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of Producers and Engineers

A.I.

Composition
and Production

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Brenda Russell
(The Color Purple)

LIVE REVIEWS

Girli

Marcus King

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New Music Critiques

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Marcus King

The guitarist-blues-rocker announced "Marcus King Band Goes To School: The Tour." Read about King's charity-driven music festivals, and his R&B/soul-influenced new album *Mood Swings*.

By Andy Kaufmann

Photos: Connor Petersen



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Producer Crosstalk: Charlie Peacock

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A.I. Music Composition + Production

Excerpted from *The Musician's A.I. Handbook*, learn tips and tools to enhance the recording process.

By Bobby Owsinski



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Directory of Producers & Engineers

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Creating A Global, Relationship Driven Platform: Launched in 2003 by multi-faceted industry veteran Sat Bisla, A&R Worldwide's success as the world's top independent global artist discovery, development and executive consulting firm is rooted in its unwavering commitment to its (mostly) indie music clients and building an extensive network of enduring, beneficial international, strategic, creative, and commercial opportunities. As the internet evolved, he saw a void in the marketplace for a global platform to bring together creatives and executives from around the world and "put the right ingredients together" to not only develop artists but market them via strategic, and unique A&R, branding, and imaging campaigns. At a time when labels still saw music as a business, Bisla leveraged the connection between the recording and publishing worlds to develop talent and amplify their profiles via interactions with agents, promoters, radio stations, music supervisors, brands, and media.

The Road to A&R Worldwide: The British-born entrepreneur's background is as fascinating as the work he and his team do to ensure their artists' long-term success and cultural impact. Moving first to Central California, he was the region's first-ever Billboard club reporter while freelancing as a DJ, booking agent and promoter, and later serving as music director for the region's first ever commercial Alternative radio station. The incredible talent discoveries he chronicled in his "VirtuallyAlternative" international music column caught the attention of Interscope Records, who invited him to be their global A&R scout. Three of his first Four, then unsigned, U.S. A&R submissions (Dido, Faithless,

Fatboy Slim) went on to superstardom, opening doors that led Bisla on a path to become VP of A&R Network for Clear Channel Radio (now iHeartMedia) and Clear Channel Entertainment (now Live Nation). He helped broker label and publishing interest and signings for Keane, Missy Higgins, Cherie Bonnie McKee, Orson, Muse, and many others. When his agreement with Clear Channel ended, he and a business partner (the former COO Clear Channel Entertainment) launched A&R Worldwide in 2003. Since parting ways with his partner, he has owned it exclusively since 2006. Bisla also provided early support to Coldplay, Adele, The Temper Trap, Katy Perry, Jessie J, Forest Blakk, Sheppard, Tove Lo, LMFAO, Picture This, Sia, Gavin James, and countless others.

A&R Worldwide Mission: Bisla says, "Music has the ability to not just impact a person but change the world. Real art and artistry are wonderful things, and we go to the ends of the earth to help our artists reach their goals." Still considering it something of a boutique company despite its vast international reach and influence, A&R Worldwide is a client centric firm.

MUSEXPO: Bisla is also the founder/architect of MUSEXPO, a "United Nations of Music" and pre-eminent music business conference and artist showcase event that gathers leaders and influencers from all facets of the global music and entertainment industry. Originating as a series of intimate A&R Worldwide networking dinners, the gatherings have taken place all over the world, creating opportunities for fresh business relationships for all participants while uniting decision makers from music media and technology. Bisla says, "Our ethos is to continually evolve, teach, and inspire forward-thinking minds." The 2025 event takes place March 16-19 in Burbank, CA.

Contact A&R Worldwide, info@anrworldwide.com



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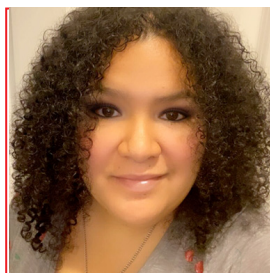
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Melanie Santa Rosa

Head of Copyright
Third Side Music

Global independent music publisher **Third Side Music** announced the appointment of industry veteran **Melanie Santa Rosa** as its new **Head of Copyright** based in New York. Santa Rosa is one of the most respected executives across the industry, with over 20 years of experience in publishing and rights administration, licensing, performing rights, society relations, and more. In her new role, she reports to TSM Co-Founder/CEO Patrick Curley and is responsible for overseeing the Copyright Department. Her role entails maximizing value for the company's expansive roster and legacy catalogs, and protection of copyright. For more, contact reb@gostoryboard.com.



Drew Wilson

Chief Operating Officer
Infinite Reality

Infinite Reality announced the appointment of **Drew Wilson** as **Chief Operating Officer**. A high-energy operational leader, Wilson joins iR with over two decades of executive experience in the media, entertainment, music, and technology industries. Wilson comes to iR from SoundCloud where he was Chief Operating and Financial Officer, leading strategy, finance and operations for the private equity owned global music technology platform that serves over 175M daily users, including nine million creators. While at SoundCloud, Wilson successfully spearheaded a strategic transformation. For more, contact gillian@sheldonstrategy.com.



Katerina Kosta

Head of A.I.
Hook

Katerina Kosta, PhD joins **Hook** as **Head of A.I.**, where she builds ethically-trained A.I. tools that enrich music creativity while ensuring fair treatment for artists and creators. Kosta previously worked as a senior research scientist at TikTok/ByteDance as part of its Speech Audio Music Intelligence team and as a machine learning researcher at the London-based startup Jukedeck. She earned a PhD in electronic engineering and computer science from Queen Mary University of London and also holds degrees in classical piano and mathematics. Kosta is based in London. For more, contact jill@spinlab.net.



Karan Bhatnagar

Head of Artist & Creator Strategy
Hook

Karan Bhatnagar joins **Hook** as **Head of Artist and Creator Strategy**. In this role, he works closely with labels, managers and talent to build in-app and off-platform campaigns that drive revenue, virality, and consumption for artists, celebrities, and creators. Prior to Hook, he served as the Head of Digital at Three Six Zero management, supporting the full roster of clients, including Calvin Harris, Kid Cudi, Jaden and Willow Smith. Bhatnagar is based in Los Angeles. Hook is a first-of-its-kind platform for creators and everyday music fans that uses cutting-edge, ethically-trained AI technology. For more, contact jill@spinlab.net.



Kevin Shivers

EVP and Managing Executive
Wasserman Music

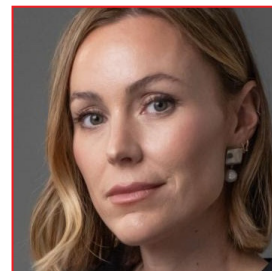
Leading global music agency **Wasserman Music** has announced the hiring of **Kevin Shivers**. Shivers will join Wasserman Music's **Executive Leadership Team**. Los Angeles-based Shivers joins Wasserman Music as **EVP & Managing Executive** from WME, where he was a Senior Partner in the agency's music division and co-director of its hip-hop/R&B team. At WME, Shivers represented global music stars including Tyler, The Creator, Kali Uchis, Snoop Dogg, Lil Baby, Kid Cudi, Summer Walker, Kevin Abstract, Solange, and Jimmy Butler. **James Rubin** also joins the Executive Leadership Team. For more, contact wassermanmusicpr@shorefire.com.



Cristina Baxter

Senior Vice President
Wasserman Music

Wasserman Music has announced the hiring of **Cristina Baxter** as **Senior Vice President**. Los Angeles-based Baxter joins from WME, where she was a Partner in the agency's music division and co-director of its Pop and Rock teams. At WME, Baxter represented numerous major artists globally, including André 3000, Kygo, Carly Rae Jepsen, SOFI TUKKER, Kali Uchis, and many others. She is the recipient of numerous industry awards, including Billboard's 40 Under 40 and Pollstar's Women of Live. "Wasserman Music has built more than just an agency," said Baxter. For more, contact wassermanmusicpr@shorefire.com.



Gary Gottlieb

President
The Audio Engineering Society

The Audio Engineering Society (AES) welcomes **Gary Gottlieb** as **President**. An AES Member for 40 years, Gottlieb has been deeply engaged in various levels of leadership in the organization for the last 20. "Gary Gottlieb has an amazing history of service to the AES," says AES immediate Past President Leslie Gaston-Bird. "When we first met, he was a leader in the St. Louis Section and mentoring the Webster University Student Section, who jointly established the wildly successful Central Regional Audio Student Summit series. "It's an exciting time to lead AES," says Gottlieb, "We are constantly evolving. For more, contact robert@clynemedia.com.



Todd Lauer

Senior Vice President of Brand Marketing & Creative
Guitar Center

Guitar Center has announced a pivotal addition to its leadership team. **Todd Lauer** has been appointed as **Senior Vice President of Brand Marketing and Creative**, joining the company's Executive Team. In his new role, Lauer will be responsible for leading the company's marketing campaigns, visual merchandising, creative content, marketing research, organic social and public relations. Lauer will also play a pivotal role in driving omni-channel customer engagement. For more, contact robert@clynemedia.com.



▼ D'ADDARIO XPND SERIES PEDALBOARDS AND ACCESSORIES

The **D'Addario XPND Series** is a line of unique modular accessory products aimed at creating innovative solutions that fill the pedalboard needs of working musicians. Going into their 51st anniversary year, D'Addario has a long history of listening to musicians and addressing their concerns. In the XPND Series, you will find gear that no one else makes, or D'Addario's take on an idea.



When designing your own pedalboard, it's usually the case that no two musicians have the same needs. The XPND series is a comprehensive, rugged, and flexible line that should satisfy the demands of nearly every player. Starting with the pedalboard itself, D'Addario, XPND 1 is built to accommodate one row of pedals and is expandable from 14" to 24." XPND 2 is built to accommodate two rows of pedals and is expandable from 17" to 31." With telescoping technology, XPND lets you change the size of your board and number of pedals. Made of durable aluminum, the pedalboards are designed to be lightweight and strong, and have available Pedalboard Transporter Cases for either configuration. XPND also features a unique cable management system and comes fitted with loop Velcro, keeping everything neat, while making swapping pedals easy.

The second major element when designing your pedalboard is power distribution. The XPND Pedal Power Battery Kit is an all-in-one power solution, on or off the grid. While most pedal board power systems are AC powered only, this system offers a rechargeable 10,000 mAh Portable Power Cell, which can

power an average-sized board for over 10 hours, or plug in with the USB-C power supply that features proprietary noise filtering for ultra-quiet, consistent 9-volt power. The included Adjustable Daisy Chain allows you to customize the plug spacing to your specific needs and the kit includes a hook fastener for mounting it all to your XPND or any other pedalboard. What I don't see in this line is a high voltage option for 18-volt pedals, but many of those function best with the original factory power supply.

Completing the line are numerous enhancements. The XPND Pedalboard Mic Stand frees up stage space by attaching permanently to your pedalboard. The XPND Noise Isolator eliminates noise when using both analog and digital pedals in a daisy chain. XPND Pedal Grip Strips allow secure Velcro mounting of your pedals. I particularly like the XPND Footswitch Topper—an oversized knob that securely attaches to the on-off button of your pedal to provide a larger switch button to stomp on. The D'Addario website also provides a comprehensive guide to planning and designing your own pedalboard. daddario.com

► PRESONUS STUDIO ONE PRO 7

PreSonus Audio Electronics introduces the most advanced version of its digital audio workstation, Studio One Pro 7. Offering recording, mixing, mastering, live performance, and loop-based music production, Studio One Pro 7 offers essential tools in a single platform. 30 new features include A.I.-powered Stem Separation, first-of-its-kind Splice Integration, a dynamic Integrated Launcher, a new virtual instrument named Deep Flight One, and improvements on their drum machine, Impact. An interactive subscription program called Studio One Pro+ offers cloud-based tools, exclusive content, loops and samples, 3rd party partner plugins and offers.

New features include A.I.-powered Stem Separation allows musicians to extract audio into four separate tracks from existing songs. The separated audio stems can then be used for whatever purpose you need. Splice Integration: Splice is a catalog of thousands of royalty-free sounds. Using "Search with Sound", musicians can drop in audio or capture a selection within a track and import compatible sounds from Splice that sync to your project's key and tempo. Global Transpose allows key change of a song with just one click and transposes audio and notes events in real time. Advanced Tempo Detection for audio events of any length and can extract the tempo to the Tempo Track. CV Instrument allows musicians with vintage or modern analog synthesizers to control their instruments directly from Studio One Pro 7.

Integrated Launcher: create new arrangements using a dynamic grid of audio or MIDI loops and patterns that can be triggered and edited in real time. Musicians can record or import audio and MIDI directly into cells, edit the contents, create scenes and playlists, and capture Launcher live performances directly on the timeline. Deep Flight One™: A standalone instrument including soundscapes, drones, pads, percussive and lead sounds, offering three layers, integrated effects, and new presets. Impact Integration for Note Editor: Optimized for creating patterns and editing sounds, the new in-place editor provides access to all instrument pads and sample editor controls.

Interactive Scale and Loop Tools: All scale-related features are now in one place, allowing users the easiest way to edit-in scale whether they are working with preset scales or creating their own. Additionally, the Loop Tool is available as an alternative to duplicating events. The Event Loop option is the quickest way to fill a section or even an entire track with looped copies.

Crafted for producers, beat makers, and musicians, Studio One Pro 7 provides comprehensive tools to create music with speed, power, and convenience. Perpetual License: \$199.99; Perpetual License with 12 months of Studio One Pro+ Subscription Access: \$179.99 per year; Monthly Access Plan: \$19.99; 6-Month Access Plan \$99.99

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► TORSO ELECTRONICS T-1 ALGORITHMIC SEQUENCER

"Playfulness is the key word" is the motto of Torso Electronics. Established 2018 in Copenhagen, Torso Electronics is focused solely on electronic musical instruments. They say, "The T-1 is an expressive algorithmic sequencer that goes beyond traditional step sequencing by applying a hyper fluent way of creating musical structures. Our goal is to make complex and rich music-making processes accessible through intuitive interfaces that help you stay in the flow and make music in the moment. Create percussive polymetric sequences and explore endless melodic variations." The T-1 is the answer to the wish list that EM musicians like Surgeon had been hoping for. "The T-1 is my go-to sequencer," says Surgeon. "I particularly like the way that randomness is implemented. I find it to be very human and funky."

Designed for live electronic music performance, the T-1 is well machined, sturdy, and compact. It has no sounds of its own but is a 16-track sequencer that is designed to manipulate and output midi to virtual instruments and outboard synthesizers in a distinctive and unique way. Built for improvisation and speed, the T-1 is operated through a combination of pads and rotary controllers. The 16 tracks are triggered by 16 pads that can have up to a 64-step sequence, up to nine polyphonic notes each, and can play 16 patterns chained in order, in 16 banks. The 18 rotary controllers are used to continuously vary notes, sounds, pulses, controllers, and filters, and can be depressed to select specific parameters such as selecting different notes in a scale. Primary rotary functions are labeled in white and secondary functions in light grey. The secondary functions are selected by hitting the ctrl pad and the rotary knob. An additional seven pads control muting, bank selection, and other master control functions. Memorizing many of the controls and key commands would be helpful to work in low light or flashing light Club environments.

The back panel of the T-1 contains 14 mini plug connections for clock, CV and more, and USB-C for power and computer connection. MIDI connections can be converted to traditional five pin MIDI DIN connection. T-1 Config software is also available on their website for settings and updates.

Designed exclusively for electronic music creation, the T-1 is a highly capable and sophisticated controller that requires an investment of time to maximize its substantial power. But you can hook it up and get sounds right away if you choose. The T-1 is a unique and comprehensive device that has its own place in the world of live performance electronic music sequencing. \$599

torsoelectronics.com



▼ KIT PLUGINS BLACKBIRD BB N54 COMPRESSOR/LIMITER

Emanating from a partnership with the iconic Blackbird Studio in Nashville, TN, KIT Plugins makes low-cost effects for your DAW that benefit from the experience of one of America's most successful multi-platinum recording studios. Owned by John McBride and his country superstar wife Martina McBride, Blackbird Studio has recorded hundreds of mega-artists, including The Eagles, Taylor Swift, Johnny Cash, Dolly Parton, Willie Nelson, Rush and many more. John McBride was heavily involved with KIT's newest plugin. Inspired by the legendary 1969 Neve 2254 compressor/limiter, the BB N54 promises to deliver rich, analog warmth and musical dynamic control.

Tuned to John McBride's personal taste, the BB N54 captures the unmistakable low-end weight and harmonic depth that made the 2254 one of the most desirable compressors in pop and rock music history.

Many people think of compression as the key to the "record" sound, and so many compressors don't bring that. The BB N54 is one that does. The "polish and finish" that a great compressor delivers is immediately apparent in this plugin. Designed to shine on vocals, drums, bass, or on an entire mix, it brings sound forward and creates size, depth, sustain and detail that is characteristic of the original Neve. Not clean and transparent, but full of desirable character and punch, transients can be preserved while processing is eminently controllable. Ordinary sounds become more special when this plugin is involved. With two channels that can be linked for stereo or used independently, the plugin behaves very much like the original Neve.

The BB N54 features all the controls and metering that the original units had and more. Two especially nice features that were not on the original are the addition of a Sidechain Filter and Mix Control. The Sidechain Filter is an adjustable

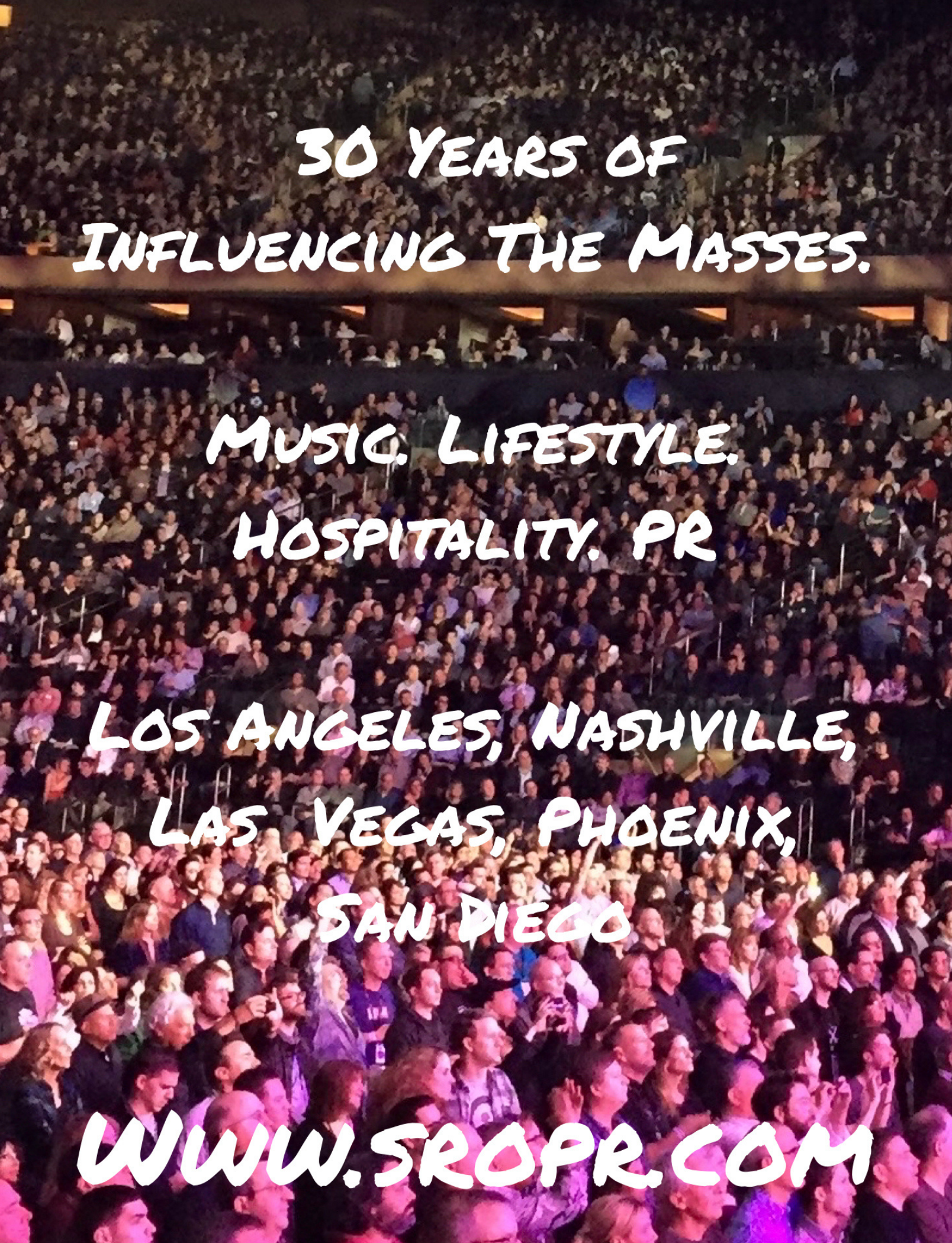
High Pass filter that allows you to leave Low Frequencies untouched by the compressor. This is particularly useful on a master buss for drums where a bass drum might trigger the compressor more than you want—adjusting this control higher can allow the drums to breathe without getting crushed by the energy of the bass drum. The Mix control easily enables parallel compression, which is also a very popular and useful sound. Additionally, a "Vintage" control in the compression ratio area allows the plugin to more closely simulate the lack of precision that the original units had in the ratio area.

KIT plugins can be auditioned for 14 days with full functionality. The whole line of KIT and Blackbird plugins are available for purchase or via NOIZ Hub subscription for \$9.95 a month.

kitplugins.com



MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2*, *Sex And The City 1 and 2*, *The Notebook*, and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com

A large, dense crowd of people is shown from a high angle, filling the frame. The text is overlaid on the image in a white, hand-drawn style font. The crowd appears to be at a concert or a large-scale event, with many people looking towards the camera or slightly away. The lighting is somewhat dim, with some brighter areas where the crowd is more concentrated.

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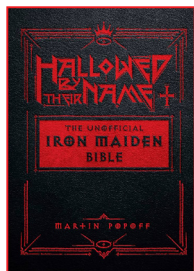
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BOOK STORE

Hallowed By Their Name: The Unofficial Iron Maiden Bible

By Martin Popoff
(hardcover) \$59.99

Journalist Martin Popoff provides an intimate look into the life and times of Iron Maiden, from their humble beginnings in East London to headlining arenas and festivals worldwide. Readers will discover the stories behind all their albums, as well as the inspiring creative

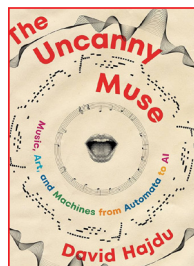


and commercial resurgence that the band experienced. Anchored by the author's 1995–2024 interviews with all band members, this book is framed most pertinently as an analysis of each Iron Maiden album, one per chapter, every song discussed.

The Uncanny Muse

By David Hajdu
(hardcover) \$32.99

What does it mean to be human in a world where machines, too, can be artists? David Hajdu is an acclaimed music critic, journalist, and songwriter-musician. His new book, *The Uncanny Muse: Music, Art, and Machines from Automata to A.I.*, tells the story of art's relation to machines, from the Baroque period to the age

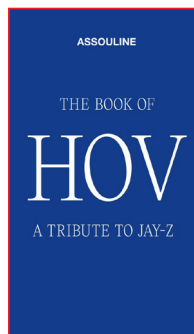


of A.I. In *The Uncanny Muse*, David Hajdu explores the history of automation in the arts, tracing the varied ways inventors and artists have sought to emulate mental processes, or fuse the mechanized world and the human soul, over the centuries.

The Book of HOV

By Alex Assoulina
(hardcover) \$120

The take over, the break's over. *The Book Of HOV* is a tribute exhibition at the Brooklyn Public Library, Central Branch, recognizing Shawn "JAY-Z" Carter's extraordinary journey from Brooklyn's Marcy Projects to global figure. *The Book Of HOV* presents thousands of archived



objects, including never-before-seen photos, iconic stage wear and prestigious, providing a behind-the-scenes look at a Hall of Fame songwriter and performer, successful business person, and a consequential philanthropist who has never forgotten the lessons he learned on the road to success.

Kingdom of Rock

By Skillet
(hardcover) \$59.99

Following the release of graphic novel *EDEN* and recently released 12th album, *Revolution*, the 22x platinum, GRAMMY-nominated band Skillet has shared *Kingdom of Rock*, diving deep into the group's 28-year-and-counting career. When they started, the music industry said that Skillet would never make it—blurring the lines between Christian music and mainstream

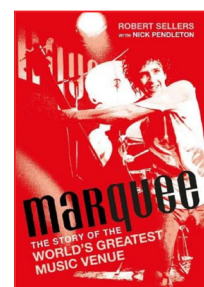


rock, the band was "too spiritual," "too positive," and had female musicians. Founder John Cooper chronicles Skillet's impact with honest commentary, never-before-seen candids, concert shots, highs, lows and more.

Marquee: The Story of the World's Greatest Music Venue

By Robert Sellers, Nick Pendleton
(paperback) \$22.95

Starting out as a jazz club in London, the Marquee moved with the times, presenting R&B with the Rolling Stones and the Yardbirds, to hard rock with the Who, Jimi Hendrix and Led Zeppelin; progressive rock with Jethro Tull

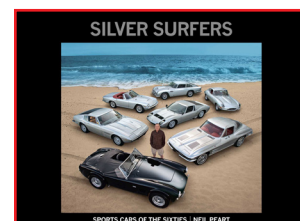


and Yes, before the Sex Pistols, Damned, and Generation X. Co-written by the son of the club's founders, the book is packed with wild stories, musical milestones and drama, all as told by the musicians, management and fans who were there.

Silver Surfers: Sports Cars of the Sixties

By Neil Peart
(hardcover) \$50

The late Neil Peart, legendary drummer for Rush, shares one last love letter to his beloved classic car collection. In Peart's final work—a never-before-seen piece written before his passing in 2020—he writes about the joy of collecting these exquisite, rare, and important sports cars, and driving them. He first traces the roots of his auto obsession with a 1969



Lotus Europa; through the cars he bought when the band first made it big and even his first "family car."

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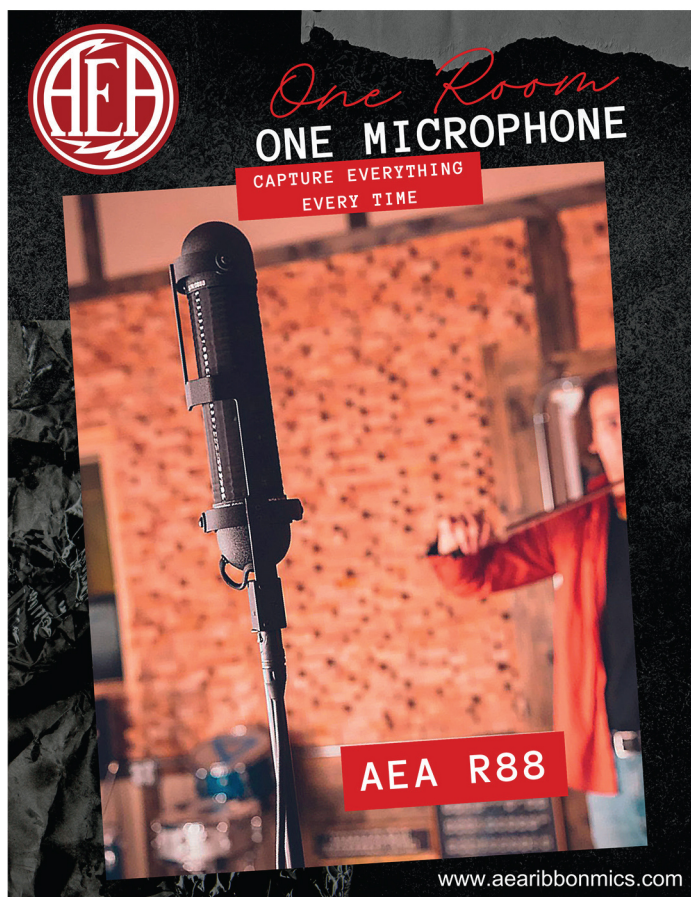
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40+ Years of Console Design: "Better Call Paul!" There's a reason Paul Wolff riffs on the famed Emmy-nominated TV show at the top of his Wolff Audio website. For over four decades, the legendary audio innovator has been a powerful force in the industry via his revolutionary console designs "distilled to perfection" and leadership behind many influential brands, including API, Tonelux and Fix Audio Designs. While his dynamic designs have earned him a unique reputation as the mad genius in residence for the world's top audio professionals, it's interesting to note that Wolff began his career doing Front of House sound at The Bayou in D.C. for everyone from The Ramones, Pat Benatar and The Runaways to Stephen Grapelli and Gallagher.

In October 2023, he teamed with Jared Vogt of visionary startup DCA-IO (digitally controlled analog) to create his latest legend in pro audio.

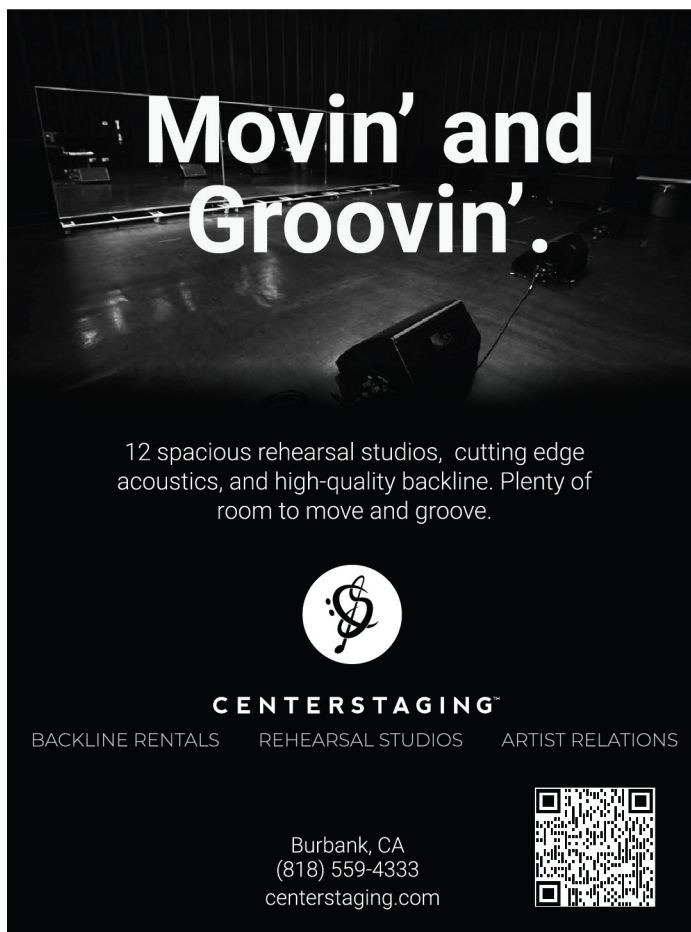
In line with the aesthetic and commitment that has been the driving force of his earlier endeavors, the Santa Barbara, CA-based Wolff Audio's mission is to deliver audio tools with uncompromising performance and unprecedented control to inspire audio pros at every level. Wolff says, "Jared and I have the same dream and it's awesome to have a partner who shares my spirit of love and compassion. Everyone at this company is an audio industry veteran who is insanely into making great sound for everyone. At the foundation of it all is our profound love for the music."



Console ST: Now shipping, Wolff Audio's Console ST is a flagship analog based on Wolff's encyclopedic knowledge of circuit design and classic console building. Highly flexible, it is designed for both tracking and mixing in a pure analog or hybrid DAW environment. Each input channel covers an expansive variety of routing, signal control and summing needs. Mic pres, dynamics and EQ are available via 500 series expansion. Users can mix and match from the massive variety of 500 modules to build the perfect input strip. Available as a pre-configured "catalog console" or full customizable, the immersive Console ST is the only one in the world that can pan an analog into a 7.1.4 bed that companies like Dolby and Sony use. The soon-to-be-released music soundtrack for *Wicked*, the movie was mixed on that in 7.1.4. In addition, the console has a four-band parametric equalizer that mimics the way my old API 550A or Pultec worked.


ProPatch and 500 Series: One of Wolff Audio's flagship products is the ProPatch, billed as the next gen software-controlled analog patchbay. The role of a patchbay is to route audio with 100 percent transparency. To accomplish this, ProPatch uses a matrix of more than 1500 relays, sans the games with gain staging, no electronics in the signal path and zero compromises. The path is effectively a straight wire. Wolff Audio's 500 series includes the RefPre Reference Preamp which allows users to "hear the mic, not the micpre" and is notable for never coloring the audio. Its transparent design uses minimal circuitry and signal paths. There is also a switchable +10dB gain boost and phantom power safety lockout for the ribbons. The other products in the 500 series are the FREQ, a sweepable four Band, Proportional Q Parametric EQ; and the famous Tutti mic and instrument preamp designed and produced in collaboration with Sunset Sound Recorders and created in tribute to the studio's famed founder Tutti Camarata.

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▲ BATISTE HAS THE BEETHOVEN BLUES

Classical California's Artist in Residence and renowned pianist Lara Downes recently sat down with musician, composer, and cultural innovator Jon Batiste for an episode of Amplify on NPR Music and Classical California KDFC. In a poignant and inspiring conversation, Lara and Jon discussed his new solo piano album, *Beethoven Blues*, and his journey reconnecting with the music he first learned as a child in Metairie, LA, and much more.



▲ JAZZ VOCALIST SHERINE WONG SHARES 3 & MORE

A distinctly American art form, jazz has a rich history in Asia. Hong Kong's lively jazz scene has launched the career of jazz vocalist Sherine Wong, who recently released her first album for American audiences, *3 & More*, via Universal Music Hong Kong. Wong is enamored by the Great American Songbook. On her third album, *3 & More*, she interprets 10 standards taken from the timeless catalog. At the core of the collection is Wong accompanied by an acoustic jazz trio.



▲ A\$AP ROCKY'S GALAXY COLLECTION

Amidst the buzz of Design Miami 2024, multi-hyphenated artist, entrepreneur, actor and fashion icon A\$AP Rocky held a private viewing of The Galaxy Collection, the latest collection from Hommemad, his design studio, furniture & home goods brand.



▲ PAUL SIDOTI, LEAD GUITARIST FOR TAYLOR SWIFT, UNVEILS SCARLETT SOUND STUDIO

Taylor Swift's long-standing lead guitarist Paul Sidoti has opened Scarlett Sound Studio, his Carl Tatz Design (CTD) 9.1.4 PhantomFocus Dolby Atmos® MixRoom™, in Nashville, TN. The studio features 13 PFM HD-1000 MkII Monitors integrated into signature MixRoom™ acoustic architecture elements including an Axial Mode Absorber™ rear wall, Acoustic Lens™ side walls and front-corner subwoofer enclosures. Pictured (l-r): Paul Sidoti, GRAMMY award-winning engineer Steve Marcantonio and studio designer Carl Tatz in the MixRoom at Scarlett Sound Studio during the studio's maiden tracking sessions.

PRODUCER PLAYBACK

"I'm influenced by various styles of music and I love several different production aesthetics." - CAROLINE JONES





▲ SPLICE LAUNCHES PARTNERSHIP WITH ALISSIA

Splice has announced an exclusive partnership with GRAMMY®-nominated producer Alissia. The partnership will include a series of six curated sample collections presented as "Alissia Selects." An exclusive contest for new creators on the Splice Discord, along with a demo of Splice in Studio One Pro 7.



▲ ALT BLK ERA ROCKS OUT WITH KRK CLASSIC 5 MONITORS

Sibling alt-duo Nyrobi and Chaya Beckett-Messam, also known as ALT BLK ERA, recently wrapped their debut album *Rave Immortal*, which they recorded using their new KRK Classic 5 Powered Studio Monitors. The album features a captivating collection of songs with a fusion of genres, combining the raw energy of rock, the rhythmic pulse of electronica, and the haunting allure of dark pop.



▲ HIDEOUT INSTALLS AUGSPURGER MONITORS

The Hideout Studios in Las Vegas recently installed new custom Augspurger main monitors in their Studios A and B. Pictured are Hideout owner Kevin Churko and George Augspurger.



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Grammy-winning writer, musician and producer Charlie Peacock is the child of a musician and music educator. As a lifelong fan of literature, his love of music and words blended early to create a passion for songwriting. He struck upon his talent for production in 1979 when he was invited to produce a single for a friend's punk band. A decade later he relocated from California to Nashville. Over the years, he's aided artists including The Civil Wars, Switchfoot and Amy Grant. He's also composed for a number of films and TV shows. In February, his memoir *Roots & Rhythm: A Life in Music* will be published.

His latest record *Every Kind Of Uh-Oh* dropped on August 30 by way of his label Re:Think, which is distributed by Universal. As a seasoned producer and music pro, he found that the biggest challenge was the idea that artists create their best work between the ages of twenty and thirty. "To be fifty years into my career and say 'I'm going to do something that's unique and different,' it's easy to look around and think that my moment has passed," Peacock admits. "But I'm still an artist; I dream like an artist; I wake up each morning as an artist. Ultimately there was still a reason to do this. It was worthwhile, viable and beautiful.

"My son [Sam Ashworth] writes for Universal but the person who made the [distribution] deal for me there was once a jazz bass student who'd write to me for advice," he continues. "He went on to become the president of a record label. There's a real serendipity and connectedness to a life in music. It's one of the reasons that you begin healthy relationships and build as many bridges as you can. You never know when someone you met 20 years ago will play a huge role in your life."

Peacock has created a wealth of music for film and TV. One of the key lessons he's learned is that fewer lyrics are often more effective. "Most of the songs that succeed in film and TV are generally the ones that are evocative of a particular feeling," he observes. "Lyrics-wise, the songs that do well are the ones that have some space in them. A Paul Simon song might be amazing but it may not work well for a sync placement because there's no room for the film or dialog to come through, so leave space for it. Sometimes great songs aren't used in film or TV because they've got too much going on."

The biggest challenge that the producer has faced over the span of his career is the occasional loneliness of self-reliance. "I talk about this in the first chapter of my book," Peacock says. "[When you're producing] There's no one to complain to, there are no excuses to make. You're either going to rise to the occasion or you're not. There was a time when it rested on me to finish The Civil Wars' last album [2013] when the duo had just broken up after a huge deal with Columbia Records had been signed. There was a lot on the line. The record was only half finished and it was up to me to complete it. Ironically, it went to number one. I've never not finished a record."

When *Music Connection* spoke with him, Peacock was in promotion mode for his book and latest record. He has some jazz projects that he'll complete in the New Year including one with John Patitucci and Eric Harland. He's built several sonic spaces over the years including The Arthouse. Now, though, he works largely out of his home studio.

Visit charliepeacock.com

THE 3 MOST IMPORTANT

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

- Be imaginative with ideas and solutions but don't voice them, necessarily. You want them to be available but you also don't want to overwhelm the artist.
- Choose people to record with that you know are good musicians but also have the right personalities.
- Be prepared to have oversight over an entire project but also to get down into the weeds.



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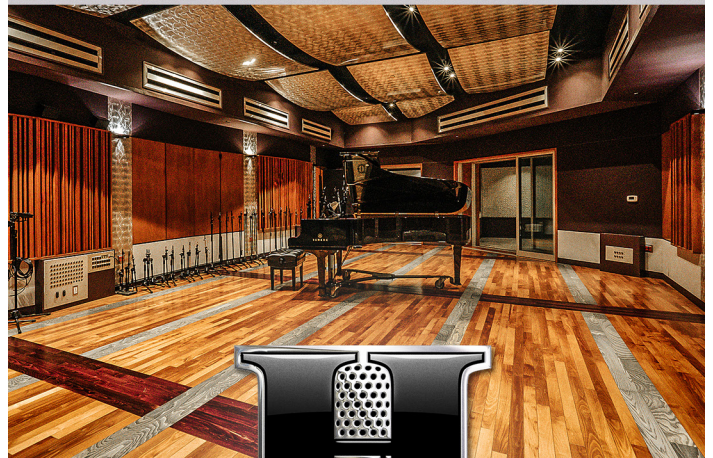
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BACKGROUND

Doug Hall has been a music promoter for nearly two decades, beginning in his native United Kingdom where he assisted megastars such as The Lumineers and The Rolling Stones. In 2018, he planted his flag in America. Besides helping both emerging and established artists, he represents a wide array of labels and festivals.

Falling Into PR

At university, I didn't study anything to do with [publicity] but knew I wanted to work in music. I worked at a couple record labels and eventually ended up at PPR [Publicity]. I got the internship because the boss-to-be called the other intern guy and it sounded really interesting. I was like, "Can you get me an internship there?" He called him back and was like, "I've got this idiot who wants to do an internship. Can you take him?" I interned there for a while and eventually got a job as a low-level PR exec.

Anyone Got a Pen?

Smokey Robinson was an early client. I was way too young. He'd won a Q Award or something, and I had to write his quote down. I don't even think tape recorders existed in those days, so I brought a pen and paper but my pen didn't work. That was kind of my start working at PPR. I stayed there for maybe seven years and did a lot of work with various labels like Columbia.

Going Solo

Then, I left and went to LD [Digital], which was one of the bigger PR agencies in the U.K. I got a bit big for my boots and was like, "I'm going to start my own company. This isn't hard." So I went out and it was really hard. I spent years working with smaller bands. I got a lucky break doing press with Decca [Records]. They had Gregory Porter and Chris Stapleton, Alison Krauss, all these big U.S. artists that weren't super known in the U.K. That was kind of the beginning of me moving to the U.S. That and doing some international showcase work. Eventually, I thought, "You know what's a good idea? Burn it to the ground and start again." I had a few artists who wanted to work with me here, so I made the leap. It was the best thing I ever did in my career.

Coming to America

The U.K. is a smaller pond, and as a fish



"I try to approach things differently every campaign and not be like, 'This is how you do it.'"

swimming around the same shores it becomes a little repetitive. So I wanted to make a change. America is so much bigger. It felt like somewhere I could grow. Plus, all the music I like pretty much has an American feel. There was one artist I thought would really connect over here: Yola. She's a super talent. It exploded right out the gate. Everybody came on board—press, TV, and a Grammy nomination all that year. It opened the door for me, because I met all these journalists. That changed everything.

Big Feats

My daughter was born in '21 and, when that was coming up, I was like, "There's no way I can continue doing this on my own." So I partnered with Julia Casey from Verve and who worked on amazing projects, Jon Batiste being one. She joined in '22 and we've grown so much since. We've almost doubled in terms of our clients. We represent Grace Bowers and Bootsy Collins and Noah Kahan. A lot of older artists, like Taj Mahal. And then a lot of emerging acts like Max McNown, who's blowing up right now. I'm really proud of what we've done.

Personalized Service

What makes us different from other agencies is we don't take on a giant amount of work. We try to keep our focus so we can deliver a personal approach. That's really what's needed in this day and age. There's so much music and people's attentions are so fragmented that trying to get stuff on people's radars is taking longer and longer.

Bad News Is Good News

You have to work with the artist and figure

out what their story is. Sometimes it's a reactive one. My band Sports Team, the best British indie rock band out there right now, got robbed at gunpoint in San Francisco. While that was terrible, it sort of became an overnight story.

Creating Campaigns

I listen to the music and make sure I have a great understanding of what it is. We always write a PR plan. I start with the pitch on the album. We try to [figure out] what it is we're working on and why it's interesting. It's kind of answering: what's the story here? I start there and then think about who's going to be interested in this. It is very individualized to each project.

But there are tent pole things that people want and are important, like getting on the cover of Rolling Stone or doing NPR's Tiny Desk. So part of building a strategy is getting feedback from people under the radar, seeing where the fans are, and building from there.

D.I.Y. Promotion

Analyze what universe your music is in and then track down journalists who have written about similar artists. Building those relationships is cool. There are different websites where you can submit your music and people will listen to it across various blogs. That's a good way to get the ball rolling. Those are a couple ways you can start to build a bit of a groundswell.

Measuring Campaigns

PR is a murky world. Previously, it did not feel super tangible. There are equivalent media values you can put against coverage, but that feels a little arbitrary. Oftentimes, if something's a success, it's hitting those tent poles. That's often success. But in the longer term, it's about building an artist's career. You can see that in other ways, [such as] them going out on their first headline tour and it being sold out or getting more radio opportunities.

Targeted Pitches

We don't rely on a standardized contact database. We have built one that has a lot of functionality, which means we can really dial in on what music journalists like. Over the years, I've developed this system [that allows us to] be very targeted in whom we approach.

Flexibility in the Face of Change

Things come into focus and you've got to be on top of it. Substacks were one of the big things last year and will probably continue to be important. It's keeping your finger on the pulse that way. I just try to approach things differently every campaign and not be like, "This is how you do it." Younger folks often have great ideas.

Working With Artists

One thing I've always believed is that every client is the most important. That means you need to spend time with every artist and really understand what they're trying to do and what they're about. Also, have a thick skin. Things go wrong and mistakes happen.

OPPS

Sony Music wants an A&R Scout, RCA

Responsibilities include attending local shows and industry showcases to evaluate potential signings; Willingness to travel to pursue signings anywhere required—often last minute; Analyze streaming data on applications such as but not limited to Music Connect and Chart Metric; Use spreadsheets to compile and present streaming, playlisting and social media data of potential signings; Critically analyze given data as well as genre specific culture to evaluate potential of future signings. Apply at Teal.

United Talent Agency needs Graduates for the Music Agent Training Program

UTA's Music department is in search of recent graduates to join their Music Agent Training Program in January 2025. UTA Music is home to a diverse roster of some of the world's premier musical talent, from emerging acts to superstars. UTA Music works globally, driving client careers through recording deals, touring, performances, licensing, and brand partnerships. Their program is the industry's best known and most desirable early career development opportunity. Apply at Workday.

Paramount is looking for a Coordinator, Music Clearance

Reporting to the VP of Creative Music Strategy for the CBS Studios division, the coordinator will be responsible for all phases

of music clearance on assigned shows, including: researching publishing and master recording administration/ownership, requesting and negotiating license fees (taking into consideration budget restrictions, time constraints and company policy) for music use, providing copyright reports, reviewing cue sheets for accuracy, identifying potential copyright claims, balancing Show, Studio, and Network requirements while meeting stringent deadlines, and being flexible in a high pressure, time-sensitive environment. Apply at LinkedIn.

Universal Music Group needs a Coordinator, Sports & Gaming

UMG is seeking a Sports & Gaming Coordinator to provide support to the team and general day-to-day office work. Support of product managers in the execution of marketing plans and strategy for both Interscope and Capitol labels. Design marketing assets and pitch materials (decks, invites, recaps) to communicate internally with other departments and with external partners. Create and update all one-sheets, timelines, quote sheets, and any other project-related documents. Apply at Teal.

Kaiser Permanente needs a Music Therapist

The Music Therapist provides music therapy experiences to patients with physical or psychological needs, including solo or group singing, music listening, instrument playing, and music writing. The MT assesses patient suitability for a music

**▲ ICE SPICE DROPS Y2K! : I'M JUST A GIRL (DELUXE)**

4x GRAMMY-nominated and Bronx phenom Ice Spice dropped her explosive *Y2K! : I'm Just A Girl (Deluxe)* album, out now via 10K Projects/Capitol Records. The Deluxe features five brand new tracks including "Hannah Montana" featuring NLE Choppa and DaBaby, with additional features from BB Trickz and Anuel AA For more info, contact tatyana.richard@ledeccompany.com.

therapy program, collaborates with the Interdisciplinary Team, and contributes to the plan of care. Apply at Bebee.

Amazon wants a Senior Finance Analyst, Wonderly

Are you interested in shaping the future of podcasts? Imagine a rapidly-expanding start-up environment with the resources of a top Fortune 500 company where you will have the opportunity to contribute to a small team in a big way, having an impact across the business as well as building and shaping reporting, analyses,

processes, and tools from the ground up. Welcome to Wonderly (an Amazon company). Apply at Media Bistro.

Stiletto Entertainment wants a Music Marketing Intern

Stiletto Entertainment, a legacy artist management and entertainment merchandising firm, is seeking a highly motivated and enthusiastic intern to join the team. As an intern, you will work closely with our marketing team to learn about the entertainment industry and gain hands-on experience in various aspects of album and

DIY Spotlight**ALEXA VILLA**

DANCE-POP ARTIST Alexa Villa has been playing piano and writing poetry for as long as she can remember.

"I was able to put the two together to actually form songs when I started piano lessons at age seven, and was learning covers and classical tunes," Villa says. "I grew up around a musical family so it was just natural. My parents were in a local band together and my brother and I grew up going to their shows — I jokingly call myself a dive bar baby."

Villa describes her sound as a "confident and colorful blend of hard hitting grooves, in your face vocals, honest lyrics and pensive piano."

Her most recent release is "Play Dead," which was written and self-produced in her home studio.

"It's about the idea that if you actively choose not to participate you won't be subjected to any possibility of pain or rejection — basically playing it safe," she says. "I don't actually believe that's the way to go. I think it's best to always go after what you want regardless of the outcome — I'd rather regret something I did than something I didn't do"

For Villa, DIY is a way of life.

"We wear so many hats from writing and performing, to shooting and scheduling, to crafting our own outfits and building sets," she says. "As an

indie artist it's truly a labor of love and a never ending flow of learning new skills and having an open mind."

Looking ahead, Villa has big plans for 2025.

"2025 is the best year yet," she says. "It's a year of leaning in even further while also being thoughtful with each release. I just might have an album in the works that reflects more of my piano melodies and an overarching theme about finding meaning in hidden or dark places. I'm planning a batch



of music with the goal to bring hope and provoke thought in a time where certain things feel lost. I'm returning to the heart. So new music and more shows in a nutshell!"

For more information, visit alexavilla.com

tour marketing, merchandising, publishing, and overall client management. Apply at Adzuna.

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

PROPS

Recording Academy to Honor Taj Mahal with Lifetime Achievement Award

Legendary roots star Taj Mahal was announced to be honored at the Recording Academy's Special Merit Awards Ceremony, receiving a Recording Academy Lifetime Achievement Award, alongside fellow honorees Frankie Beverly, The Clash, Dr. Bobby Jones, Prince, Roxanne Shante, and Frankie Valli. The ceremony celebrating the 2025 Lifetime Achievement Award, Trustees Award, and Technical GRAMMY® Award recipients will return during GRAMMY® Week on Feb. 1, at the Wilshire Ebell Theatre. Contact doug@bigfeatpr.com for more info.

THE BIZ

Sphere Rang in 2025 with Dazzling New Year's Eve Exosphere Show

Sphere Entertainment Co. announced the "Sphere New Year's Eve Celebration" presented by Lexus—a custom Exosphere content show to ring in 2025 on the world's largest LED screen. This dazzling show included a celebration of major cities around the world as different timezones approached midnight, culminating with Sphere serving as Las Vegas' official countdown to 2025. For more info, contact izzy.weitzen@pr.msg.com.

BRETT CALLWOOD, MC's associate editor, 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, and was previously the music editor at *LA Weekly* and, before that, the *Detroit Metro Times*. A multiple award-winning writer, he's also a columnist at *The Village Voice*. He can be reached at brettc@musicconnection.com.



▲ DON'T GET BITTEN BY DOMINIUM

Zombie-metal band Dominium unleashed the zombie apocalypse with their new album, *The Dead Don't Die*. Alongside the top-notch horror story, Dr. Dead and his horde of undead provide necessary survival skills with their blistering new single and official music video for "Don't Get Bitten By The Wrong Ones." For more info, contact natalie.camillo@napalmrecords.com.

The LEGAL Beat

BY GLENN LITWAK



UNIVERSAL MUSIC GROUP ("UMG") has settled a trademark infringement case involving the use of its sub-label Republic Records name. Approximately three years ago UMG sued investment platform OpenDeal which had used the name "Republic" for its music related business. OpenDeal's Republic allowed consumers to invest in recording artists and earn music streaming royalties by allowing investors to purchase fractional shares in music assets. UMG claimed that its fans would think the OpenDeal's Republic was affiliated with its highly successful

UMG SETTLES "REPUBLIC" TRADEMARK INFRINGEMENT CASE

label, Republic Records.

Republic Records has such artists as Taylor Swift, Stevie Wonder, Drake, Ariana Grande and John Legend.

OpenDeal describes itself as a "fractional technology firm specializing in private market investment services". In 2021 OpenDeal began also offering music NFTs. Before filing the lawsuit, UMG told OpenDeal to "operate its new music related services under a non-REPUBLIC name." OpenDeal refused to do so and instead decided on fighting UMG in court.

UMG asserted that OpenDeal's use of the name "Republic" caused public confusion with UMG's Republic Records trademark when OpenDeal began offering its clients an investment opportunity for fractional investing in music. UMG did not have a problem with OpenDeal using the name "Republic" for investment services, as long as it was not being used for music industry products.

In August, 2022, UMG added

Ditto Music Pte, Ltd., a blockchain company, as a defendant because it had partnered with OpenDeal on its music related business. UMG claimed that OpenDeal's Republic was offering its infringing music related services by using Ditto's blockchain platform Opulous.

OpenDeal and Opulous denied the allegations in UMG's complaint. In 2022 the judge in the case refused to grant UMG's request for a preliminary injunction (order) preventing Republic from using the name for its music related business. Usually, a party must meet a high standard to be entitled to a preliminary injunction. However, it seems reasonable to assume (based on limited available information) that the public could be confused by OpenDeal's use of the Republic name for a music related business.

The case was filed in the U.S. District Court for the Southern District of New York. On December 13, 2024, the parties notified the court after a

settlement conference that they had settled the case, in principle. The terms of the settlement agreement were not disclosed. The judge in the case ordered that the case be dismissed, stating that the lawsuit could be refiled within 60 days "if the settlement is not consummated." We may be able to surmise some terms of the settlement by seeing if OpenDeal renames its music-related business.

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 gtlaw59@gmail.com or visit glennlitwak.com.

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

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DAVID STARR

Date Signed: October 2024

Label: Quarto Valley Records

Band Member: David Starr

Type of Music: Blues

Publicity: U.S.: Kate Richardson - kate@richlynnngroup.com

Web: davidstarrmusic.com

A&R: Nina Miller

After celebrating the success of many editorial playlist placements and rave reviews in the Blues world, David Starr knew that his next album *Must Be Blue* would be the perfect project to partner with a blues label-mate. Teaming up with Richlynn Group publicist Kate Richardson, who was able to get it into the hands of Quarto Valley Records' Nina Miller, the label officially welcomed David to their iconic GRAMMY®-winning roster in October, with a plan to release the full album in spring of 2025.

"I am excited and honored to have found a home at Quarto Valley Records to properly introduce this record to the world. Maybe it has to do with the timeless themes of love and loss, struggle and strife, the loud electrics, the way people can't help but tap their feet when they hear it. Whatever the reason, playing blues-influenced songs always centers me in a way that no other music does. This album is my version of a blues

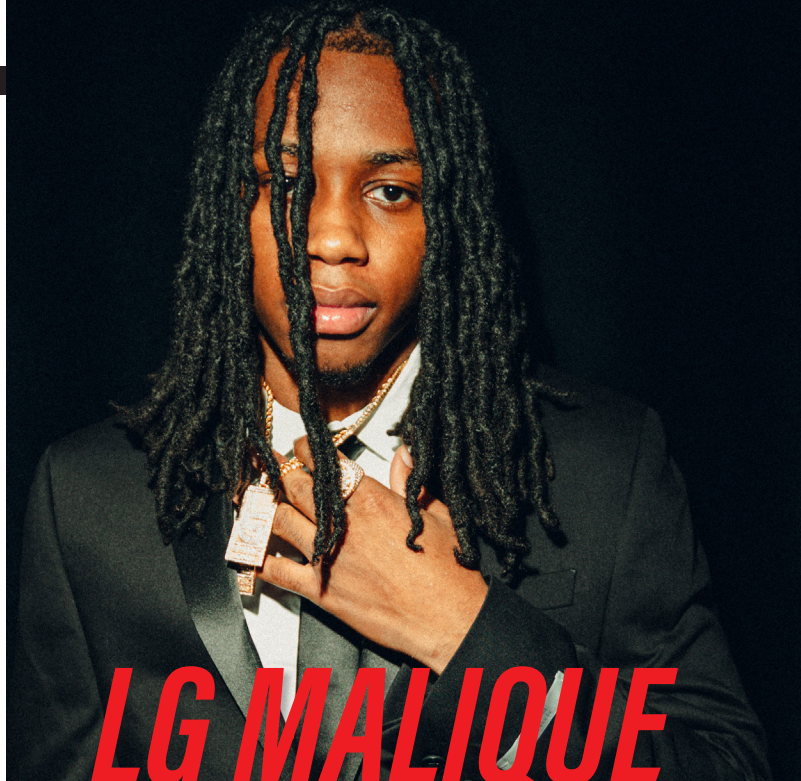
"Playing blues-influenced songs always centers me in a way that no other music does."

record, what you might call "Bluesicana"—the grooves and electrics are there, but so is the added twist of a mandolin," Starr shares.

Born and raised in Fayetteville, AR, he began his musical journey at just 14, playing drums in local clubs and discovering the power of the 12-bar blues early on. Immersed in a community of talented guitarists, he built a solid foundation in rock and blues, performing with various bands and eventually opening his own guitar store, Starr's Guitars, in Little Rock, which became an institution.

A transformative period in Aspen inspired him to move to Colorado, where the acoustic guitar became central to his songwriting. Since then, Starr has become a prominent figure in the Americana scene, collaborating with legends like John Oates, Steve Cropper, John McEuen, Jim Lauderdale, Wild Ponies, Irene Kelley, and Dana Cooper. While his finger-picking and lyrics often lean toward folk, his blues roots still shine through, with each album inevitably featuring at least one track that pays homage to his musical beginnings.

His unique mix of soulful vocals and honest lyrics create a blues/Americana sound all his own. - **Jane Marshall**



LG MALIQUE

Date Signed: 2022

Label: Warner Records

Type of Music: Hip-hop

Management: Living Gold

Publicity: Aishah White - aishah.white@warnerrecords.com

Web: lgmaliq.com

A&R: Dionte Williams

LG Malique, born and raised in Arkansas, initially developed a passion for music following a short period of dancing. His grandmother played a pivotal role in nurturing his early recording endeavors, allowing him to uncover his genuine talent as a vocalist. He gained significant attention on SoundCloud with his hit track "Sideline," which paved the way for his independent debut EP, *100 Days*, along with notable singles such as "Change" and "Selfish Ways." As his audience expanded, so did his musical repertoire, culminating in the release of two EPs—*Long Story Short* and *Colorblind*—that highlighted his ability to intertwine profound emotion with compelling narratives.

"A lot of people gave up on me, but don't ever think you can put out my burning desire," he said. "When you keep going, miracles happen."

"When you keep going, miracles happen."

Malique, with his emotive tenor and unabashed passion, crafts melodic street anthems that resonate with the common individual. His agile vocals and fervent narratives create powerful underdog anthems that capture the essence of resilience and ambition. This artistic blend is once more showcased in *Living Gold*, a polished collection of affirmations centered on survival, seamlessly transitioning between sophisticated trap beats and introspective confessions. Both sincere and unwaveringly genuine, this is music for dreamers, intended for those who hold onto their beliefs.

Malique expressed, "I rise up to face a lot of challenges today." His lyrics, set against a refined musical backdrop, pose a poignant question: "Why must I abuse drugs to numb my suffering and find peace?"

Malique, vibrant and full of energy, exhibits no indications of diminishing momentum. Influenced by artists such as Fantasia, Alicia Keys, and Three 6 Mafia, he was inquired about the advice he would offer to aspiring musicians seeking to establish their presence in the music industry. He said, "Stay focused. Work hard and good things will happen." - **Adam Seyum**



NINA NESBITT

Date Signed: January 2024
Label: Apple Tree Records
Type of Music: Folk
Management: Vicky Dowdall, VDM Music
Booking: Marty Diamond - Wasserman
Legal: Kieran Jay - Harbottle & Lewis
Publicity: High Rise PR - ninanesbittmusic.com

Scottish singer-songwriter Nina Nesbitt is taking the reins of her career by launching her own record label, Apple Tree Records. The name of the label is a nod to her first independent EP release 12 years ago, *The Apple Tree*, and it was also the first project of Nesbitt's that her manager Vicky Dowdall worked with her on. Nesbitt and Dowdall are equal partners and owners of the new venture.

"I feel like Vicky has partly raised me in the music industry. I was 17 when I started working with her. Vicky got me through my first heartbreak, she introduced me to some of my favorite albums," Nesbitt revealed. "She's really protected me from the music industry, and stood by my side when I'd been dropped. We bring out the best in each other. And I think now that I'm older, it feels more like a partnership, which is really nice."

The first project under Apple Tree Records was Nesbitt's fourth studio album, *Mountain Music*, which was released on September 27. "I wrote the album before we signed anything, so it didn't really change the creative part or the making of the album, but definitely in terms of how we promoted it," Nesbitt says. "We had to hire the team and choose what

"No one knows what's going to be successful. You just really have to believe in yourself."

we wanted to spend the funding on. It's been a lot more organic than other albums. We didn't take the first few songs to radio. We didn't do a lot of ads. It was just to let it grow naturally and just put the music out."

Nesbitt was previously signed to Universal Music Group and the indie label Cooking Vinyl. Those experiences have shaped her views on how the industry works. "I didn't know what a label could offer me in 2024, apart from funding. I feel like so much of it is on the artist and manager," Nesbitt continues. "A lot of it's the artist doing the social media and the TikToks and everything. I'm at a point where I've established a fan base, and I just want to nurture that fan base and grow that. It really is a guessing game in the music industry, like nobody knows what's going to happen. No one knows what's going to be successful. You just really have to believe in yourself." - **Jacqueline Naranjo**



Date Signed: June 2024
Label: Wiretap Records
Band Members: Echo Breen, Daniel Rancourt, Forest Walldorf, Conner Williams, Justynn Willingham
Type of Music: Emo/ Hardcore/ Punk
Booking: ziaxqueen@gmail.com
Publicity: Mike Cubillos / Earshot Media, mike@earshotmedia.com

When trying to get something you want from someone, the most common rule of thumb, so to speak, is "Don't bite the hand that feeds you." But, of course, there's an exception to every rule and idiom. And in the case of an alt-rock quartet from Phoenix, it's a literal one: The band's moniker is, believe it or not, Bite the Hand. They recently shook hands with Los Angeles-based Wiretap Records, sealing a record deal with the esteemed punk label.

Active since 2018, the Phoenix-based group is to be confused with another band called Bite the Hand, an East Bay hardcore posse signed to Big Bite Records. The Bite the Hand at issue here "finally found our groove" recently, vocalist Echo Breen attests during a mid-August interview. Once that happened, the chips started falling in place.

A well-received outing with hardcore punk-rockers and future label mates Shiiva (also on Wiretap) spurred Bite the Hand to send Wiretap founder Rob Castellon an unmastered EP they were getting to release.

"We make the music we love without compromise."

"We were looking for the right label to help us," Breen recalls. "[Ben] asked us to jump on a Zoom call with him, and it was such an amazing fit that we were discussing the singing almost immediately. A week later, we got a contract in our email."

Breen continues singing Castellon's praises: "Rob saw that we could make it even if we didn't have a label. He really saw something unique and different [in us]. So yeah, getting signed helped push us [toward our potential]."

And yet, even with Castellon's seeming hands-on approach, Breen insists that he "lets us do our own thing"—a big bonus for a band that lived by DIY credos for about 10 years.

"It's collaborative in that we're all doing something together, but at the same time, each band member has an additional role beyond playing their instrument," Breen adds, noting that Castellon has a Brian Epstein-like involvement with the band's decision-making and development.

The slogan for Bite the Hand, whose new album *Conned Out of Life* came out four days after our interview, is "We make the music we love without compromise." Thus far, all evidence points to the musicians doing just that. - **Kurt Orzeck**



▲ KOBALT SIGNS TAUBERT & KEVN

Independent publisher Kobalt signs worldwide publishing deals with Latin GRAMMY Award-winner Ela Taubert (2024's Best New Artist) and long-time pop producer-songwriter Kevn. Tabuert's hit "¿Como Paso?" went gold in the U.S. and Spain, hit No. 7 on Spotify's Global Viral Chart, and debuted No. 1 on YouTube.

▶ WINANS WINDS UP

5x GRAMMY winner Carvin Winans previews forthcoming LP with contemporary Gospel hit "God Still Working On Me." Fresh from honors with brothers The Winans at Carnegie Hall, the gospel and secular songsmith ("Tomorrow," "Make It Like It Was," "Love Is") launches his new chapter.



▲ SONY RENEWS WILSON

Sony Music Publishing Nashville renews global publishing 2024's Best Country Album GRAMMY-winning singer-songwriter Lainey Wilson. Debuting her acting on *Yellowstone*, the CMA and ACM Entertainer of the Year winner's hits include "Watermelon Moonshine" and "Heart Like A Truck."

Songwriting In Hawai'i

The Hawai'i Songwriting Festival returns May 29-31. Suitable for all ages, skill levels, and genres, the conference involves songwriters from across the globe who travel to expand their skills and knowledge in an idyllic paradise. The experience includes expert advice, career guidance, powerful network connections, and musical opportunities from some of the best in the business. Previous attendee genres include rock, pop, R&B, country, urban, contemporary Hawaiian, and more, and include lyricists, composers, and songwriters.

Details and registration at hawaiisongwritingfestival.com.

SESAC Member Celebrations

2024's Nashville Music Awards brought honors for SESAC members Jaron Boyer, who was named Songwriter of the Year with hits "Let Your Boys Be Country" (Jason Aldean) and "Mind On You" (George Birge), Warner Chappell Music received recognition as Publisher of the Year, and SESAC's Song of the Year Award went to "Pretty Little Poison" (Warren Zeiders), written by Jared Keim. SESAC's Spotlight Award went to Megan Moroney for momentum including praise for her latest album, her upcoming 2025 headline

tour, and three CMA Award nominations.

Full details and more about SESAC PRO at sesac.com.

Monthly Songsalive! Sessions

Looking for a supportive network of songwriters at all levels? The monthly Songsalive! Virtual Songwriters' Workshop might be just the ticket. Drawing on over 25 years of successful songwriting experience, this monthly event (free for Songsalive! Members) brings songwriters together to share their songs, get feedback from guest industry speakers, and develop deeper connections with Songsalive! global songwriting and composer member communities. Workshop goals include: making the song the best it can be and providing a community for members to gather, network, collaborate, and learn. Songsalive! membership and workshop details and registration at songsalive.org.

USA Songwriting Competition

In its landmark 30th year, the USA Songwriting Competition is currently accepting entries. Songwriters and Composers vie for a chance to win a top prize of \$50,000 worth of cash, music gear and merchandise. Winning songs will be receiving radio airplay. For more information and to submit, visit songwriting.net.

MLC's Growing Portal

The Mechanical Licensing Collective (MLC) has expanded their Distributor Unmatched Recordings Portal (DURP) to include more than 100 partners serving 20 countries, including music distributors Believe, CD Baby, DistroKid, Empire ONErpm, The Orchard, and TuneCore. Providing an effective means of identifying independent, self-administered songwriters not yet receiving their digital audio mechanical royalties in the United States, the DURP initiative helps identify, and distribute those previously unmatched royalties. MLC partner distributors receive access to a subset of public data relating specifically to works they have distributed, allowing them to identify customers who own recordings and may be entitled to a share of accrued mechanicals. Distribution customers can then become members of the MLC to receive the associated royalties.

To find out more, visit themlc.com/durp.



▲ PRIMARY WAVE'S PERLMAN

Violinist Itzhak Perlman sells recording interests royalties, name, and likeness, to Primary Wave. With 16 GRAMMYS, four Emmys, a Genesis, Kennedy Center Award, Presidential Medal of Freedom, a National Medal of Arts, and a Medal of Liberty (1986), the deal covers over 55 years of work.

Perkins' Songwriter Consultations

With over 30 years of songwriting expertise, and known for his international Listening Room Songwriter Retreats, Brett Perkins offers invaluable support for songwriters around the world and at every level. Offering guidance and feedback for their writing and overall direction, Perkins offers private, one-on-one sessions in person or via video conferencing. Specializing in lyric/arrangement review and development, indie touring, press and promotion, song pitching, goal-setting, and overall career development, he can be reached at brettperkinsdk@gmail.com. For information on songwriter retreats, visit listeningroomretreats.com.

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SXSW Returns

Now in its 38th year, South By Southwest returns to Austin next month. As a premier cross-genre event for speakers, artists, and filmmakers, SXSW includes speaking and panel sessions and events around fashion, food, gaming, government, health, music, film, comedy, and much more. Full details and registration at sxsw.com.

Seeker Acquires Omartian

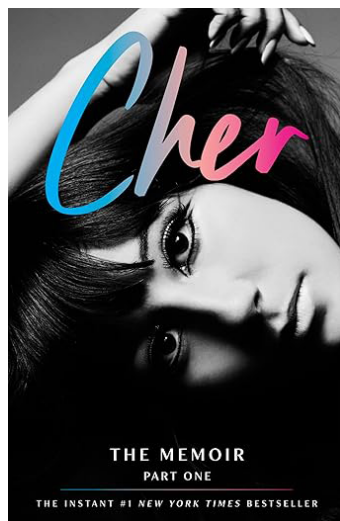
Following the acquisition of Christopher Cross' full catalog in 2022, Seeker Music has acquired the producer and publishing catalogs of singer-songwriter-producer-arranger Michael Omartian. Known best for his work on Cross' debut album and full catalog (spotlighted in HBO & The Ringer's *Yacht Rock: A Documentary*), With over fifty years of work in the music industry, Omartian worked as an arranger and session musician with credits for Steely Dan's *Aja*, Billy Joel's "Piano Man," Christopher Cross's "Sailing" and "Ride Like The Wind" and the full

album (which won GRAMMYS for Best New Artist, Record, Song, and Album of the Year).

Tin Pan Nashville

The Nashville Songwriters Association International (NSAI) returns with the Tin Pan South Songwriters Festival in Nashville March 25-29, with over 400 performers and interaction with the songwriters behind the top songs of today. Named after the Tin Pan Alley district in Manhattan, where successful music publishers thrived in the late 1800s, the largest songwriter festival in the world was established in 1993, showcasing global songwriters (professional and amateur) and their music at various venues across Nashville over five days. Highlights include 'songwriter in the round' shows at The Bluebird Café, Station Inn, and Anzie Blue. Details and registration at tinpansouth.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



▲ CHER'S MEMOIR, 1

With 70+ years of music, Cher shares a detailed account in *Cher: The Memoir, Part 1*. The Oscar, Emmy, GRAMMY, and Cannes Film Festival winner, Hall of Fame inductee, Kennedy Center celebrant, and only woman topping Billboard in seven consecutive decades is a lifelong activist.



▲ DIAMOND CERTIFIED CHANCE

Chance The Rapper is the first independent solo act to achieve RIAA diamond status. 2017's "I'm The One" collab with DJ Khaled, Quavo, Justin Bieber, and Lil Wayne hits the mark for 10m sales and streams (plus 1.8 B+ YouTube views). Top hits include "No Problem," "Cocoa Butter Kisses," "All Night," and "Blessings."



▲ DECCA'S BLUES TEEN

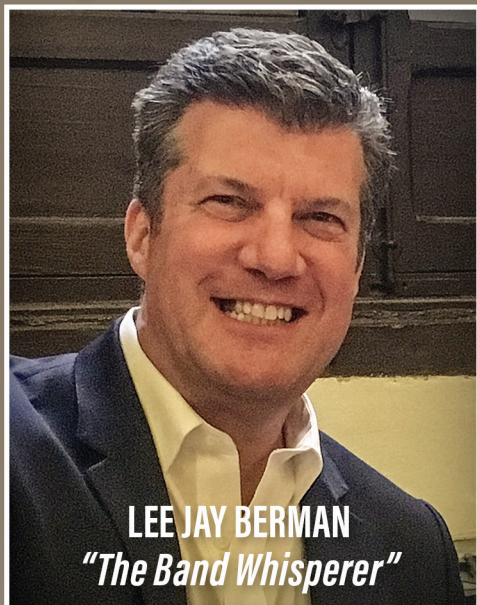
Decca Records/Verve Forecast signs 18-year-old Irish blues songstress-guitarist Muireann Bradley, with debut album *I Kept These Old Blues* out this month (a remastered re-release of recordings when she was just 15), following stints at Green Man Festival, London's Erth Theatre and Jools Holland's *Hootenanny*.



▲ BMI CONGRATULATES ROSS AND REZNOR

Congratulations to Atticus Ross and Trent Reznor on winning the Golden Globe for Best Original Score - Motion Picture for *Challengers*. Previous wins include Best Original Score for *The Social Network*, GRAMMY for *The Girl With The Dragon Tattoo*, Golden Globe/Academy Award for *Soul*.

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SONGWRITER PROFILE

- ANDREA BEENHAM

Brenda Russell

Lyrical Lighthouse

What do Herb Alpert, Babyface, Lynyrd Skynyrd, Aretha Franklin, Joe Cocker, Flo Rida, The Manhattan Transfer, Blacksheep, and Kanye West have in common? Brenda Russell.

Grateful for her parents' influence and teachings, Russell's father did a similar club circuit to Nat King Cole, who once told him, "If I had a voice like yours, I'd be rich." Of her songwriting mother, Russell says, "in her day, black women didn't write songs. You didn't hear about it if they did. But she did. I used to think everybody's mommy wrote songs when I was a little girl." With her mom telling her over 30 years ago that she needed to write a musical, Russell's work on Broadway's *The Color Purple* has received 11 Tony nominations and often overshadows her artistry and songwriting. Revived in 2015, the show went on to win 2016's Tony for Best Revival of a Musical and Best Actress in a Musical (Cynthia Erivo), and a GRAMMY for Best Musical Theatre Album for Russell (alongside songwriters Stephan Bray and the late Allee Willis).

Russell's mom also nudged her toward performing. "Rufus was the first to record our songs [as Brian & Brenda (Russell)]," shares Russell. "[We] met Andre Fisher. I was lucky to meet people like that." Fisher was instrumental in the studio, ensuring musicians listened to Russell's ideas for recordings. Perhaps best known for 1988's "Piano in the Dark," the song earned GRAMMY nominations for Song of the Year and Best Pop Performance and, while Russell didn't take home any hardware, she got a call from Bob Dylan saying she should have won. Quincy Jones also called to praise her work. Always keeping a book of titles and ideas for songs, two days after being asked to write lyrics to some music, she had only a title: "Piano In The Dark." When asked what it meant, she confessed, "I don't know, but I'll figure it out." With credits including Earth, Wind & Fire, Patrice Rushen, Roberta Flack, Donna Summer, Al Jarreau, Diana Ross, Sting, Stevie Wonder, Oleta Adams ("Get Here"), Luther Vandross ("If Only For One Night"), and many more, her music has been sampled by Mary J. Blige, 2Pac, Bow Wow, Janet Jackson, Ariana Grande, SWV, etc.

When called to write lyrics for Sting on two days' notice, Russell knelt down saying, "God, I need to go to a higher level." She often asks for help. "I call on artists that have long gone—I've done that for decades. I want their spirits to help me write a song." There are, "no rules. It just comes," she says. "The first song I wrote was 'So Good, So Right,' my first hit. I'm washing dishes after dinner and that song's in my head. I leave the dishes, go into the living room where my guests are, sit at the piano, and start writing. I never wrote in front of people, but knew if I didn't write, it would be gone. It taught me fearlessness—just do it, trust your gut."

"I learned about songwriting from Aretha Franklin," confesses Russell. "She asked if she could have a song. I was a major fan—major—and was out of my mind. I was projecting what I knew about her instead of writing a song I would write for myself. When I sent it to her, she said, 'no—I want a Brenda Russell song.' I was flattered. It was inspiring, too. They like what I do for me."

Releasing a Brazilian-flavored reimagining of "You Know What It's Like," produced with longtime collaborator Stephan Oberhoff in celebration of co-writer/friend Roberta Flack, following "What Will It Take," Russell is finalizing her first album in 20 years (*Songpainter*), which is expected this Spring.



Contact Tom Estey, tomestpr@yahoo.com
Visit Brenda Russell at brendarussellofficial.com



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DROPS

Walt Disney Records has released the original soundtrack for **Disney Pixar's *Dream Productions***, now streaming on Disney+. Scored by award-winning composer **Nami Melumad**, the soundtrack features genres like funk, soul, jazz and fusion, blending diverse moods with a unique Hammond B3 organ ensemble. The soundtrack also includes three songs including "**Sweeter (When You're Dancing)**" by **Lily Elise**, "**It's Mermaid Unicorn**" and one licensed track, "**Boom Go the Speakers**." Set between the events of the two ***Inside Out*** films, the series takes viewers through the studio inside main character Riley's mind. The series' main title track, "**The Main Dream**," received an SCL Award nomination for Outstanding Original Title Sequence for a Television Production. For more information, contact Sarah Roche at sarah@whitebearpr.com.



Lakeshore Records has released ***The Day of the Jackal—Original Series Soundtrack***, which features an original score by Oscar and BAFTA Award-winning composer **Volker Bertelmann**. Bertelmann, who earned awards for his work on *All Quiet on the Western Front*, used orchestral arrangements to bring tension and darkness to the reimagined dramatic thriller. Based on Frederick Forsyth's 1971 novel and the 1973 film, the series follows British intelligence officers hunting a mysterious assassin known as the Jackal. The film was directed by **Brian Kirk**, written by **Ronan Bennet** and stars **Eddie Redmayne**. It's streaming on Peacock and Sky in the U.K. Learn more by contacting Christian Endicio at christian@whitebearpr.com.

Ahead of the highly anticipated December release of the film ***Mufasa: The Lion King***, Walt Disney Records released the ***Mufasa: The Lion King (Original Motion Picture Soundtrack) Deluxe Edition***, featuring a score by **Dave Metzger** (*Wish*, *Tarzan 2*). With 38 tracks, the soundtrack includes original songs written by Grammy, Tony and Emmy Award winner and Kennedy Center Honor recipient **Lin-Manuel Miranda**, and produced by Miranda alongside



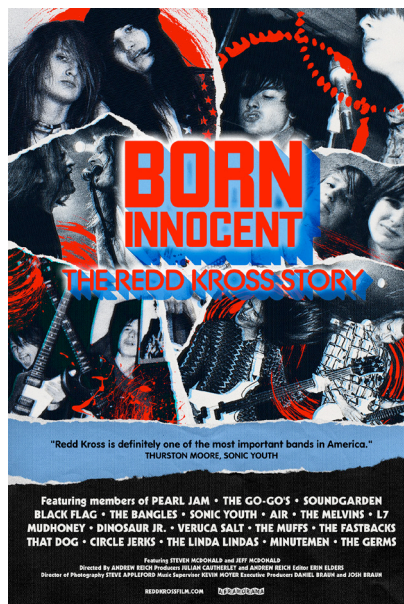
Grammy Award winner **Mark Mancina** and Disney Music President **Tom MacDougall**. It also features additional music and performances by **Lebo M**. Contact Sarah Roche at sarah@whitebearpr.com for more information.

Audible has expanded its acclaimed ***Origins*** series with new episodes featuring Australian singer-songwriter and actor **Troye Sivan**, Colombian-American singer **Kali Uchis**, musician and actor **Dominic Fike** and Grammy-winning R&B artist **Victoria Monét**, which is now available today. This series, produced by Fresh Produce Media, explores the creative journeys of the featured artists through storytelling, musical performances and sound design and joins a collection of Audible's Words + Music projects that showcase the diverse voices influencing the world of music. The series has also featured **Billie Eilish**, **Doja Cat**, **Camilo**, **Koffee**, **Tobe Nwigwe**, **Flying Lotus**, **King Princess** and **Mickey Guyton**. For further details, contact Emily Hunter at emilyh@ferencomm.com.

Award-winning documentary ***Born Innocent: The Redd Kross Story*** continues its theatrical release into 2024, showing in over a dozen North American cities, including New York,

Toronto and Austin. From Emmy-winning director **Andrew Reich** (*Friends*), the film chronicles the tumultuous journey of brothers **Jeff and Steven McDonald**, who founded their rock band **Redd Kross** in 1978 when they were just 15 and 11. Featuring interviews with icons like **Pearl Jam**, **Sonic Youth** and **The Go-Gos**, *Born Innocent* reveals the band's

role in shaping genres from punk to glam metal. Find theaters where it's showing at reddkrossfilm.com/watch, and contact Bob Merlis at bobmerlis@bobmerlis.com for more information.



The powerful soundtrack by composer **Tamar-kali** (*Mudbound*) for *The Fire Inside* is out now via Lakeshore Records. Drawing on strings, percussion, modern electronic sounds and vocalizations, Tamar-kali's score takes listeners through the ups and downs of this true story about high school junior Claressa Shields of Flint, Michigan,

who, under the wing of her tough-love coach, broke barriers to become the first American woman to win Olympic gold in boxing. Directed by **Rachel Morrison** and written by **Barry Jenkins**, the Amazon MGM film stars **Ryan Destiny** and **Brian Tyree Henry**. Learn more by contacting Kurt Nishimura at knishimura@lakeshorerecords.com.

OPPS

Since 2013, the **Berlin Music Video Awards** has sought to promote diversity and innovation in the music video industry by showcasing the work of artists of all backgrounds. Filmmakers, musicians and other creatives are invited to submit their work for consideration to be screened at the three-day event in 2025. Find guidelines, see highlights from BMVA 2024 and submit your video at berlinmva.com/submit.

Clarke (Guns N' Roses) and many more. For more information, contact Sharon Weisz at w3pr@yahoo.com or visit YouTube for highlights.

The Tibet House US Annual Benefit Concert: Philip Glass and Friends is slated for March 3 at Carnegie Hall, with performing guests including **Laurie Anderson, Arooj Aftab, Angélique Kidjo, Gogol Bordello, The Philip Glass Ensemble, Tenzin Choegyal, The Scorchio Quartet** and more to be



SXSW has shared the schedule for the **Film and TV Industry Track**, which is slated for March 7-11, 2025. This will entail an overview of the industry, trends, best practices and more related to the world of film and television. Panels include "Building a Career Across Music Video, Advertising, Film & TV," "Charting a Career at the Crossroads of Film, TV, and Gaming," and more. Learn more at sxsw.com/conference/film-and-tv-industry.

The **North American Conference on Video Game Music** is set for April 26-27, 2025 in Cleveland, Ohio, with Dr. Elizabeth Medina-Gray, Associate Professor of Music Theory and History Composition at Ithaca College, secured as the keynote speaker. Details about attending and a program for the event can be found at nacvgm.org.

PROPS

The most recent annual **"Bowl for Ronnie"** fundraiser event, which took place in November, was sold out and raised over \$70,000 for its inspiring cause—raising awareness and funds for cancer research. The event took place at PINZ Bowling Center, Studio City, and brought rock legends and fans together to support the **Ronnie James Dio Stand Up and Shout Cancer Fund**. Hosted by **Eddie Trunk**, attendees included **Tom Morello, Vinny Appice (Dio, Black Sabbath), Regina Banali, Chris Beall and Jerry Dixon (Warrant) Ira Black (Bullet Boys, Dio Disciples), Mark Boals (Ring of Fire, Dio Disciples), Phil Buckman and Brett Scallions (Fuel), Gilby**

announced. This annual event has been a tradition for more than 35 years, bringing together renowned artists, audiences and supporters to celebrate Tibetan culture and raise funds for the organization's mission – to preserve and celebrate Tibet's heritage and promote cross-cultural understanding. Buy tickets and learn more at thus.org/annual-benefit-concert-2025.

Marking their third Golden Globe win, **Nine Inch Nails'** Trent Reznor and Atticus Ross took home the award for Best Original Score at the 82nd Annual Golden Globe Awards held in January. The musicians, who have also composed music for films such as ***Gone Girl, The Girl With the Dragon Tattoo*** and ***Bird Box***, received the Golden Globe for the work on the 2024 sports drama ***Challengers***, directed by **Luca Guadagnino** and starring **Zendaya** in the leading role as tennis player Tashi Duncan. Reznor and Ross also received a nomination for Best Original Song for their track **"Compress/Repress,"** which was featured in the film. They won Best Original Score previously in 2010 for their soundtrack for ***The Social Network***, and again in 2020 for the music for Pixar's ***Soul***. For a complete list of Golden Globe 2025 winners, see goldenglobes.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.

OUT TAKE



Philip Klein

Composer

Website: philipkleinmusic.com
Most recent: *The Madness*

COMPOSER PHILIP KLEIN, whose credits include *Wish Dragon*, *Pig* and contributing orchestrations to the Oscar-winning *Joker* and *The Mandalorian*, most recently includes Netflix's chart-topping thriller *The Madness*, which hit number one on Netflix immediately after its release. He shares his creative journey and insights into scoring the gripping series, which tells of media pundit Muncie Daniels as he battles for his life and innocence after stumbling upon a murder in the Poconos woods. Klein's score, which blends jazz instrumentation including saxophone and trumpet against a more modern soundscape, heightens the suspense and emotional depth of the series.

"When we first started on *The Madness*, we all wanted to tip to the Hitchcock-like sense of paranoia and dread, like you find in old-school paranoia thrillers like *All the Presidents Men*. But we found that pushing in that direction wasn't the identity of it," Klein says. Klein revealed how experimenting shaped the score. "We were trying to give Muncie a musical voice in the show, but we discovered that leaning into dark music didn't resonate. Instead, we got more tuneful, which drew us deeper into his character and the story. I'm proud that it has a thematic identity, which is rare these days."

Reflecting on his career, Klein said he studied trumpet and composition, but specifically held a fascination with how music fits into film, and how strong characters and stories can drive the music. That led to experimenting with writing his own scores, moving to LA, and eventually working with notable composers such as James Newton Howard, Alexandre Desplat and Ludwig Göransson, working as an orchestrator, which taught him the finer points of collaboration in the composing world. "Your job is to help the composer's vision come to life, so you have to check your ego at the door. It's actually a good thing when your creative voices are different, because you learn more," Klein says.

► JOEY BADA\$\$ JOINS NYC DEPARTMENT OF YOUTH & COMMUNITY FOR THEIR SECOND ANNUAL HIP-HOP HOLIDAY EVENT

Acclaimed artist, philanthropist, and New York luminary, Joey Bada\$\$ joins the New York City Department of Youth & Community Development (DYCD) for their second annual Hip Hop Holiday Giveaway. In collaboration with the Million Dollar Give Back initiative, the event celebrates Joey's impactful contributions through his partnership with DYCD and his transformative Impactmentorship Program.



▲ BIG TIME RUSH PERFORMED A FIRST OF ITS KIND SKATING AND CONCERT SPECTACLE ON ICE

On December 14, Big Time Rush hosted a special one-night only experience for fans at Total Mortgage Arena in Bridgeport, CT, just in time to celebrate the holiday season. Big Time Rush On Ice featured a first-of-its-kind, sold-out concert and skating spectacle from Carlos, Kendall, James, and Logan that included plenty of surprises, fun and games and more.



◀ SZA RETURNS TO NO. 1 ON MULTIPLE BILLBOARD CHARTS

SZA returned to No. 1 on the Billboard 200 albums chart with *SOS Deluxe: LANA*, the expanded edition of her critically acclaimed album *SOS*. This is the 11th total week that the album has been No. 1 on this chart. It's also No. 1 on the Top R&B Albums, Top R&B/Hip-Hop Albums and Top Streaming Albums charts.



▲ THE DISCO BISCUITS AND CASHORTRADE TEAM UP IN THE FIGHT FOR FACE VALUE

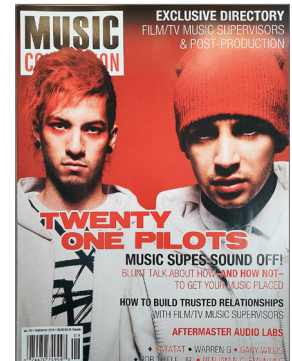
Get ready to get your face melted for face value! CashorTrade and The Disco Biscuits are teaming up to keep tickets in the hands of real fans by launching a partnership that aims to end scalpers and scamming. The latest artist to join CashorTrade in the fight for face value, The Disco Biscuits are now directing their fans to the platform to score hard-to-get tickets to their forthcoming tour.

Tidbits From Our Tattered Past



1988 - Joan Jett - #13

Blackheart and former Runaway Joan Jett was on our cover in October 1988, and she admitted that, "I should practice a lot more than I do. I know a lot of musicians sit down and practice all day long and then they'll go on stage and play some more. I don't do that. I play my guitar when I feel I've got something to play or something to work out." Elsewhere, Go-Go Jane Wiedlin said that, "My first album had some socially conscious stuff on it. I mean, it was very anti-war and this kind of thing. I guess what's happening is, I'm worrying less about my stupid little problems and worrying more about the big picture."



2015 - Twenty One Pilots - #11

On the cover in September 2015 was Twenty One Pilots, and Tyler Joseph told us that, "Starting out, we didn't even know what it meant to get signed. One of the most important things about moving into a partnership [with a label] is to make sure that [you have] creative control. From what we could tell, Fueled By Ramen had the feel of an indie label because they had a smaller lineup." In our Music Supervisors feature, Nora Felder of Picture Music Company said that, "I get hundreds of emails and submissions a day. So, it's best to go through channels. There are key people we use because we trust them to clear rights."

Limited backissues available to order
at musicconnection.com



▲ RAPHAEL SAADIQ RECEIVES USC THORNTON SCHOOL OF MUSIC'S INAUGURAL MEMBER OF THE DEAN'S CREATIVE VANGUARD PROGRAM

USC Thornton School of Music announces Raphael Saadiq as the inaugural member of the Dean's Creative Vanguard Program. Under the leadership of Dean Jason King in conjunction with key USC Thornton instructors, Saadiq will mentor students through the spring of 2025, offering his expertise to the next generation of musical innovators.



◀ VYBZ KARTEL RANG IN NEW YEAR WITH HISTORIC FREEDOM STEET CONCERT

Vybz Kartel emerged on-stage for the first time in 13 years, just before midnight on New Year's Eve in Kingston, Jamaica. A multi-generational swathe of fans, hailing from disparate parts of the island, United States, Canada, United Kingdom and more converged upon Independence Park (National Stadium) to witness the Freedom Street concert.

► FRIENDS GATHER TO HONOR LEMMY FOREVER AT STRINGFELLOWS CEREMONY

On December 18th, at Stringfellows in London, friends and fans of the legendary Lemmy Kilmister gathered to celebrate and pay tribute to the Motörhead founder at a rip-roaring, toast-laden ceremony which saw some of Lemmy's ashes permanently placed at one of his favorite places in London. An assortment of guests numbering old friends and Motörheadbangers witnessed Phil Campbell—Motörhead's guitarist—lead the ceremony by placing the ashes and giving a speech about his friend and band mate.



Marcus King

BY ANDY KAUFMANN

When much of your family consists of musicians, it might seem like creating music is your unavoidable destiny. That was the case for Marcus King, whose father, grandfather and two of his uncles all played music. The notion of music as fate undoubtedly intensified when, as a child, the Greenville, SC, native discovered the Epiphone El Dorado guitar owned by his dad, Marvin King, and became entranced with the sleek instrument.

Indeed, King's 2020 album, produced by Dan Auerbach of The Black Keys and subsequently nominated for a Grammy, is appropriately named *El Dorado*. They recorded it at Auerbach's Easy Eye Studio located in Nashville, where King spends much of his time. While this was King's first solo recording, he'd already carved a name for himself with The Marcus King Band. Listeners fast became enamored with the young player's axe-blazing skills. Some even christened him a guitar prodigy, a title with which he feels distinctly uncomfortable. Nonetheless, his lightning licks and gut wrenching vocals turned him into the new face of the blues. Still, his genre-bending tendencies make his music difficult to pigeonhole. Southern rock, Americana, funk, and soul are all genres listeners have identified within his sound.

On King's latest, *Mood Swings* [Republic Records], he continues to expand his repertoire by diving into the R&B spectrum. Especially in comparison to his previous solo outing, *Young Blood*, this album is particularly soul-focused, not to mention personal. For a long time, King has been public about his struggles. Drug addiction, depression, and abandonment issues, for example, are all openly acknowledged parts of his story that have provided grist for his artistic mill. But this time around, King looked even deeper within and subsequently created the most intense and revealing music of his career.

The album's producer, Rick Rubin, inspired this shift, and the title remains a clever play on its emotional qualities. King was stunned when the bearded legend, founder of Def Jam Recordings and American Recordings as well as producer of breakthrough albums with artists such as Beastie Boys, Red Hot Chili Peppers, Slayer and Adele, called him out of the blue. Yet it wasn't a difficult decision for him to work with Rubin, and the result will surely be looked back on as a critical stepping-stone in King's long and illustrious career.

MC spoke with the 28-year-old artist to reflect on his experience in the music industry thus far and delve into matters such as songwriting, dealing with the public's all-too-often unkind opinions, and staying sane on tour.



How are you?

Man, I'm so good. It's a beautiful day. I just got off a little flight.

Are you on tour?

I'm on a business trip right now. And I'll be back on the road... I think I go to New York City on the 14th. I'll be doing four nights at the Blue Note [Jazz Club] with some friends of mine.

The logical place for us to start is this new album. It's an artistic shift from the stuff you've done in the past. Was that a conscious decision?

Yeah, man. I remember bringing demos in and sitting with Rick [Rubin.] Rick and I met because of the song "Goodbye Carolina." He heard me do that on the Opry. And he cold called me. From that, we kind of blossomed a beautiful friendship and working relationship.

And when I was bringing in demos of songs I had written, the first where he had a really big reaction was "Bipolar Love." I wouldn't say it's my favorite on the record. I don't think it would be his either, but it was the first song that kind of showcased the vulnerability and lyrical component of the album. It kind of gave us the right path ahead as far as speaking blatant truth as to what my experiences were.

What were you thinking when you got that call from Rick Rubin?

I was pretty taken aback. I'm such a fan of Rick's since I was a kid, from his work with Def Jam Recordings to Johnny Cash's last works. Rick's had his hands in just about every genre, and in just about every genre [that matters to me] I can speak to an album he's had a role in.

And just him as a dude. After we worked together, I read his book, *The Creative Act: A Way of Being*. I really recommend that to anybody looking to break into this business. And more so to people that have been in this business for five or six years and maybe picked up a few bad habits. The primary bad habit that I can speak to is creating music for anybody other than yourself. Rick's main thing was, I feel like he... I don't want to say he "debrainwashed" me, but we spent six months where I would write stuff and he would be like, "Okay." It was clear that I was writing for the audience. And I was writing it because I thought that it would be commercially successful or something like that.

I feel really proud to have put out *Mood Swings*. And to put out exactly what I wanted to say. It's really resonated with the fans in that regard, as well. Rick's kind of got a "build it and they will come" approach to art.

I imagine people are more critical of this album because you're not sticking with one creative lane. You have all these genre labels attached to you and now you're putting on a different hat. You wear a cowboy hat and people call you country. You're blues, now you're R&B. There are all these tags, but you're just a musician.

I just love American music. James Brown wore a cowboy hat. Taj Mahal, when he did The Rolling Stones' *Rock and Roll Circus*, he wore a cowboy hat. Taj Mahal dressed more like a cowboy than Buck Owens at times. I just love classic Americana. I was raised by my grandfather who played country and western his whole life. We were raised to wear our Sunday western best when we get on stage. So that was always a big part of my persona and a

big part of my upbringing.

Sometimes, it's easy to forget that it's a blessing to have a strong relationship with all these different types of music. I think the people in charge, whether it be radio or what have you, want to put a label on you so they can easier elevator pitch your music to somebody else.

Was making this album more fulfilling than others? Did you receive some sort of internal salvation from it?

Man, well, yeah. It really was. That's a great way to put it. It certainly was a cathartic experience, not only with writing it but recording it and then getting to deliver it to the public. It's something I'm really proud of. It opened me up in a whole new way. I look at this as the record that kind of put me back on track to making what I want to make. And just having faith in my audience the way that they've had faith in me. Having faith they'll follow me as long as I'm speaking something true and that I really believe in.

"Be truthful.
You want
people to hear
what you have
to say."

How does working with Rick Rubin differ from working with Dan Auerbach?

Well, they're both really unique cats in their own way. Dan's really hands-on. Rick doesn't play any instruments and doesn't like to get involved on the technical side of things, whereas Dan oftentimes will play on the record. Dan and I wrote everything together on the album [*El Dorado*]. A lot of the songs I would bring in would be my idea. But he would also introduce me to writers like Greg Cartwright. One of the songs on the record, "Hero" from *Mood Swings*, is one we wrote with Greg Cartwright. I meet writers like that through Dan who wind up becoming really good friends and writers I look up to. Dan's a lot more involved in that regard. Rick takes a more philosophical approach.

I noticed Dan Auerbach has a credit on this new album. Do you like to do co-writes?

I always kind of wrote on my own. And then when I moved to Nashville... I'll tell you the benefit in co-writing. You kind of get to learn all these different ways that people put pen to paper. It's like traveling to different countries.

It's like experiencing different people's cultures. And the way other people perceive the world. It's a beautiful thing to be able to pick up on all these subtle nuances that people have as unique writers and then applying that to your own style.

Do you have a songwriting process?

I've got a few. Like a lot of us, I've got a lot of voice memos in my phone that I'll go back to. I've always kind of looked at it like a tapestry, in a way. I have a lot of little patches and then I'll create this patchwork quilt out of the ideas when I sit down and really force myself to [write.] That's the work part of it. It's constructing it all into a song form that's digestible.

How can songwriters get the best out of their songwriting?

Be truthful. You want people to hear what you have to say. It's a lot easier to retain if it's catchy. I don't mean that in any kind of pretentious way. If it makes you want to move, there's a good chance it'll probably make somebody else want to move. Or if it makes you want to cry, there's a good chance it might make somebody else feel that way. The reason I make music is from more of an impact perspective. I want other people to know that they're not alone in a lot of these journeys that I've gone through. I want to let people know that they're not alone, because it makes me feel a lot less alone.

That comes through on the album. It must be hard being in the spotlight. You've been open about your struggles in different respects.

But regardless of all that, it's unnatural being under the microscope of the public all the time. How do you deal with that mentally?

The way I do meet-and-greets is I like to have a few folks on the bus, because I kind of look at the bus like the lighthouse, almost. It's like the people's house. They put me there. I almost feel like an elected ambassador for music in a way. I'm like, "You guys put me on this bus. I want to hear what y'all have to say." It's almost like focus grouping. And that way, I can avoid reading comments. Because people can be particularly nasty when there's no face attached to the comments.

And apart from that, I try to stick with the opinions of folks like yourself who do it for a living and write critiques on records. It's also important for me to hear from the fan base and what they think about it. So it's a real balancing routine, because you don't want to let yourself get too bogged down by other people's opinions. But I still want that to influence me in some way. But then again, it's kind of a tough back and forth, right? You want to create for yourself, but I'm always going to be curious what people think about it.

That's human. You come from a family of musicians. What was their reaction to hearing this new album, with its more personal bent?

My dad, I think, probably wanted a few more guitar solos. But he was also really moved by it, just because I've always spoken about this subject matter really openly. But I don't think they have heard me speak about it in the depth that I went into on the record, you know? It's really crazy what songwriting can do to let even the people closest to you know what you're feeling deep inside. It's like recording my therapy and

putting it on vinyl and distributing it to my family.

Congratulations on getting married.

Thanks.

Did that life event impact this album in any way?

Yeah, absolutely. I met her the day I was still coming off hard drugs. She was like a beacon of light that kind of encouraged me to find a better path. She was with me when I first started recording this record. That was in '21. So she was part of that process, encouraging me from the sidelines and also singing on the record with me. I really had to beg her to do that, because she doesn't like to make it about herself. But she's got such a great tone in her voice. And Rick and I both really wanted her to lend her voice to the record. She played a paramount role to the record for me. The hopefulness element of the record is all from her.

Why do you have The Marcus King Band and then solo albums such as this one? Why the division?

Yeah, right. I never wanted there to be a division, but it's really as simple as my band wasn't on it, so it wasn't The Marcus King Band. It was just me. I thought that would make the most sense. And when we tour, it's still The Marcus King Band. Me and my guys, we just finished a record that we'll have out this year. We're getting ready to go back in the studio and do more work together. This'll be the first Marcus King Band material since 2018. But we've been on the road together since then. There's never really been a division other than the work I was putting out.

And that was really at the producer's behest, because every producer works a little bit differently, and they have tools at their disposal. Like with Dan when I did *El Dorado*, we had the surviving members of The Memphis Boys, who played on "Suspicious Minds" and on Dusty Springfield's "Son of a Preacher Man." You've got these impeccable musicians who are still alive. They're like living archives of the history of the music that I grew up on. And being able to work with them

is a life-changing, life-altering experience. I can say the same for the musicians that Rick wanted to bring in: Chris Dave, Cory Henry... It's a whole different approach. I didn't feel right calling it a Marcus King Band record, because my guys weren't on it. The band completely understood that and my reasoning.

I wanted to ask about the Master Course you're offering online. How did that come about?

My good friend, Marty Schwartz, he kind of pitched it to me in a way that made sense as far as being able to kind of reverse engineer the way I play and explain it in a more digestible way to the public. I was really excited about that, because there's nothing I do that I find [to be] particularly extraordinary. I just really love what I do, and I love playing. There's such a freedom in it, self-expression, and to be able to share that with somebody. Being able to teach somebody is a whole craft within itself. And Marty's really great at that.

Tell our readers how people can sign up for it and what they'll get out of it.

Go to my website and all the information's there. It really dives into what my influences were growing up, the things that I learned. It starts with the basic fundamentals, all the way to the way that I warm up today. It really covers all the bases. And Marty was really thorough with it, which I really appreciated. We touched on stuff that I never would've even thought to talk about. We get into writing, improvisation, every aspect of what playing is to me. So I was thrilled to do that. It was really a different experience.

What are your thoughts on artificial intelligence? This album is so emotional. You would think A.I. couldn't do what you do. Does that make you believe music is in no danger of being overtaken by A.I.?

I don't know, man. I've never had much of an opinion on it. I've never heard anything A.I. that's fooled me. There's an inherent vulnerability that A.I. hasn't been able to recreate, that you get from a real artist baring their all. I think I'll stick with Joe Walsh's

approach on it. Whenever A.I. can destroy a hotel room, he'll start listening. You can't go wrong listening to Joe Walsh.

What advice do you have to artists?

First and foremost, be as truthful as you can. And when you feel like you don't fit in, that means you're creating your own path. That's going to be the hardest path to take. And as long as you're looking behind you and see the road that you've created, you're going in the right direction. And just be open and honest with your fans, and open to new possibilities. Work with as many people as you can, and try to stay inspired.

How can touring musicians maintain their mental health? How do you stay sane on the road?

When I go out, I'm sober. But my band mates, they're able to have a few drinks and not let it allow them to spiral into the madness that it does for me. As long as you can be responsible with your physical health, that's going to pay dividends to your mental health, at least in my experience.

Try to avoid loud places where you've got to talk. Going out to a bar and talking to people, that's really bad for your vocal chords, so I've learned. Maybe that's a hyperspecific one to me.

Don't be too hard on yourself and try to be present in the moment, because it's really a gift. Even though it's endless hours that I've spent sharing hotel rooms and sometimes beds with my band mates and riding around in a smelly van, all those moments were building blocks to not only our musicianship and our prowess as a band but to our character development as people.

You've got these different identities—you're a vocalist, a guitarist, and a songwriter. Does one stick out over the other?

They're all, at this point in my life, equally part of me. There was a time where the guitar playing was kind of the front-runner, as far as my ability to express myself. But the writing and the singing, it's all an extension of my heart and soul.

marcuskingofficial.com



Quick Facts

- *El Dorado* was a nominee in the category of Best Americana Album at the 63rd Annual Grammy Awards.
- King began playing on stage with his father when he was just eight years old. At 11, he made his recorded debut on one of his dad's recordings.
- King's recording studio is located in Mt. Juliet, TN, where the author of this article also lives.
- The guitar master married his sweetheart, Briley Hussey, on February 19, 2023, at Nashville's Schermerhorn Symphony Center. The celebration included tattooing from King's personal tattoo artist, Adam the Kid. The signature drinks of the evening were named after the couple's dogs: Duck, Otis, and Libby.
- King studied jazz and jazz theory at the Fine Arts Center in his home state of South Carolina.
- The breakout star joined with Stand Together Music and Stand Together Foundation to create 1 Million Strong, an impact initiative to support mental health and sobriety among musicians and their fans.



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**RACHAEL WILSON AKA ZELDA AKA FRECKLED ZELDA WANTS TO ROCK HARD
RECORDING HER DEBUT ALBUM AT NRG STUDIOS EP DROPS VALENTINES DAY!**

2 ROCK 4 POP!

By: Mike Leno

Rachael Wilson, best known as Zelda, better known as Freckled Zelda, has a buzz in Hollywood with her all-girl rock band also named Zelda. The band performs at clubs like The Bourbon Room on Hollywood Blvd and at LA Based Music Festivals.

From her early days as the "Little Girl with the Guitar" performing at Pier 39 in San Francisco to singing national anthems at Sacramento Kings games to standing ovation crowds on America's Got Talent, Zelda's rise to fame is a story of perseverance and



LA Dirty Fest Nov 16th

Photo by Liza Kushner

parental support.

In 2020, she gained viral fame on TikTok, charming millions with Ocarina performances inspired by "The Legend of Zelda" franchise. This growing fanbase propelled her to Pigeon Forge, Tennessee, where she starred in the live magic show, "Freckled Zelda's Magical Adventure."

Her breakthrough moment came during Season 17 of America's Got Talent, wowing Simon Cowell with a standing ovation performance of "Colors of the Wind," that introduced millions to her golden voice. This national exposure opened the door for some big opportunities.

drummer, 15-year-old YouTube sensation Yoyoka, who has been a guest on ELLEN and performed live with Cindy Lauper and Fall Out Boy.

'Zelda's found her creative camp at NRG Studios in Noho, home of Linkin Park, Papa Roach and Evanescence'

Now calling Los Angeles home, Zelda's found her creative camp at NRG Studios in North Hollywood, home of Linkin Park, Papa Roach and Evanescence, pretty much LA's Hub of Rock and Roll.

Under the guidance of Producer Sammy Oriti and engineer Kyle Hoffmann, Zelda is crafting a collection of edgy and cinematic rock songs all mixed by legendary producer Jay Baumgardner and destined to resonate with Rock Music fans everywhere.

Her debut EP, set to be released in February will feature 3 tracks:

Ashes, Lonely, and Glass of Complaints, all guitar-driven rock songs that promise to deliver that legendary NRG Studios sound. With the release of her new EP comes the release of Zelda's music video for her 2024 single "Butterflies" (distributed by Bungalo/Universal Music Group) which features a story driven "Film Noir" cinematic look along with animation and a costumed girl band performance. The video also features Japan's most famous

Taking the stage last November at Dirty Fest, an LA based hard rock festival featuring 30 bands, Zelda, the band, proved girl rockers can move a crowd as good as anyone. And they did. With over 11M followers on TikTok, Instagram and YouTube, Zelda is more than just a viral sensation, she's a serious artist that credits her father, Rick Wilson, for the undying support that shaped her career.



From her early days as "the little girl with the guitar" to her current Album in production at NRG Studios, Zelda is one to watch as she breaks new ground in the Rock Music Scene.



'With over 11M followers on TikTok and YouTube, Zelda is more than just a viral sensation'

Meet Zelda at Namm 1/24 & 1/25

Fir Audio booth # 10637

For more info: info@ZeldaBand.com



2015



2017



2020



2022



2024



A.I. Music

Composition + Production

By
Bobby Owsinski

Excerpted from
The Musician's A.I. Handbook
with permission from
the author and publisher

A.I. music production encompasses both music composition and music production, and they both need a bit of a clarification.

The A.I. Music Composition section consists of sections on A.I. text-to-music platforms, which actually generate music and MIDI files; A.I. music idea platforms, which are more for melody and chord change suggestions, how to use ChatGPT as a compositional tool; and A.I. lyric generation, again to give you ideas for words and phrases when you're stuck.

The section on A.I. Production Tools covers platforms that create new sounds, transform current sounds into different ones, some A.I.'s that are smart enough to play along with you, A.I. song analysis, and A.I. voice cloning, a hot topic for many.

My courses cover all sorts of A.I. audio plugins and standalone apps, from A.I. DAWs, track separation tools, noise reduction tools, plugins like A.I.-driven compressors, limiters, EQs, gates and reverbs, to where to place them in the signal path of your DAW.

A.I. Composition

While many think that using A.I. for writing a song is simply typing in a prompt that says, "Create a song that sounds like Drake," there's much more to it than that. A music A.I. like Loudly or Boomy might output something that might be in the ballpark, but the surprise is that you'll probably only get about 30 seconds and not a full-length song. If you're a musician or

songwriter, that's not what you're looking for.

A.I. composition is really more than that. It's asking one of the many A.I. tools to help you generate a melody, a lyric or a chord progression that you might find useful in your daily songwriting. It's learning how to form the exact prompt that will give you an idea for a new beat or melody twist that you never would have thought of otherwise.

As you might imagine, there are now dozens of tools that can help us do that, with more coming online all the time. Some are platforms that you access in a browser, some are standalone apps, and some are DAW plugins. They range from being remarkably simple to deeply intricate, some requiring a steep learning curve to navigate.

This is not about mastering a specific platform or plugin so we won't go down the rabbit hole of learning a particular A.I., although I will point out the features and nuances of some of the ones that I find more interesting.

Instead, we'll look at how we can have these help us in our songwriting, so that no matter which one you use or if a new one comes along, your approach can remain consistent in order to get the best results.

A.I. Text-To-Music Platforms

There are a number of platforms that are user-friendly and don't require much music skill, and these fall into the "consumer" platforms category. They tend to respond to simple prompts (in fact, they won't allow you to get too complicated) and produce results that impress consumers or music beginners, but aren't likely to be useful in a professional setting. They can be very helpful in certain situations though, as long as you don't expect a result that's beyond the capabilities of the platform. Unfortunately, the music that gets generated is disappointing much of the time unfortunately, and it's all because of one song.

The Viral Track That Changed Everything

The song that significantly heightened A.I. awareness within the music industry was a track created by the anonymous ghostwriter977 called "Heart On My Sleeve," released in March of 2023. This would be just another track by an unknown composer except that it featured superstars Drake and The Weeknd, or so it seemed.

It turned out that neither of these artists actually performed on the track. Their voices were A.I.-generated. That didn't stop the song from becoming a viral hit though, as "Heart On My Sleeve" quickly accumulated 600,000 streams on Spotify, 275,000 views on YouTube, 6.9 million views on Twitter, and 15 million views on TikTok before a take-down was forced by Universal Music Group, the parent company of these artists' record labels.

The quick success of the track sent ripples through the music industry, as a slew of new superstar imitation songs soon flooded social media and online distributors. It also misled casual music fans into thinking that all they had to do was sign into a music A.I. and input a prompt that simply said, "Make a song like Drake," and out would pop a flawless imitation.

What most people didn't understand was that "Heart On My Sleeve" and all the other similar tracks that followed were actually meticulously crafted mostly without the use of A.I.

While ghostwriter977 never revealed the A.I. that he used, he did state that he was a ghostwriter for a record label with a great deal of music production experience. He crafted the song manually, and only used A.I. to clone the voices of Drake and The Weeknd, which then replaced his vocal performance.

The fact of the matter is that the various Drake, John Lennon, Michael Jackson, Kanye West, and Ariana Grande (and others) A.I. songs that you can find online require far more than just a prompt to create, as all of them involve good old-fashioned music production to create the backing track first.

The effect of these "fake" songs was that millions flocked to A.I. music generators like Boomy and Loudly only to be disappointed that their creations weren't even in the same universe as the originals. On the positive side, these same creators were exposed to producing music via A.I., but the downside was that online music streamers were suddenly flooded with millions of these tracks.

The music industry's reaction was fast and furious, as record labels issued take-down notices on A.I.-generated fake tracks, and music distributors like Spotify and TuneCore deleted and rejected not only obvious fake tracks, but 100 percent A.I.-generated tracks as well.

Regardless of its limitations, consumer-level A.I. generated music is here to stay.

A.I. Music Generation Prompts

Regardless of the platform you use, crafting a prompt is your first step to generating music. Like with everything that's A.I.-centric, the better the prompt, the better the outcome. Let's look at some prompt creation practices that will help you get the result you're looking for faster. These are the elements to consider in a prompt:

1. The genre of music. While generic terms like jazz, classical, or rock are a starting point, getting more specific like "upbeat, '80s-style synth-pop with a joyful melody" zeros in on a better result.
2. The mood you're aiming for. Using words like "melancholy," "upbeat," "dramatic," "dreamy," "intense," "mellow," or "rhythmic" can help guide the A.I. in a specific direction.
3. The instruments you'd like to be prominent. If you have certain instruments in mind, spell it out. For example, "A soft ballad featuring a piano, cello, and female vocals." Also, what instruments you'd like to exclude (example: "A jazz combo without a saxophone").
4. The tempo and rhythm. If you have a specific tempo in mind, indicate it via beats per minute (BPM). Likewise you're looking for a rhythmic pattern, include that. For instance, "A lively salsa at 180 BPM" or "A slow, melancholic waltz."
5. Reference existing music. If you have a specific sound or artist in mind, referencing them can be helpful.
6. Structure or progression. If you want a song with a specific structure (intro, verse, chorus, bridge, etc.), specify that

in the prompt. For example, "A track with an ethereal intro leading into a powerful chorus, followed by a soft bridge and ending with an echoing outro."

7. The duration of the song. If you need a specific length for the music, state it. "A 2-minute cinematic intro for a sci-fi film."
8. Refine the result. A.I.-generated music might not always match your vision on the first try. You might have to tweak your prompt or provide feedback on the generated output to refine the results. Provide feedback on what you liked and what you'd like to change for the next iteration.
9. Test different prompts. If the A.I. allows it, run multiple prompts to see which one provides the desired result.

Remember that the punch your prompt packs can also be swayed by the capabilities and design of the specific A.I. music generator you're working with. Some A.I.'s might vibe better with certain types of prompts than others. A dash of experimentation and iteration will go a long way in sharpening your prompts and bagging the best results.

A.I. Music Composition Idea Platforms

The **second type** of composition platform is more oriented to a professional musician, composer, or songwriter. In this case you're looking more for chord pattern or melody ideas than a finished track, hence the name "Idea Platform." That means that the prompt approach is different since we're not looking for a entire arrangement, only bits of the skeleton.

A.I. Composition General Prompt Guidelines

When using one of these tools, if you were to create a simple prompt like "create a memorable melody," you'd most likely get a repeating sequence of quarter notes from the C major scale that you most likely won't find very inspiring. To get something usable, try adding the following to the prompt:

- Ask for "a combination of quarter, eighth, and sixteenth notes" when prompting for a melody.
- Tell it what scale or key signature you want it to use.
- Try asking it for specific chord progressions using roman numerals.
- Ask for chord progressions that fit a genre's style, like a jazzy chord progression or a punk rock progression.

A.I. Composition Idea Platforms

A.I. composition idea platforms come in different flavors: some are browser-based, others are stand-alone apps, and some come as plugins. The following platforms vary in their

focus—some are for fresh melody ideas, others are for discovering new chord patterns, while some are jacks of both trades. A select few can almost morph into a DAW.

Because some of the follow platforms can get complex, I suggest finding one thing that it does well, and stick to that if you're not up for learning another new platform. A good example of this would be Scaler 2, which is an excellent platform for finding new chord substitutions and changes. As above, there are new ones coming online all the time, and some on this list might have folded or been acquired by the time you read this.

A.I. Lyric Generation

If you have trouble coming up with lyrics for songs, you'll be pleased to know that writing lyrics is one area that A.I. excels at. While you can't expect it to come up with lyrics on the level of Bob Dylan or Bernie Taupin, you will get something rather serviceable that just might contain a word or phrase that will spark your own lyric writing breakthrough.

Just like in every other A.I. case, the better the prompt the better the results. Here are some prompt tips to follow for best results:

- The more you set the stage for the song, the better your results will be ("A boy away in the Navy longing for his girlfriend in New York City")
- Ask the A.I. to imagine it's the songwriter ("Imagine you're a songwriter. . .")
- Add the mood, the concept, the intended audience, any related emotions, the hero and the goal ("Imagine you're a country music songwriter. Write a sad song aimed at teenage girls about a boy that looks like Kid Laroi who's away in the Navy")
- Ask the A.I. to become a person in the song ("Imagine you're a cowboy on a cool night on the open range")
- Remember to tell it the form of the song you want (example: "The song should have three verses, two chorus, a bridge")

A.I. Lyric Prompts

While you can ask the A.I. to generate an entire song, sometimes you only need help in a particular section. Here are some examples:

- "Write a chorus about a school romance that ends at graduation."
- "Craft a verse that describes the feeling of wandering through a city that you don't know late at night."
- "Write a bridge about the bittersweet feeling of a relationship breaking up that you knew had to end."
- "Compose a song that captures the essence of a day at the beach where the sand pebbles that are like memories in the style of a 1980s power ballad."

- "Write a ballad about two stars in the sky that are destined to never meet."

You often get better results if you ask the A.I. to act as a songwriter or coach. Here are some examples.

- "I want you to act as a songwriter. Write a song about a sad young boy trapped in New York City, longing to return to his country home. The song is aimed at teenagers. It should contain an intro, three verses, two different choruses, a bridge and an outro."
- "I want you to act as a songwriting coach and help me determine the specific aspect of my song that is causing writer's block."
- "I want you to act as my songwriting mentor, offering suggestions related to a particular song section. I will provide the lyrics of the song I'm working on and identify the part or parts I'm struggling with. Offer specific recommendations for revisions, alternative approaches, or exercises that can help me address the issue in that section. Share your insights on why you believe these suggestions will improve the overall song."

A.I. Music Production Tools

Now that you've written the song it's time to produce it. That means putting together the arrangement and the instrumentation that's appropriate for the style of music that you're working in. While there's no A.I. that will arrange a song for you yet, there are a lot of A.I.'s that will help you not only come up with new and unusual sounds, but suggest new musical parts that fit your song harmonically and rhythmically as well.

We're going to break these down into five categories: A.I. Sounds, A.I. Tonal Morphing, A.I. Accompaniment, A.I. Voice Cloning and A.I. Song Analyzers. Each one has a particular focus on music production. You might only need one of the four, but don't be surprised if you find a need for all of them at one time or another.

A.I. Sound Generation

Producers are often faced with a decision—"Do I use vintage sounds that everyone knows or do I look for sounds that no one has heard before?" Often a new and exciting sound can be a big part of why a song is a hit, so more and more producers are looking beyond sample libraries to something that's completely cutting edge, and maybe never even heard before. As you might imagine, there's an A.I. for that.

A.I. Accompaniment

We've now entered into the realm of A.I. becoming your band member and playing along with you in real time. One of the most interesting A.I.'s in this category is EZDrummer 3, where its Bandmate feature will find the right drum part for your song without you having to program it. This is a very exciting development for those that aren't good at programming drums or simply don't want to take the time. Likewise, Playbeat 3 generates drum patterns and variations based on how you train it during your everyday songwriting life.

Regardless of the production category of A.I. that you use, you'll find that they'll keep getting better at what they do as they're trained more, or new ones utilizing larger neural networks come on the market.

Plus, many singers will find that licensing their voice to one of these platforms will be yet another revenue source. While there's no standard on what kind of revenue is possible yet, the concept is new enough that everyone is still learning about what's possible, especially on the business side.

On the other hand, voice cloning has the potential for abuse, as it could easily be used to commit fraud, spread misinformation and generate fake audio evidence. As we've seen in the case of ghostwriter977 and "Heart On My Sleeve," the fact that a superstar's voice has been illegally cloned doesn't matter much to the general public when it comes to consuming a song. Look for legislation concerning illegal voice cloning soon, as multiple bills are pending in both the California legislature and United States Congress.

DAW Plugin Formats

There are three basic plugin formats that DAWs use.

VST stands for Virtual Studio Technology and is a plugin format developed by Steinberg. Popular DAWs like Cubase, Reaper, Ableton Live and FL Studio use this format.

AU (Audio Unit) is Apple's equivalent format for macOS users and is used by Logic Pro X, although it can read the VST plugin format as well.

AAX (Avid Audio eXtension) is a proprietary plugin format created by Avid specifically for use with Pro Tools. It's possible for Pro Tools to also use VST plugins, but it requires a small translation plugin called a wrapper to do so.

Although plugins created by large developers are usually available in all plugin formats, some smaller developers sometimes choose not to make an AAX version because of development costs, as is the case with many A.I. audio developers.

Commercial Use Policies

This sounds like a broken record, but be sure to always check the terms and conditions of the platform to find out its commercial use policies.

In some instances you're free to use anything you generate, but there may be commercial use restrictions with some virtual vocalists databases.

In other words, you can use it for experimentation, but you may have to pay extra to release the song that's using virtual vocalist commercially.

In some instances you must provide attribution to the virtual vocalist in order to use the song.

You're never allowed to use the virtual vocalist's name and likeness without prior agreement, which is negotiated separately.

Be sure to read the fine print to understand what's required to use the app, platform or database.

A.I. Audio Tools

While the book touches on all sorts of A.I.'s, some readers may be more focused on the many A.I. audio tools than the other areas. In fact, A.I. audio plugins shine in that they cut to the chase and make the setup of compressors, EQs and reverbs much easier by automatically setting the perfect parameters for the song.

While these audio tools definitely get you into the ball park, it should be noted that they require some tweaking in order to contribute to a professional mix. On the other hand, A.I. track separation tools do what was once almost unthinkable by taking a full-mixed stereo track and separating it into individual elements, while A.I. noise reduction tools can take what a few years ago would have been an usable recording and make it noise-free.

Before we get into those tools, let's take a look at what many consider the most important audio tool to a modern musician - the digital audio workstation.

A.I. DAWs

Combining artificial intelligence with a digital audio workstation results in a new kind of DAW called a Generative Audio Workstation, or GAW. In this case, you get an A.I. composition tool capable of generating audio from text, along with the elements of a DAW such as an editing timeline, audio processing and effects, and a digital mixer.

What's interesting here is the wide variety of approaches that different developers take. For instance, Aiva is touted for its music generation, but once the music is generated it can be manipulated via a browser-based DAW.

Since the number of tracks that it can work with is limited, for anything more advanced you have to export the MIDI file, import it into your favorite DAW, and manipulate it via virtual instruments and plugin processors from there.

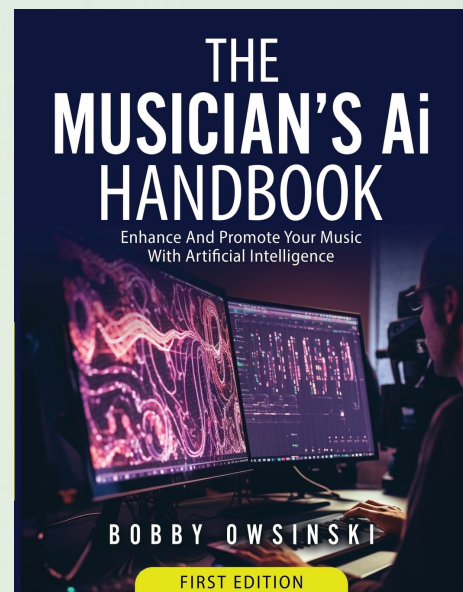
A.I. Audio Plugins

The idea behind A.I.-enabled compressors, limiters, equalizers and reverbs is to take the work out of setting them up. While there are traditional manual methods for setup for all of these processors (see my *Mixing Engineer's Handbook* or Music Mixing Primer course for how that's done), it does take some time and know-how to do so. Using an A.I. audio plugin means the setup is done for you without the guesswork if you don't know how to do it.

In most cases, setup couldn't be simpler. You select a Profile (kick, snare, guitar, bass, etc.), hit the Learn button, play about eight seconds of the track, and you're good to go as the A.I. selects what it believes to be the most appropriate settings based on its training. If you have an instrument that's not on the profile list, select the Universal profile and you're likely to get a setting that will work.

The A.I. does this by first training on a dataset of samples of that particular instrument. The larger the dataset of really good sounding samples, the more likely it will automatically dial in a setting that works.

This automatic setup is great for fast mixes, but a pro mixer will take these automatic settings just as a starting point and tweak them as he or she listens to the track in the mix.



Producer/engineer Bobby Owsinski is one of the best selling authors in the music industry with 23 books that are now staples in audio recording, music, and music business programs in colleges around the world, including the "Deconstructed Hits" series, "Social Media Promotion For Musicians," *The Mixing Engineer's Handbook*, "Music 4.0: A Survival Guide For Making Music In the Internet Age," and more. More at bobbyowsinskicourses.com, bobbyinnercircle.com

SPL Channel One MK 3

Let's talk about SPL's Channel One MK 3, which is a fantastic preamp to record bass drums and guitar and of course vocals.

My overall first impression of the Channel One MK 3 is that it is a state-of-the-art product designed to be the best with no expenses spared to put it at the top of its class and to me it looks like the designers at SPL have succeeded. The design and construction of Channel One MK 3 are, in a word, first class. The attention to detail and precision and quality is evident even when turning the knobs. Everything just feels right.

One of the things I first noticed on SPL's Channel One MK 3 is the ability to switch inputs. There are two microphone inputs and a line input available, so you have the option to have two different Preamps hooked up simultaneously. This means if you have a favorite preamp in your studio that you have been using, you can plug two different microphones in for comparison. This is a really innovative feature which I have not seen any other preamp. It is important to point out that SPL uses relays instead of IC's and resistors throughout the circuitry. This means that the Channel One MK 3 preamp has no additional coloration regardless of what effect is switched in or out.

Having multiple available inputs means that if you ever want to compare another

signal rights at the source without having to re mix. The de-esser has two stages low one will have a central frequency at around 6.4 kHz and the high, it goes at 11.2 kHz. The two stages work independently from each other, which is great. The de-esser works by reversing the phase of your source material, it is not a compressor.

The SPL Channel Strip MK 3 features a 12AX7 tube-driven saturation circuit that has the ability to change the order of where the saturation effect is in the Channel Strip MK

actually to turn both on so these would be the low would be your normal your normal sibilance area, which would be useful on cheaper microphones are plugged in and would be effective in removing audio artifacts such as mouth noise and making your tracks more transparent.

The SPL Channel One MK 3 also has an onboard transient designer which sounds awesome on drums not to mention works great on bass and acoustic guitar. The Transient designer is also great for controlling sustain and attack. With the transient designer, the preamp looks at the signal and it actually follows a standard wave as a reference and then whatever is different from that. The transient designer modifies the incoming signal so that basically, you are able to add that sustained part to the overall signal patch.

Finally, at the end of your signal path are two pairs of semi-parametric EQ and a dedicated air band, that is like a presence control which has an exceptionally high quality circuit, similar to the one that was used in SPL's mastering EQ.

Sum it up, The SPL Channel One MK 3 is a super-premium channel strip which is amazing to record bass, drums, guitars, pretty much any kind of instrument, but especially stands out when recording vocals. You can also use the Channel One MK 3 as a mixing

*Much more than just another
channel strip, SPL's Channel
One MK 3 has a wealth of
unique features and has a level
of quality that truly sets it apart
from the competition*



external Preamp and leave it connected or whatever then you can plug it to the line connector on the back of the preamp so you actually have three different input sources (two microphone inputs and a line input) that you can compare which is a really amazing feature. Again, this is relay switched. Even having phantom power switched in it is going to be dedicated to the different microphone inputs and again its relay switched that prevents the connected microphones from clipping as you switch between the two. Another example of the phenomenal attention to detail on the SPL Channel One MK 3. For either microphone input, you have all of the available features you would expect from a high end preamp, including a 10 dB pad, phase, and a high pass filter.

Next up is a de-esser circuit which is a great tool to have available when streaming live vocals and which helps get your input

3 signal chain. This means you can have the saturation effect positioned as part of the preamp stage, or you can put it at the end of the signal chain so that the saturation effect goes through your entire signal path when you add saturation post EQ. How do you switch that in and out? There is a switch on the VU meter to make it part of the circuit pre or post EQ. Again the saturation effect is relay switched so at which point when bypassed becomes a fully discreet preamp minus the saturation effect.

The SPL Channel One MK 3 features a compressor circuit is designed to follow the envelope instead of having a threshold and works with the de-esser circuit to give you an effect similar to a multiband Compressor. The compression circuit gives you two different frequencies from which you can choose. The first one is around 6.7 K, and the other one is a bit more like 11.5 K. You can, if you want

tool for tracking and mixing, not to mention it can be effectively used to record and stream audio for video. Another unique feature SPL Channel One MK 3 is if you are recording into your DAW, you can have a wet and dry track simultaneously, which is a feature I have never seen on any competing product.

Much more than just another channel strip, SPL's Channel One MK 3 has a wealth of unique features and has a level of quality that truly sets it apart from the competition. If you are looking to upgrade your studio with a channel strip you will continually find new uses for, SPL's Channel One MK 3 is well worth checking out.

The SPL Channel One MK 3 is available now for \$2,587.

Find out more at spl.audio/en/spl-produkt/channel-one-mk3

Q&A with Andreas Rapp, CEO, beyerdynamic

Can you tell me a little bit about yourself and how you came to work at beyerdynamic?

Let me start from the beginning of my career in the audio industry. After my studies I began my career as Marketing Manager for Harman International. In 2001 I joined beyerdynamic as Global Product & Sales Manager of their Consumer Unit. After learning the business, I was able to bring in some of the new dimensions to their products focusing on the consumer part of this business. In 2005, I got an offer from a start-up called Sonos where I became Regional Director of Central Europe for Sonos, Country Manager of Central Europe. After Sonos I joined another company called Libratone for four years, the last three as Vice President EMEA then I joined a company called Jabra for a short time, and now for the last year and a half I am back here with beyerdynamic. As you can see, I can only have worked in the audio industry.

I understand that beyerdynamic as a company has been in business for over 100 years. Can you give me a short summary of the company milestones and achievements?

beyerdynamic is one of the oldest manufacturers of headphones and microphones in the world. The company was founded by Eugen Beyer 1924 in Berlin, who emigrated to Germany after the cultural revolution. In the beginning he focused on designing and building microphones and headphones. The first beyerdynamic headphones, the DT 48, was launched in 1937. 1939 was the release of the first studio-quality dynamic microphone, the M 19. During the Second World War, the Berlin-based company was completely destroyed, which is why Eugen Beyer decided to relocate to Heilbronn in 1948 and rebuild his factory there. In 1960, the company moved to a new building in Heilbronn, where the company's headquarters and production facilities are still located today.

In 1980 beyerdynamic released the DT 880, the first dynamic headphones with electrostatic reproduction characteristics which to this day continue to enjoy a large presence in studios around the world. Two premium models were launched in 2015, the DT 1770 PRO and the DT 1990 PRO. Both models set a new reference standard in the field of professional studio headphones and are our first studio headphones with integrated Tesla technology. The DT 1770 PRO is by far our most popular product followed by the DT 990 PRO. Just at the end of October 2024 the new generation of studio headphones, the two flagships DT 1990 MKII and DT 1770 PRO MKII, launched with amazing new features and a newly developed TESLA.45 driver—developed and manufactured in our headquarter in Germany.

In the last two years we have launched a great number of innovative products for the consumer segment of the market, which brings us up to the next level where we are today.

Can you give me a breakdown of the major product groups in beyerdynamic's consumer and pro audio divisions?

Our pro audio division is comprised mainly of studio and broadcast headphones which continues to be the main market segment we are pursuing. The pro audio team also manufactures a range of professional microphones as well as a range of professional wireless headphones for phone calls and e.g. conferencing. Our consumer division produces a wide range of gaming headsets as well as a range of products for mobile devices including bluetooth. We just launched our first bluetooth over-ear headphones with more to come in 2025.



The global marketplace is constantly evolving. How is beyerdynamic addressing the needs of a rapidly changing marketplace?

Of course, we are continually tracking the global market, especially at the moment when you see so many changes in the world with different governments, different rules in the U.S., in China, in Europe it is required to be agile as a company and react to market changes even faster than we how we have done it in the past.

As a company we continue to focus on strategic and sustainable growth goals, expanding our product portfolio with a view to future technologies and continue to develop beyerdynamic's global brand name awareness. At the same time, we will work to become more agile as a company for high-quality audio products, thus being able to respond more flexibly to new customers and market requirements.

Where do you see beyerdynamic as a company in five years?

Right now everything is developing into the right direction. We are targeting younger audiences with some of our products, especially in the consumer world, which is a trend that I expect will

continue. At the same time, we will remain focused on our core DNA, which is very important to be recognized as an audio brand. Our product portfolio has a strategic balance between pro audio and consumer products, which is what we want to continue doing in the future.

Any interest in developing a professional in-ear monitor product line?

Yes, we are indeed exploring the development of in-ear monitor (IEM) products. The demand for high-quality, professional-grade audio equipment has been growing, and we recognize the immense potential in this segment. Our research and development team is dedicated to creating IEMs that offer exceptional sound clarity, comfort, and durability, catering to both casual listeners and professional musicians. By leveraging our expertise in audio technology and engineering, we aim to bring IEMs to market that will not only meet but exceed the expectations of our customers. We're very excited about the possibilities and look forward to sharing more details as these projects progress.

Immersive audio has very much become a hot topic, as many delivery platforms now require content to be Dolby Atmos compliant. Your new DT 1770 PRO MKII studio closed-back headphones look like they would be a great choice for that application. Can you elaborate?

Taking a step back we just launched the AVENTHO 300 at the end of October 2024, which is a Dolby Atmos wireless headphone and a completely new kind of product for us. These products are made with premium components and manufactured to very high quality standards using

our own manufacturing technologies. Also, in the middle of October 2024 we launched the AMIRON 300, which is our high-end earbud, with the highest level for sound performance of any competing product in the marketplace.

In the pro world we are of course thinking about immersive audio for future products but for now, we have to wait for the next generation of products to fully implement immersive audio into our products. As I mentioned earlier, we are continuing to consider market trends and will proceed to develop products to meet consumer demands.

Any new products at NAMM that our readers should be aware of?

Absolutely, we are thrilled about the upcoming NAMM Show. Our teams have been hard at work and we are excited to unveil a new product series at the show that we believe will set new benchmarks in the industry. Right now I cannot share further details, but please stay tuned and we are looking to meet you all at the beyerdynamic booth #11702 in hall A.

More at [beyerdynamic.com](https://www.beyerdynamic.com)

Save The Music Foundation: An Impactful Legacy

A conversation with Executive Director, Henry Donahue

When the strategic social impact agency he was running (Purpose) was in the process of being acquired by a larger firm, Henry Donahue was looking for his next step. Chris McCarthy, who had moved up from MTV2 and was just taking over at VH1 and leading their social impact strategy (he is now CEO of Paramount), had been thinking of reviving VH1's Save The Music Foundation. After asking for Donahue's thoughts on a strategy (the two met during the course of Donahue's work at Purpose), he returned to ask if Donahue would be interested in taking the helm. "It combines my music and impact," shares Donahue. "I [had] something to bring to the table. I joined Paramount almost nine years ago to run [the foundation]." Having worked at big media companies focusing on social impact, navigating the indie rock scene with his label, and playing in various bands, Donahue added a unique combination of interests and 20+ years of experience.

Mission: To help students, schools, and communities reach their full potential through the power of making music. Of his work with Save The Music, Donahue says that the most impactful part of his role is "interacting with the students. I've been all over the United States this year, from the Bronx to Miami, from Philadelphia to Los Angeles, Detroit, the Mississippi Delta, and Columbus, Ohio. I just wrapped up our 19th and 20th communities this week. No matter what is happening in the community, the world, or even in the school, the students in the music room are always excited to be there. The teachers are wonderful. Not only have they committed to teaching, but they're teaching music and the students. People who don't interact with young people on a regular basis have a weird idea about what young people are like. Aren't they always on their phone? I hear they're so depressed? In the music room, you don't experience that.

"It's less [about] the wow, transformative story," shares Donahue. "We have a lot of students who went on to become music teachers who went back to their neighborhood, community, and school. It's about every school I go to, all those little moments." On a recent visit to an English Learners School in Ohio, with mostly immigrant and new arrival students (speaking 20 different languages), students received a violin to play, take home, and practice with for the first time, and all the students wrote personal thank you notes. Donahue described a visit with a dynamic teacher who made it feel like being at a Leonard Bernstein Young People's Concert. "It's so well-organized and he was so invested in teaching strings. These were beginners, and they were so excited to

perform." A fifth grader named Winter, poised and excited to be there, has become a school ambassador. Says Donahue, "She wants to play the violin in middle school and has become a real leader. Winter hadn't been coming to school and was on a bad path, but the music program completely changed her trajectory and relationship with school." Another impactful moment was with a youngster who was restless all class in a packed room. Says Donahue, "As he was putting away his violin, he looked at me unsolicited and said, 'This is

incremental grant. Nashville is one of these places where we also give a grant back to the artist's hometown."

The foundation also works with prominent artists directly, although they are careful about the students and their experience. Says Donahue, "We have a culture code internally, and the number one thing is 'students first.' We never want to do an event where the students are essentially background actors for a content creation moment. We always want to make sure that this is a great experience for

them." It's essentially a type of mentorship model. "Becky G is an amazing example," says Donahue. "We honored her at an L.A. event two years ago. She was able to visit a middle school in her hometown of Inglewood, which is part of our Southern California project, and it was very lowkey, answering questions from the students. She brought a group of those students to perform with her at the Oscars [and] is continuing to work with us" (portions of Becky G's current tour go to the foundation to help sustain the program). "We don't want it just to be a one-and-done situation. We want to build the artists and work with the idea that this is about your community, long-term impact, and longer-term partnerships." Offering intimate Q&A's for students to interact with and get inspiration from artists, Save The Music also works with teams behind the scenes to give students more insight into all of the possible pathways within the music business. "I grew up in and around D.C. so I came in during the DC hardcore, punk rock thing where it was [about] starting your label [and] getting in the band," says Donahue.

25 years after its inception, Save The Music has raised almost \$80 million for music programs within schools across the United States. With a current focus on New York, Los Angeles, Atlanta, Miami, and Ohio, they are looking to expand elsewhere, especially in Baltimore, Memphis, and Oakland. "We have a lot

of communities where we have great relationships, great local partners, and a vision for how this could scale," says Donahue. "Most schools do have music. There are about 8,000 schools out there that don't, serving about 4 million mostly black, Latino, or rural students. We are currently doing about 100-150 new school programs a year. If we could get north of 200 schools a year, we've doubled our size in the last five years, [and] if we could double again in the next five years, then we're in range of solving this problem. By getting to our vision, of every student and every school, we'd be able to make music part of their education. This is a solvable problem in our lifetime."

Find out more at: savethemusic.org



my favorite class." It's about impact.

In addition to working with over 100 new schools nationwide every year, and hosting musical community gatherings, Save The Music also has long-term relationships with local music groups that do training for the teachers. "We're able to invest in the ecosystem, growing and supporting it in a way that has much more systemic impact than just the 'wow model,'" emphasizes Donahue. "We do some events. If you've ever been to a Nashville event ["Hometown to Hometown"], it still seems like a small town. They're very warm, friendly, and community-based. We honor an artist, an executive, and usually also a songwriter," he says. "The whole idea came from songwriters, and we raised enough at that event to do an



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Kits Eyecare

Unless you've been living under a rock, you know that the arrival of February means it's time for the GRAMMYS®. Predictably, this year's superstar nominees include Beyoncé, Billie Eilish, Kendrick Lamar, and Taylor Swift. As participants in the ceremony, they and their musical peers will receive gift bags teeming with complimentary goodies. Included this time around is a gift certificate for Kits Eyecare, a rising star in the glasses field.

Lash Fary, colloquially known as The Sultan of Swag and The Gift Guru, pioneered the practice of celebrity gift-giving with his company, Distinctive Assets. When he reached out to Kits for inclusion in the latest collection of backstage GRAMMY® freebies, the eyewear startup readily agreed, considering the opportunity to be a no-brainer.

Established in 2018, Kits is on a mission to turn the glasses industry on its head. It began with three founders: Roger Hardy, creator of Coastal Contacts; Joe Thompson, whose history includes stints at Amazon and Facebook; and finance wizard Sabrina Liak. While brainstorming, they recognized that the field of eye care was extremely fragmented. Worse, the prices were outrageous. They figured they could disrupt the space by creating an online glasses-buying experience that everyone would love, and they were right. What they built is nothing short of a revolution.

Traditionally, glasses cost hundreds of dollars. At Kits, the starting price is a mere \$28. Such affordability is appealing to anyone, especially starving artists who could happily put that money toward a new instrument or gas to reach their next gig. Although eliminating brick-and-mortar locations was fundamental to meeting their low-pricing objective, the company maintains a flagship store in its home of Vancouver, British Columbia. Besides providing a space to physically try on merchandise, the spot provides eye exams for customer convenience. Located opposite Kits Beach, it's also part coffee shop. Since they took over what was previously a Starbucks, they figured it was best to make sure the community could still get its caffeine fix.

Although the company's physical store and lens crafters are located in Canada, Kits serves shoppers throughout North America. In fact, they ship to individuals all over the world, with

the caveat that it will sometimes take longer and be more expensive than would otherwise be the case.

Entertainers of all varieties are quickly catching on to the affordability and convenience of buying their glasses through Kits. Television personality Celeste Diaz, singer Taylor Austin Dye, Australian musician G Flip, and rapper Adrian Marcel have all been caught sporting the stylish frames. While Kits carries its own distinctive line, the retailer sells glasses from a wide variety of designers at deep discounts. Dive into their online presence and you'll discover deals on eyewear from Ray-Ban, Tom Ford, Calvin Klein, Versace, Marc Jacobs, Gucci and Prada. "We have tens of thousands

sells contacts at prices lower than elsewhere. Brands include Biofinity, Acuvue, Air Optix, and Bausch + Lomb, in addition to selling Kits-branded contacts.

Many are understandably wary about buying glasses without first trying them on. Kits eliminates this concern by offering free 30-day returns and exchanges. People usually know whether they are happy with their purchases within a few days. For those who do not experience 100% satisfaction, the customer can send an email or direct message and request a return shipping label. The entire process of getting an exchange or refund is quick and easy.

Making initial purchases is equally smooth. Simply search the website for brands and

styles that you like and make a selection. If you're inclined to pick out a pair according to the shape of your face, the site includes a guide to help anyone do exactly that. Next, you must determine pupillary distance (PD), the space between pupils, for sizing purposes. This can be done with the site's camera-based measurement tool or by using a physical measuring device that you download and print out.

Worried that the prescription will be incorrect? Fear not. All you do is provide your doctor's information and they'll verify the details by phone or fax. Alternatively, give Kits your prescription information

directly and the order will be processed even faster. Reimbursement from insurance is possible although not a requirement; direct payment by credit card is all that's necessary.

And because Kits mails their products anywhere, their services are particularly advantageous for touring musicians. The next time you're lounging backstage, pick out a snazzy pair and have them shipped to wherever your next show happens to be. Best of all is the value. Artists can feel comfortable scooping up a bunch of glasses without breaking the bank. Considering a musician's visual component is a crucial aspect of branding, it makes sense to have plenty of options at the ready. With Kits pricing, even younger acts can afford glasses that match individual outfits.

"The customer comes first," insists Dempsey. "Whatever it takes to make sure they're pleased with their Kits experience is always going to be our number one priority."

Contact Katie Dempsey, katie@ldvision.com, kits.com



of glasses," attests Katie Dempsey, the Senior Partnerships Manager at Kits.com. "You're never going to run out of styles to choose from."

Although the operation's bread and butter remains prescription, single vision and progressive glasses, Kits additionally has a huge selection of sunglasses. Dempsey points out how useful such protection is when constantly staring into stage lights day in and day out. Plus, they boost anyone's cool factor by a multiple of ten.

Another option the company allows is blue light blocking lenses. Blue light is part of the visible light spectrum that emits from electronic screens, including TVs, computers, and phones. When our eyes absorb too many, they can cause blurry or limited vision. Further, they sometimes disrupt health in other ways, such as inducing headaches and triggering insomnia, making this especially valuable for anyone who spends long hours creating music in a digital environment or constantly interacting with fans on social media.

For those who prefer the natural look, Kits

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Keith Roth

The Law of Diminished Returns

Deko Entertainment

Producers: Keith Roth and Mike Jaffe

Experience counts in everything, including music, and radio host/frontman/guitarist Keith Roth has been around, making down 'n dirty noise for more than three decades. Fresh off his recorded debut with The Dictators, the Frankenstein 3000 maestro finally goes solo. From the funky bop of "Superfly" to the irresistible pull of "She Says Good Morning," every track equals grimy perfection. Replace your morning caffeine with this one. - **Andy Kaufmann**



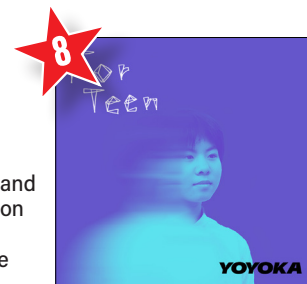
Yoyoka

For Teen

Balan Studio

Producers: Various

Having earned praise from Robert Plant and Dave Grohl, Japanese teen drum sensation Yoyoka set an extraordinarily high bar for her official debut album *For Teen*. She delivers powerfully, with a generous 14 songs of original, highly diverse and mostly self-penned material that showcase her mastery of traditional jazz, jazz/rock fusion, funk and pop/R&B. This multi-faceted album lays a foundation for the multiple paths Yoyoka can take as her career progresses. - **Jonathan Widran**



Joe Deninzon

Impostor!

7D Media

Producer: Joe Deninzon

For over two decades violinist/vocalist Deninzon has carved a unique niche in the world of progressive rock. With a string of orchestral-flavored albums under his belt with Stratospheerius, he continues to bring fresh ideas, with new players and a cadre of esteemed guests. Saga's Michael Sadler vocally shatters the stratosphere on "Storm Surge" and Randy McStine slays on "Cognitive Dissonance." It's an apt choice that King Crimson's "Frame By Frame" is here, as much of the album draws on that band's dynamic energy. - **Eric Harabadian**



Norma Jean

Wrongdoers

Razor & Tie (Craft Recordings)

Producer: Josh Barber

Metalcore staples Norma Jean and Craft Records re-released their 6th studio album on vinyl in support of Record Store Day. I'm happy to report the sludge translates well to vinyl, spinning classics like "If You Got It at Five, You Got It at Fifty" and "Sword in Mouth, Fire Eyes." Regarded by many as one of the band's best releases to date, my gripe remains the same — "Sun Dies, Blood Moon" gets credit for being a 14-minute album closer, but it's really eight minutes of goodness and 6 minutes of noise. Don't expect any frills: just the wax, sleeve, and single page insert. - **Andy Mesecher**



Silas Nello

From West Hollywood

Self

Producer: Silas Nello

Silas Nello's EP *From West Hollywood* reflects his move from Texas to Los Angeles, and reimagines past material (as well as a Bob Dylan cover) in a stripped-back, lyric-focused presentation with an emphasis on serving the song. Nello has doubled-down on independent releases and self-production, drawing on a do-it-yourself ethos. "Holy Ghost Blues" is memorable and will be a powerful listening experience when heard live and reformed with a full band. We'll get our chance when he's touring his new home state of California and across the U.S. - **Joseph Maltese**



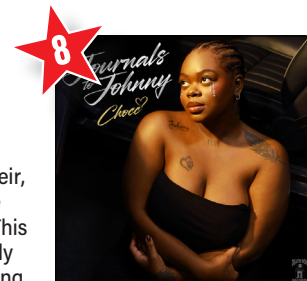
Chocc

Journals to Johnny

Deathrow Records

Producer: Sam Pounds

Like father, like daughter. Snoop Dogg's heir, Chocc, doesn't fall far from the tree as she debuted her EP titled *Journals to Johnny*. This project is fresh and intimate, fundamentally her journey from being a child to developing as a mature, young woman. Her sound is pop while she explores topics of affection, despair, strength, and introspection. Songs like "Did You Mean That?" and "Johnny Don't Break My Heart," additionally emphasizes who Chocc is all about. - **Adam Seyum**



Minor Conflict

Parallels

PRAH Recordings

Producer: Jack Ogborne

Bristol, U.K.-based trio Minor Conflict blend post-punk with experimental folk on their EP *Parallels*. The group is made up of Natalie Whiteland (harp/vocals), Josh Smyth (bass), and Robbie Warin (trumpet/percussion). "Glue" is a standout single, moving from brooding minimalism to chaos, tackling environmental inaction. Opener "Cube" features ethereal horn harmonies. The three-part song cycle "Parallels I, II, & III" weaves together drone, psych-rock, and brass, boasting a creative freedom and unique sound. - **Joseph Maltese**



Herin

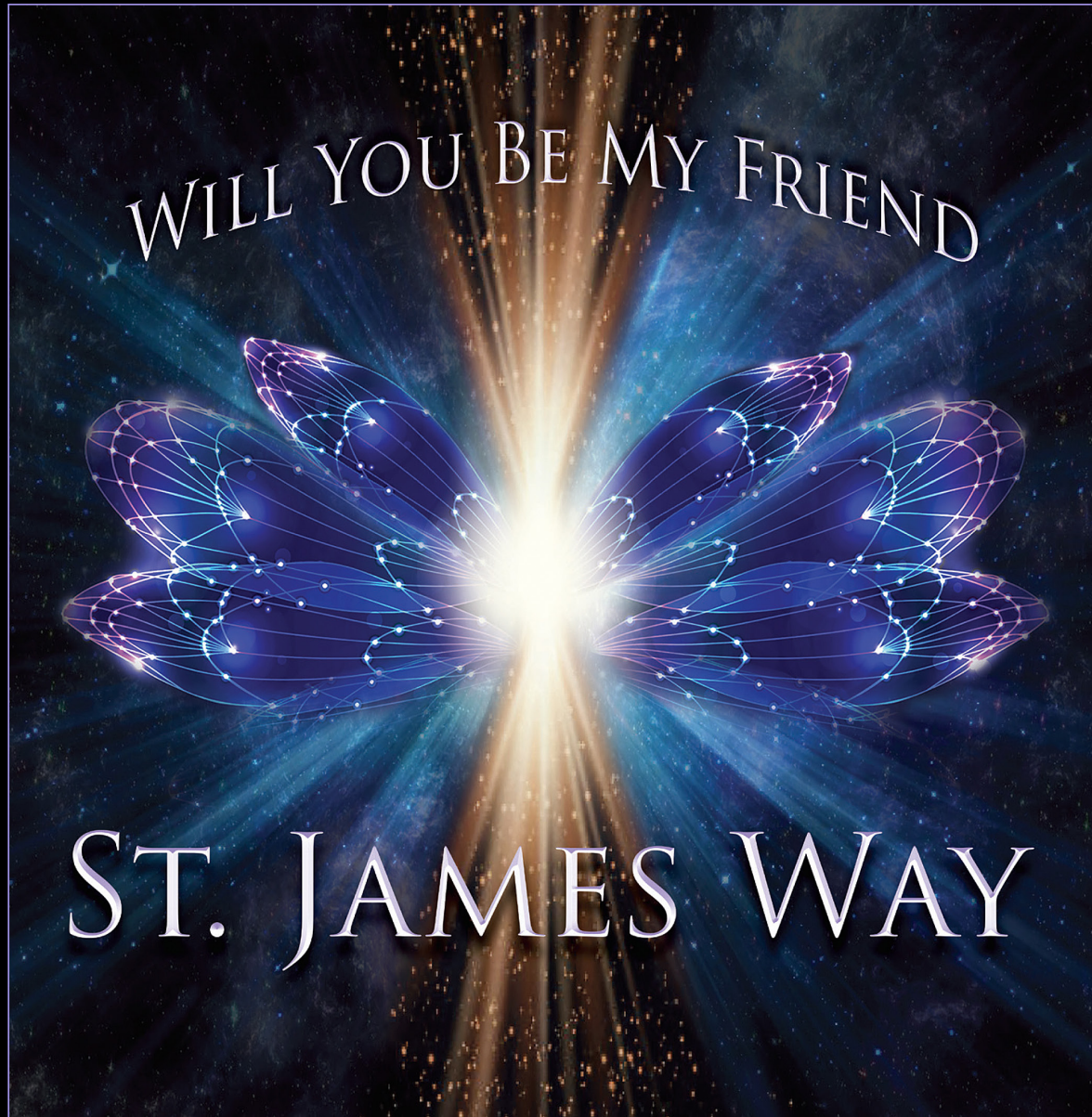
Hiding in Plain Sight

The Laser's Edge

Producers: Terry Brown and Christopher Herin

Christopher Herin is well known in international progressive circles as a guitarist/multi-instrumentalist in bands like Tiles and Discipline. Stepping out as a first-time leader can be a daunting task. Add the weight of composing 11 tracks centered on Alzheimer's disease and his 10 year journey caring for his ailing father, and the result is a brave and soul-stirring experience. Primary album sales go to benefit Alzheimer's charities and research. And luminaries such as Peter Dinklage, Alex Lifeson and Martin Barre brilliantly contribute to the cause. - **Eric Harabadian**





Produced by James L Becker and Robert Case

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newpants.com/james-becker-st-james-way-will-you-be-my-friend



Rachel Walker

Contact: sweetsoulbyrae@gmail.com
Web: officialrachelwalker.bandcamp.com/album/conversations
Seeking: Film/TV/Radio
Style: Acoustic Soul

Rachel Walker's approach to soul music is as fascinating as her resume. The Bronx native has toured as a member of Sister Sledge, opening up for Kool & the Gang across Europe. That's nice work if you can get it, but she's keen to get her solo work out there into the public sphere, and understandably so. The acoustic soul of "Vampire" is a trip; the music is beautifully minimal and admirably sparse, because it's all about Walker's voice. Both vocally and lyrically, she takes you on a journey, exploring the full range of emotions as she opens herself up and gets raw. "Ready 4 Love" and "Say Something" are equally compelling.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4



Eric Botany

Contact: ebothne@yahoo.com
Web: Spotify
Seeking: Music
Style: Hip-Hop

It's always great to get some hip-hop into the New Music Critiques, and Eric Botany isn't without some ability but it's not always readily apparent. We get off to a rough start; "Ride or Die" is so lumpy, emotionless and without any sort of charisma, it kinda feels like it was recorded while the artist was asleep. "Just Like a Mack Do" is slightly better, but only slightly. It at least has some life to it. Ultimately, Botany needs to work on his delivery, his beats, and his lyrics. There's some promise, but he's far from the finished article.

Production	6
Lyrics	5
Music	6
Vocals	5
Musicianship	6

SCORE: 5.6



The Snares

Contact: bandthesnares@gmail.com
Web: Spotify
Seeking: Review
Style: Garage Rock

San Francisco garage/psych-rock troupe The Snares are a ton of fun from the opening bars of "What You Said?", which happens to be the first song that they sent us to check out. The good news is that, with every passing tune on Spotify, they only get more enjoyable. The obvious references are 2000's garage rockers such as The Hives, The Vines, but there are also elements of British post-punk and N.Y.C. lo-fi in there. It's fuzzy and deliciously noisy, but there are hooks galore buried within the semi-gnarly riffs and, honestly, they don't take much uncovering. The Snares certainly leave an impression.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



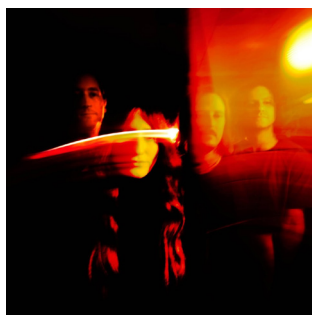
Minaxi

Contact: minaxitheband@gmail.com
Web: minaxitheband.com
Seeking: Label, Film/TV
Style: Art-Rock, Alt-Rock, Indian Fusion

Oh, this is the gaziest of shoe-gaze. Blessed with the sort of jangles that would make most jangle-pop exponents green with resentful envy, Minaxi set about exploring musical landscapes with the intrepid energy of exuberant troubadours. They spend as much time gazing at their shoes as they do metaphorically traveling in them, and the results are melodic tapestries that weave subject matter and genre seamlessly. It's all so hypnotic and thought-provoking, yet—and here's the impressive bit—devoid of redundant indulgence, it's tough to not just get carried away with them. We don't know where their next journey will take them, but we're all in.

Production	8
Lyrics	8
Music	8
Vocals	7
Musicianship	7

SCORE: 7.6



Rainbow City Park

Contact: rainbowcitypark@gmail.com
Web: YouTube
Seeking: Exposure
Style: Pop-Rock

Those with a keen eye may have noticed that we've featured Rainbow City Park in our DIY Spotlight column in recent months, and that's because we caught them live opening up for somebody, and they were superb. Pleasingly, their recorded output is equally wonderful. The most recent is the *Fruitless* EP, out from February 4. The opening title track is a revelation, epic swathes of atmospheric guitar and vocals washing over you while the hook latches itself into your frontal cortex before pulling you all over the joint. "Chalk" is a chunky, harmony-heavy beast, proving that Rainbow City Park is no one trick pony.

Production	8
Lyrics	8
Music	9
Vocals	8
Musicianship	8

SCORE: 8.2



Apaul

Contact: paul@apaul.com
Web: apaul.com
Seeking: Review, Bookings, Label
Style: Techno

Apaul (stylised as apaul) describes himself in his online biography as, "a Dutch-Canadian electronic music producer, focusing mostly on techno and house genres, with an occasional sprinkling of ambient music." All of that is apparent when listening to "Truthahn," one of the tracks that he submitted for review. It's intense, overwhelming, and occasionally quite emotional. There are elements of industrial in there, harsh moments that one could imagine scoring a post-apocalyptic film or show. But for the most part, this is ideal club fodder. Apaul is never dull, always fun of surprises, and generally a delight.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.4

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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Poster Girl

Contact: postergirlband@gmail.com
Web: postergirlband.com
Seeking: PR/Booking
Style: Alt-Rock

Alternative rockers Poster Girl only formed in Chicago in 2023, so they're still essentially at the start of this whole journey. That said, they've nailed down some vital components. Singer and guitarist Makayla Meister has a gorgeous voice; hair-raising and devastatingly evocative/provocative. On "Bored Games," Meister has some complaints about the nonsense a beau has been putting her through (we think). There really is nothing worse than a boring game with a tired flame. Importantly though, we can feel her frustration through the music. With the rest of the band admirably backing her, Meister offers a very real glimpse at a very real life.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



Maria Puga Lareo

Contact: infomplcom@gmail.com
Web: mariapugalareo.com
Seeking: Review, Booking, Management
Style: Jazz, Latin Jazz

Argentinian jazz singer Maria Puga Lareo has the sort of voice that will make your heart beat out of your chest like Pepé Le Pew when he sees a painted cat. Ideally suited to musicals and jazz theaters, her voice simply soars. "I've been immersed in music my entire life and there are so many sounds and musical dialects swimming inside my head," she says. "My dad used to play jazz records at the breakfast table when I was a baby, but my real discovery of jazz happened much later as an adult." That explains the interest, but the beauty of "Make Someone Happy" is all her.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



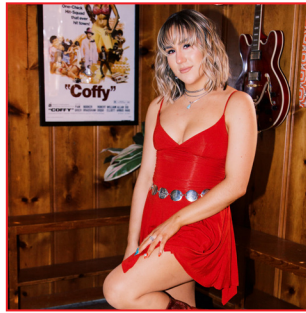
Afrodite

Contact: afrpapachristodoulou@gmail.com
Web: afrodite-singer.com
Seeking: Film/TV
Style: Atmospheric Pop, Indie

Born in 1989 in Rhodes, Afrodite "studied at the Music School of Rhodes, graduated from the Department of Music and Art at the University of Macedonia, studied Jazz Vocals at ArtEZ University of the Arts in the Netherlands, has a degree in Contemporary Music from the Greek Conservatory and is continuing her studies at the Postgraduate Studies Program at the University of the Aegean." That's an impressive background in education, and her songs are more intriguing still. There's a country element to the indie rock that nods at artists such as Maria McKee. Haunting tales that blend real life with legend.

Production	9
Lyrics	8
Music	9
Vocals	8
Musicianship	8

SCORE: 8.4



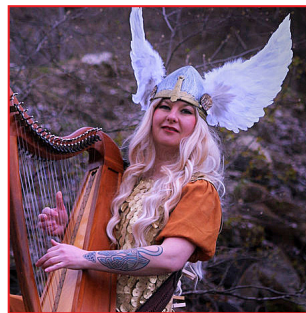
Baylee Lindsey

Contact: blindseymusic@gmail.com
Web: linktr.ee/bayleelindsey
Seeking: Label
Style: Indie-Country

"I woke up at 1 p.m. and the house was a goddamn mess again," Lindsey sings on "One Vice For Another," before following it with, "Oh well, I wasn't gonna clean it anyhow." She then details how working in a bar leads her to drink a lot and date a string of men that she doesn't really like. Jeez — what initially sounded like just another empty country radio tune about beer and trucks ended up being a rather tragic tale of substance abuse and toxic relationship. "Up to Me" is a similarly introspective gem, with Lindsey proving that she's capable of injecting some life into the country genre.

Production	8
Lyrics	8
Music	7
Vocals	8
Musicianship	7

SCORE: 7.6



Melissa Phoenix

Contact: glenmatissoff@gmail.com
Web: YouTube
Seeking: Review, Booking
Style: Folk

Melissa Phoenix's album *Valkyrie* is a captivating collection of 15 original folk songs that showcase her talent as a singer-songwriter and harpist, while paying tribute to the nordic and Celtic culture and spirit. The title track, "Valkyrie," stands out with its haunting melody and evocative lyrics, drawing listeners into a world of myth and emotion. "Queen of the Sky" opens the album with a powerful narrative, setting the tone for the journey ahead. Another highlight, "Never Blind," and "Birds of a Different Feather" offer introspective lyrics paired with Phoenix's signature harp accompaniment, creating a reflective and soothing atmosphere.

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.6



Pale Jay

Contact: Instagram @palejaymusic
Web: palejay.myshopify.com
Seeking: Booking
Style: Soul, R&B

Pale Jay's *Low End Love Songs* is a smooth, genre-blurring album that blends soulful R&B with moody electronic production. One standout track is "I Got You," where Jay's falsetto pairs beautifully with a deep, thumping bassline. Another highlight, "Low End," pulses with atmospheric synths and infectious grooves, showcasing Jay's ability to craft emotional depth over a danceable rhythm. It's a compelling listen, perfect for those seeking something introspective yet groove-worthy. As indicated by personal liner notes, Pale Jay "departs from loop-based song structures," which shows tremendous growth as an artist. For self-realization alone, we are in.

Production	8
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.2

The 5 Spot Nashville, TN

Contact: dannyhimesmusic@gmail.com

Web: facebook.com/danny.himes57

Players: Danny Himes, acoustic guitar, vocals; C.H. McCoy, keyboards

DIP YOUR TOE INTO the World Wide Web and Google Danny Himes. Curiously, you won't find much about this alternative folk and indie Americana artist. He doesn't have a website or even a Bandcamp page, although he is locatable on Facebook. His LinkedIn page indicates he runs a music management and production company, Dirty Rollin Productions, and he's uploaded a smattering of tunes to Apple Music, but that's about all you'll find.

Even without taking a listen, you're bound to guess that Himes isn't attuned to the promotional aspects of building a career. Beyond not having a team or much of an online presence, Himes does nothing to sell his songs or himself as a performer while on stage. By way of launching his set, he merely announces, "I'm Danny Himes," names the song he's about to play ("Homage"), and then rushes into the tune. Each subsequent number is treated similarly, merely calling out the title before its performance. Throughout, he continually looks down, as though trying to avoid any form of eye contact. One would expect more audience interaction when there's a crowd so small you could count every attendee on one hand.

All this is unfortunate, as Himes embodies



numerous exceptional artistic qualities. His unique compositions are haunting and arresting in equal measure. Vocally, Himes comes across as a modern day Cat Stevens or Jim Croce with a slight country & western bent. "Las Vegas" was the most countrified tune; it nicely conjures images of nights filled with debauchery and fortunes lost due to a single roll of the dice. Accompanying the evening's six songs was C.H. McCoy, whose keyboard magic added welcome

color to Himes' brooding think pieces.

Mr. Himes remains a considerable talent, and his music has the potential to trigger true emotion in listeners. However, his voice is unlikely to spread far unless he puts effort into some form of public outreach. Prefacing songs with brief origin stories and thanking everyone for coming out, for example, would do much to bolster his image and draw a wider fan base. - **Andy Kaufmann**



The Cat's Cradle Carrboro, NC

Contact: bbq@scots.com

Web: scots.com

Players: Rick Miller, guitar, vocals; Mary Huff, bass, vocals; Dave Hartman, drums

WHEN SOUTHERN CULTURE on The Skids jumped on stage at the Cat's Cradle, their hometown crowd went Joe Bazooka for this much-loved local trio. Playing selections

from their vast 40-plus year repertoire, it was hard to keep up. "Voodoo Cadillac" and "Camel Walk" were standouts, but so were all the songs. There wasn't too much filler, and "Banana Puddin'," "Eight Piece Box" and "Run, Baby Run" rounded out a tasty selection of their most accessible material.

After 43 years of live shows, the Skids played exactly like you'd expect: they're pros, and, working without a net, the set careened seamlessly through the song list, where there

were plenty of cool high-note moments. They're accomplished players, not virtuosos, which was ok since they worked perfectly together as an ensemble. No 20 minute "all-about-me" solos, and their gloriously rudimentary style reminded one of The Ramones at CBGB's, with Hilly Crystal at the door. That's what gives them an edge, creating a soundscape one step above grunge and pop-punk, with a touch of rockabilly mixed well and served with a basket of Hot Twang and some pitchy treble guitar that had the pick-up switch stuck in the bridge position. Plus, they made cool with a spoonful of frim-fram sauce and a bucket of guitar-boogie-groove, ossum fay and a slice of shafafa on the side: Yummmmm!

The Cat's Cradle has the best stage around, and it was the perfect fit for this "Energizer Bunny" show! It was one song after another, a non-stop-machine-gun-delivery, exploding off the stage like a freight train, and the Skids worked this crowd into a frenzy with no down time and no chance to catch your breath. And no looping. There was a guy running around with an ancient Polaroid Land Camera, snapping the crowd all moving to the music. And while the front line didn't shift, they commanded the crowd effortlessly. Rick Miller drove the show with his rudimentary "Gatemouth Brown" guitar boogie style, and he and drummer Dave Hartman were perfectly sync'd. That's the potatoes, kids, now here comes the gravy: Mary Huff on bass guitar is exactly the lower-register groove boss and four string bass queen a trio like this needs to stand tall. They did, and she delivered in spades!!

- **Eric Sommer**



DAWN DEROW

MARK SHLOVICH

The Cutting Room New York, NY

Contact: beatrice@empktmedia.com

Web: dawnderow.com

Players: Dawn Derow, vocals; Ian Herman, piano/music director; Martin Hand, electric guitar; Matt Scharfglass, bass; Rob Guilford, drums

IN HER RECENT Cabaret offering, "Woman's Work," Dawn Derow took us on an extensive musical journey of renowned women singer/songwriters not only covering various decades but jockeying between genres as well. Kicking off the show with Irving Berlin's "Sisters,"

Derow segues into "Sisters Are Doing It For Themselves" written by Annie Lenox and Dave A. Stewart. This immediately sets the stage for what is about to follow: memorable and iconic songs written and/or sung by some of her favorite women artists.

Derow's musical training runs the gamut from Opera to Broadway to pop/rock laying a solid foundation for a diverse repertoire. Though some songs suited her better than others, her training positions her well to explore a multitude of vocal styles. Her support band had her back with arrangements that dovetailed well with her phrasing and delivery highlighting the nuances in each arrangement.

Following the "The Sisters" opening medley, she moved on to Sade's "Paradise," followed by Bonnie Raitt's "I Can't Make You Love Me," then mixing it up with Brandi Carlisle, Chaka Kahn, and Lady Gaga to name a few. There was also a rock segment featuring a Pat Benatar medley. Some of the stronger numbers were her sassy versions of the 1952 classic "Twisted" and "You're No Good," a hit for Linda Ronstadt.

There was a lot of material to digest, and while chronicling prominent women artists plays well thematically on a more profound level, shortening the setlist in favor of a deeper dive into how these songs coincided with Derow's experiences would have added further dimension to the performance. She touched upon that notion with her version of "Both Sides Now," where she recalls her thirteen-year-old self when she sang the song for the first time,

Saving the best for last applies here with her moving rendition of Madonna and Babyface's "Take A Bow," ending the show on a poignant note.

What makes cabaret so unique is just about anything goes, opening the door for a wide array of performers and subject matter. Derow sets an example that as vocalists, though we might excel in one or two areas, to grow as artists, we should step out of our comfort zone and experiment with other genres. Though her song choices are tasteful and resonate with the audience, on a more personal level, she might further let us in as to how they impacted her life. — **Ellen Woloshin**

The Echoplex Los Angeles, CA

Contact: adam@eastcitymanagement.com

Web: girlimusic.com

Players: girli, vocals; Hannah Smith, backing vocals; Chloe Arnow, drums

LONDON-BORN ALT-POP artist girli (the lower case is a style choice) is one of music's best-kept secrets, which can be a cutesy statement to make when careers are just getting going, but must surely get tiresome after a handful of years. It has been around six years now since she dropped her *Odd One Out* debut album, and it feels like more people should be in on this damned secret. Because girli is a sensational artist, with a heap of incredible songs. Not just catchy, insistent tunes with melodies that latch themselves inside of your skull for weeks on end, but important songs. Pieces of art with lyrics blessed with genuine depth. She makes you want to grab the rest of the world and scream, "LISTEN TO HER!"

The Echoplex is bigger than its sister venue, The Echo, but when girli walked out in mid December after stellar sets by opening artists Alexa Villa and Marielle Kraft, she was welcomed by the sight of a big curtain sectioning off half the room. That was, again, annoying but swiftly forgotten due to the exuberance and enthusiasm of the people that were there. The chosen few. Those in the know. The smarty-pantses.

They're certainly rewarded, because a girli show really is something to behold. She arrives on stage with an explosion of pink—both



GIRLI

aesthetically and in terms of the energy. From the very start, she has the crowd firmly in her grip, as she belts out one patriarchy-smashing journal entry after another.

She clearly doesn't take any shit, as anyone who has listened to last year's *Matriarchy* album can tell you. Her set list is a veritable statement of intent, LGBTQIA+ anthems that hit hard and run deep, such as "Nothing Hurts Like a Girl," "Girl I Met on the Internet," and "Overthinking."

"2 Year Itch" deals with girli's fear of

commitment. "For a long time, all my relationships seemed to end after two years, but then I met someone who changed that, making my fear of long-term love disappear," she said. "I wanted to reference the 7 year itch because I connected with that idea—just on a smaller scale."

But she saves the best for last. "Matriarchy" is an incredible tune; a bold, incisive statement of intent. "You and I make our own matriarchy," she sings. "When we touch, we fuck to fuck the patriarchy." Bang! — **Brett Callwood**

The Echoplex Los Angeles, CA

Contact: mariellekraft@gmail.com

Web: mariellekraft.com

Players: Marielle Kraft, vocals, guitar

ON A STELLAR THREE-ACT BILL with girli and Alexa Villa (see this month's DIY Spotlight) in Echo Park, Marielle Kraft was in the middle; Villa had already warmed up the small-but-enthusiastic Echoplex crowd and girli would later wow those very same people. While Villa has an alt-pop-rock vibe, and girli is all about synth-pop with a message, Kraft has a more sedate though no less thrilling approach.

"When you hear Marielle Kraft's music or experience her candid live shows, you feel as though you already know her," her online bio reads. "The indie pop singer/songwriter, now based in Nashville, displays craftsmanship beyond her years, following suit to artists like Colbie Caillat, Maisie Peters, and Taylor Swift."

Those are interesting comparisons, but they do hold water. Kraft employs her lyrical prowess, vocal agility and instrumental dexterity, all in sync, as a sort of journal-soundboard. Thoughts, feelings and experiences detailed with often-agonizing precision, as she allows us a glimpse at the deepest corners of her head and heart.

That's not to say that the songs are exclusively dark, cynical and depressing. Far from it—there's a wit and a genuine sense of hope to Kraft's work that is practically impossible not to get on board with.

"She presents her live shows as a seamless narrative: evocative yet encouraging, deeply reflective yet refreshing," her bio explains. "The raw authenticity with which Marielle invites listeners into her story cultivates a relationship with them beyond the song..."

That's the key to it all—the authenticity. Between songs, Kraft talks sincerely about her love for her wife, about her own insecurities, about real emotions. There's no ego on show, she simply translates her life into music and presents it to us, warts and all.

Meanwhile, Kraft is a gifted musician. Her guitar becomes an extension of herself, as

she seems to find notes that express what she wants to say a little better than the English language can. Or at least, it enhances the poetry. And poetry is the right word to describe her emotive lyrics. The mixture of relief, resentment and joy in "Owe My Ex," when she sings, "Set a couple boundaries; I'm finding out I like me; Think I'm moving out of my apartment; Get my new life started; Guess I got a thank you note to send," is palpable.

Her cover of Natasha Bedingfield's "Unwritten" is beautiful, and it feels deeply personal. Much like this entire set.

— Brett Callwood



Hollywood Palladium Los Angeles, CA

Contact: instagram.com/wasppofficial

Web: waspnation.com

Player: Blackie Lawless, guitar, vocals; guitarist Doug Blair, guitars Mike Duda, bass; Aquiles Priester, drums

THE MUCH-ANTICIPATED return of Los Angeles metal icons W.A.S.P. (following a tour postponement due to frontman Blackie Lawless' back injury in 2023) and word of the band performing their classic self-titled

debut in its entirety added to the intrigue of the evening. Despite this being their second appearance in multiple years, they performed an explosive set built of fan-favorites from their history in front of a rabid crowd.

W.A.S.P. formed in 1982 by Lawless, and was a staple act within the L.A. metal scene in the '80s. Despite not touring North America until their return in 2023 with rotating members, their current lineup held their own around the classic tunes and kept the energy high.

The first half of their set consisted of their self-titled album in its entirety and, according

to Lawless, had not been performed since the early years of the band. Lawless, standing behind his Harley bike handle microphone stand, belted out legendary tunes such as "I Wanna Be Somebody" and "L.O.V.E. Machine," along with songs like "The Flame," which were not played for decades. The excitement behind reviving a fan favorite album live added to the excitement of their set, and they did not disappoint.

The second half of their show consisted of medleys of songs from *The Last Command*, *Inside the Electric Circus* and the *Headless Children* albums, along with favorites such as "Wild Child," "The Real Me" in full, and closing with "Blind In Texas."

While the future of W.A.S.P. appeared unknown, especially with Lawless expressing uncertainty of a future W.A.S.P. tour, they performed a powerful show and gave the crowd an energetic performance few would be disappointed over. Lawless and company showed that despite the fact that his controversial stage show has been a mixed bag to different generations of audiences, W.A.S.P.'s music and live performances still draw attention and cannot be ignored, even after four decades of existence.

Show openers and fellow L.A. metal act Armored Saint showed the crowd why they are still at the top of their game after four decades and show no signs of wear and tear, and sharing the stage with W.A.S.P. is keeping the memories of 1982 alive after all of these years.

— Rei Nishimoto

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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 McCarthy

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 Brooke

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, Sufjan 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 Roubion, 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'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

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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

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

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

Keston Wright

Notable Projects: Snoop Dogg, Tupac, Westside Connection

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)

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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, Deradoorian 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, writer, engineer)

Notable Projects: Noah Gundersen, Deep Sea Diver, Princess Nokia, Pedro The Lion

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

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Notable Projects: Fleet Foxes, Sharon Van Etton, Ryan Adams, Adele, A\$AP Rocky

Davey Badiuk

(producer, mixer, engineer)

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Notable Projects: Liam Gallagher, Harrison Brome, Wethan, Dragonette, Sebell, REN

Colin Brittain

(producer, mixer)

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Web: linearmanagement.com/index.php/colin-brittain

Notable Projects: Sueco, 5 Seconds of Summer, All Time Low, A Day To Remember, Avicii, Dreamers, Papa Roach

Rick Carson

(producer, mixer, engineer)

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Web: linearmanagement.com/index.php/rick-carson

Notable Projects: Jay Prince, A Day To Remember, Terrace Martin, 9th Wonder, Sidewalk Chalk

Bob Clearmountain

(producer, mixer, engineer)

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Web: linearmanagement.com/index.php/bob-clearmountain

Notable Projects: Bruce Springsteen, Kelly Clarkson, David Bowie, Demi Lovato, Lenny Kravitz, The Rolling Stones

Chris Coady

(producer, mixer)

Email: kelle@linearmanagement.com
Web: 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.

Trevor Lawrence jr

(producer, composer, musician)

Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/barrett-martin

Notable Projects: Bruno Mars, Eminem, Snoop Dog, Lauren Daigle, DJ Khalid, Leanne Rimes, Leon Bridges, Banks, Lizzo

Tom Lord-Alge

(mixer)

Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/tom-lord-alge

Notable Projects: Blink 182, The Band Camino, Weezer, Pink, Faith Hill, Korn, All Time Low

Mitch Marlow

(producer, mixer, songwriter)

Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/mitchell-marlow

Notable Projects: Starset, In This Moment, All That Remains, He Is Legend, New Years Day, P.O.D.

Barrett Martin

(producer, composer, musician)

Email: kelle@linearmanagement.com
Web: 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

Kevin McCombs

(producer, mixer, engineer)

Email: kelle@linearmanagement.com

Web: linearmanagement.com/index.php/kevin-mccombs

Notable Projects: Sueco, Papa Roach, Illenium, Royal & the Serpent, Dreamers, All Time Low, Sk8, Mothica

Sean Oakley

(producer, mixer, engineer)

Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/sean-oakley-2

Notable Projects: Zach De La Rocha, Georgia, The Last Shadow Puppets, Frank Ocean, Elly Laroux

Mike Pepe

(producer, mixer, engineer)

Email: tadia@linearmanagement.com
Web: linearmanagement.com/index.php/mike-pepe

Notable Projects: Taking Back Sunday, Sundressed, Bayside, Sick Puppies, Anarbor

Danny Reisch

(producer, mixer, engineer)

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Web: linearmanagement.com/index.php/danny-reisch

Lawrence Rothman

(producer, composer, musician)

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Web: linearmanagement.com/index.php/barrett-martin

Notable Projects: Amanda Shires, Barteaux Strange, Margot Price, The Highwomen, Lady Gaga, The Overcoats, Kim Gordon, Cherry Glazerr, Brittany Spencer, Lucinda Williams, Bobbi Nelson, Angel Olson, Bunny Lowe

Dominique Sanders

(producer, composer)

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Web: linearmanagement.com/index.php/dominique-sanders

Notable Projects: Jidenna, Boys 2 Men, Tech n9ne, Sk8, Jay Prince, Logan Richardson

Dave Schiffman

(producer, mixer, engineer)

Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/dave-schiffman

Notable Projects: System of a Down, PUP, Strumbella's, Vampire Weekend, Haim, Adele, Vance Joy

Doug Showalter

(producer, songwriter)

Email: kelle@linearmanagement.com
Web: 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

Aaron Steele

(producer)

Notable Projects: Portugal The Man, Madi Diaz, Hayley Williams

Jordan Stilwell

(mixer, engineer, vocal producer)

Email: kelle@linearmanagement.com
Web: linearmanagement.com

Notable Projects: The Chainsmokers, Lana Del Rey, Beyonce, Charm LaDonna, Bebe Rexha, Jay-Z

John Velasquez

(producer, mixer)

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Web: linearmanagement.com/index.php/john-velasquez

Notable Projects: Jay Joyce (Little Big Town, Eric Church) and Zella Day

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Contact: Michael Lippman, Nick Lippman

James "Jimbo" Barton

Notable Projects: Metallica, Smashing Pumpkins, Eric Clapton, LL Cool J, Alicia Keys, George Michael, Santana

Diego Ferrera

Notable Projects: Noah Cyrus, Tori Kelly, Neil Young, Siicckbrain, Grady

Nellee Hooper

Notable Projects: Gwen Stefani, Lamya, Sinead O'Connor, Seal, Ziggy Marley, Sneaker Pimps, Janet Jackson, Depeche Mode, Whitney Houston, Maxi Priest

Bardo x Cole Hutzler

Notable Projects: Red Bull Records, Gavin Haley, Highly Suspect, Trevor Daniel

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

McDONOUGH MANAGEMENT LLC

805-446-3370 Fax 805-446-3371

Email: frank@mcdman.com

Web: 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: Slipknot 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.com
Web: 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

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(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.com
Web: paramountrecording.com
Styles: all
*No Unsolicited Material

Matt Anthony

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

Johnny Coddaira

(Mixer, Engineer, Producer)
Notable Projects: Wale, DJ Mustard, ScHoolboy Q, Diddy, MixedbyAli, Macy Gray, Chance the Rapper, 1500 or Nothin', Roddy Ricch, Kid Cudi, MTV, Ella Mai, Brody Brown

Xavier Daniel

(Engineer, Mixer)
Notable Projects: Future, Nipsey Hussle, Scott Storch, JID, The Internet, Ludmilla, Donny Osmond, Raye, Earthgang, Jharrel Jerome, Juice

WRLD, Jozzy, Lil Baby, NBA Youngboy, Lay Zhang, Halle Bailey, Trippie Redd, Ayra Starr, Jolo Siwa, Young Thug

Nicolas Fournier

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

William "CJ" Gaston

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

Ben Hogarth

(Engineer, Mixing, Vocal Producer)
Notable Projects: Latto, Pressa, Jason Derulo, Big Sean, 21 Savage, Arin Ray, Jeremih, SZA, Chris Brown, Meek Mill, Florida Georgia Line, Charlie XCX, YungBlud, Trippie Redd, T.I., DNCE, Slayyyter, T-Pain, Pia Mia, Travis Scott, ASAP Rocky, ASAP Ferg, Ty Dolla \$ign, Kiesza, Ant Clemons, Ninajirachi, Sorana, Supa Bwe, and many more.

Richard Segal Huredia

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

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

Liz Robson

(Engineer)
Notable Projects: Isaiah Rashad, Selena Gomez, DaBaby, Nardo Wick, Yo Gotti, Kali Uchis, Adekunle Gold

Eli Smith

(Mixer, Engineer, Producer)
Notable Projects: Swae Lee, Working on Dying, Dirty Heads, Slightly Stoopid, Shwayze, JWHITE, Aloe Blacc, Adam Levine, Wale, MTV, Chaka Khan, Bone Thugs-N-Harmony.

Tyler "Tylee" Unland

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

Randy Urbanski

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

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 Bruzzese (Williamson, NJ),

Randy LeBoeuf (Belleville, NJ), Steve Seid (Belleville, NJ)

Chris Athens

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

Courtney Ballard

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

Steve Evetts

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

Adam "Nolly" Getgood

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

Will Putney

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

Nic Rad

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

James Paul Wisner

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

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 Publishing.
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

Dave Benkel

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

INDEPENDENT PRODUCERS

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

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: mattymendola@825records.com
Web: mattymendola.com
Styles: Indie, rock, pop, alternative, soundtrack
Specialties: Production, co-writing, mixing, & education

MATT ANTHONY

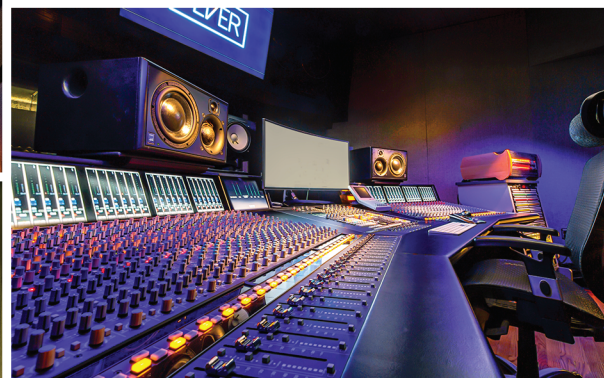
Engine Sound
New York, NY
212-691-9161
Email: contact@enginesound.com
Website: mattanthonyproducer.com
Genre: Pop, Rock & R'n'B
Notable Projects: Joji, Kendrick Lamar, Alessia Cara, Bekon, Shawn Mendes, Timbaland, Nick Jonas.

ARIES PRODUCTIONS OF NOHO

P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-792-7566
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).

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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: facebook.com/TheSoundSalon
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., Kurupt, 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, Everette 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

DUSK BENNETT

Producer/Engineer
310-413-0845
dBU Ranch Recording Services
San Diego, CA
Email: duskb@yahoo.com
Web: duskbennett.com
Notable Projects: The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others

LENISE BENT

(producer, engineer)
Los Angeles, CA
Email: soundflio@aol.com
Web: linkedin.com/in/lenisebent, lenisebent.com
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
Web: cliffbradleymusic.com
Email: cliffbradleyent@gmail.com
Styles: Rock

ANDY CAHAN / THE DEMO DOCTOR

Cathedral City, CA
818-489-4490
Email: andycahan@gmail.com
Web: facebook.com/andy.cahan/?locale=es_LA
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 Kozić

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 Cheerleaders, Dre Charles, Lisa Gold (1 CD), Tom Powers R.I.P., Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

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, Angelique 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

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Web: clearlakerecording.com / feverrecording.com
Services: Engineering, Mixing, Production, Podcasts, Tracking, Tape
Notable Projects: Smino, Bas, Trippie Red, Earth, Wind & Fire, Ravyn Lenae, Alina Barez, Wiz Khalifa, Demi Lovato, X Ambassadors, YBN Cordae, Terrace Martin, No Doubt, Jimmy Eat World, Greg Adams, Bone Thugs- n-Harmony, Lil Wayne, Deitrick Haddon, Steel Panther, Chaka Khan, among hundreds of others across multiple genres

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

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

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)
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/Vive), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

JOSQUIN DES PRES

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

MARC DESISTO

MIX LA STUDIO D
TARZANA, 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

DIET LEMON PRODUCTIONS

Alexander Spagnolia
Philadelphia, PA
Email: dietlemonmusic@gmail.com
Website: dietlemonmusic.com

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, renforsort

DON DIXON / ENTOURAGE TALENT ASSOCIATES, INC.

183 Madison Ave., Ste #1202

New York, NY 10016
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

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

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

LOUIS ELTON

ELTON AUDIO RECORDS
EAST COAST ARTIST MANAGER
201-250-7989

Web: eltonaudio.com

Email: contact@eltonaudio.com

Services: eltonaudio.com/earnings (including Production, Mixing/Mastering)

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: warriorrecords.com/la

Styles: All

*No unsolicited material

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

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

NETTIE FREED

(studio owner, artist manager)
Spellbound Recorders
Lebanon, TN

310-871-1055

Email: nettief@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)

Format: High End Analog/Digital Recording, Mixing, Mastering and Music Production

Styles: All Music Genres, ADR & Voice Overs

Basic Rate: Please Visit Website

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, Dale Fielder

MAURICIO GARZA

TheRoomStudios.us

4550 Melrose Ave.

Hollywood, CA 90029

310-895-8553

Web: theroomstudios.us

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CRAS.edu

Gilbert Campus – 1205 N. Fiesta Blvd, Gilbert, AZ 85233 Tempe Campus – 2300 E. Broadway Rd, Tempe, AZ 85282

Email: booking@theroomstudios.us
Additional Studios: Melrose, Studio City, Canoga Park, Burbank or Noho Recording Studios

ARNIE GEHER
(producer, mixer, engineer)
Port Hueneme, CA
818-763-7225
Email: arniegeher@gmail.com
Web: reverbnation.com/arniegeher

DAVID GIELAN
Recording Academy Member
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
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: jdmmanagement.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
Major Label Entertainment / MLE STUDIOS
P O Box 27017
Prescott Valley, AZ 86312
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."
*Prefer Flat Rate Billing per song/album instead of hourly.
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P.O. Box 280010
Northridge, CA 91328
818-300-0400
Email: skipsaylor@gmail.com
Web: skipsaylor.com
*Call for more information

Ian Blanch
Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One
Lester Mendoza
Notable Projects: Beyonce, Glasses Malone, Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahlil Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

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

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), HealthyLIFE feat. Gucci Mane
Heathylife, 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

Keaton 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, HealthyLIFE feat. Gucci Mane "Heathylife", 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: facebook.com/rosshogarthproducer
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: 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-holomaliala
Notable Projects: Worked with all of Hawaii's top artists. Kalapana member

THOMAS HORNIG
(freelance mixer, producer)
Tomcat On The Prowl Productions
Canoga Park, CA
818-943-6059
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
Jammation Music
818-646-0005
Email: info@jammation.com
Web: chrishorvath.com, jammation.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@henszeysoundllc.com
Web: henszeysoundllc.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.

ISLAND SOUND

Pamela Spicer

818-292-3485, 888-458-2312

Web: islandsoundstudios.com

Email: pamela@islandsoundstudios.com

Notable Projects: see website for roster

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: keychain.club/quincyjones

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, all budgets.

*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: ahorsesoundstudios@yahoo.com

Web: facebook.com/samurkhouja, seahorsesoundstudios.com

Contact: Samur Khouja

KEVIN KILLEN

(5x Grammy Winner)

Joe D'Ambrosio Management, Inc.

914-777-7677

New York, NY

Email: info@jdmanagement.com

Web: jdmanagement.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

Notable Projects: Grey Jean And The

Joy Band, Norman Brown ***2022 Jazz Festival Award Winning & Jazz Chart Topping Single***, Raheem DeV Vaughn,

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, 4MULA1 (SoBe/Warner Bros.), Jackiem Joyner (ARTIZON 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

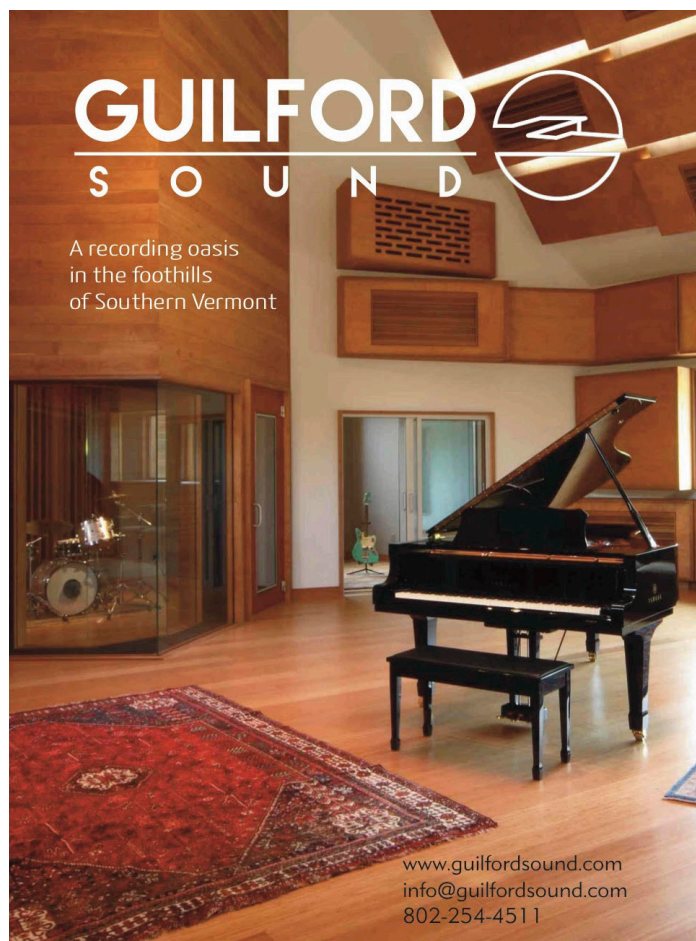


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info@guilfordsound.com
802-254-4511

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
7430 E Butherus Dr.,
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 Wright, Todd Herzog, Bryan Zive, Emily Aronoff

DAVID LEE

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

BILL LEFLER

323.397.8328
Web: billlefler.com
Email: blefl@mac.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

TOM MANASIAN

Monterey Park, CA
626-633-2736, 323-721-0511
Email: tommanasian@gmail.com
Web: facebook.com/p/tomsonics-recording-studio-100063487990637

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.

MASTER GROOVE STUDIOS

Nashville, TN
615-562-5329, 818-830-3822
Email: davejavumorse@msn.com
Web: facebook.com/p/master-groove-studios-david-morse-100067809720294/
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, Mötley Crüe, YES, Badfinger, Alice In Chains, Gene Loves Jezebel
*32-year veteran of mixing and mastering

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

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
Styles: All styles
Notable Projects: George Clinton, Taylor Dane, MTV and American Idol Artists, Pointer Sisters, Vivian Campbell (Def Leppard), Barry Goldberg, Brian Holland, Carmine Appice, Carla Olson, Howard Leese (Heart)

Additional location:

121 S. Palm Canyon Drive
Palm Springs, CA 92262

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, Nipsey Hustle, Usher, Busy Bee, Lil Mo, Alicia Keys, Wiz Khalifa, Aboogie, Creator of Game Time

MIKE MILCHNER

818-269-7087
Email: mike@sonicvisionmastering.com
Web: facebook.com/michael.milchner
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: soundandvisionmgmt@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@warriorgirlmusic.com

Web: warriorgirlmusic.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
626 486-2685
Web: summitstudiospasadena.com

HOWIE MOSCOVITCH/Radio Intimate Productions

(writer, producer, remixer)
615-828-9323
Email: howiemoscovitch@gmail.com
Web: facebook.com/howie.moscovitch
Notable Projects: Ginny Vee, Stefanie Black

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, robmounsey.com
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
310-200-9010
Email: rcm@venetowest.com,
liz@lizedwing.com
Web: venetowest.com,
ronanchrismurphy.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

KENJI NAKAI

(Mixer / Engineer / Producer / Educator / Author)

SONIC LODGE STUDIOS

323-810-2280
Los Angeles, CA 90068
Email: mixkenji@gmail.com
Notable Projects: Tom Petty, Red Hot Chili Peppers, Scorpions, Celine Dion, Boz Scaggs, Bill Champlin, Final Fantasy IX, Mario Kart 8

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 Spaulding, 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, BANDZILLA
*No speculative projects

MATT PAKUCKO

Producer-Engineer-Mixer
818-464-5844
Web: mixcitymusic.com
Email: matt.pakucko@mixcitymusic.com
Notable Projects: Rush Hour Soundtrack, Dr.Dolittle Soundtrack, Goo Goo Dolls, DMX, Rage Against the Machine, The Seeds, Def Leppard

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: johnandrewparks.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: Peter Barker: peter@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

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

Dragonfly Creek Recording
Malibu, CA

Engineer, Producer, Mixer
310-753-2067

Web: dragonflycreekrecording.com

Email: charley@dragonflycreekrecording.com

Notable Projects: Wondagurl, Jessie Reyez, Andra Day, Seal, Gordon Goodwin's Big Phat Band, AWOLNATION, Ryan Tedder, Justin Timberlake, Robbie Robertson, Phil Ramone / Frank Sinatra

LUCA PRETOLESI

(Mixing/Mastering engineer)

Web: facebook.com/lucapretolesiofficial

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

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

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

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 Rimmington, Big Bill Bissonette, Alex Chilton, the cramps, Bobby T, Nelsen Adelard, Telarc Blues, Whiffenpoofs of Yale

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: drmuzik@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,

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RADIO PROMOTION & PUBLICITY 800.356.1155

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SANTA MONICA

1211 4th Street, Santa Monica, CA 90401

310-395-9114 • info@4thstreetrecording.com

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

Web: barryrudolph.com

Email: barry@barryrudolph.com

Notable Projects: Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart
*No unsolicited material. Email only.

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, Plácido Domingo

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

ELLIOT SCHEINER

(7x Grammy Winner)

Joe D'Ambrosio Management, Inc.

914-777-6777

Weston, CT

Email: info@jdmmanagement.com

Web: jdmmanagement.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, Plácido 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, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions, Marc Broussard, Mat Kearney, Matt Wertz, Mercyme, Plumb, Robert Randolph, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs, Mickey Guyton, Dierks Bentley, Kenny Chesney,

Lainey Wilson, Carrie Underwood, Jelly Roll, Avenue Beat, Lanco

SILENT ZOO STUDIOS

736 Salem St, Glendale, CA 91203

(818) 484-5222

Holden Woodward

Web: silentzoo studios.com

Email: contact@silentzoo studios.com

Notable Projects: https://www.silentzoo studios.com/about-4

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, IL

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.

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/cclients

STONECUTTER RECORDING STUDIO

Chris Steinmetz

(Producer, Engineer, Stonecutter

Recording Studio Owner)

1719 S Clinton Street,

Chicago IL, 60616

Phone: 312-451-7576

Web: stonecutterstudios.com

Email: stonecutterrecording@gmail.com

Email: chris@stonecutterrecords.com

Notable Projects: KISS, Rhianna, Alice in Chains, CupcakKe, Miles Davis, BB King, Charli XCX, Kanye West, Jamie Foxx, Common, Mary J. Blige, Acoustic Chicago, Limp Bizkit, Nas, R. Kelly, Misfits, Disturbed, Twista, Lil Jon, Usher, Twista, Robert Fleischman, Paramore

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)

STUDIOPROS

Studio City, CA

310-928-7776

Web: studiopros.com

Contact: Katy O'Toole

Services: Music Production

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

Grayson Thomas

Dragonfly Creek Recording

Malibu, CA

Phone: 310-924-2535

Email: graypol@icloud.com

Producer, Songwriter, Engineer, Mixer

Clients: Sofia Silvestri, Meghan Chen,

Hailey Wild, Moray, Tower Twelve,

Samson, Kody Jordan

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* - Kathryn Levin; *The Snow Queen - Ballet Redefined* - RM Tobin

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/christophertroyproducer

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.

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TONY VISCONTI

Grammy Winner

Joe D'Ambrosio Management, Inc.

875 Mamaroneck Ave., Ste. 403

Mamaroneck, NY 10543

914-777-7677

Web: jdmmanagement.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

118 Chestnut St.

Burbank, CA 91506

818-847-0222

Email: dusty@mojaveaudio.com

Web: mojaveaudio.com, mojaveaudio.com/about-us/dustys-corner

Styles: americana, rock, country, world, jazz

Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JAMES WALSH

Threshold Recording Studios NYC

440 West 41st Street B-2
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 Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

CHRIS WALSH
(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 Freese, 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: Madilyn 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

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: nicks@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,

ARIES OF NOHO PROMOTIONS
P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423, 310-904-898
Email: shelby@ariesofnoho.com
Contact: Shelby (producer, engineer)
Format: Analog & Digital, Pro Tools, Tascam, Foxtex
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

DUSK BENNETT
Producer/Engineer
310-413-0845
dBU Ranch Recording Services
San Diego, CA
Web: facebook.com/dusk.bennett.549
Email: duskb@yahoo.com
Notable Projects: The Black Eyed Peas, Five for Fighting, Motley Crue, Sixx AM, Mike Love, Chicago, Barry Manilow, Vitamin C, the History, Travel and Discovery Channels as well as TLC, among many many others.

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: cliffbradleymusic.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

CAZADOR RECORDING
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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, Stokely, 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

STEVE CHURCHYARD
(Record Producer, Recording Engineer, Mixer.)
Churchyard Real Audio Productions.
Email: steve@stevechurchyard.com
Notable Projects: INXS, The Eagles, Billy Joel, The Sex Pistols, Meat Loaf, Yoshiki, XJapan, Train, Jason Mraz, Taylor Swift, Keith Urban, Shakira

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 (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)

ERIC CROSBY
Chao Pack Entertainment
Atlanta, GA
404-465-4413
Email: chaopack@gmail.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

MARK DANGER
ARDENT STUDIOS
Memphis, TN
Email: mark.danger@ardentmusic.com

JULIAN DAVID
(engineer, mixer, producer)
Germany/Europe
Email: jd@juliandavid.org
Web: juliandavid.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: linkedin.com/in/christian-davis-7a463728
Contact: Christian Davis Stalneckner
Styles: All

HANS DEKLINE
Culver City, CA
310-621-1896
Email: hdekline@gmail.com
Web: hansdekline.com
Styles: Mastering for all genres
Notable Projects: U2, Burna Boy, Pixies, mewithoutYou, Veruca Salt, Lisa Loeb, etc.

MARC DESISTO
MIX LA STUDIO D
Tarzana, 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

EMERALD DREAMS LAB
Independence, Missouri 64050
11802 East 23rd St S
Phone: 816-226-6490, 816-527- 3282
Contact: Julius Hitchche
Email: LS@emeralddreamslab.com or Thahiphopmonk@gmail.com
Web: dreamlabkc.com
Notable Projects: Joey Cool, Holli, LS810, Shawn John, Tha Gooniez, D Twist Yung Cat, Soopa Mooni, Cash Cam, ConnorChillOut, Energy and Jams Show, Wahyo

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

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 Surréal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Ari Gancaterino, 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

DAVID GIELAN

Recording Academy Member
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/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

DON GRIFFIN

Studio VMR
5818 S. Archer road
Summit, IL 60501
708-267-2198, 312-286-5018
Web: studiiovmr.com
Email: don@studiiovmr.com

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 HORNING

(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, all budgets.
*unsolicited material accepted

KEVIN KILLEN

Joe D'Ambrosio Management, Inc.
914-777-7677, (cell) 914-522-1174
Email: info@jdmmanagement.com
Web: jdmmanagement.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 Bête 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

TOM MANASIAN

2338 S. Garfield Ave.
Monterey Park, CA 91754
323-721-0511, 626-633-2736
FB: tomsonicsrecordingstudio
Email: tomsonics@att.net

MARIO J. McNULTY

Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmmanagement.com
Web: jdmmanagement.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

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: skullseven.com/bm, facebook.com/bill.metoyer
Notable Projects: Slayer, W.A.S.P., 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
O:818-762-0707 C: 216-390-0063
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/bruce.monical
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@jdmmanagement.com
Web: jdmmanagement.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

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, 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, Janelle Mann, Chance the Rapper, Young Buck

JAY NEWLAND

(producer, engineer, mixer)
9-time Grammy winner
Joe D'Ambrosio Management, Inc.
914-777-7677
Email: joe@jdmmanagement.com/jaynewland
Web: jdmmanagement.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

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—Paul Vunk Jr., RECORDING Magazine



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Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/ Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

MATT PAKUCKO

Producer-Engineer-Mixer
818-464-5844
Web: mixcitymusic.com
Email: matt.pakucko@mixcitymusic.com
Notable Projects: Rush Hour Soundtrack, Dr.Dolittle Soundtrack, Goo Goo Dolls, DMX, Rage Against the Machine, The Seeds, Def Leppard

CHARLEY POLLARD

Dragonfly Creek Recording
Malibu, CA
Engineer, Producer, Mixer
310-753-2067
Web: dragonflycreekrecording.com
Email: charley@dragonflycreekrecording.com
Notable Projects: Wondagurl, Jessie Reyez, Andra Day, Seal, Gordon Goodwin's Big Phat Band, AWOLNATION, Ryan Tedder, Justin Timberlake, Robbie Robertson, Phil Ramone / Frank Sinatra.

CHRISTOPHER J. ROBERTS

Dba Signal Flow Productions
818-915-4557
Email: cjreq@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 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

BARRY RUDOLPH

TONES 4 \$ STUDIOS
Web: barryrudolph.com
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 (Getitman Polo's - "Louisiana Dreaming"), Bryttain ("Speakin Facts" & "So Tempted"), Rixhydaogato (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.
75 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543
914-777-7677, (cell) 914-522-1174
Web: jdmanagement.com, 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

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

STAGG STREET STUDIOS

Trent Statton
Producer • Engineer • Writer
(213) 949-7957
15147 Stagg Street
LA, CA 91405
Web: staggstreetstudio.com
Contact: Trent Statton
Email: studio@staggstreetstudio.com
Styles: All
Notable Projects: Ramones-Dig-Rod

Stewart-Tigran Hamasyan-Tupac Shakur-Sugarcult
Artists and Producers/Engineers: staggstreetstudio.com/clients

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

GRAYSON THOMAS

Producer, Songwriter, Engineer, Mixer
Dragonfly Creek Recording
Malibu, CA
Phone: 310-924-2535
Email: graypol@icloud.com
Clients: Sofia Silvestri, Meghan Chen, Hailey Wild, Moray, Tower Twelve, Samson, Kody Jordan

JEFF VAUGHN

Sonic Fuel Studios
El Segundo, CA
310-499-9274
Email: team@sonicfuelstudios.com
Web: sonicfuelstudios.com
Styles: scoring mixer, recording engineer, Film/Television/Games. *Call for current roster

TONY VISCONTI

Grammy winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY

Email: info@jdmanagement.com
Web: jdmanagement.com, 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. 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

TOM WEIR

4412 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

WOODY WOODHALL

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

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@jdmanagement.com
Web: jdmanagement.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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Lawyer

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Rewriting the Beatles

That visual artists learn their craft by using a great master's work as a tool is nothing new. When I was in Amsterdam at the Rijksmuseum, I was fascinated to see that the great painter Rembrandt did many copies of works by artists he admired, such as Caravaggio and Titian, to learn their techniques. Paul Gauguin reproduced paintings by Van Gogh, and Andy Warhol studied his young contemporary Basquiat to see what he could learn, which resulted in their collaborative canvases.

Using great songs as a template for your own songs is a valuable tool for any songwriter. There's always a reason a song is a hit, and a great song has "great bones." So, why don't you go to the top, and rewrite The Beatles, who are undoubtedly (at least in my mind) the most significant pop group of the 20th century. John Lennon, Paul McCartney and George Harrison wrote dozens of excellent songs during their quite short tenure as The Beatles. The song of choice to use as a template in this exercise—"Penny Lane."

The lyrics of "Penny Lane" are basically childhood reminiscences, told through a series of vignettes. Each verse contains a vignette, and the last verse brings some of the characters from the earlier verses together in a final scene.

Winkler digresses...

In the early 1970s, I did rewrite Jimmy Webb's classic "Wichita Lineman." Here's the story: I worked at the Los Angeles Music Center as an usher. In those days, the Music Center had three performance venues and a wide variety of musicians played there. It was a great place to see everybody from Aretha Franklin to Maurice Chevalier.

My best friend—then and now—is Arnie Zepel, a fellow usher at the time. Every year, the ushers would have a talent contest and in this particular year, he wanted to win it, because a girl he wanted to impress was on the committee. Arnie, while a great guy, was not exactly a strong singer or dancer, so I had to come up with something to make him shine. My answer was to write a parody to "Wichita Lineman," which I retitled "Music Center Usher."

Instead of "I am a lineman for the county, and I work the main road," I wrote, "I am an

usher for the county, and I work the main floor." I filled the lyrics with inside jokes that only an usher would get, and Arnie's charming delivery and my spot-on lyrics won the talent contest and cinched him a date with the girl.

A parody is rewriting an existing song's lyrics for deliberate comic effect. Weird Al Yankovic is a master at it, and he's also very successful; he's had a No. 1 album for each of the last five decades. Randy Rainbow, of YouTube fame, is another master of the genre. I've written parodies many times and find that adhering to the structure and rhyme scheme of a tune is a great tool to learn to write.

Songwriting Actions

Now, back to "Penny Lane," here's what you need to do:

- Rewrite the vignettes in each verse of the song using scenes and characters from your childhood. For most writers, writing about your childhood can be a great way to access your emotions and the details only you know.
- Keep the Beatles' scansion (length and rhythm of line) and rhyme scheme. It's critical to memorize the melody exactly, which means literally playing the tunes over and over until you learn it.
- In the first verse, lines two, three and four rhyme.
- In the second verse, the lines two and three rhyme and then on line four, there's an inner rhyme.
- In the chorus, lines one and two rhyme and line three doesn't.

Objectives of the Songwriting Actions

To learn how to write lyrics that match the melody of the song. When the lyrics match the melody, it is called prosody. Make sure you can match the Beatles' melody in cadence and stress.

Learning to put your lyrics to a melody is a necessary ingredient in songwriting. Even if you have written the lyrics and the music together during the first verse, when you get to the second verse, you have to write different lyrics to the melody you have already set up. I find memorizing the melody of the tune ultimately much easier than thinking you're matching the lyrics to the melody by counting up the syllables and notating what syllables get stressed. Only by singing the words to the melody will you know if they work as a unit. It's a muscle you need to develop, that will get better with time. Also, knowing the melody immediately gets you to sing and make what you are doing "musical" and not an abstract exercise on some paper.

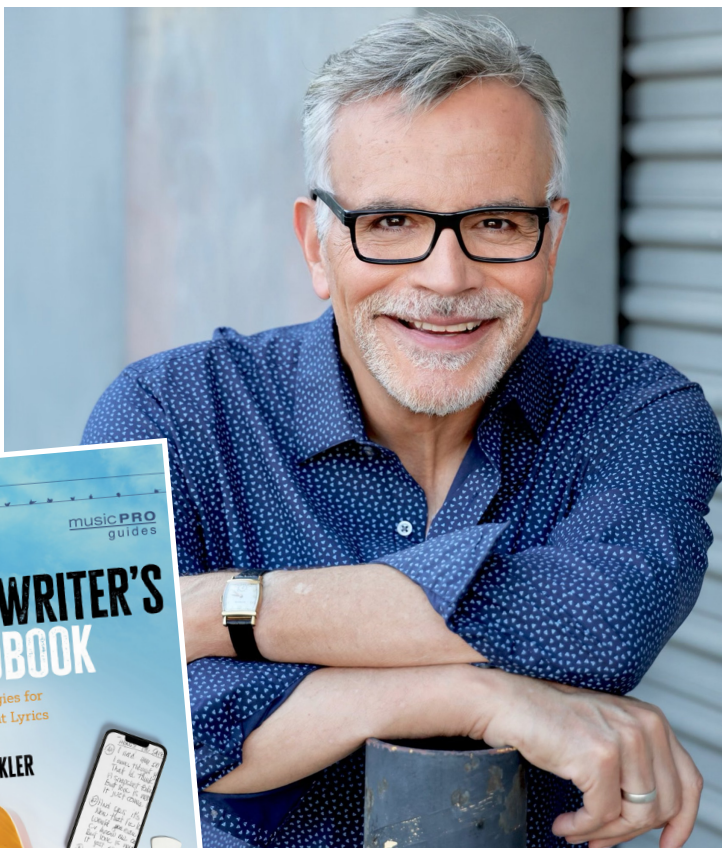
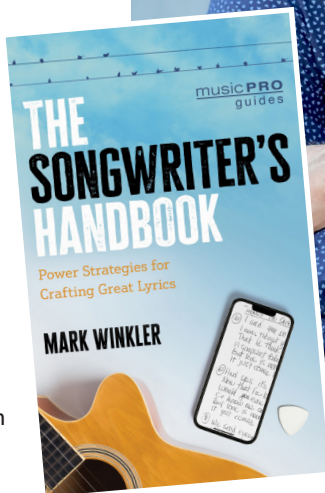
If you are a lyricist, you do not need to be a good singer, but singing the tune will let you know a multiplicity of things about the interplay between the words and the music. A songwriter friend of

mine says that until you "taste" the words in your mouth you don't know if they work or not.

To make sure you have enough "specificity" in your song: study the Beatles' lyric. The vignettes in each verse are like little movies and the nouns and verbs are specific: a banker and a barber and a fireman, not just a guy, another man and a girl. In Nashville, songwriters call nouns and verbs that are very specific, the "furniture." The more furniture the better.

To find the lyric for the Beatles' "Penny Lane" copy this link

tinyurl.com/2jdxztnk



Rewrite the lyrics to "Penny Lane," but keep the melody exactly the same.

Retitle the song with another three-syllable location that had meaning for you as a child, like "Baldwin Hills," "Omaha" or "Sherman Oaks." Be sure to match the stress of the words "Penny Lane," which is on the first syllable. For example, the New Jersey town of Bridgewater has three syllables, but the stress is wrong. You can tell by trying to sing the word "Bridgewater" to the melody that goes with the words "Penny Lane" in the song. If you want a New Jersey town for your song, try "Basking Ridge." Sing it and you'll hear why.

BURR



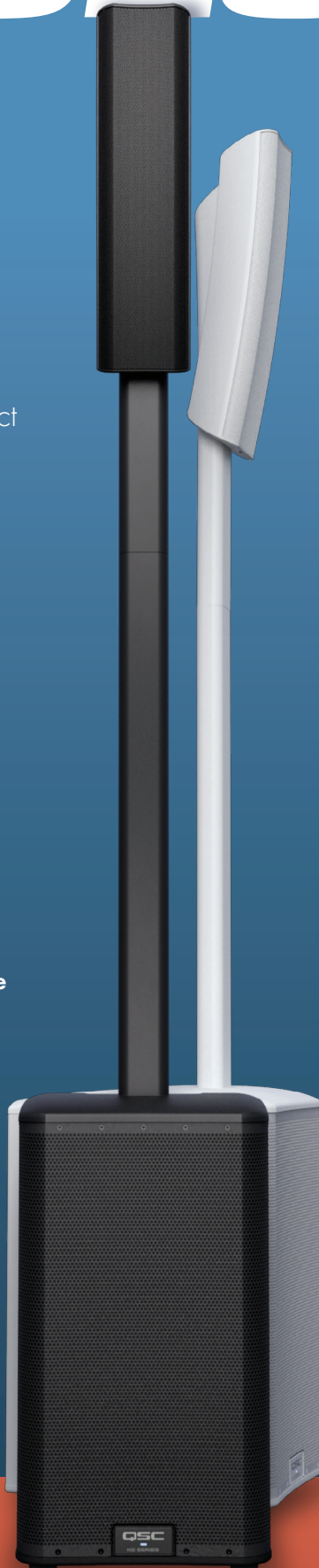
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