudio.com
Web: mojaveaudio.com
Styles: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JEFF VAUGHN

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 New York, NY
Email: info@jdmangement.com
Web: jdmangement.com
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angeliqe Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

TOM WEIR

412 Whitsett Ave.
 Studio City, CA 91604
 818-505-9368
Email: bookings@studiocitysound.com
Web: studiocitysound.com
Styles: all
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

MICHAEL WOODRUM

818-848-3393
Email: michael@woodrumproductions.com
Web: woodrumproductions.com
Styles: all
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

TOBY WRIGHT

Web: tobywrightmusic.com
Styles: Rock, Metal, Pop, Reggae, Jazz
Notable Projects: Alice In Chains, 3 Doors Down, The Wallflowers, Metallica, Korn, Chris Whitley, Primus

JOE ZOOK

Joe D'Ambrosio Management, Inc.
 914-777-7677
 Studio City, CA
Email: joe@jdmangement.com
Web: jdmangement.com/joezook
Styles: rock, pop, R&B, indie, alternative
Notable Projects: One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.



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Ringling in Your Ears After Years of Loud Music?

Musicians Can Train Themselves to Overcome It

Most musicians know about the ringing. The ringing in their ears caused by tinnitus. For some it's a buzzing or a whining. Research shows musicians are 57 percent more likely to develop tinnitus than others, in large part because of prolonged exposure to loud sound. And it's not just rockers; symphony musicians and others have been known to develop the condition.

While they are playing, tinnitus may not be a nuisance as the music camouflages the ringing. It's in quieter moments—when they practice, compose, relax, or prepare to sleep—that tinnitus is most noticeable. Imagine tinnitus as a candle in a well-lit room. Its glow is barely perceptible. But turn out the lights and the candle burns far brighter.

Tinnitus is known to affect a sufferer's quality of life. It causes stress, fatigue, and an inability to concentrate. Musicians face an added risk because their ears are so important to their craft. In addition to impacting their everyday lives, tinnitus becomes that unwanted sound they hear when they play their instruments or try to write a melody. It's not usually a distraction when they perform at full volume, but it can be at other times, when what they hear is important to what they do.

But there's a way musicians can treat their tinnitus—sound therapy. Today, hearing technology allows them to train their auditory and limbic systems, the latter of which is associated with fight-or-flight responses in the brain, to combat the condition.

The Connection Between Hearing Loss and Tinnitus:

For musicians dealing with tinnitus, the first thing to understand is why they experience ringing in their ears. It's almost always caused by noise-induced hearing loss, which musicians tend to suffer at a rate four times greater than the general public.

In this situation, tinnitus isn't exactly an ear condition. It's actually the brain's response to a change in the auditory system. When a musician is exposed to loud noise, whether at a concert or in their everyday lives, tiny hair cells in their ears, which send signals to the brain, get damaged. Imagine a pristine lawn: Walk over it once and the grass likely springs back up; walk over it repeatedly and that grass gets matted down.

As the ear's hair cells flatten, two things happen. First, the person loses hearing. Second, the system begins misfiring signals to the

brain, resulting in what sounds like ringing, buzzing, or whining. But it really isn't sound at all and no one else can hear it.

For musicians with correlated hearing loss and tinnitus, the first step is to visit an audiologist or hearing care professional (HCP). If hearing loss is diagnosed, they should be fitted for hearing aids. In many cases, the sound amplification reintroduced by modern hearing aids goes a long way toward dissipating the effects of tinnitus—i.e. allowing more light into the room, softens the candle's glow.

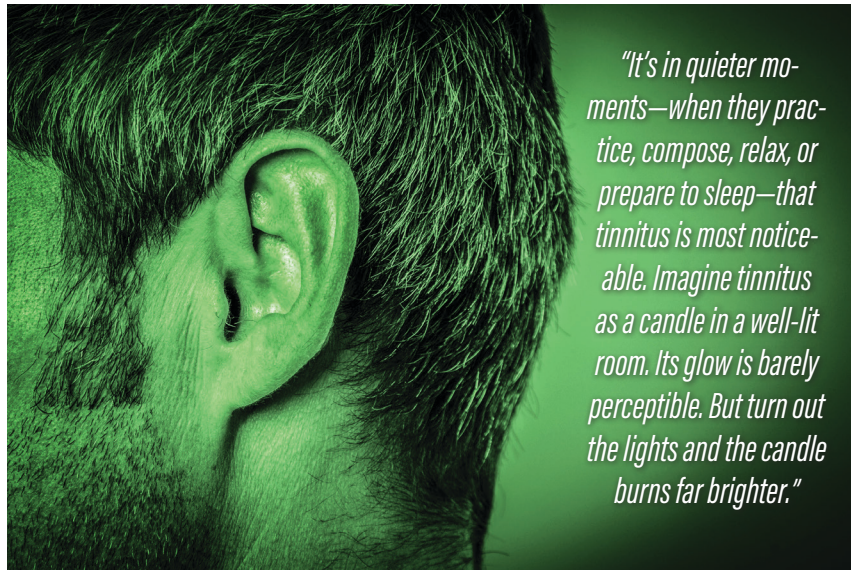
Not only do hearing aids amplify sound, they're also able to reduce background noise

was effective, Widex expanded the program to include more fractals, better synchronization between ears, plus new modulated sound waves that have proven popular not just for tinnitus therapy but also for overall wellbeing and relaxation. This new solution, called Widex SoundRelax, can be effective therapy for tinnitus, but also offers stress-relieving benefits for non-sufferers.

Mind you, not all audiologists or HCPs specialize in tinnitus treatment, but those who do can diagnose each particular case (often, one person's tinnitus manifests differently from another's) and program hearing aids with particular fractal tones and modulating sound waves. In the case of Widex, the wearer can then toggle through settings in a smartphone app to find the most effective tones or simply pause the tinnitus therapy when it's not needed, like during a music rehearsal or social engagement.

The Case for Ongoing Assistance

In general, though, musicians with noise-induced hearing loss and tinnitus see the most benefit from hearing aids when they're worn regularly, and tinnitus therapy is active. And although the correlation between hearing loss and tinnitus in musicians is strong, the latter isn't always caused



"It's in quieter moments—when they practice, compose, relax, or prepare to sleep—that tinnitus is most noticeable. Imagine tinnitus as a candle in a well-lit room. Its glow is barely perceptible. But turn out the lights and the candle burns far brighter."

or enhance the voices of nearby speakers so wearers can communicate more easily and enjoy overall better engagement in their lives.

But hearing aids also offer the perfect chance to treat tinnitus directly. By generating special, targeted sounds, hearing aids with sound therapy technology help habituate wearers to their condition, making it so the tinnitus is largely unnoticeable.

Treating Tinnitus Through Sound Therapy

There are different ways to treat tinnitus in hearing aids, aside from amplification. One of the most effective is sound therapy. When combined with amplification, the hearing aids generate soothing sounds that are played into the ear. Today's hearing aids include powerful processors that create unique, algorithmically generated fractal tones that are predictable, but never repeat. The goal is to create tones that conform to musical characteristics the brain associates with relaxation, while ensuring they're always original and engaging. This combination helps the brain habituate to the underlying tinnitus.

Such fractal tones are the basis of Widex Zen Therapy, a feature in Widex hearing aids. After our studies showed that Zen Therapy

by the former.

Certain medicines, caffeine and other substances can also trigger tinnitus in certain individuals. Whatever their situation, with the help of an audiologist or HCP, musicians can determine the right mix of amplification and therapy. Also, simply wearing hearing protection in excessively loud environments helps prevent further damage to the ear.

Tinnitus never goes away completely. But for many sufferers, fractal tones and modulating sound-wave therapy effectively condition the brain, so it doesn't notice the tinnitus. For some, the effect is immediate. Others require a couple months before they become habituated.

Ultimately, though, the goal is the same: allow musicians to experience their lives and passion free of stress and distraction. To this end, sound therapy is music to their ears.

DANA HELMINK, AuD, Senior Director of Audiology and Clinical Education at Widex, is a licensed audiologist with a Masters in Audiology from Northern Illinois University and a Doctor of Audiology from Salus University.

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