

# MUSIC CONNECTION

## EXCLUSIVE DIRECTORIES

MUSIC ATTORNEYS + A&R REPS

A&R  
ROUNDTABLE  
2026

# SLEAFORD MODS

*VOMIT FACE*

*JULIANA  
HATFIELD*

*TAYLOR  
GUITARS*

*+ NEW MUSIC CRITIQUES*

Vol. 50 • January 2026 • \$3.95/\$4.95 Canada



# There's nothing like the magic of recording *the whole band*

Track your entire band with Scarlett 18i20 4th Gen, the heart of your studio setup. With eight 4th Gen mic preamps delivering an impressive 69dB of gain, Auto Gain to set your levels, and Clip Safe to keep them in check, you can focus on nailing the take.

Plug your guitar, bass, or keyboards directly in and if you need more inputs, expand up to 24 channels via ADAT. Dial in extra character with Air modes for added presence or harmonic drive, and bring your production to life with included virtual instruments and tools to shape the perfect mix.

## ***What are you waiting for?***

Get the band together today and record your next track together.

**Scarlett** | Focusrite

www.focusrite.com

Learn more:



# WORLD'S MOST MUSICAL REVERB



## **Temperance™ Pro**

Temperance Pro represents an entirely new category of spatial processing built on groundbreaking modal technology. Temperance Pro controls reverb resonances using the familiar 12-note chromatic scale. This allows you to choose which notes bloom or which notes wither within your chosen space, creating musical ambiances that were previously unattainable.

**Welcome to the Modal Era.**



36

## Sleaford Mods

Music Connection chats with English post-punk duo Sleaford Mods, the outspoken street outfit, as they put out their 13th studio album *The Demise of Planet X*.

By Brett Callwood

Photos: Nick Waplington



20

## Producer Crosstalk: Dominique Sanders

By Rob Putnam

## A&R Roundtable 2026

Read interviews with leading label representatives and talent scouts, offering advice for getting their attention and support.

By Andy Kaufmann



39

## Departments

08. Close Up

09. Assignments

10. New Toys

14. Book Store

16. Up Close

18. Studio Mix

23. Sounds & Visions

24. The Legal Beat

26. Signing Stories

28. Song Biz

32. Film-TV-Theater-Games

34. Mixed Notes

## Reviews

45. Albums

46. NMCs

48. Lives



Be sure to follow *Music Connection* on Facebook, Instagram, Twitter/X and Spotify.



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

51

## Directory of A&R and Music Attorneys

Compiled by Robin Rose



- 22. Exec Profile: David Dann ..... By Andy Kaufmann
- 24. DIY Spotlight: Kellie Rose ..... By Brett Callwood
- 30. Songwriter Profile: Jessie Jo Dillon ..... By Andrea Beenham
- 33. Out Take: Mark Watters ..... By Jessica Pace
- 42. Industry Profile: Vomit Face ..... By Brett Callwood
- 43. Artist Profile: Juliana Hatfield ..... By Rob Putnam
- 62. Tip Jar: The Cost of Culture ..... By Eric Sommer

# Band Conflict? Partnership Issues? Royalty Disputes?



**LEE JAY BERMAN**



**AMEC 2024 Counsel of the Year Award for  
Excellence in Alternative Dispute Resolution**

*"I never knew there was someone who fixes those things. I thought I had to do it!"*

- Former Record Label GM

*"We never could have done it without you."*

- Guitarist, Grammy Winning Rock Band

*"He understands how to work with talent, and lawyers like him."*

- Entertainment Litigator



The Mediation Offices of  
**Lee Jay Berman**

Specializing in Entertainment Conflict Resolution • Discrete and Confidential • Based in L.A., Works Worldwide

*Reach Out and Let's Talk it Over...*

**310-593-9905 - [info@leejayberman.com](mailto:info@leejayberman.com)**



# THIRD ENCORE®



- Full-Service Rehearsal Studio Complex Near Burbank Airport
- Backline, Tech Services, and Tour Rentals
- Off-Site Monthly Lockouts, Storage and Cartage Services Also Available

*Call or Email John Hoik*

(818) 753-0148 • John@3rdencore.com • www.ThirdEncoreStudios.com  
10917 Vanowen Street, North Hollywood, CA

# MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

**E. Eric Bettelli**  
GENERAL MANAGER /  
ADVERTISING DIRECTOR  
ericb@musicconnection.com

**Robin Rose**  
OPERATIONS MANAGER /  
DIRECTORIES EDITOR  
robinr@musicconnection.com

**Jon K**  
ADVERTISING / MARKETING  
jonk@musicconnection.com

**Ray Holt**  
DIGITAL MARKETING DIRECTOR  
rayh@musicconnection.com

**Brett Callwood**  
SENIOR EDITOR  
brett@musicconnection.com

**Darrick Rainey**  
ART DIRECTOR  
darrickr@musicconnection.com

**Ruby Risch**  
ASSOCIATE EDITOR / SOCIAL MEDIA MANAGER  
rubyr@musicconnection.com

**Michael Stern**  
NEW TOYS  
newtoys@musicconnection.com

**Andrea Beenham**  
SONG BIZ  
drea@dreaajo.com

**Jessica Pace**  
FILM / TV / THEATER / GAMES  
j.marie.pace@gmail.com

## FEATURE WRITERS

**Andy Kaufmann** andy.kaufmann@verizon.net • **Rob Putnam** toe2toe6@hotmail.com  
**Jonathan Widran** few522@aol.com

## EDITORIAL INTERNS

**Shalen Farahi, Anna Jordan, Cade Pinkerson** intern@musicconnection.com

## CONTRIBUTING WRITERS

David Arnsen, Miguel Costa, Shana Nys Dambrot,  
Gary Graff, Eric Harabadian, Dan Kimpel, Glenn Litwak,  
Lina Lecaro, Joseph Maltese, Emily Mills, Lily Moayeri, Libby Molyneux,  
Megan Perry Moore, Jacqueline Naranjo, Lyndsey Parker,  
Adam Seyum, Daniel Siwek, Eric Sommer, Ellen Woloshin

## PHOTOGRAPHERS

David Arnsen, Miguel Costa, Kevin Estrada,  
Apple Kaufmann, Alex Kluff, Charlie Meister, Megan Perry Moore,  
Jacqueline Naranjo, Garrett Poulos, Alexander G. Seyum,  
Daniel Seyum, Mark Shiwolich, Daniel Siwek,  
Brian Stewart, Ellen Woloshin

## MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

*Music Connection* (ISSN# 1091-9791) is published monthly by *Music Connection, Inc.*, 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is \$3.95, Canada \$4.95. Subscription rates: \$35/one year, \$59/two years. Outside the U.S., add \$25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of *Music Connection, Inc.*  
Copyright © 2026 by E. Eric Bettelli. All rights reserved.

Founded by: J. Michael Dolan / jmichaeldolan.com

## CORPORATE HEADQUARTERS

3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101  
Fax: 818-638-8015 Email: contactmc@musicconnection.com  
Web: musicconnection.com  
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

**Subscribe to MC NOW!**  
[musicconnection.com/store/subscribe](http://musicconnection.com/store/subscribe)

## Pearlman Microphones

still handmade in the USA



photo by Julian David

818 -203-5007  
[www.pearlmanmicrophones.com](http://www.pearlmanmicrophones.com)

# NOHO'S ONE-STOP SPACE FOR CREATIVES



PHOTOGRAPHY  
DOLBY ATMOS  
MIX/MASTER  
RECORDING  
PODCAST  
DANCE  
VIDEO

**HOME TO THE  
WORKS OF:**

PRINCE  
JIMI HENDRIX  
INDIANA JONES  
RINGS OF POWER  
+MORE

**FAB FACTORY STUDIOS**

7240 FULTON AVE, NORTH HOLLYWOOD, CA 91605  
818-356-6092 | [INFO@FABFACTORYSTUDIOS.COM](mailto:INFO@FABFACTORYSTUDIOS.COM)

# Brokenboard Productions

*instagram.com/brokenboardprod*

## San Antonio Sk8er Boi Turned Underground Concert Promoter:

Growing up in San Antonio, TX, JohnSteven Garcia had two passions: skateboarding and music. As friends of his in the skater community found success booking local house and DIY shows, he set his sights on getting involved professionally in music. Since he didn't play an instrument, he had to find another way into the scene: "If I can't be the talent, I can get the talent." Garcia's opportunity came when a close friend who had been booking gigs said he was moving to Oakland and asked if he could help him out and take over. As he learned the ropes and made connections, he assembled a team and chose the perfect name for his company based on his extensive collection of skateboards and wall of broken skate decks—Brokenboard Productions. In the early days, focused more on doing everything out of love, caring about the local community, and making sure bands were taken care of, he resisted the word "promoter." Yet as the business grew over the next 20+ years, he embraced the reality that he was quickly becoming the leading independent concert promoter in Central Texas. As Brokenboard's Instagram page—which features promotional posters of hundreds of gigs—says, their aesthetic is "Beer. Whiskey. Shows. Friends. DIY. Good times."

**The Best in Indie Grindcore and Death Metal:** One of Garcia's early successes grew out of his time at the bar Rock Bottom, where he started as "floor guy" and bartender before beginning to book popular gigs—in conjunction with a major booking company—for touring grindcore and death metal bands like Phobia, Maruta, and Kylesa. While those genres became Brokenboard's specialty, Garcia also booked post punk, garage punk, and dark wave experimental bands as



well. One of the great joys of building his brand and being the "go-to" guy for these kinds of shows was having the opportunity to work with popular bands he grew up loving—including death metal groups like Decide and Possessed and punk outfits TSOL and The Addicts.

**Changes and Other Endeavors:** With so many changes going on in the industry, it was inevitable that Brokenboard Productions would shift gears and slow down their once-relentless pace from three or four major shows per month to the current single show over two months. Garcia's collection of just under 5,000 vinyl records led to regular work DJing everything from casual events to local '80s dance nights. "A good promoter is always in tune with the people he or she works with and the fans who fill the venues," he says. "Everything comes down to who they want to see and fulfilling those wishes. I love that view I get from the side of the stage, seeing the crowd getting into the music, being happy and loving every minute of the experience."

Contact 210-990-7614

**AEA**  
Proudly Handmade in Pasadena, CA

**PERFECT ON THEIR OWN.  
BETTER TOGETHER.**

**AEA R88**  
STEREO RIBBON MICROPHONE

**AEA RPQ3**  
2-CHANNEL MIC PREAMP AND EQ

**LEARN MORE AT RIBBONMICS.COM**

**Maor Appelbaum**  
**mastering**  
sounds with IMPACT

[www.maorappelbaum.com](http://www.maorappelbaum.com)  
[mappelbaum@gmail.com](mailto:mappelbaum@gmail.com) 818-564-9276

**I Knew All  
Your Dreams**

**Greg Sumners**

**Music Videos, Stories, & Photos**  
Songs Available For Publishing & Performance Offers.  
[gssongs.com](http://gssongs.com)

ASCAP MEMBER

## Nuno Rocha

*Head of Business Development*  
ONErpm

ONErpm has appointed **Nuno Rocha** as **Head of Business Development for Portugal, the Lusophone and Francophone African territories, and the MENA region**. Formerly the General Manager of Portugal, Rocha will now lead the company's expansion across these high-potential emerging markets.

"Managing and leading the Lusophone, Francophone, and MENA regions means embracing multicultural dynamics, building strong and strategic partnerships, and fostering sustainable development," said Rocha. "Every encounter is an opportunity to pave the way for the future." For more, contact [heidi@cswpublicity.com](mailto:heidi@cswpublicity.com).



## Wendy Buckner

*Senior Creative Director*  
North Chapel Music

**North Chapel Music** announced it has appointed **Wendy Buckner** to the role of **Senior Creative Director**. Buckner, who has more than 20 years of experience in publishing, music and TV production, and artist management, previously served as North Chapel's Creative Director. In her newly appointed role as Senior Creative Director, she will continue to report to Executive Vice President Paul Compton. "Wendy has been a key member of our team since the launch of North Chapel and we look forward to the new projects she'll tackle in her expanded role," said founder Benny Brown. For more, contact [natalie@qhmusicgroup.com](mailto:natalie@qhmusicgroup.com).



## Curtis Heath

*Board President and Chair*  
The Guitar Center Music Foundation

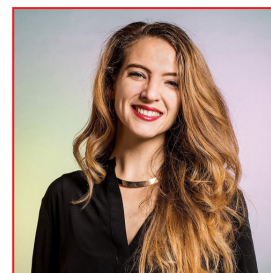
**The Guitar Center Music Foundation (GCMF)** announced that **Curtis Heath**, President of Guitar Center Business Solutions, has been appointed **Board President and Chair**. Heath's appointment marks a new chapter for the Foundation as it works to expand access to music education and deepen its impact in communities across the country. "Music has the power to change lives, and our mission is to make sure that opportunity exists for every child," said Heath. For more, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Lisa Hresko

*Chief Operating Officer*  
A2IM

**The American Association of Independent Music (A2IM)** announced that General Manager **Lisa Hresko** has been promoted to **Chief Operating Officer**. In addition, Hresko has been announced as the first President of the Foundation of Independent Music by its board. "I am thrilled to be continuing the important work we are doing here at A2IM, representing some of the most vibrant, passionate and creative artists and labels in the music industry, and building out the work of the Foundation of Independent Music," said Hresko. For more, contact [jeff@thesyn.com](mailto:jeff@thesyn.com).



## Niels Walboomers

*President*  
Warner Music Central Europe

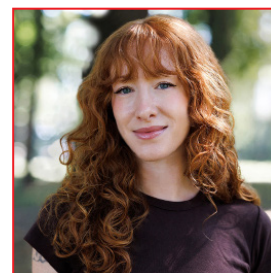
**Warner Music Central Europe** has announced the appointment of **Niels Walboomers** as **President** as they expand to combine its recorded music businesses in Benelux (Netherlands, Belgium, and Luxembourg), including Spinnin' Records, with those in Germany, Switzerland and Austria (GSA). "I'm hugely inspired by the talent and dedication of the GSA team, and I look forward to building on their outstanding work together. At the same time, I'm deeply grateful to the Benelux team, whose record-breaking achievements have helped make this next step possible," said Walboomers. For more, contact [communications@wmg.com](mailto:communications@wmg.com).



## Mary Claire "MC" Miskell

*Senior Account Executive*  
Shore Fire Media

**Shore Fire Media** has announced the promotion of **Mary Claire "MC" Miskell** to **Senior Account Executive**. Miskell joined Shore Fire in 2022, after gaining experience in beauty and lifestyle communications at Aimee Majoros Public Relations and music publicity at Biz3. "MC's work embodies the kind of thoughtful and imaginative storytelling that defines Shore Fire at its best. Her talent for championing legacy artists, elevating cultural institutions and leading on-site events makes her an indispensable asset to both our team and our clients," said Co-President Rebecca Shapiro. For more, contact [info@shorefire.com](mailto:info@shorefire.com).



## Marc Zelanko

*Chief of Staff*  
ASCAP

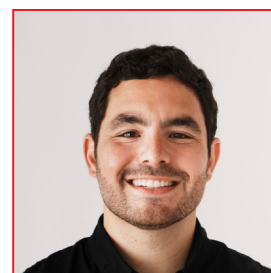
**The American Society of Composers Authors and Publishers (ASCAP)** has named **Marc Zelanko** as **Chief of Staff**, reporting to ASCAP CEO Elizabeth Matthews. Zelanko is a seasoned business operations executive with extensive experience managing operations, partnerships, transformation and chief-of-staff functions to spur growth and drive efficiency in IP-led media and entertainment companies. "I look forward to bringing my expertise to ASCAP's mission in support of improving the future for its songwriters, composers and music publishers," said Zelanko. For more, contact [cnevins@ascap.com](mailto:cnevins@ascap.com).

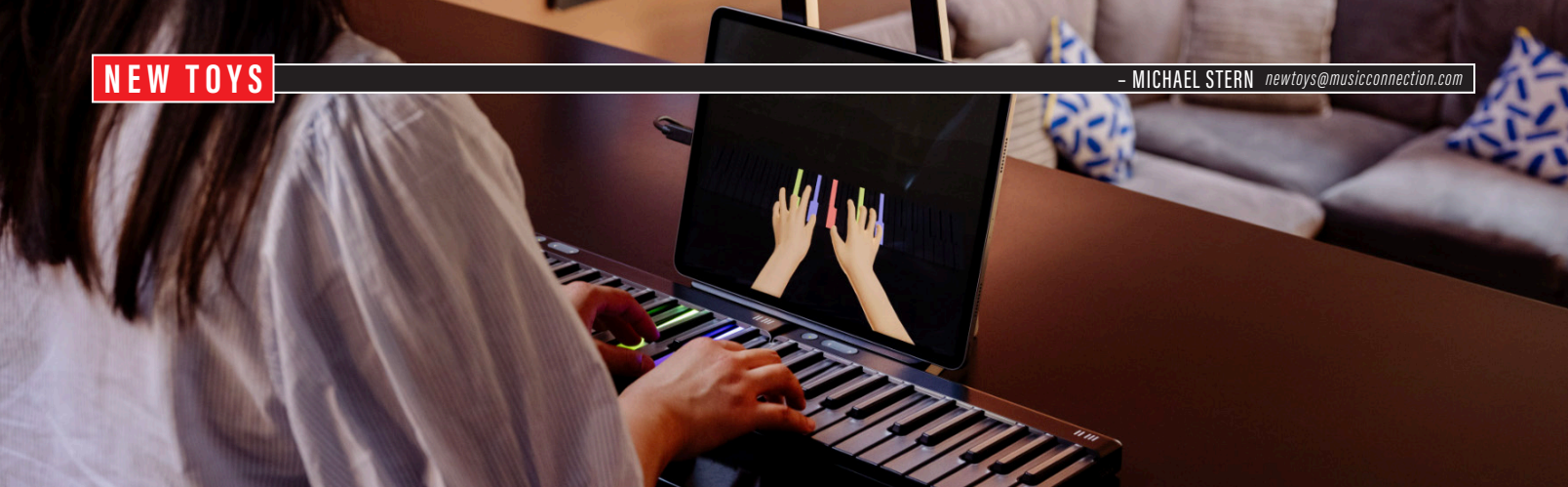


## Jackson Weingart

*Vice President, Marketing and Digital Strategy*  
Mercury Records

**Mercury Records** has appointed **Jackson Weingart** to **Vice President, Marketing and Digital Strategy**. In this role, Weingart will leverage his dynamic experience to devise, enact, and execute 360-degree campaigns tailored to each respective artist. "I'm truly honored to be joining such an incredible group of artists and executives at Mercury. I've admired the work this team has been doing for quite some time, so to be invited in to work alongside them means a lot to me," said Weingart. For more, contact [marisa.bianco@umusic.com](mailto:marisa.bianco@umusic.com).





## ▲ ROLI PIANO - AIRWAVE AND PIANO A.I. ASSISTANT

**ROLI, a U.K.-based music technology company,** was founded in London in 2009 and is focused entirely on innovative keyboard products. New for 2025, the ROLI Piano and Airwave system is an A.I.-powered music platform designed for both learning to play piano and advanced musical creation. It combines a light-up keyboard with a hand-tracking camera peripheral, Airwave, and a unique software system.

The ROLI Piano is 49-key keyboard controller with full-size, semi-weighted keys that feature per-key pitch bend and polyphonic aftertouch. The keys are RGB illuminated and light up to guide users through songs, scales, and lessons. You can bend notes with a glide to one side, and vibrato works with a wiggle of the finger.

ROLI Airwave uses two infrared cameras to track hand movements and translates those movements into MIDI CC messages. The cameras track 27 points in each hand at 90 frames per second, offering real-time feedback. These gestures can be used to control parameters in software or external synths. Airwave comes with the Airwave Player plug-in, which provides over 100 custom sounds designed to react to the gestures.

ROLI Piano and Airwave do not generate sound on their own; they are both MIDI controllers that must be connected to a computer or sound source. The hardware combination captures your input, key presses and hand gestures, and the accompanying software generates the sound.

ROLI has two tiers of software, Learn Edition and Create Edition. Paired with the ROLI Learn app, the light-up keys and Piano A.I. Assistant guides users through songs, exercises, and games, making the learning process interactive. It acts as an "intelligent practice assistant," providing real-time visual feedback on posture, finger positioning, and technique. Piano A.I. can teach music history and theory and gives prompts on new things to learn. Learners can speak to the piano, asking it questions about music history, chords, scales, melodies, and popular and classic tracks. It's a music encyclopedia at your fingertips.

For accomplished players, ROLI Create can be used as a MPE (MIDI Polyphonic Expression) controller in your DAW. ROLI Create is a suite of plugins and management applications. Here are a few: ROLI Studio Player plugin plays ROLI's synths Equator2, Cypher2, and Strobe2. ROLI Studio Drums, the world's first MPE-enabled drum plugin, allows you to shape and bend drum sounds and grooves using gestures on your ROLI controller. ROLI Dashboard allows you to customize sensitivity, pitch bend range, and different performance modes (Piano, Pro, Stage, User). Airwave Player plugin provides custom sounds and the interface to map your hand gestures to control sound parameters.

ROLI Create brings advanced Airwave functions into play. ROLI Vision A.I. tracks hand movements in 3D space, in categories Air Raise, Tilt, Glide, Slide, and Flex. Airwave tracks and maps them as MIDI CC offering real time sound modification. This is the performance core of Airwave. If you've ever seen an EWI, (Electronic Wind Instrument), the non-linearity of that controller enabling all the incredibly expressive "in between" notes is somewhat analogous to what the ROLI system enables.

When you combine ROLI Piano, the Piano A.I. Assistant, and Airwave, you get what ROLI calls, "the most intelligent and intuitive system for musical learning and creation ever made: The ROLI Piano System." The ROLI System adapts with the user's ability, catering to beginners and pros. Connects via USB-C and Bluetooth. Piano + Airwave Bundle \$758

[roli.com](http://roli.com)

## ▼ SHURE KSM11 CONDENSER LIVE PERFORMANCE MICROPHONE (WIRED)

If you are a performer that uses and maybe even loves microphones, there is no question that you have at one time or more held a Shure microphone in your hand. Established in 1925 and celebrating their 100th anniversary, Shure has been a technology leader and innovator whose products have set the industry standard and become synonymous with superior quality, reliability, and affordability for generations of people. With the time-tested technology of the venerable industry standard Shure SM58 dating all the way back to 1966, it makes sense that the lessons learned since this time would evolve to a much higher performance microphone.



Shure's new premier live performance microphone is the KSM11. A cardioid condenser of the highest quality, this vocal microphone sets the standard from the designed in America manufacturer that is the de facto standard for nearly every application. Comparing this to dynamic live performance microphones, it's

immediately apparent that the KSM11 has a power, presence, and clarity that is beyond the ordinary.

Developed with and working in conjunction with artists and mixers from varied live performance genres, Shure set out to make their finest live mic. Designed to have a natural sound and a fullness that requires little to no EQ, the KSM11 features a proprietary condenser cartridge utilizing a 3/4" gold diaphragm and premium electronics for 130dB dynamic range with maximum SPL level of 149dB. These impressive specs are capped with a tight cardioid polar pattern intended to reduce off-axis sound pickup. The goal is to keep as little extraneous sound from entering your vocal mic as possible. Additional thought was put into feedback resistance when "cupping" the mic, holding it by the capsule as many performers often do. Shure engineers designed the KSM11's performance to be even no matter where the hands holding the mic are.

Live microphones, no matter how expensive, can end up taking a lot of abuse. With that in mind, the KSM11 features a dent-resistant hardened steel grille with 3-stage plosive reduction pop filtering and an "advanced suspended isolation system for virtually zero handling noise."

Interestingly and unique, the Shure KSM11 began as a wireless version. Introduced in April 2022 to be the first Shure wireless capsule built specifically for digital wireless systems, a wired XLR version was subsequently released at NAMM in January 2025, extending the same premium technology to both wireless and wired applications.

If you are looking for the absolute best American-designed live vocal microphone, the Shure KSM11 is it. It's a significant upgrade over many standard handheld mics, with a smooth, clear high-end, and a fuller low-end, making it ideal for both live and broadcast applications where vocal clarity and consistency are crucial. Known for its ability to reproduce a performance "in true form" and its high-performance characteristics, it is a top choice for performers who want the best live vocal reproduction. Requires +48-volt Phantom Power. Available in black and nickel. \$879 wired version.

[shure.com](http://shure.com)

# AMBIENTE: REDEFINING ROOM SIMULATION FOR AUDIO PROFESSIONALS

**A deep look into Audio Modeling's physically modeled room simulator for engineers, producers, and sound designers.**

## From Reverb to Realism

For decades, engineers have used reverbs to create space—algorithmic ones for creative shaping, and convolution ones for realism. Yet even the most advanced reverbs don't truly reproduce how sound behaves in a real environment.

Ambiente, from Audio Modeling (<https://audiomodeling.com>), redefines spatial processing by simulating the geometry and materials of a real room. It's not about layering reverb tails—it's about placing sounds in a modeled space that calculates reflections and propagation in real time.

Audio Modeling, a world leader in physically modeled instruments and acoustic technology, brings its expertise to Ambiente, a Room Simulator that gives every sound a true sense of location and interaction—something no conventional reverb can achieve.

## A Unified Acoustic Space for Modern Production

Ambiente lets producers and engineers place multiple tracks inside a shared virtual room. Each track communicates with the same modeled space, so their reflections blend naturally.

This capability makes Ambiente ideal for hybrid sessions that combine SWAM-modeled instruments with live recordings. Strings, brass, or vocals can all exist within the same coherent environment—breathing the same "air" without ever leaving the DAW.

The result is a realistic and cohesive mix that feels recorded in a single acoustic space, even if the elements come from different studios or sample libraries.

## For Recording and Mixing Engineers

Dry recordings can sound sterile, especially when captured in small or untreated rooms. Ambiente restores realism by giving engineers control over distance and perspective rather than just "wet" and "dry" balance.

Inserted directly on a track, Ambiente places that source in a modeled 3D environment. Reflections and reverberation depend on room geometry, surface materials, and source position—not on arbitrary reverb levels.

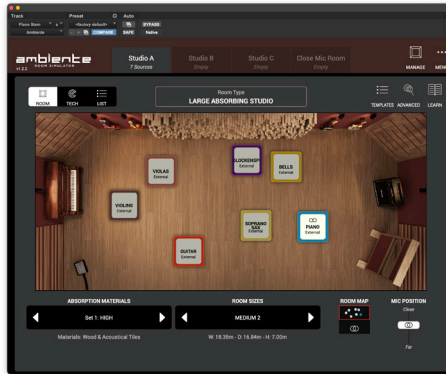
Using the microphone distance control, engineers can easily shift a sound from intimate and focused to spacious and open. The workflow is intuitive: insert the plug-in, choose or design a room, position the source, and adjust the mic perspective.

Ambiente transforms the process of mixing from one of layering effects to one of sculpting space.

## For Producers and Home Studios

For home producers without access to expensive studios, Ambiente acts as a virtual acoustic room. With just a few clicks, a vocal or guitar recorded in a bedroom can sound as if captured in a professional live room or concert hall.

Each room's size and absorption characteristics are physically modeled, so reflections behave naturally and interact dynamically with the source's placement. The result is a realistic sense of air and dimension that typical reverb presets can't reproduce.



## For Foley and Post-Production

Post-production engineers can use Ambiente to match voices, sound effects, and ambient noises within a consistent virtual room. Wall and floor materials are adjustable, allowing quick transitions from a controlled studio sound to a reflective environment.

By placing sounds accurately within the modeled space, Foley artists can maintain acoustic coherence across scenes—achieving the sense that every element truly belongs to the same location.

## For Game Audio and Immersive Sound Design

In game audio or cinematic sound design, consistency of acoustics is essential. Ambiente allows sound designers to position dialogue, environmental cues, or effects inside a physically modeled virtual space.

Every sound reflects and decays according to the virtual room's dimensions and materials, ensuring realistic continuity throughout an entire project.

## Working Inside the Room

Ambiente's interface offers three main views: Room, Tech, and List. Room View provides a visual map for dragging sources; Tech View gives precise, scaled control of dimensions and placement; and List View allows fast numeric adjustments.

Users can mix and match six room sizes with three absorption material sets, shaping everything from tight studio spaces to expansive halls. Advanced controls include Reverb Modulation for lush movement and Source Delay Mode to simulate real-world propagation timing.

Three customizable rooms plus a fixed Close Mic Room offer multi-space flexibility—ideal for separating instruments or sections while keeping a unified acoustic identity.

## Practical Mixing Scenarios

**Hybrid Orchestration:** Combine SWAM strings with recorded acoustic instruments. Position them in the same Ambiente room to achieve orchestral depth and cohesion.

**Pop, Soul, and Blues:** Use smaller, more absorbent spaces to emphasize transients and clarity while maintaining natural ambience.

**Multi-Room Projects:** Assign different ensembles or sections to separate rooms—like vocals in a dry studio, drums in a medium space, and strings in a reflective hall.

Ambiente's intuitive workflow encourages creativity. Instead of juggling multiple reverbs,

engineers can shape a full acoustic scene with a single unified system.

## For the Engineer's Workflow

Ambiente integrates seamlessly with all major DAWs including Logic Pro, Pro Tools, Cubase, Studio One, Reaper, and Ableton Live.

It supports both Mono→Stereo and Stereo→Stereo configurations, offering realistic reflection modeling for mono or stereo tracks.

Performance is efficient—modern quad-core systems handle multiple instances smoothly, and projects can easily be bounced or frozen when needed.

Ambiente is available for macOS, Windows, iPadOS, and iOS, in VST, VST3, AU, AUv3, AAX, NKS, and Standalone formats, giving users complete flexibility across platforms and workflows.

## Why Ambiente Belongs in Every Engineer's Toolbox

Ambiente introduces a new way to think about space. For recording engineers, it restores realism to isolated tracks. For mixing engineers, it delivers depth without stacking effects. For sound designers, it provides coherence between acoustic elements.

From home studios to professional scoring stages, Ambiente turns any mix into a believable sonic environment—realistic, natural, and emotionally engaging.

## Future Perspectives

Audio Modeling's roadmap for Ambiente includes:

- Multi-channel support for immersive audio,
- Selectable microphone types and layouts, and
- Animated sources for dynamic positioning within the virtual room.

These enhancements will expand Ambiente into surround and immersive formats such as Dolby Atmos—an evolution toward a complete spatial acoustics engine for modern production.

## Conclusion

Ambiente bridges digital precision with the warmth of physical acoustics. It allows engineers to think like conductors, shaping mixes not just by level, but by location.

For home producers, it delivers the realism of world-class studios. For engineers and sound designers, it restores the natural glue that makes every mix breathe.

In a market saturated with reverbs, Ambiente stands apart—not as an effect, but as a space where sound truly lives.

Ambiente is priced at \$149 USD.

Apply the code **MC202601** at checkout on <https://audiomodeling.com> to get 33% off!

**Ambiente is distributed in the United States by ILIO (<https://ilio.com>).**

**ILIO and Audio Modeling will exhibit at the NAMM Show 2026, January 22-24, at booth #9107.**

## ► SSL 18 26-IN/28-OUT HIGH-PERFORMANCE USB AUDIO INTERFACE

**Solid State Logic (SSL)**, is a British recording console manufacturer associated with the most famed temples of sound. Formerly accessible solely in multi-million-dollar A-list recording studios, the legendary SSL sound is now available in modular USB interfaces. The SSL 18 is a 26-input/28-output rackmount USB-C audio recording interface designed for professional and home recording studios that need a high-performance expandable audio interface for tracking, mixing, and music production.

SSL 18 features eight mic preamps, with switchable Mic/Line configuration. Boasting ultra-low noise, state-of-the-art dynamic range, and ultra-low distortion, the preamps can run in a neutral coloration mode to maintain transparency or in Legacy 4K Mode to add real analog saturation and the famous SSL 4000 series sound that was heard on countless hits dating back to the 1980s. Inputs 1 and 2 also offer instrument/Hi-Z inputs to capture any instrument that can connect via 1/4" guitar type cables.

Specifications are all top notch. The SSL 18 features 32-bit/192 kHz converters with dynamic range performance of 120 dB across all inputs. The monitor and line outputs offer 125 dB dynamic range. Two independent headphone outputs are configurable for 'Standard,' 'High Sensitivity,' and 'High Impedance' settings and measure 120 dB dynamic range. SSL 18's headphone outputs can also be repurposed as line-level outputs.

SSL 18 comes equipped with 10 balanced line-level outputs located on the rear of the unit. Line outputs 1 and 2 and 3 and 4 can be configured between +9 and +24 dBu, providing compatibility with studio monitors operating at lower levels. Outputs 3 to 10 operate at +24 dBu, for connection with line level outboard equipment or a mixer.

Designed to be the front end of your studio, SSL 18 features a full monitor controller section with built-in talkback input. Line outputs 1 and 2 and 3 and 4 offer stereo speaker switching via monitor controls on the front panel. For surround and ATMOS setups, all 10 outputs can be assigned to the front panel monitor control using their SSL 360° software. The talkback channel can operate in MIC or LINE mode. The LINE mode enables re-processing audio through the famous console Listen Mic Compressor that engineers used to crush drums, parallel compress vocals, getting more of that classic SSL sound.

The brains behinds the SSL 18 is SSL's software control system, SSL 360°. In SSL 360°, the SSL 18 low-latency mixer offers control of all inputs and outputs, and you can create the control room monitor mix, as well as configure up to four independent mixes for performers. A Mirror Routing system allows you to route any input or aux master directly to an output—useful for feeding personal monitoring systems, external metering, outboard FX or using additional SSL 18s as mic preamp expanders. All your templates for tracking and mixing can be saved in the SSL 18 mixer.

SSL is one of the most respected names in the audio recording industry. With the SSL 18, you can bring their renowned sound into your professional or home studio without breaking the bank. Includes the SSL Production Pack, loaded with dozens of plugins like Melodyne, Autotune, Spitfire V.I.'s and many more. \$1,199.99

[solidstatellogic.com](http://solidstatellogic.com)



## ▼ TAYLOR GOLD LABEL 714E ACOUSTIC-ELECTRIC GUITAR

**Expanding on the success and warm reception of the new Gold Label Collection**, Taylor Guitars adds three models. Debuted in 2025, the Heritage-inspired Line adds new 514e mahogany and 714e and 817e rosewood models. The Gold Label collection now offers 18 total models, offering players more options within Taylor's premium acoustic range.

MC received a Taylor Gold Label 714e Super Auditorium for testing. Beautifully constructed of Indian and Honduran rosewood and torrefied Sitka spruce, the gorgeous rosewood two-piece back is beautifully bookmatched. The neo-tropical mahogany neck is topped with a West African Crelicam Ebony Fretboard that feels clean, precise, and has a nice sustain. The torrefied spruce top has a very tight grain with an interesting waviness to it and is a bit unusual and pleasing in appearance. The body has an attractive gloss finish, and the neck has a smooth satin finish. This model features modest appointments yet still has a high-end look.

As you would expect from a premium Taylor, intonation is excellent, and playability and workmanship are first rate. While it feels smaller than the traditional dreadnought, the 714e is still a full-sized guitar with a full-sized sound. The bass is tight and controlled with none of the boominess that sometimes comes with rosewood construction. The treble is round and full and does not sound thin or aggressive. The overall tonal balance of the guitar has a great consistency across its range and an even relationship between highs and lows.

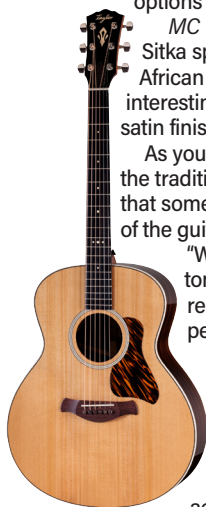
"With the Gold Label Collection, we set out to capture the soul of older, traditional acoustic guitars with that warm, woody, broken-in tone that usually takes decades to develop," said Andy Powers, Chief Guitar Designer and CEO at Taylor Guitars. "While not a direct replacement, these new mahogany and rosewood Gold Label models are just about the closest thing you might otherwise spend a pretty penny hunting for."

The Gold Label Collection sports three design features that deviate from traditional Taylor offerings. Fanned V-Class® Bracing features a fan-like arrangement of braces in the soundboard's lower bout, promising a "warmer, more resonant, more powerful sound." The patented Action Control Neck® features a long-tenon neck joint that extends deeper into the body to boost low-end resonance while maintaining a slim, fast-playing profile. It also enables quick, precise string height adjustments with a turn of a bolt through the soundhole without the need to remove the neck or strings. The collection's Heritage-Inspired aesthetics draw from old banjos and mandolins, early Taylor designs, and

Powers' pre-Taylor archtop work, featuring his modified headstock shape with an angled back cut and a script-style Taylor logo inlay and unique pickguard shape that comes in a nice tortoise shell.

All models feature LR Baggs Element VTC electronics and a lifetime warranty upon owner registration. Equipped with D'Addario XS Coated Phosphor Bronze Light strings, some players may prefer non-coated strings, but these ones sound and play great. \$2,799

[taylorguitars.com](http://taylorguitars.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 the artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, and Rob Morrow. He can be reached at [newtoys@musicconnection.com](mailto:newtoys@musicconnection.com).**

Est.  
1989

# DOWNTOWN REHEARSAL

THAT'S A  
WRAP  
2025

**36 YEARS. 24/7/365.**

For nearly four decades,  
you trusted us with your music,  
your sweat, your noise, and your dreams.

**DOWNTOWN REHEARSAL HAS CLOSED.  
OUR LEGACY CANNOT BE STOLEN —  
AS THE MUSIC & MEMORIES  
LIVE ON FOREVER.**

LET US HEAR  
YOUR STORIES!  
DOWNTOWNREHEARSAL  
@GMAIL.COM



Thank you, Los Angeles.  
1989–2025

Over 25,000 different musicians. More than 5,000 bands.  
Hundreds of world tours. Tens of thousands of Sunset Strip performances.  
Hundreds of record deals. Countless Gold records.  
More than 13,000 straight days / 315,000+ straight hours

Hundreds of thousands of great beers consumed, and millions of shitty ones.  
Nearly 500 different rooms over the years and locations.

# GET LUCKY!

**MUSIC CONNECTION**

Get in on the  
**FRIDAY FREEBIE**

Enter at  
**musicconnection.com!**

## BOOKSTORE

### Plenty for All: The Art of Rick Fröberg

By Rick Fröberg

(hardcover) \$40



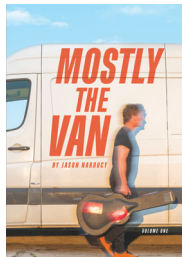
Rick Fröberg tragically passed away in 2023 at the all-too-young age of 55. He achieved immortality of a sort though, because his art and his music will be remembered through the ages. Fröberg was in the bands Pitchfork, Drive Like Jehu, Hot Snakes, and

Obits—all worthy of your attention. Here, we get to enjoy a beautifully packaged collection of his visual art, and it's a proper treat. His work was often printed on album covers, shirts, flyers and ads, including for his own bands. He was also exhibited throughout his career, because he was brilliant. See for yourself.

### Mostly the Van: Volume One

By Jason Narducy

(paperback) \$25



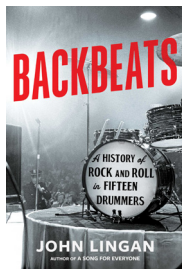
Jason Narducy, as well as being a solo artist, is known for his work with Bob Mould, Sunny Day Real Estate, Superchunk, Verböten and actor Michael Shannon, and *Mostly the Van* is his first book. The personal, revealing volume finds Narducy (according to a statement), "Detailing

some of the odd, uncomfortable, and even moving things that have happened to him as a musician, including getting lost in a Nazi bunker with Bob Mould in Hamburg." Ultimately, *Mostly the Van* is hilarious, touching, and well-written, plus the packaging is visually appealing. If this is indeed volume one, the second can't come soon enough.

### Backbeats: A History of Rock and Roll in Fifteen Drummers

By John Langan

(hardcover) \$30



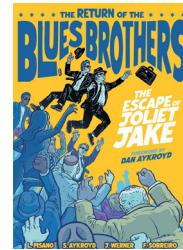
Author John Langan, with a body of work that includes the book *A Song for Everyone: The Story of Creedence Clearwater Revival*, has taken it upon himself to detail the long history of rock 'n' roll via biographical info and anecdotes about 15 very different drummers. The big guns are here—The Beatles'

Ringo Starr and the Stones' Charlie Watts. Moe Tucker of the Velvet Underground is like chalk and cheese next to Led Zep's John Bonham. Slayer's Dave Lombardo and Nirvana/Foo Fighters man Dave Grohl pop up too. Put it all together, and it makes for an enticing read.

### The Return of the Blues Brothers: The Escape of Joliet Jake

By Luke Pisano, Stella Aykroyd, James Werner, Felipe Sobreiro

(hardcover) \$34.99



This feels very personal. Dan Aykroyd's daughter Stella, and Luke Pisano (son of John Belushi's widow Judy) have joined forces with writer James Werner and illustrator Felipe Sobreiro to continue the adventures of musical musketeers The Blues Brothers in comic book

form. It's better than *The Blues Brothers 2000* film, in part because of the genuine love and affection for the characters that was poured into the pages, plus some genuinely thrilling storytelling. It's a joy to have Jake and Elwood back, regardless of the medium.

### Alternative for the Masses

By Greg Prato

(hardcover) \$29.99



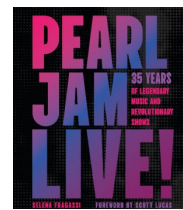
As he mentions in his introduction, author Prato is determined to prove to his readers that Nirvana didn't "come out of nowhere" in '91. The building blocks for an alt-rock explosion were well in place as the youth rebelled against "big rock," just as they had through punk in the '70s and '80s.

Prato takes the Please Kill Me approach of telling the story through quotes; he's gone straight to the mouths of multiple big-name horses, and the book benefits as a result. The definition of the term "alternative" (in a musical sense) has always been a bit messy, and so it is here. But the fun outweighs any genre semantics.

### Pearl Jam Live: 35 Years of Legendary Music and Revolutionary Shows

By Selena Fragassi

(hardcover) \$30



While books have been written about Seattle giants Pearl Jam before, it's the "live" angle that music journalist Fragassi has leaned into here, actually structuring the book like a concert. According to a statement, "there's the

opening act—which traces the band's formation in Seattle; the headliner—covering the band's meteoric rise in the 1990s; and the encore, which starts in 2001 and details the band's evolution and resonance to the present day." The author clearly knows her subject, and we're left dazzled by invaluable info and fascinating anecdotes.

# DO WE HAVE ROYALTIES FOR YOU?



## More than \$750 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For  
Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services,  
Webcasts, Other Digital Formats and International Neighboring Rights

**Find Out If We Have Royalties For YOU**

[www.afmsagaaftrafund.org](http://www.afmsagaaftrafund.org)

  **SAG-AFTRA**  
Intellectual Property Rights Distribution Fund

The AFM & SAG-AFTRA IPRD Fund is a  
501(c)(6) non-profit organization - est. 1998  
[info@afmsagaaftrafund.org](mailto:info@afmsagaaftrafund.org)



## KOSIGN

kesignmusic.com

Publishing Platform  
Launched by Kobalt:

Founded in 2000, by Willard Ahdritz, Kobalt Publishing created an administrative model that allows artists to retain copyright ownership while the company collected and distributed royalties through an online portal. Its star-studded roster includes the likes of Paul McCartney, Stevie Nicks, Childish Gambino, Max Martin, Foo Fighters, and Nick Cave. In February 2025, Kobalt—which represents, on average, over 35 percent of the 100 songs and albums in the U.S. and U.K.—launched KOSIGN to provide mid-tier independent artists, songwriters and producers with tools to collect publishing royalties globally. Built on Kobalt's global infrastructure to offer a streamlined experience that makes publishing simple, efficient and transparent, the new platform addresses the over \$1 billion in publishing royalties that Kobalt says go uncollected every year. One of the key drivers of KOSIGN is Kobalt's global collection society AMRA, which collects performance royalties directly from digital service providers (DSPs) like Spotify and Apple Music across more than 200 territories. This bypasses local PROs, avoiding their fees and delays. In its first nine months, KOSIGN has registered 33,000 works.

**Quote from Senior VP and Head of KOSIGN Jason Feinberg:** "Many artists assume that if they've signed up to a digital distributor, that service will collect all their streaming money for them. They don't always realize that they're only collecting from the recording itself. They still need to align with a publisher and performing rights organization to collect their songwriting royalties. KOSIGN is simply an opening for them to get access to the tools Kobalt has in place for the artists it has traditional publishing deals with."

**How It Works:** KOSIGN's branding line is "You've Earned It, We Make It Count." The home page offers an invitation: "Join our platform to see every cent of your songwriting income, in real time. It's simple—apply for membership, submit your songs, and collect your money, faster." Feinberg elaborates: "Artists, producers and songwriters, provide their basic info and we run some quick modeling. If they meet certain revenue criteria, we accept the application and ask them to return to the portal to prove they are who they say they are. It's mission critical to prove that. Once they do that, they register their song information on the portal and it's handed off to our Kobalt administrative team—the same folks who register all Kobalt clients. Everything is driven by a combination of tech and a highly skilled team to ensure quality control and accuracy and to make sure everything is comprehensively registered."

Contact [kesignmusic.com](https://kesignmusic.com)

**OYSTER** EXOTIC AMERICANA MUSIC

**10 NEW TRACKS**  
From **TIKI COWBOYS**

STREAMING ON ALL PLATFORMS  
CD's available at: [tikicowboys.com](https://tikicowboys.com)

Produced By: Eric Behrenfeld  
[bluebaronmusic.com](https://bluebaronmusic.com)

**THE DARK BOB's "BOLD" new Album reviewed in THIS ISSUE!**

**"A potent aural soup of hard rock, teeny bopper pop, blood clotting punk, haute hip-hop, ho-down hillbilly and cool jazz... all rolled into a single oeuvre in this bold and courageous work"**

HARVEY KUBERNIK, *Record Collector News*

ORDER HERE  
**26 SONGS on DELUXE DOUBLE COLORED VINYL or CD**

Signed by the Artist!

**"One of LA's Temples of Sound"**  
**"Top 10 U.S. Studios Under \$100/hr"**

**4TH STREET RECORDING**  
SANTA MONICA

1211 4th Street, Santa Monica, CA 90401  
310-395-9114 • [info@4thstreetrecording.com](mailto:info@4thstreetrecording.com)

**AVAILABLE IN  
HEALTH FOOD  
STORES AND  
PHARMACIES**



**Do you suffer  
from allergies?**

- REDUCING SEASONAL DISCOMFORT
- SINUS CONGESTION
- BOOSTS IMMUNITY



- IMPROVE ENDURANCE
- INCREASE STAMINA
- VISION SUPPORT



- STRENGTHENS VOICE
- SOOTHES THROAT
- VOCAL CLARITY



- FALL ASLEEP FAST
- QUALITY REST
- REFRESH MIND



- ZINC, GARLIC, ECHINACEA, OLIVE LEAF
- IMMUNE BOOSTER
- HEALTHY LUNGS



- STAGE FRIGHT
- ANXIETY
- STRESS



- NOURISHING THE BRAIN
- MEMORY IMPROVEMENT
- COGNITIVE CLARITY



**MADE IN  
USA**

**Vita Vocal**  
HEALTH

[www.vitavocalhealth.com](http://www.vitavocalhealth.com)

For Wholesale & More Info  
**718.514.0773**



### ▲ ALOE BLACC REUNITES WITH EX-CALL OF DUTY CHIEF ERIC HIRSHBERG ON "FOR REAL"

Singer-songwriter Eric Hirshberg and GRAMMY-nominated soul artist Aloe Blacc have reunited for "For Real," a powerful new single about coming together and finding common ground in our increasingly divided world. Out now on all digital platforms, the track arrives as the first glimpse of Hirshberg's forthcoming third album, *More Is Not The Answer*—an expansive new body of work due later this year.



### ▲ DIJON NOMINATED FOR TWO GRAMMY® AWARDS

Dijon has been nominated for two GRAMMY Awards, including honors for Producer of the Year, Non Classical, and Album of the Year for his contributions to Justin Bieber's *SWAG*. In support of his acclaimed sophomore album, *Baby*, Dijon recently kicked off his North American headlining tour.



### ▲ LEIF VOLLEBEKK RELEASES LATEST "SOUTHERN STAR" VERSION, EMBARKS ON LARGEST HEADLINING TOUR YET

Acclaimed Canadian singer-songwriter Leif Vollebekk has released a new version of his song "Southern Star," featuring award-winning Norwegian artist AURORA. The track originates from Vollebekk's forthcoming short film of the same name, starring both Leif and AURORA together as characters in the story. The artist has also set off on his largest headlining tour yet following supporting performances with Mumford & Sons, Gregory Alan Isakov, and Jacob Collier.



### ▲ CARDBOARD SESSIONS FEATURING THE DIRTY DIAMOND OUT NOW

*Cardboard Sessions* and Ernest Packaging return for Episode 30, featuring The Dirty Diamond in a special two-part performance of unreleased material. The first session, showcasing "Sea of Stars," and follow-up performance of "Thing That's True," is out now. Filmed at the legendary Paramount Studios, the Los Angeles four-piece radiates pure energy as they perform these songs on the signature cardboard instruments.

## PRODUCER PLAYBACK

"Understand the needs of the music in terms of the studio required. That's usually driven by budget and size of the ensemble." - MICHAEL STERN





### ▲ IMA ROBOT RETURNS WITH EXPLOSIVE NEW SINGLE "SEARCH AND DESTROY"

Nearly two decades after it was lost to time, Los Angeles dance-punk phenomenon Ima Robot has unearthed their long-hidden LP, *Search and Destroy*, released on November 14 via Community Music. The record resurfaces as a crystalline snapshot of the iconoclastic quirk that defined their brilliance and kept them one of L.A.'s great secrets. Ahead of the full album, Ima Robot released title track and lead single, "Search and Destroy."



### ▲ MUSICIAN/COMEDIAN REGGIE WATTS AT THE LES PAUL RECORDING STUDIO HOLLYWOOD

Reggie Watts, the band leader from *The Late Late Show with James Corden* and musician/comedian/actor, poses with (L) producer Mark Bell and (R) electronic artist and techno producer Chris Coe at the Les Paul Recording Studio in Hollywood, CA. The Les Paul Recording Studio honors music pioneer Les Paul and features meticulously restored original equipment used by the legendary inventor and musician including his ground-breaking audio console where multi-track recording was invented



### ▲ SLASH DROPS ELECTRIFYING NEW SINGLE "CROSSROADS (LIVE)" OFF OF LIVE AT THE S.E.R.P.E.N.T. FESTIVAL ALBUM

"Crossroads (Live)" finds SLASH and his Blues Ball band paying homage to Robert Johnson's classic while injecting it with raw edge, fueled by SLASH's iconic guitar tone and the band's soulful groove. The track appears on *Live at the S.E.R.P.E.N.T. Festival*, the recently released album and concert film, recorded at Denver's Mission Ballroom on July 17, 2024, during the inaugural S.E.R.P.E.N.T. Festival—an event (and acronym) celebrating Solidarity, Engagement, Restore, Peace, Equality N' Tolerance.



# DT 1770 PRO MKII

STUDIO HEADPHONES  
MONITOR, RECORD & EDIT

 beyerdynamic



Helping recording artists, producers and engineers secure the finest studios to get the utmost results for their musical endeavors.

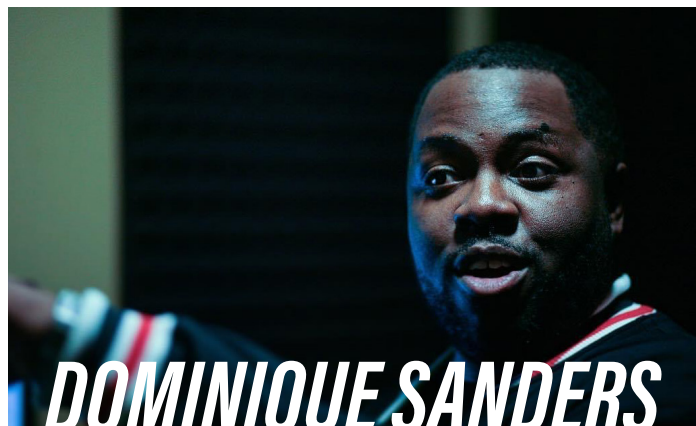
We represent a carefully vetted network of hundreds of world class studios around the planet.

Studio Referral Service is used by every major record, publishing and management company as their secret resource for decades.

There is never a charge for our service!

818-222-2058

[studioreferral@gmail.com](mailto:studioreferral@gmail.com)



**M**usician, songwriter, and producer Dominique Sanders got his start in Kansas City as a child interested in the cello. He soon graduated to upright bass, later studied music for two years at the University of Missouri-Kansas City's conservatory and toured with various jazz groups. When he connected with fellow Kansas Citian Leonard DStroy, the hip-hopper suggested that he create beats. He then sold his first to Ces Cru, a hip-hop duo signed to Strange Music, for its song "Letterman." Other artists with which he's written and/or produced include Tech N9ne (also from KC), Snoop Dogg, and even Willie Nelson. Recently he earned a Best Progressive R&B Album GRAMMY nomination for Terrace Martin and Kenyon Dixon's *Come As You Are*, which he co-produced.

For Sanders, one of music's most subtle superpowers is its ability—metaphorically—to transport listeners back through time. "A song is strong when 10 or 15 years later you can hear it and it always takes you back to a specific point," he asserts. "That's what songs are to me. They're memory markers. It has nothing to do with good chords or anything like that. It's what the song does to a person. The reason that the [Netflix] show *Stranger Things* is so powerful is because they chose the right music. Kids haven't heard Kate Bush but for us, it makes us feel like we're a kid in the '80s and now we can relate to our kids in the same way."

When you log a lot of studio time, you're bound to collect some memorable experiences. One of Sanders' favorites comes from back in 2018 when he worked with rapper Jidenna. "We'd started *85 to Africa* in L.A. and continued it in Johannesburg, South Africa," he recalls. "But my friend Rick Carson has a studio in Omaha called Make Believe. They've just started to make plug-ins, in fact. It's one of my top five studios in the country. I wanted to get Jidenna out of L.A. and into an environment where he could focus on music. We spent two weeks working there, would stay up for 36 hours straight and never left the studio property. It was a cool thing to see."

The production that stands out as one of his proudest contributions is Blessing Offor's song "Where My Feet Are," which is a relatively simple yet effective and uplifting piece. "The music came out amazing but from a song standpoint—the writing and everything—it's a really solid, great one," Sanders observes.

Aside from a Fender Precision bass, Sanders' most valued studio tool is the Waves Diamond bundle of plug-ins, particularly the CLAs created by/for mix maestro Chris Lord-Alge. He relocated to Los Angeles around 2016 and now works primarily from his North Hollywood space Steakhouse Studios, formerly owned by Toto founding member Steve Lukather. He also spends time at Dr. Luke's sound shack at Prescription Songs, the publishing company to which he's signed. His recent and upcoming projects include Wiz Khalifa's new album *Kush + Orange Juice 2*, work with rapper The Game and further recording with Terrace Martin. Lastly, he's collaborating with multi-GRAMMY-winning producer Brian Kennedy (featured recently in *MC*) on a variety of jazz projects.

Contact [linearmanagement.com](http://linearmanagement.com)

### THE 3 MOST IMPORTANT

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

- It's always about the song.
- Get the best vocal performance possible. If you can do that, that's it.
- Let things happen. Sometimes you don't have to force them.





# Rachel Stilwell

Entertainment & Intellectual Property Attorney  
Owner, Stilwell Law

## Stilwell — LAW —

Meet Rachel Stilwell, Owner of Stilwell Law, a music and intellectual property firm based in Los Angeles. Rachel's law practice focuses on entertainment, copyright, trademark, licensing, and commercial transactions. Rachel is proud to have been named to Billboard's Top Music Lawyers List for the last seven consecutive years. She is an advocate for artists' rights, having worked closely with the Recording Academy, musicFIRST Coalition, Future of Music Coalition, and Songwriters of North America.

*Find out more about Stilwell Law at: [rmslawoffices.com](http://rmslawoffices.com)*

**Meet Rachel Stilwell at The NAMM Show at her panel for music creators and pro audio professionals:**

"Protecting Creative Identity: Trademarks, Rights of Publicity, and Brand Integrity in the Age of AI & Artificial Creativity."

Friday, January 23rd, 2026; 1:00 - 2:00 PM Pacific Time, Hilton Anaheim, 4th Floor, Palos Verdes Room. Rachel will be joined by 3x GRAMMY and 1x LATIN GRAMMY winning mastering engineer Gavin Lurssen, owner of Lurssen Mastering®.



# SKIP SAYLOR RECORDING

BEYONCE • BOBBY BROWN • COOLIO • DEF LEPPARD • DURAN DURAN • ELTON JOHN • FLO RIDA • FOO FIGHTERS • GOO GOO DOLLS  
GUNS N ROSES • ICE CUBE • JUSTIN TIMBERLAKE • KENDRICK LAMAR • MACK 10 • MICHAEL JACKSON • NINE INCH NAILS • P!NK  
QUINCY JONES • RAE SREMMURD • SNOOP DOGG • TUPAC • QUEEN LATIFAH • WHITNEY HOUSTON • XZIBIT • YOUNG THUG • ZIGGY MARLEY

818-300-0400 • [SKIPSAYLORMUSIC@GMAIL.COM](mailto:SKIPSAYLORMUSIC@GMAIL.COM) • [SKIPSAYLOR.COM](http://SKIPSAYLOR.COM)

## David Dann

Founder

Green Tea Distribution

**Years with Company:** 1

**Address:** Los Angeles, CA

**Web:** greenteadistro.com

**Email:** info@greenteadistro.com

**Clients:** THEY, ZHU, Gallant, Mindchatter

### BACKGROUND

Green Tea Distribution is about much more than just getting music into the hands of listeners—it's a new service that helps guide the careers of young artists for a low monthly fee. The company is a partnership with David Dann's Mind of a Genius Records, which specializes in hip-hop, R&B, and electronica.

### Spilling the Tea

Green Tea was started by Barry [Rosenblum] and Joni [Myllari], who had been running a studio here in Santa Monica for the last eight or nine years. Eventually, they took it from a studio rental to more of a community-based thing that lived online. And Green Tea Studios was the brand they built that around.

Then they started doing events. They had me come to one called Night On The Aux, where their members play music in front of each other and the panelists give them critical A&R feedback. I was immediately shocked at the amount of talent inside that room. It was this beautiful moment of being with artists that I had never experienced. And I was already trying to find something to add to the record label portfolio I had been building since 2014, because I was growing tired of that side of the business. So when I met Barry and Joni, I told them, "Let's get together in the morning. I have this idea." Green Tea Distribution was the idea to build alongside what they had already built.

### Opening the Funnel

Originally, GTD was going to be a funnel into Mind of a Genius—we were just going to do a joint venture, and they were going to have all their artists put out their music through us. As we kept building the product, it changed and changed until it became a subscription service. There had been [online artist development] subscriptions available before, but we tried to add things we felt artists needed.

### Physical Versus Digital Distribution

We don't do physical unless there's a need for it. We've had some artists ask about it, and we've linked them with people that I've used for small runs. Digital distribution is kind of the meat of the business. It's the least exciting part. It's more about all the other services.

### For Serious Artists

We're looking for people on the same wavelength as we are. [We want] hard-working artists that want to better their craft. If you're a hobbyist, that's fine, but [we're for] people that want to take that next step in their careers. We're trying to attract people who have that same level of thought and need.



*"Know who you are, know your vision, and make sure everything you do is in line with the story you're trying to deliver."*

### Helpful Feedback

We have a private chat that you get a link to when you sign up. And in that chat, you can upload a song a week. You can ask for any sort of feedback on your music. It can be like, "I just did this demo. How do you guys think I should move forward with it?" Or, "What do you think about the writing?" "What do you think about the mix?" Any sort of feedback that one would want from a professional, you can ask. One of the A&Rs from Mind of a Genius will respond within a day or two. And then you can go back and forth with that A&R person until the song is finished. You can do a new song every week; it doesn't have to be the same song. You can also ask any marketing and branding questions in the chat. It's like a day-to-day care manager for your career.

### Pitching for Sync and Playlists

There's a form to fill out that asks a bunch of questions, all the things that labels typically need before they pitch their artists. The sync thing is a little longer, because it asks for things like publishing information and other things that sync agents need. And then those songs go into a library. Any time there's a brief sent from a sync agent, our agents have your music available.

### Social Media

We're always trying to give people ideas on how to make their socials better and more performative. We're giving them all that information through our educational workshops. We also have a content-creator pitching tool. If you have a song that you think is strong and want to get it in front of content creators, you upload your music, the link to your bio, any marketing materials, and then a budget. And

then we have a content creator guy who reaches out to his network and says, "I have this song from Green Tea, and they have a budget of \$1,000. What can you guys do for this budget?" And we'll take that information and give it back to the artist.

### Funding Creators

Say your song is making from \$500 to \$1,000 a month and you're like this thing is starting to move. Can you guys jump in and help me shoot a music video? Or put some money into promotion? We'll give you funding against your income. It's something to get your fire going so you can put as much gas as possible on it while it's hot.

### Artist Vibes

We have a bunch of different events. We have Night On The Aux. We have an event called The Tea Room, where our artists perform as part of a festival. We also have an event for artists in L.A. It's small performances, drinks, and an opportunity for artists to meet and talk about what they're doing. The whole thing is to encourage collaboration.

### Subscription Plans

We have an entry level [plan] that's pretty basic. It gives people access to certain features but none of the real meat and potatoes. It's kind of a way to get your feet wet with us. The artist plan includes all the services—the free events, the A&R feedback, all the pitching services. And the third one, which is the white glove, that's a lot more hands-on, like private workshops with the Mind of a Genius team every week, to really uncover what you're doing with your strategy, plans and marketing.

### Success Stories

We have an artist named Jalen Chords. He was probably at 4,000 or 5,000 monthlies, and then he put out a song through us that got a bunch of editorial. We also kind of coached him through his TikTok. I think the song "Good Denim" now has over three million plays and over half a million shares on TikTok. We have another group, Audrum, based out of Europe. They've had similar success with the album they put out through us. With our help in the A&R side and pitching side, we were able to get them to the next stage.

### Artist Advice

Do as many collaborations as possible to cross-pollinate audiences. I'm really big on that, especially with how the algorithms work. And then, focus on making strong, replay-able singles. You've got to have that in your catalog to get people cooking on your stuff. Focus less on the storytelling of an album and more on the fishhooks.

### When Starting Out, Focus on Songs, Not Albums

Albums only matter once you have a true, built-in audience that is there for it. Otherwise, it doesn't make any sense. It's hard to get people to listen to a full 40-minute project. I don't recommend that people put out albums until their audience is really hungry.

# David Schwartz Remixes the Mixtape

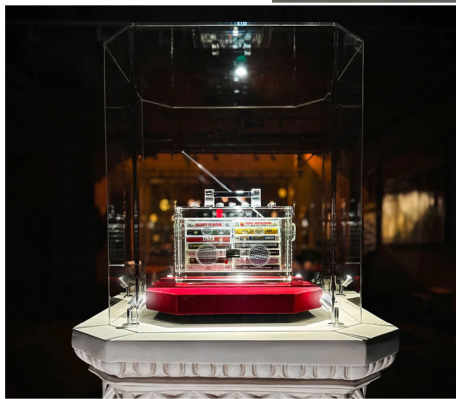
David Schwartz approaches sculpture as a form of listening. His translucent boomboxes operate like temporal, Proustian portals where sound and memory dance in the light. In Minneapolis he was a young musician studying art; but he left school when he ended up in Prince's world, recording at Paisley Park and performing with him. While professionally he went on to spend two decades designing visuals for outfits from Marvel to Netflix and Rock the Bells, those heady years at Paisley Park still ring in everything he does—including and especially his latest project, *Music as Medication*, debuting at LVMH The Studio Miami during Art Basel Week 2025.

As each individual *Rhyme Capsule* sculpture arranges vintage cassette spines into a slow-building sequence—a horizontal score encased in resin or crystal and scattering light with a beckoning prismatic clarity—Schwartz says that, “the part that excites me most is when I’ve been trying to figure out a certain piece for years and then suddenly I know it’s ready.” The large-scale boomboxes have the presence of cozy monuments; the minis constellate into something more like jewels or amulets.

The pill pieces shift the idea into another register, each one an empathetic microdose of a specific year, a particular album, and a burnished emotion.

One work that is most personal to Schwartz is *Dark Side of the Moon*. “Summer of ‘88,” he says. “I’d just moved to Minnesota to live with my dad. He had a Jeep Wrangler, and we’d ride around St. Paul all summer with the top off. Every time I see that cassette, it brings me right back.” And he relishes hearing from friends and collectors who have their own deep memory jolts with the work. “A father bought one of the big Hip-Hop capsules so his kids could have visual access to all the artists he grew up on,” Schwartz fondly recalls. The work carries that warmth forward—reminders of the artist’s and his whole generation’s quirky design obsessions, formative listening, and the shift from grief to growth. Furthermore, returning to physical making after years in design has thrown that door open wide again. “I can go anywhere I want with this, and it fills the same creative void I miss from my music days.”

[instagram.com/davidmadeit](https://www.instagram.com/davidmadeit)  
[instagram.com/rhymecapsule](https://www.instagram.com/rhymecapsule)



# KELLIE ROSE

**For Kellie Rose, her love for songwriting** grew out of her passion for words. "I love writing them and rewriting them and thinking out loud," Rose says. "Songwriting is how I articulate my thoughts and feelings, singing was my most natural ability and simplest source of joy, and performing has always been the avenue to serve it to others in the form of, wait for it, *fun*. Fun for me, fun for them."

Rose says that her sound stems from her warm, soulful voice with an occasional rasp. "I'm a singer songwriter, yes, and like most of us, I pull from any and every genre and inspiration that comes to me," she says. "My songs are introspective; typically built around an acoustic guitar which coincides with my on-stage performance. If you listen to my music or come to my show, the intention is you have an opportunity to laugh, dance and cry all in one go."

Her latest release is the "same team" single, which has a doozy of a story attached to it (her words). "I was sitting with my partner in an argument and pulled out a piece of paper," Rose says. "I made us write down our arguments, thoughts, feelings, needs so we had to articulate and physically see them. Eventually it came out that a need from my partner was for me to be a team player...oof, wasn't wrong. I have been solo in my pursuits so much of my life so the idea of consciously being a team player has been a newer lesson. The next day I wrote 'same team.' It's not from my perspective but my attempt at understanding. Building a relationship with someone so obsessed with their dreams is hard. It's important to be on the same team."

Rose says that she's been learning how to produce her own music over the past few years. "DIY for me looks like continuing to build out my business as a songwriter and music artist, expanding to recruiting an awesome team of people whose goals and missions align with mine, and then creating opportunities to make dope art," she says. "I write lyrics, melodies, I play guitar, I produce, I write vocal arrangements, I book enough live music performances and songwriting workshops to sustain a business for myself... I mean, yeah, if I could advise a fellow artist of anything, babe, do it ALL yourself. Learn and ask and take ownership."

With new releases and shows planned for 2026, there's a lot more to come from Kellie Rose.

Visit [kellierose.com](http://kellierose.com)



## THE LEGAL BEAT

BY GLENN LITWAK



**ON NOVEMBER 24, 2025**, Taylor Swift fans (known as "Swifties") got good news when a federal district court judge in Los Angeles ruled that the Swifties' antitrust lawsuit against defendants Live Nation and Ticketmaster (its subsidiary) could proceed.

The defendants filed motions to dismiss the lawsuit. Judge George Wu granted the motions in part by dismissing some of plaintiff's claims, including fraud and negligence. However, the judge's ruling allows the important antitrust and California consumer protection claims to proceed.

Swift's Eras Tour was a huge success, grossing over two billion dollars. It sold out more than 149

stadiums around the world with over 10 million fans attending.

The lawsuit was filed in 2023, alleging "unfair" ticketing for the Eras Tour. There are approximately 355 plaintiffs contending that the defendants misled fans and favored bots and scalpers, thus breaking antitrust laws. The plaintiffs claimed that Ticketmaster's ticket buying system was poorly prepared for the huge demand for tickets and that bots were permitted to buy huge numbers of tickets. The judge stated that the original Complaint contained insufficient detail and has now allowed the plaintiffs to amend their Complaint.

The lawsuit arose as a result of the 2022 Eras Tour presale. This case was actually the second time the court has denied the defendants' attempts to dismiss the entire lawsuit.

The plaintiffs' claim in their lawsuit that Live Nation and its subsidiary, Ticketmaster, violated antitrust law by creating a monopoly over aspects of the live entertainment business. Defendants' ticket purchasing

system fell apart after incredible public demand and bot activity when the tour tickets went on sale. Millions of fans who attempted to buy tickets were unsuccessful in finalizing their purchases. The plaintiffs claimed that this happened because Ticketmaster allowed bots and scalpers to come in and purchase tickets.

The judge rejected the defendants' position that the plaintiffs' arguments improperly relied on the US Department of Justice's separate antitrust lawsuit. That action was about Live Nation's domination of arenas and amphitheaters, as opposed to the huge stadiums Swift performed at.

The judge stated: "None of these allegations clearly indicate that the government action excludes conduct related to stadiums" and the court saw "no meaningful distinction between arenas, amphitheaters and stadiums" that would undercut the fans dependence on the Department of Justice's antitrust lawsuit."

The plaintiffs alleged that defendants' control over ticketing, promotion, and major stadiums

created an anticompetitive environment whereby fans had no alternative to buy tickets. The defendants' ticketing system was not prepared for the overwhelming demand for tickets. Ticketmaster's platform crashed during pre-sales and millions of fans could not purchase tickets at face value, which led to resale prices skyrocketing.

**GLENN LITWAK** is a veteran music and entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, music producers and hit songwriters, as well as 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 SXSW and the Billboard Music in Film and TV Conference. Glenn has been selected as a "Super Lawyer" by *Super Lawyer Magazine* for 2022-2026. Email Glenn at [gtlaw59@gmail.com](mailto:gtlaw59@gmail.com) or check out his website at [glennlitwak.com](http://glennlitwak.com)

*The above is a brief overview of the subject and does not constitute legal advice.*

Stephanie Aramburo



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

**Contact Robert Case for details: 719 632-0227**

**Email: [rac@crlr.net](mailto:rac@crlr.net)**



**<https://oldpants.com/stephanie-aramburo/>**



**Date Signed:** September 2025

**Label:** Big Loud Publishing

**Type of Music:** Country

**Publicity:** Corey Brewer and Rachel Heatherly / Big Loud, corey@bigloud.com, rachel@bigloud.com

**Web:** bigloud.com

When Luke Preston moved from Clearwater, FL to Nashville, TN in 2011, his mission was to earn a living in the music industry however possible. While working at a grocery store, a friend who was on a major label invited Preston to play bass for him. He said yes, even though he hadn't touched the instrument since middle school.

Preston then secured his first songwriting deal in September 2019 and began writing alongside a number of artists affiliated with Big Loud

*"They're always pushing into new territory instead of chasing after what's already successful."*

Records, the country music juggernaut founded by GRAMMY-winning songwriter Craig Wiseman. "I started working with Kashus Culpepper, who I'm a big fan of," reports the tunesmith, whose other musical affiliations include The Lone Bellow, Corey Kent, and Kip Moore, plus Owen Riegling, another Big Loud musician. "The label has a bus they send out when their artists go on tour, so they can write while they're on the road," he goes on. "And I got asked to write with Kashus a few times."

Adam Romaine, Big Loud Publishing's Sr. Creative Director, loosely manages the bus, and Preston hit things off with the man colloquially known as Romie. Over the course of their time together, Romaine learned that Preston's publishing deal was coming to an end. Notes Preston, "It was fortuitous timing."

The rising songwriter had been meeting with other people around town, yet Preston felt a connection with the staff of Big Loud. On top of his friendships with Romaine and Culpepper, there was Sarah Knabe, who played a significant role in boosting the career of another musical buddy, Elvie Shane. Preston stresses how much he values her creative input.

Preston also puts stock in the quality and nature of the artists on Big Loud. "They're always pushing into new territory instead of chasing after what's already successful," he tells. "It feels like a good fit for me to get in the room and work with some of those people." - **Andy Kaufmann**



**Date Signed:** November 2025

**Label:** Warner Records

**Type of Music:** Alternative Rock

**Management:** Nick Hostetter, nick@mickmgmt.com

**Booking:** Ethan Goldish, ethan.goldish@caa.com; Ben Schildkraut, ben.schildkraut@caa.com

**Legal:** Jeff Colvin, jeff@mcentlaw.com

**Publicity:** Rick Gershon - Warner Records, rick.gershon@warnerrecords.com

**A&R:** Daniel Werman

**Web:** marlonfunaki.com

"I love making music," blurts Marlon Funaki. "There's nothing else I see myself doing." The unique 24-year-old guitarist, songwriter and vocalist hailing from Redlands, CA, had been focusing on just that, playing shows and recording, when A&R reps from various labels began noticing his talent.

Yet making music wasn't all he'd been doing. He'd also been getting his feet wet with various career-oriented nuts and bolts, such as setting up a proper release schedule and soliciting attention through social media. Even though he was new to these tasks, Funaki's efforts drew in industry brass, not to mention more than one million monthly streaming listeners.

Numerous labels reached out, including Sony, Capitol, and Interscope. Another was Warner Records. Representatives first connected with Nick Hostetter, Funaki's manager, before speaking directly with Funaki. Then, the artist visited them in their offices, where he played the brass some

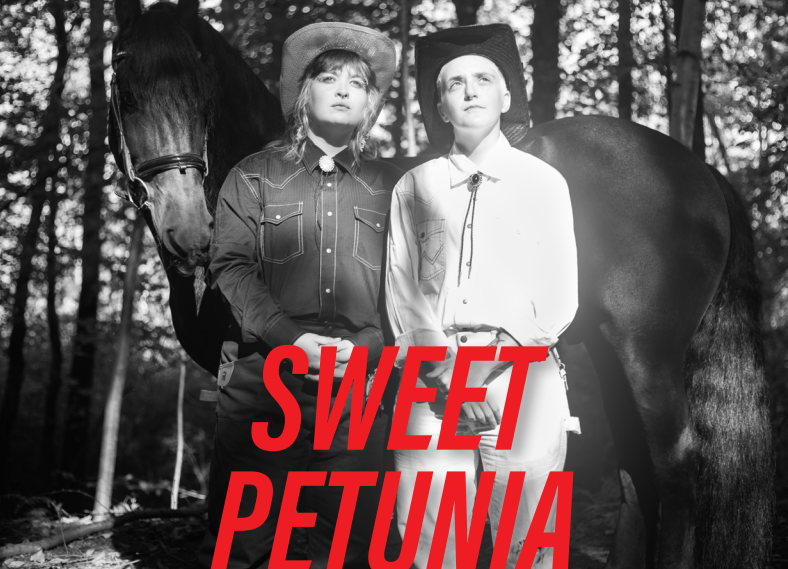
*"I've always felt that, if things are supposed to happen, they will."*

demos. "I think they liked what they heard," the jazz-influenced performer reflects.

Funaki was impressed by Warner's persistence. They went the extra mile, putting him in contact with producers and engineers without a formal commitment. "Warner kept in touch and did a lot of things for me," the cowboy-hatted, musical force of nature divulges. "That was one of the reasons I felt they were the right choice." Warner also signaled a clear hunger and passion for his music.

Warner Records must have found Funaki's originality and honest personality appealing, he surmises. "I'm a pretty authentic, raw person," the newcomer claims, "and I'm truthful with the way I feel and want things done." He certainly made himself clear during contract negotiations, insisting on maintaining artistic control and signing a limited-time licensing deal where he'd eventually get his music back.

Like with his sound, Funaki embodies a laidback approach to putting together a team. "I've always felt that, if things are supposed to happen," he offers, "they will." - **Andy Kaufmann**



**Date Signed:** November 2025

**Label:** Righteous Babe Records

**Type of Music:** Indie-Folk

**Booking:** Melissa Ferrick, Paladin Artists

**Publicity:** Karen Wiessen, Righteous Babe Records

**A&R:** Invasion Group

**Web:** sweetpetuniaband.com

**B**oston indie-folk duo Sweet Petunia recently signed with Ani DiFranco's Righteous Babe Records. The pair of musicians—Madison Simpson and Mairead Guy—describe their artistry as, “driven by a deep love of music, a need to express their loud and unapologetic queerness, and an unwavering commitment to strong political and moral values.” Therefore, a deal with Righteous Brain was a no brainer.

It's been a long road to get here though. “I've been singing and playing instruments for most of my life, starting in elementary school with violin lessons and school choirs,” says Simpson. “It wasn't until late high school that I even discovered contemporary folk music was being made, or that there were people continuing to play in traditional styles. Around that time I started writing my own songs as well, and taught myself to play the ukulele and the guitar. In college one of my dorm-mates was a banjo player, and after a few lessons with him I was hooked. I performed a tiny bit before college but mostly started playing out once Mairead and I started Sweet Petunia.”

“My mom likes to brag that five days before she gave birth to me she was up on stage singing with the Irish American Pub band Uisce Beatha that she and my dad were in,” adds Guy. “As far as I know, I've always been singing. I started playing the guitar when I was 12... When I got to college, I was determined to find someone who loved harmony singing like I did and had the passion for songwriting that I did, and I still think that fate put Maddy and I in a class where we sang together.”

The pair describe their sound as, “contemporary, original music influenced by both the old time tradition and the DIY community we

*“Righteous Babe is a dream come true because it's a label by artists for artists.”*

participate in here in Boston, more specifically Allston/Brighton. There's a lot of queer punk music happening here, as well as a lot of indie rock, shoegaze, and other newer genres people our age are excited about right now.”

The deal with Righteous Babe came out thanks to friend and mentor Melissa Ferrick, who eventually became Sweet Petunia's agent.

“Pretty soon into working together, they suggested that Sweet Petunia and Righteous Babe might have quite a bit in common,” they say. “She put us in front of Ani and the RBR team, and really helped us facilitate this collaboration. As a band that came up in the DIY scene, when looking at a label something artist focused, community oriented, and independently run was a top priority.”

Their first release for Righteous Babe is the “Good Part” single, and then they have plenty planned for 2026, including a lot of tour dates. Check their website for details. - **Brett Callwood**



**Date Signed:** 2019

**Label:** Drag City

**Type of Music:** Experimental

**Management:** Zoë Blilie, zoe@tmwrk.net

**Booking:** Zoë Blilie, zoe@tmwrk.net

**Publicity:** Drag City

**Web:** geologist.bandcamp.com

**G**eologist is the “nom-de-théâtre” of Brian Weitz, probably best known for his work with Animal Collective. “I started performing with some of the guys in Animal Collective when we were 15 years old,” he says. “That was in 1994. We eventually started doing the project that people think of as Animal Collective in 2000. I actually made a solo Geologist EP in 1999 but never released it. I didn't get much fulfillment out of solo music and was never inspired to do much of any music outside of Animal Collective until my mid-30s.”

At that point, Animal Collective was working less frequently, and Geologist found himself some gear that would inspire his Geologist project. “I came into new pieces of gear, mainly my modular synthesizer and then later, a hurdy gurdy, that inspired ideas that wouldn't necessarily fit into Animal Collective,” he says. “My bandmate in AC, Dave [Portner, Avey Tare], keeps asking me to go on tour with him where we both play solo sets and that is how a lot of my solo material comes to be. I have to write something in order to have something to play on the road. Then that leads to an album.”

The Geologist sound has evolved over the years. “My music used to be more looped and collage-based,” he says. “A lot of samples, though

*“Since I started playing the hurdy gurdy, the idea of composing on and playing a live instrument has become a much bigger focus.”*

not necessarily samples of other people's music. It also allowed for more chance-based results on the modular synth. Since I started playing the hurdy gurdy, the idea of composing on and playing a live instrument has become a much bigger focus. That may seem like a strange thing for a musician to say, but not this one.”

Drag City is a comfortable home for Geologist; he has long wanted to be on the label's roster, and he finally is. His debut album for Drag City, *Can I Get a Pack of Camel Lights?*, is out January 30 and it's preceded by the “Tonic” single.

“I've been wanting to make a solo hurdy gurdy record for a while now,” Geologist says. “It started as a live set first and foremost because Dave from Animal Collective and I were doing an Avey Tare/Geologist tour, each doing solo sets. I wanted to write all new material on hurdy gurdy, and assumed it would be an ambient drone set, but I was extremely upset with my results. It sounded unoriginal and too indebted to my drone influences. I decided I was in the mood to play distorted guitar one day, but I can't really solo on the guitar, so I made some synth drum patches on my modular, plugged the hurdy gurdy into a distortion pedal and solo'd over top the synth loop. It was a really fun day so I kept doing it and that led to writing the material that became *Can I Get a Pack of Camel Lights?* in just a couple weeks.”

Geologist will be touring the West Coast with Bitchin Bajas in the early part of the year and then heading east. Stay alert for more plans.

- **Brett Callwood**



### ▲ SMP RENEWS DAECOLM

Daecolm renews (2016) global publishing with Sony Music Publishing, for existing and futures. With 420+ million streams for 2024's "I Adore You," 2025's "Think of Me," "99," "Barry Wonder" collabs include Wizkid, Arya Starr, Chris Brown, J Balvin, Ty Dolla \$ign, David Guetta, Kehlani, etc.



### ◀ TROMBONE SHORTY'S AWARD

Raising \$201,000 for education at 2025's "Brass and Bayou" Gala, GRAMMY Museum Mississippi awards Trombone Shorty the 7th Annual Crossroads of American Music Award. The Trombone Shorty Foundation take 100 students for five days of music workshops and concerts yearly.



### ▲ JIMMY EAT LOUD

Arizona's JIMMY EAT WORLD releases *Something(s) Loud* on Exotic Location Recordings, including formerly digital-only singles "Something Loud," "Place Your Debts," "Call to Love" (feat. Bethany Consentino), previously unreleased "Failure," and some remixes. More to come in 2026!

### Landmark A.I. Ruling

A German Court has found that OpenAI's ChatGPT bot violated copyright laws through the unauthorized use of song lyrics and ruled that OpenAI should have acquired licenses for German song lyrics in GEMA's repertoire before using them to train and operate ChatGPT.

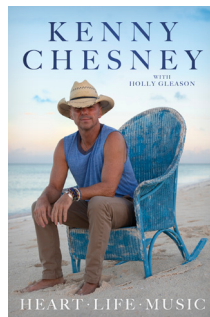
This verdict marks the first time a European court has legally examined and ruled in favor of creative works used by generative A.I. systems, with German collection society GEMA winning the landmark copyright case.

### NSAI Membership Perks

For almost 50 years, now with over 80 chapters globally, the National Songwriters Association International (NSAI) provides an incredible opportunity to pitch your music, receive feedback, have one-on-one mentoring and evaluation, and access ongoing educational opportunities, writers' rooms, songwriting experiences, and song contests for a chance at professional promotion and cash prizes. The organization includes creatives from all genres, professional and amateur, committed to protecting the rights and future of songwriting, to advocate for, educate, elevate, and celebrate the songwriter. Learn more at [nashvillesongwriters.com](http://nashvillesongwriters.com).

### SESAC Celebrates Songwriters

With over 500 music professionals in attendance, SESAC extends heartfelt congratulation to the songwriters and publishers of the most-performed country and Americana at 2025's CMA



### ▲ HEART LIFE MUSIC

Kenny Chesney releases book *HEART LIFE MUSIC*, navigating memories of his life and musical adventures, his struggles and triumphs. 20+ years touring, 35+ million album sales, 8x Entertainer of the Year, Most Billboard Country No. 1s, charity work, he speaks on working, playing, loving hard.

Awards week in Nashville. Alysa Vanderheyem received an award for baggage from Kelsea Ballerini, Megan Moroney was presented with SESAC's Song of the Year Award for "Am I Okay?" from frequent co-writer Jessie Jo Dillon. Michael Tyler was named SESAC's Songwriter of the Year for hits including "Cowboy Songs" (George Birge), "Holy Smokes" (Bailey Zimmerman), and "This Heart" (Corey Kent), receiving a custom guitar and one-of-a-kind ring from Jostens. Details at [musicrow.com](http://musicrow.com).

### Primary Lizzy Brubeck

The Estate of Thin Lizzy's co-founder/songwriter Phil Lynott has partnered with Primary Wave Music for publishing and recording rights, in an agreement covering all of his music and recording interests from Thin Lizzy and other artist collaborations. The Estate will have full access to Primary Wave's marketing, licensing/sync, content, and branding services. Songs include "The Boys Are Back In Town," "Dancing in the Moonlight," and 1972's cover of "Whiskey In The Jar."

Less than a week later, Primary Wave announced its partnership with the Estate of jazz icon and Dave Brubeck for recording, publishing, and name and likeness rights, which will cover the entirety of Brubeck's career. Songs include "In Your Own Sweet Way," "Take Five," "It's a Raggy Waltz," and "Unsquare Dance." Brubeck's music has already appeared in *Wedding Crashers*, *Better Call Saul*, *Baby Driver*, and *The Residence*. Primary Wave already has plans for new TV and film projects around Brubeck's life and contributions.

The latest acquisitions follow partnership interests in those of Patti LaBelle, the Estate of Peter Green, the Cars, and the Estate of Biggie Smalls. Primary Wave's roster of catalogs includes Bob Marley, Whitney Houston, Stevie Nicks, and Luther Vandross.

### ASCAP Foundation Celebration

Celebrating Johnny Mandel's centenary, The ASCAP Foundation names rising composer Michael R. Dudley Jr. as the first recipient of The ASCAP Foundation Johnny Mandel Prize for Early-Career (made possible through the generosity of Martha and Johnny Mandel's daughter, Marissa Mandel). With compositions/orchestrations performed by multiple symphonies, Dudley Jr. has toured the world with multiple orchestras, recorded as a lead trumpet player (John Daversa Big Band, Brian Lynch Big Band),

and has plans for a 2027 debut ensemble album.

Eli Feingold received recognition with revered ASCAP Foundation Johnny Mandel Prize. As a composer, arranger, orchestrator, music editor, songwriter, producer, trombonist and pianist, Feingold recently won The ASCAP Foundation Herb Alpert Young Jazz Composer Award for "1210" on *Good Size Park*.

Best known for his work on Oscar and GRAMMY-winning "The Shadow of Your Smile" from *The Sandpiper*, television's *M\*A\*S\*H\** soundtrack, Johnny Mandel was a prolific jazz composer and received a National Endowment for the Arts Jazz Masters Award. He played trombone in bands led by Boyd Raeburn, Buddy Rich, Jimmy Dorsey, Elliot Lawrence, and Count Basie, with compositions recorded by Stan Getz, Woody Herman, Chet Baker, and Count Basie. As a triple-GRAMMY winning arranger, he worked on albums for Frank Sinatra, Barbara Streisand, Peggy Lee, Natalie Cole, Quincy Jones, Shirley Horn, Andy Williams, Michael Jackson, Diana Krall, and Tony Bennett. More at [ascap.com](http://ascap.com).

### Virgin Renews GR6

Virgin Music Group has extended their partnership with Brazilian label GR6 (first joining forces in 2020). Listed by the International Federation of The Phonographic Industry (IFPI) as one of the top 10 Brazilian independent labels, and being home to one of 2024's top songs in Brazil—"Let's Go 4"—GR6's roster includes Perea DJ, Nilo, MC PH and Djay W. Founder and CEO, Rodrigo Oliveira has discovered and supported career artists who have grown to have a massive impact on the music culture within Brazil and on the world scale. GR6 is currently working, in association with label head and music video producer KondZilla, on a 60-track compilation of iconic hits, reimagined by artists including MC Livinho, MC Davi, MC Don Juan, MC Kevinho, MC Negoinho do Kaxeta, etc.

### Performing Songwriter Workshops

Registration is now open for 2026's Performing Songwriter Workshops. With expert guidance from Jonatha Brooke, Verlon Thompson, Suzy Bogguss, Gretchen Peters, Beth Nielsen Chapman, Mary Gauthier, Emily Saliers, and Matt Rollings, sessions are restricted to a small group and fill up fast. Launched in 2014, Performing Songwriter Creative Workshops were created

to inspired creativity and provide a supportive space for people to be mentored by influential songwriter-teachers.

All skill levels, ages, occupations from around the world are welcome for three-day workshops that build their writing voice and message. Week-long retreats in Scotland and Italy are also offered. Details and registration at [performingsongwriter.com/creative-workshops](http://performingsongwriter.com/creative-workshops).

### Sacred Bones' Flowers

Sacred Bones Records has joined All Flowers Group under the Secretly Group umbrella, alongside Ghostly International and drink sum wtr. Marking the first addition to All Flowers since its formation in 2022, All Flowers serves as parent company to Secretly Group (Dead Oceans, Jagjaguwar, Saddest Factory Records, Secretly Canadian), Numero Group, Secretly Distribution and Secretly Publishing, and is redefining the label concept. Internal company collaborations now include streaming, vinyl, publishing, and more.

**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](mailto:drea@dreaajo.com)



### BIG LOUD PRESTON

Having played guitar since age seven, worked as a sideman for Jackson Dean, Jordyn Shellhart and Dave Hause, and penning songs for Kip Moore, the Lone Bellow, Corey Kent, Kashus Kulpepper, Iam Tongi, etc., singer-songwriter Luke Preston signs to publishing with Big Loud Music.



### WHITE STRIPES' INDUCTION

After almost 30 years in music, The White Stripes enter the Rock & Roll Hall of Fame. Officiated by Iggy Pop, tributes included Olivia Rodrigo, Feist, Twenty One Pilots. Known for live shows, they defined garage rock revival. "Seven Nation Army" remains iconic staple, beloved sports anthem.



### SLIPKNOT'S HARBOURVIEW

With seven billion+ YouTube views and having sold 30 million albums, iconic metal band Slipknot sells majority stake of their catalog to HarbourView Equity Partners, including "Wait and Bleed," "Duality," "Psychosocial," and "Before I Forget," in a deal rumored to be worth over \$100 million.



### SEVENTEEN'S TINY DESK

As first K-Pop act to play *Tiny Desk* at NPR, Seventeen shared stripped versions of nine of their best songs with a live band. Global best-seller *FML* (2023) sold over 6.4m copies. First K-pop group to play Glastonbury, Lollapalooza Berlin, and named UNESCO's first Goodwill Ambassador for Youth.

## Jessie Jo Dillon: Truth Teller

**B**orn to songwriter Dean Dillon and Kenni Wehrman (A&R at Warner), Jessie Jo Dillon was not sure she wanted to get into the music business and spent time in Los Angeles contemplating journalism before returning to her Nashville roots. Now a well-respected and sought-after songwriter, Dillon is stacking awards and writing for artists including George Strait, Post Malone, HARDY, Miranda Lambert, Luke Bryan, Tim McGraw, Nate Smith, Brothers Osborne, Darius Rucker, Morgan Wallen, Jelly Roll, and many more.

Every collaboration is different. "Working with Jelly Roll doing a camp, he wants to hear a lot, then lives with it [before making] song choices," shares Dillon. "Megan [Moroney] is opposite. She'll have an idea, we'll sit down [and] work." For Dillon, it's all about the lyrics. "I wanna know the theme. If I don't like the lyrics, I don't like the song. Nine times out of 10, that's a jumping off point for me."

Music is her safe place. "I always loved music. My childhood was pretty chaotic and music was a retreat. I was always writing stories." Navigating Los Angeles for a year after high school to find herself, Dillon tried to talk herself out of it, but ultimately began songwriting, befriending Kathleen Carey at Sony (a friend and mentor to this day). On Carey's encouragement, Dillon returned to Nashville at 19 and met Clay Bradley, who landed her a publishing deal. Finally confessing it all to her father, the two began writing together. "One of my first big songs, the first I cut, was with my dad," says Dillon [George Strait's "The Breath You Take," won 2011's Best Country Song GRAMMY].

"I look back [realizing I] wasted a lot of time not getting help," admits Dillon. "I'll watch other people and think it's great their parent [helps], but I was so against it." She even contemplated hiding her surname. Co-writer Shane McAnally admitted halfway through an early session that he didn't want to like her because of her lineage, but thought she was awesome and asked her to work with him and Brandy Clark. Dillon says the two now feel like her siblings.

As Founder/President of Gatsby Records (under MCA), Dillon looks for artists with work ethic. "In L.A., Nashville, New York, Miami, throw a rock and you're hitting someone talented," says Dillon. "But the hard-working part, I don't know if you can teach that—it's either in them, or not." Raised to work hard, she says, "every time I sit down, I'm striving for greatness and connection. I've not lost that. I hope I never do."

Tell the truth and stay weird. Mentor Frank Liddell accepted an award saying, "tell the truth, it's more interesting," and co-writer Shane McAnally encouraged Dillon to, "step into your weird because that's what makes you, you." Co-writes also require surrender. "I want to tell *their* story," emphasizes Dillon. "To help somebody find their own voice and brand feels really special. I love artists, I love records. Everyone wants to talk about an algorithm [or] numbers. I get it, but don't give a shit. The same three people don't need to have written every song on the radio."

Dillon says lyrics usually give A.I. away. "We will have no A.I. on Gatsby. I get pissed at writers—everybody wants to use Suno. You're making it smarter. It's lazy. The day I start wanting to be lazy about my art is the day I need to do something else. We all need to look to the future, but there's a beauty in the past you can bring with you. You don't have to be chained to it, but I can't lose my morals about art."

Penning over 900 songs over 15 years, Dillon's accolades include ACM, AIMP Nashville, Billboard's Rising and MusicRow's Female Songwriter of the Year, placement on *Variety's* List of Power Women, CMA's *Triple Play* Award, and a GRAMMY Songwriter of the Year nomination next month. Upcoming projects include Tucker Wetmore, Jelly Roll, and co-writing Megan Moroney's *Cloud 9*. Carter Faith debut, *Cherry Valley* (on Gatsby) is out now.

Contact [shelby@evolvancepr.com](mailto:shelby@evolvancepr.com)  
Visit [instagram.com/jessiejodillon](https://www.instagram.com/jessiejodillon)  
Photo Credit: Meri Grey



**Take Control. Feel Relaxed.**

# ANXIETY EASE

**MAY HELP CALM:**  
**STAGE FRIGHT | ANXIETY | STRESS**

**120 Vegetarian Capsules**

**VitaVocal HEALTH**

**Now Available at your local pharmacy & health food stores.**  
**FOR WHOLESALE CALL 718.514.0773**

**www.VitaVocalHealth.com**

**PRO TOOLS / DIGITAL PERFORMER TRAINING**

*One on One With Industry Pro Engineer*

## Michael Stern

- Mixing-Mastering
- Editing-Pitch Correction
- Sync to Picture Training
- Training for All Levels

*Take your skills to a new level!*

[mikesternaudio@gmail.com](mailto:mikesternaudio@gmail.com) • [mikesternproductions.com](http://mikesternproductions.com) • (818) 317-6938

**"Music Connection is consistently the best source for how to make records and sustain a career in music."**

**- Greg Wells,**  
*producer, songwriter, musician*  
*(Chris Brown, Justin Bieber, Adele)*

**MUSIC CONNECTION**



# *SHE* ROCKS AWARDS

Sponsored By

**NAMM®**

**FRI, JANUARY 23  
ANAHEIM, CA**

**WITH  
CARNIE WILSON,  
RACHEL PLATTEN,  
JUDITH HILL,  
RHONDA SMITH,  
SOPHIE BURRELL,  
& SO MANY MORE!**

**GET TICKETS NOW**

**SHEROCKSAWARDS.COM**



Sophie Burrell

## DROPS

Thanks to the Aykroyd family and Judy Belushi's estate, there are plans to expand the *Blues Brothers* universe over the next few years with new ventures across television, film, live events, and music, beginning with the release of the original graphic novel *The Blues Brothers: The Escape of Joliet Jake*, which dropped in November. Written by Stella Aykroyd, Luke Pisano, and James Werner with art by Felipe Sobriero and editorial oversight from one of the Blues Brothers himself, actor Dan Aykroyd, the project honors the spirit of the classic characters and was first conceived by the late Judy Belushi Pisano, who passed away during the book's production. In addition to the graphic novel, a deluxe edition pairs the book with a blue vinyl of previously unreleased live recordings featuring the full Blues Brothers band. For more information, contact Allie Gruensfelder at [allie@thesyn.com](mailto:allie@thesyn.com).

Pasadena Playhouse will present a production of Peter Shaffer's 1979 stage play *Amadeus*, directed by Tony Award-winner Darko Tresnjak (*A Gentleman's Guide to Love and Murder*). Sam Clemmett will star as Mozart, with Tony Award nominee Lauren Worsham as Constanze and Jefferson Mays as Salieri.



They will be joined by a full ensemble of stage and screen performers, with a crew including Alexander Dodge, Linda Cho, Will Vicari, Pablo Santiago, Jane Shaw, and Aaron Rhyne. Show dates run February 11 through March 8. Find tickets at [pasadenaplayhouse.org](http://pasadenaplayhouse.org). For more information, contact Peter Goldman at [p.goldman@dcpublicity.com](mailto:p.goldman@dcpublicity.com).



Soprano Tiffany Townsend will present *Crash Out Queens*, a multidisciplinary recital continuing Long Beach Opera's 2025–26 season on **January 31** and **February 1** at the *Altar Society* in Long Beach. Created in close partnership with Long Beach Opera, the program will reinterpret iconic operatic moments, from Puccini's *Suor Angelica* to Menotti's *The Consul*, through a modern lens that highlights women at moments of psychological reckoning. With scenic, dance, and instrumental collaborators, the recital will further shape Townsend's artistic voice and invite audiences into her creative world. Find tickets at [longbeachopera.org/2025-2026-overview](http://longbeachopera.org/2025-2026-overview).

**Depeche Mode: M** and the companion concert film and live album *Memento Mori: Mexico City* was released worldwide on December 5. The former is a 2025 concert documentary film directed by Mexican filmmaker Fernando Frías de la Parra, featuring English electronic band Depeche Mode's 2023 Mexico City performances with segments examining music, mortality and Mexican death traditions. The physical edition includes two DVDs/Blu-rays and two CDs capturing the band's three sold-out 2023 Foro Sol Stadium shows, blending performances with archival and interpretive segments, in addition to a full concert film. The release is also accompanied by a two-CD live album featuring over two hours of music and four previously

unreleased session tracks. Learn more at [depechemodem.com/home](http://depechemodem.com/home).

Filmtrax has released the *Keeper—Original Motion Picture Soundtrack*, featuring a score by Edo Vanbreemen (*The Monkey, The Track, BRATS*), which is available digitally and on vinyl. Vanbreemen—who often composes from a remote cabin studio near Vancouver—

created a sparse, organic soundscape of 26 tracks using live acoustic recordings and custom textures like tapping and knocking to capture the film's own eerie cabin setting. *Keeper*, directed by Osgood Perkins, follows a couple whose anniversary getaway turns unsettling as a dark presence emerges. For more information, contact Christian Endicio at [christian@whitebearpr.com](mailto:christian@whitebearpr.com).

The *Father Mother Sister Brother* soundtrack, featuring original music by renowned independent filmmaker Jim Jarmusch (*Only Lovers Left Alive, Dead Man*) and singer/songwriter Anika, has dropped via Sacred Bones Records with CD, vinyl, and digital versions available. Jarmusch's anthology film stars Tom Waits, Adam Driver, Charlotte Rampling, Mayim Bialik, Cate Blanchett, and others, following two estranged siblings forced to confront long-buried family tensions. The dramedy premiered at the Venice Film Festival and was released in the U.S. in December. Order and learn more at [sacredbonesrecords.com](http://sacredbonesrecords.com).

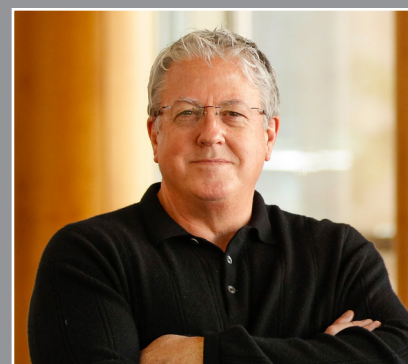
## OPPS

The sixth annual International Conference on Audio for Virtual and Augmented Reality and Immersive Games—an event by the Audio Engineering Society focused on audio for extended reality and interactive gaming—has issued a call for proposals open until March 24. They are seeking professionals involved in audio for virtual and augmented reality, immersive audio, and gaming to participate in workshops, tutorials, and masterclasses. The event will be June 30–July 3. More information can be found at [aes2.org](http://aes2.org).

The New Century Dance Project has issued a call for choreographic fellows with a submission deadline of January 12. The fellowship, which is part of the 2026 festival slated for July 24–August 2 in Santa Fe, is open to upper-level collegiate (Junior and above) through established career professionals. Learn more and submit your work at [newcenturydanceproject.org/call-for-choreographic-fellows](http://newcenturydanceproject.org/call-for-choreographic-fellows).

February 6 is the deadline for submissions (you must also register by January 31) for the Indie Film Music Contest. The competition, which offers cash prizes, focuses on musical storytelling without regard for sound quality

## OUT TAKE



## Mark Watters

Festival co-director, conductor, music director

**Web:** [esm.rochester.edu/directory/watters-mark](http://esm.rochester.edu/directory/watters-mark)

**EMMY AWARD-WINNING COMPOSER** and conductor Mark Watters has written music for film, television, and video games, led notable orchestras including the Los Angeles Philharmonic and the London Symphony as a guest conductor, served as music director for two Olympics, and worked as a conductor for artists such as Beyoncé and Sting. Today, he serves as director of the Beal Institute for Film Music and Contemporary Media at Rochester's Eastman School of Music and oversees the school's Master of Music degree in Contemporary Media/Film Composition, where he teaches his students that it takes more than musical talent to break into composition for visual media.

"You have to convey your ability to deliver what people want," Watters says. "That's no different from having your own independent business in any field—you have to not just produce the product, but exude a professionalism that tells people they want to work with you and you can deliver."

Watters says music that helps tell a story is what drew him into composing for visual media. "I've always been fascinated with what music can do in a film and how it can affect us psychologically. And it amazes me that if I assign 10 students to compose for the same scene—each piece can be different, but they can all work."

Most recently, Watters contributed to an effort to celebrate Rochester's deep ties to film music and the arts (thanks to George Eastman, founder of Kodak and the Eastman School of Music) by co-directing the inaugural Soundtrax Film Music Festival in October, which featured Spike Lee's go-to composer Terence Blanchard. "The inaugural event had great turnout and noteworthy talent, and we think its success, dependent on funding, was enough to make this a yearly event," he says.

**AMADEUS** CAST

**PASADENA PLAYHOUSE**

to give beginners a fair chance to compete. More information and submission guidelines can be found at [indiefilmmusiccontest.com](http://indiefilmmusiccontest.com).

## PROPS

**The 16th Annual Hollywood Music in Media Awards** once again celebrated music in film, television, and video games and the artists and creators behind them. Winners included "Dream As One" from *Avatar*:



*Fire and Ash*, written by Miley Cyrus, Mark Ronson, Andrew Wyatt, and Simon Franglen, in addition to "Highest 2 Lowest" from *Highest 2 Lowest*, written by Aiyana-Lee Anderson and Nicole Daciana Anderson, and "Dear Me" from *Diane Warren: Relentless*, written by Diane Warren. The event featured special performances by nominees including Miles Caton (*Sinners*), Aiyana-Lee (*Highest 2 Lowest*), **Aryana Sayeed** and **Jeff Beal** (*Rulebreakers*), and **Diane Warren** (*Diane Warren: Relentless*). View the complete list of winners and nominees at [hmmawards.com/2025-hmma-nominations](http://hmmawards.com/2025-hmma-nominations), and contact Rebekah Alperin at [ralperin@costacomm.com](mailto:ralperin@costacomm.com) for more information.

There's a lot in store for **Sierra Madre Playhouse's** 2026 season, **Small Stage, Big World**, during which the intimate venue will showcase more than 90 diverse programs across theater, dance, music, jazz, and film, plus new and anticipated additions including opera, comedy, and an author series. Highlights include artist residencies with violinist **Martin Chalifour** and **Brightwork Newmusic**, groundbreaking premieres such as **George Sarah's** live chamber music

score for Sergei Eisenstein's silent film *Battleship Potemkin*, and partnerships with East West Players and Bob Baker Marionette Theater. Featuring international voices, innovative collaborations and family events, the Playhouse is celebrating art that connects communities across borders and generations. Learn about all the varied offerings and new additions at [sierramadreplayhouse.org/calendar](http://sierramadreplayhouse.org/calendar), and contact Libby Huebner at [libby@adlibpr.com](mailto:libby@adlibpr.com) for more information.

Graceland—the Memphis, TN home and estate of the late **Elvis Presley**—will host the first advanced U.S. screenings of **Baz Luhrmann's** *EPIC: Elvis Presley in Concert* on January 8, 2026—Elvis's birthday—offering two free showings at 5 p.m. and 8 p.m. in the TCB Showroom. The 2025 documentary film blends long-lost footage from Elvis' 1970s Las Vegas residency with rare 16mm and 8mm archival material and newly unearthed recordings of Elvis sharing his own story. It follows Luhrmann's 2022 biographical film *Elvis* about the King of Rock and Roll. The screenings are part of the 2026 Elvis Birthday Celebration. Learn more at [graceland.com/elvis-news/posts/baz-luhrmanns-epic-elvis-presley-in-concert-graceland-premiere-screenings](http://graceland.com/elvis-news/posts/baz-luhrmanns-epic-elvis-presley-in-concert-graceland-premiere-screenings).

**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](mailto:j.marie.pace@gmail.com).

► **NORA FATEHI UNVEILS NEW SINGLE AND VIDEO "WHAT DO I KNOW (JUST A GIRL)" FEATURING SHENSEEA**

Globally renowned multi-hyphenate Nora Fatehi delivers a dancefloor-ready anthem with new single "What Do I Know (Just A Girl)" featuring Jamaican singer Shenseea, out now via 5 Junction Records/Warner Records. Along with the song, the duo joined forces for an accompanying video directed by Arrad (Cardi B, Anitta, Missy Elliott) that dances between jetset playfulness and bombshell glamour à la Marilyn Monroe.



▲ **SUSANNAH JOFFE AND BABY NOVA RELEASE COVER OF PHOEBE BRIDGERS' "FUNERAL"**

The forthcoming charity compilation *All Things Go: 10 Years*, with all proceeds benefitting The Ally Coalition (TAC), revealed its seventh track: Susannah Joffe and Baby Nova's "Funeral" (Phoebe Bridgers cover). The song was released right after the inaugural All Things Go Festival in Toronto through their partnership with TAC to further support LGBTQ+ youth through on-site programming and artist-driven engagement across its festival platforms.



◀ **INDIE POP/FOLK ARTIST QUEEN QUAIL RELEASES EMOTIVE DEBUT EP NARCISSUS**

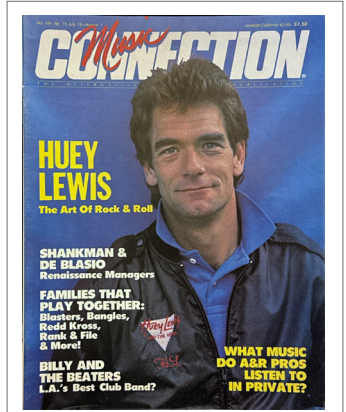
Berlin via Milwaukee indie pop/folk singer-songwriter Queen Quail's debut EP, *Narcissus*, explores the nuances of longing, identity, philosophy, and the search for home over sweeping production and emotive vocals. Produced by David Thornton, mixed by Michael Kümper, and mastered by Huntley Miller (Bon Iver, Sylvan Esso), the concise project weaves dreamy, shimmering production with matter-of-fact storytelling, sometimes touching on heavier topics, but consistently maintains her truth and raw humanity.

◀ **LA FEMME'S MARLON MAGNÉE ANNOUNCES SOLO DEBUT VIA DISQUE POINTU**

After 15 years recording and touring the world with French neo-psych ensemble La Femme, Marlon Magnée, announced his debut solo project with a brand new single titled "Nuage Gris," via label Disque Pointu. Of the track, Marlon says it's "a song about life's ups and downs, encouraging listeners to chase away the grey clouds looming overhead."



## Tidbits From Our Tattered Past



### 1984 - Huey Lewis - #15

On the cover for 1984, "rock's regular guy" Huey Lewis (and the News) talked success. "Today, bands spend too much time marketing themselves... trying to sound un-original—trying to sound exactly like what's happening... avoid that. Try to sound different, and write, write, write, and don't give up, because it could be right around the corner." As for the "regular guy" allegations, Lewis put it simply: "I know that's not very fashionable, but nobody's OD'ed, and we're all getting along fine."



### 2001 - Jill Scott - #5

After releasing the pivotal *Who Is Jill Scott (Words & Sounds Vol. 1)*, the radiant Jill Scott graced our 2001 cover. "I didn't want it to be a big campaign," she said of the LP, "I wanted the album to be more of an offering and less of something to sell." On developing her love of singing, Scott recalled, "I always sang, but I didn't let anybody hear it... I never intended to sing in front of people. But getting in front of people, being onstage... opened a lock and so much of me just came out."

Limited back issues available to order  
at [musicconnection.com](http://musicconnection.com)

### ▲ NAÏKA DROPS DEFIANT NEW FRENCH-ENGLISH ANTHEM "MATADOR"

French-Haitian singer and global pop artist Naïka makes a striking return with "MATADOR," a bold bilingual anthem that confronts patriarchal expectations and reclaims feminine power. The single is accompanied by a haunting lyric video, which compiles the eerie surveillance-style videos that were initially used to tease the track on social media. The visualizer amplifies the song's tension and urgency, reflecting a world where we are constantly being watched.

### ► CHLOÉ FRENCH RETURNS WITH DÉLICIEUX NEW SINGLE "CHOCOLAT"

Rising New York City chanteuse, Chloé French, has unveiled "Chocolat," a flirty, French single that blends dreamy, house-tinged production with reflections on desire and the sweetness of intimate moments. French made her striking entrance last year with her breakout debut single, "Angels," and will, this year, unveil her debut project *NY Tapes*, a French disco-fueled EP, packed with infectious grooves, sleek production, and undeniable hooks.



### ◀ MICAH MCLAURIN RELEASES NEW SINGLE "DANCING WITH MY BROKEN HEART"

Prolific pop artist and pianist Micah McLaurin has released his glossy new pop bop "Dancing With My Broken Heart" via Casa Doce Music. Produced by Mark Taylor (Cher, Lady Gaga, Kylie Minogue), "Dancing With My Broken Heart" turns heartache into neon-drenched pop joy as a reminder that sometimes healing shows up on the dance floor.



**B** RITISH DUO SLEAFORD MODS are an outlier on the contemporary music landscape. They occupy a space where music meets beat poetry, where art meets spoken word, where biting, satirical comedy meets pub banter. There are other groups out there who stick by their working-class British roots to the benefit of the music, Yard Act being a solid example. But it hits different with this East Midlands outfit, thanks to Jason Williamson's abrasive vocal delivery and the fact that he retains his regional accent, plus Andrew Fearn's minimalist yet undeniably infectious musicianship.

MC chatted with both Williamson and Fearn, voices carried across the Atlantic via Zoom in November, early in the morning for us and late afternoon for them. The guys were in great form; we knew in advance that they were razor sharp and super-witty. Williamson's on-stage delivery is

*Austerity Dogs* is quite eclectic. There are hip-hop tracks, there's bangers—even from that point when we got together, it reflected the fact that we like different kinds of music. So, I think that's something that I've tried to hang on to, with my input to the band—to try and keep that variety in there. We don't have a guitarist; guitarists lead the sound and create a huge part of the sound and the tone of a band, which is great. But we've always been a bit more progressive than that."

*Austerity Dogs* was Fearn's second album with the group, his first being 2012's *Wank* after he joined in 2011. Simon Parfremment, an original member alongside Williamson, left in 2012 leaving Williamson and Fearn to carry on moving forward. In all, Fearn has now been in the ranks for nine albums. They say that *The Demise of Planet X* feels different though.

"It's been different with every album, really," says Fearn. "I think it's



aggressive, and in person he's passionate when talking about things that he cares about. But that takes nothing away from his warmth and general likability. Fearn, too, is an easy chap to talk to.

Over the course of their 13 studio albums—up to and including *The Demise of Planet X*, released in mid-January—the subject matter has covered anything and everything that is grinding Williamson's gears, tackled with the Mods' trademark caustic wit. There was a gap in the market for hyper-intelligent social commentary set to an ear-wormy melody and beat, and the Sleaford Mods filled it.

"We're not a rock band, you know," says Williamson. "Even [2013's]

evolved quite a lot. It's got more musical from what it was in the beginning. It depends what you're into and where you're coming from with your perspective. Everyone talks about it being minimal, but then good music's always minimal anyway. I think for Jason it's a different experience, because he was there during the process a lot more than me, just making everything at home and turning up with a load of music."

"I think with every album, we've gone back over things we've done before and dragged some of those ideas forward and then been progressive with the album at the same time," adds Williamson. "Because we don't want to forget where we've come from, and we created our own

sound, so we don't want to forget about that either. I think that's always been quite important."

The songwriting process on *The Demise of Planet X* is much the same as it's been since the duo started working together on *Wank*—Williamson writes the lyrics, Fearn the music, and then they come together and it all fits.

"We've gone into a few studios this time," says Fearn. "We got the opportunity to use Abbey Road, so we used it. They set up a guitar and a bit of a drum kit so you can get some ideas down, but it's the same in the sense that, you know, I'm not a virtuoso musician. I'll play a bit of something, and then we'll make samples, basically. So it's still the same process in that way, but we're just using all their equipment to make a loop. Jason was getting to loop up other people's music, you know. So I

to enjoy the music of Public Enemy, and the Sleaford Mods' themes can be similarly relatable. At the same time, you might learn a thing or two.

"It's cryptic sometimes, but so was the Wu-Tang Clan," says Williamson. "I think it'd be interesting to see where it goes. In regards to getting any bigger in places like America, I'm not so sure. The more you get into this game, the more you realize that to be able to appeal to the mass, mass market, you've got to have that transatlantic type thing. And I don't think we've got that in abundance."

"America's like from zero to stadium," adds Fearn. "You've got to go platinum and all that sort of thing. And even if it's quite good, it's kind of manufactured, to a point. It's supply and demand. We're in a weird time for music. Being English, what was making me think was over the years, the British legacy for songwriters, for lyric writers, you know? And it kind



# SLEAFORD MODS

BY **BRETT CALLWOOD**

think that hip-hop aspect is part of what we do. We've just embellished that quite a lot. Abbey Road's, obviously very good. Its reputation precedes it. But it's just getting away from your normal working space. Just waking up somewhere different can really help."

While the Sleaford Mods are unashamedly English and they write about what they know, the themes can feel very localized. Throw in Williamson's broad East Midlands accent, and it all seems very England-specific. But scratch the surface a little, and the Sleaford Mods are singing about themes that many people from all over the globe can relate to: austerity, shitty politicians, working class life, etc. You don't have to come from New York

of mixes together. The Beatles sang with American accents. When we play Italy or Spain, they get the working class angle totally. British music's been a big export for a long time. So we can just tag on to that, and be part of that."

When it comes to the themes on the new album, Williamson says that there are tons, as the guys seek to air their grievances to their willing public.

"Obviously MAGA, the Middle East, God, nationalism," he lists. "This sudden acceptance of traditional male masculinity that all the kingpins of modern communication have embraced because of Donald Trump. Just

stuff like that, really, and then the ongoing issues with other bands. Just opinions, etc. So, yeah, the kind of usual stuff. And I do say the usual stuff, because we try to take snapshots of whatever's going on at the time, because it does affect us. Me and Andrew can constantly sit there and discuss what these things mean to us, you know, and that is basically what goes into it."

For Williamson, the key is to write a song to help you get something off your chest, while also injecting a healthy amount of humor.

"You don't want to be just moaning and depressing people," he says. "I mean, you want to have some joy with it all. That's how it started off, really, just having a go at the right people. So that's still got to be the order of the day. I think a lot of people are taking it far too seriously in some respects, and it's becoming quite oppressive. There's no humor in a lot of people's music or their message. That just rings alarm bells for me. It's got to have some of that shit in it. It is a really dark time. People on the left might argue, 'You've got to be vigilant against the rise of fascism.' You know, kind of true. But you can use humor as a weapon in that way. If it cheers people up, then they're not so desperate. Why would I want to try and achieve a stay at Utopia if I'm gonna have to still look at a mardy fucking face like yours?"

The Sleaford Mods have been releasing music on Britain's iconic Rough Trade Records since 2017's *English Tapas* album. Rough Trade has, over the years, been home to the likes of Arcade Fire, Super Furry Animals, Islands, The Libertines, and Pulp, among many others. Williamson says that it's a comfortable relationship because Rough Trade pretty much lets them do what they want.

"They're nice people," adds Fearn. "They like what we do, so it's all quite good. We're not very good at being told what to do, and sometimes we're probably not very good at taking suggestions, but they're really good at handling us a little bit. I think both of us have learned a lot about ourselves as well. Sometimes, a little bit of compromise is needed in the sense of just listening to other people's opinions, though not so much anything else. I think that's why it works."

An early single from the new album was "Megaton," which came complete with a video directed by celebrated artist and photographer Nick Waplington, filmed at Speaker's Corner in Hyde Park, London.

"He was great," says Williamson. "He just turned up in his shorts and orchestrated it. It was as if he had this invisible brush, and he's just painting each bit. It was very laid back. It was really quite pleasant. There were quite a few people filming it on phones, just quite surprised. So it was quite relaxing compared to something in the studio. He has a lot of faith in knowing that he's going to be getting what he wants."

All profits from the tracks went to the War Child organization, a group which states quite plainly, "We believe no child should be part of war. Ever. And we won't stop until this belief becomes a reality."

"They work with displaced kids from war zones," says Williamson. "So what they do is they set up learning centers, or places to try and pull these traumatized children out of themselves, because a lot of them won't speak for up to six months a year, sometimes more than that. That just fucking knocks your head off, doesn't it? All of everything about war is absolutely terrible. What are you going to choose, to try and help? And we thought that would be a good place to go with it. We've been supporting them on and off for a few years, doing little bits and bobs. But it's only over the last two years that we fully came into it. I think the past few years, it's been the most relevant charity to support."



One of the things that differentiates *The Demise of Planet X* from the rest of the Mods' catalog is the sheer volume of guest appearances. They've worked with other artists before, notably Perry Farrell and Dave Navarro of Jane's Addiction on the "So Trendy" track from the *UK Grim* album. But this time, there are more collabs.

"That's been quite a new thing," Fearn says. "Not to get away from the punk thing, but when we have choruses like with Big Special on 'The Good Life,' he's got a beautiful, folksy singing voice and that's quite different to have on a track. In the Aldous Harding track ['Elitist G.O.A.T.'], she's quite seductive, and a lot of it is quite gentle. So that's quite a different thing to have to have there. I think where there's been a chorus bit, Jason's usually sang it, and then we've kind of embellished it with a synth melody or a keyboard melody to accent that softness. But this time we've just got somebody in to sing

on it, which just it just makes it sound different. But I think the process involves taking a lot of chances, and it always seems to work out for us. That's something that we've always done—do the wrong thing, and it comes out right. I think we live in a time where there aren't any wrong things to do. Anyone thinking there is, is missing the point."

Other guests on the new album include *Game of Thrones* actress Gwendoline Christie on "The Good Life" alongside Big Special, Life Without Buildings singer Sue Tompkins on "No Touch," soul singer Liam Bailey on "Flood the Zone," and Snowy, an MC, on "Kill List." The collabs, Williamson says, happen organically.

"I'll run it through my head and I'll discuss it with Andrew," he says. "It will be the last minute that we say, 'right, invite him down,' until we're really sure it's going to work. They come in and they do it. You know, most people that do music are quite professional. They come in and get it done. It's like, you're at a level now where, if you're going to bring someone in to collaborate, they've usually got a vast amount of experience, so it's kind of executed very quickly. So if they agree to do it, it's going to work."

"We haven't had that experience where we've picked someone, and it's just been terrible," adds Fearn. "That's because we're both from a generation, mainly the '80s and '90s, which is a hugely varied funneling-out time for music. Everything from Throbbing Gristle to fucking ABBA is our generation's music. I think it's important to remember that in some ways, to take that forward and try and keep some of something like that in there."

When you see the two men on stage, you'll see Williamson holding a mic and Fearn in front of a laptop. When it comes to gear, they keep things simple.

"It's just an SM 57 mic," says Williamson. "And I usually just use a mic with a fixed bottom, but I'm thinking about branching out and taking it off the stand. I'm like, 'Oh, this song really could do with me taking it off.' And then I'm like, 'No,' and this is how delicate the operation is. But yeah, that's all I use."

"For me, it's just Foobar," adds Fearn. "Because it doesn't do anything stupid, and it just does what you want it to do, you know? And I've just got a T61 [laptop] that I've got XP on. They stopped updating it, like, I don't know, 10 years ago now. So it just works as a glorified WAF player. It's kind of foolproof."

2026 will see the Mods on tour, first in the U.K. and then Australia. Plans to come Stateside are afoot, their issues with the current administration aside.

"The shutdown's finished, hasn't it? Because a handful of Democrats have folded," says Williamson. "So the government's reopening. But who knows what's going to happen next week."

Hopefully, we'll see them here soon. But for now, we get to enjoy *The Decline of Planet X* while appreciating the fact that there are still musicians out there who can be successful by creating their art on their own terms.

# A&R ROUNDTABLE 2026

B Y A N D Y K A U F M A N N

**M**usicians create the sounds we love, shaping their artistic visions in the studio and bringing songs to life on stage in living color. While the art they make remains the essential ingredient, every profit-minded artist needs a team behind them to help guide their career. One key player is the A&R representative. These individuals match songs with artists, oversee the recording process, and assist in developing a creative entity's artistic flavor. They're the ones discovering diamonds in the rough, then nurturing their talents until the rest of the world recognizes their brilliance.

To kick off 2026, *MC* spoke with four leaders in this competitive field. Each provided priceless insights into their profession, exploring topics such as how they find clients, what makes them want to work with someone, and the ways in which their job is evolving.

## NICK GUILMETTE

*Sr. Director, A&R, Prescription Songs*  
[prescriptionsongs.com](http://prescriptionsongs.com)

### What is the most important quality you look for in an artist or songwriter?

What they're writing or producing has to be something that's already good or has the potential to be great. But there are also two important factors outside of quality. One is passion. Being a musician is such a grind, especially in the beginning. If you don't want it with all your body, it's very difficult to be successful. The other thing is you have to be good with people. Much of the job of a producer or songwriter is becoming an artist's best friend and being a safe place for them to talk about the songs they want to write. The best ideas get created when everybody is comfortable with each other. There's that characteristic certain people have where everybody wants to be their friend. When I meet an artist or songwriter that has that, it's typically a good sign.

### How do you find musical acts?

It happens a lot of different ways, most often through recommendations, whether it's a manager working with a developing client or a lawyer who just signed somebody. But often it's coming from my other clients. I discovered EJAE through another Prescription Songs songwriter, JT Roach. He knew EJAE through a friend. He sent a demo they did together to my old colleague who's no longer at Prescription, Shari [Fitch]. That demo was the first time we heard EJAE, and we realized we had to meet her.

### How do you match songs to artists? How do you learn that skill?

It's a bit of research, talking to the artists' A&Rs or managers, and hearing what they're looking for. Also, what the artist might be going through



in their personal life. And it's a bit of luck. Sometimes an artist or label team has to hear the song on the right day and be in the right headspace to receive the song. A lot of variables have to align, but it makes it so rewarding when you are able to land a song with the artist. Ultimately, everybody's looking for something special, that's different from what they've been making. It makes it easier when your songwriters or producers are creating something unique.

### How do you think artificial intelligence is going to impact your role as an A&R?

I'm not sure. There are ways it could really help. I've been messing around with using A.I. to change the gender of the singer on demos. It opens up a world of ideas. There have been a couple different placements come from that. I don't know if A.I. could ever fully replace the role of A&R or songwriter or producer. It's just about how we use it to make us more effective.

### What is your advice to people who would like to get into A&R?

Find songwriters and producers you are really

passionate about, and see what you can do to help them. Seeing how you can champion them and connecting the dots with other talented songwriters and producers is the first step. And the other thing is building with other aspiring A&Rs, managers, label reps, publishers, etc., that are at your level. Many of my friends and colleagues, we've been working together one way or another for 10 years. This is such a relationship business, and building genuine relationships with people at and around your experience level, those are relationships you should aim to have for your whole career.

### How do you think the role of A&R will change?

The music industry will always change. And the role of A&R has always shifted. I don't know what the future will look like, but what will stay consistent is being an artist's advocate and championing your artist, songwriter, or producer to the best of your ability. And trusting your gut on what you think is right for them. No matter what the music landscape looks like, being that advocate for creatives you believe in, that's never going away.

## HANNAH MONTGOMERY BAY-SCHUCK

*Founder, 7Hills Music*  
[instagram.com/7hills.music](https://www.instagram.com/7hills.music)

### What is the most important quality you look for in an artist?

I'm always looking for someone who is going to complement what I do well. With 7Hills, I'm borrowing from the ethos of what Prescription created. I worked there for eight years; I'm now a consultant at Prescription and have my imprint through Prescription. We have this idea of quality over quantity. We are not the right home for everybody, but we're competitive. We want to



make sure we keep it small and that we're 100 percent able to service whomever we sign. I'm not just looking for something that's doing good numbers and trending. I'm looking for something with good engagement. [An artist] might have a lot of talent, but can I be a part of that? Am I going to be able to lift this up? I'm also looking for writers, artists, and producers who work hard and know how to tap into what they do well.

#### How do you find musical acts?

It's a million different ways. Obviously, there's reaching out to attorneys and managers. I also hear about people from sessions that my writers do. Scoot Teasley is one of the artists on 7Hills. I found him on TikTok. And I was like, "This kid is so cool. He's from Georgia. I understand him. I get the music he cares about and what he's trying to share." My sisters will reach out. "This kid from Columbus, Georgia, is doing music. Can I share it with you?" My school choir teacher sent me Will Terry's stuff. It didn't make sense for me to sign him at the time, because he was 17. And then he popped up on TikTok about a year and a half, two years later. The growth was insane. That's what I'm looking for.

#### How do you match songs to artists? How do you learn that skill?

Having that ear is as important as knowing the community. It's about knowing the A&Rs and managers working on these projects, understanding what the artist not only is willing to say but wants to say. For some, alcohol's off their list. Or talking about relationships is off-limits. Or that's all they want to talk about. So listening to songs is super important, and taking the time to talk to writers and producers about where these artists are in their lives, so you have an understanding of what would make sense. Also, I love a team project. I love being around people. I don't want to be on an island by myself. At Prescription, I might know what Luke Bryan's cutting, but somebody else might know what Dua Lipa's cutting. Who is Olivia Rodrigo working with? What changes have they made on Blackpink? So it's utilizing other people's knowledge and relationships. And sharing that with your writers and producers, and saying, "If you're writing for Teddy Swims, he already has these songs." So we're not wasting their time.

#### How do you think artificial intelligence will change the role of A&R?

I don't know. It would be a disservice to just say, "I'm not using it." It's here, and it's going to be here. The devil you know is better than the devil you don't. You need to get familiar with it. Why I love working in music is it changes culture. I don't know if I see A.I. making music that is going to have an impact on humans' lives. But how will it affect A&R? It'll be another way of assisting. I don't think we're going to see a huge rise in A.I. artists. Also, legislation's going to come in, and we're going to have to move with that. What's the legality around A.I. artists and what they're able to do? But I don't think it's going to take over. There's going to be a happy medium.

#### What is your advice to people who would like to get into A&R?

Find ways to engage. I was talking to a young intern. She created this fan page that amassed over 200,000 followers and the label reached out to her. When I was coming up, I felt like there was one path. I went to Florida State and then transferred to Belmont, which was a great school. But I felt like that was the only option. I look back and don't know if that was necessarily true. There are a lot of different avenues to getting that A&R position. If you're the assistant, be the best assistant and, when appropriate, be like, "I've been looking at some artists I want to share with you."

#### How do you think the role of A&R will change?

In the last 10 years, the lines have become blurred. I've now signed two country artists to 7Hills. We also represent them on the label side with our incubator label, Amigo Records. We have every intention of upstreaming them to a major when the time is right. But this is a way for us to put some money behind them and develop them. Especially in the beginning, it doesn't have to be so structured. I think that's where it's changing the most. We're seeing blurred genres and a bit more flexibility with these roles.

## MARA KUGE

**President and Founder, Superior Music Publishing**  
superiormusicpub.com

#### What's the most important quality you look for in an artist or songwriter?

I'm looking for somebody who has their career actively going and their act and general presentation together enough that they're either booking shows or sessions or getting work on their own. If somebody doesn't have their act together enough to have some basics in place, they're less likely to have their act together enough to work well with a publisher. There are a lot of people getting their music out, in comparison to when I started doing A&R over 20 years ago, so it's really important to make yourself stand out from the crowd.

#### How do you find musical acts?

A lot of it is via people that I've worked with – managers or attorneys, people like that. I still

go to a lot of shows, and sometimes I make note of a band or opening act I want to reach out to. I will check my sources and see if they have a publishing deal already. I also sign a lot of back catalogues. Back catalogue is an area that is generating more revenue now than when it was new. I work with a lot of '80s new wave bands that are getting more syncs now than ever. Nothing goes out of print anymore, so it's perfectly viable to sign a band that broke up 40 years ago and build a career for them out of syncs, reissues, and cover versions of their songs.

#### Is that because of the media landscape, that now everything's available all the time?

I very much think it is. Even 10 years ago, there would be songs that a music supervisor couldn't hear unless somebody sent it to them. But between Spotify and all the reissues, there are very few songs that have been released that aren't on some streaming media service. Really small, niche records are on streaming media now. Since nothing goes out of print, that means songs can have lives for much longer. And there's a lot of television shows that use songs from the past. When we had COVID and the writers' and actors' strikes, we started



producing a lot more documentaries. And a lot of documentaries use music from the past to establish time period. In general, it used to be about the newest, hottest songs as syncs in your show. Now, it's a combination of that and the coolest, most unheard song.

#### Can you talk about the art of sync and connecting songs with media? How do you learn the skill of matching songs with movies, TV, video games, etc.?

Lots of practice. It takes a while being in the sync world and getting to know the different players. It used to be there was a small amount of supervisors, and now there are thousands. So it's about getting to know supervisors, getting a feel for what they need, making sure what you send over is something they're going to find useful. There are some artists that sell well but don't really lend themselves to sync.

#### Is there any way songwriters can shape their songs to be sync-able?

Yeah. I don't like to speak too much on content,

like actual music and lyrics for sync, because songs turn out better when they're sincere and aren't written with the purpose of sync in mind. But don't use samples, because that will make it harder for the music supervisor to clear the song. And try to stay away from profanity. Even things you might not consider profane, networks owned by Disney might. If you want to have profanity in your songs, that's fine, but it'll rule you out for a lot of networks.

#### **How do you think artificial intelligence will change the role of A&R?**

My hope is that some of the tools of A.I. can make the processes of A&R and sync easier by helping in a search engine, behind-the-scenes manner. As far as A.I. taking over for actual singers and musicians, I don't think that's going to happen. I don't know what enhancements will happen, but people are still going to want to see performers. Taylor Swift just had the biggest live tour in history, so there's clearly a demand to see people live and have actual personalities that they connect with. Hopefully, A.I. will be a useful tool rather than a hindrance. I don't think people are going to prefer listening to A.I.-generated music [rather than] human-generated music. There's always going to be a demand for human-generated music that people can form parasocial relationships with.

#### **I discovered an artist on YouTube that turned out to be A.I. and immediately lost interest.**

I think that's the reaction of a lot of people. People connect to music because of the shared humanity. People are not going to be drawn to robots. I have more concern for my friends who work in production music, because a lot of that is more likely to be replaced by A.I. Those libraries have their dedicated fan bases in the industry, but they don't cater directly to consumers.

#### **What is your advice to people who would like to get into A&R?**

Getting to know A&R people is probably the key. In my case, I just started doing it and started a company. That's always a way to go. To do A&R, you don't have to have a huge roster of artists. You can have your own company where you have two or three artists. And then if you want to increase your role in the A&R community, you'll have some experience behind you. There are more opportunities than ever for anyone who wants to do some kind of independent A&R work. That wasn't really a thing in the '90s, but it's something you can do now.

## **JAKE ROUND**

**President and Founder, Pure Noise Records**  
[purenoise.net](http://purenoise.net)

#### **What's the most important quality you look for in an artist?**

That's difficult to answer. I've always done A&R kind of by feel. And I've been so immersed in the space for the last 25 years that, for the most part, I'm pretty aware of who the up-and-coming artists are. But more than anything, it starts with the music. I generally have a pretty good

idea if something's interesting in the first 90 to 120 seconds of listening. And then I dive into intangibles like vibe and visuals, social media presence, touring history, and so on. But it starts with whether I like the music.

#### **How do you find musical acts?**

In the early days, many of them slept on my floor. I toured and did a bunch of Warped Tours. So at that time, if there was a young punk band I didn't know, it probably wasn't far enough along. These days, I'm not going to D.I.Y. shows, so we have a little A&R team. I get turned on to things from agent friends and managers. If one of my pals thinks something's interesting, we'll share that with each other and get a feel for whether I'm going to be able to build a team around this. Is there additional interest, or am I the lone wolf here? Our biggest successes are Knocked



Loose and The Story So Far. These were bands that were selling less than 50 tickets when we discovered them. We'll often come in first. It's not unusual for me to come in without a team. Sometimes, a manager brings it to you, they've got booking representation, and it's ready to rock. You're the last piece of the puzzle. But that's not always the case.

#### **Do you bring songs to artists?**

Not at all. All our artists have some hand in writing their own songs. I would say 90 percent of the material is self-written. With some of the poppier stuff, there'll be co-writes. One or two or more members [of a band] will be in the room for the session. I do lots of records where it's just the band and producer, where the producer may get a bit of writing credit. That's the most common for us. When we're making records, we have a meeting and talk about ideas for producers. More often than not, I'm like, "Right on. Let me set it up." And I'll book the time and negotiate the rate for the band. Sometimes, the artist will have their dream situation and their second choice. I'll work through those and find the most appropriate match.

#### **How do you view your role in terms of artist development?**

That's the service we offer that makes us relevant, especially with as much as the music business has changed and how artists are

able to grow their audiences through social media. What differentiates us from some of the bigger record companies is long-term artist development and culture building. What we do is very niche, but in a broad spectrum. We've been working with Knocked Loose for over 10 years. We've been working with The Story So Far for close to 15 years. And those bands have built themselves into lifestyle artists. They are pillars and soundtracks to a community. When we sign a band, we're looking to replicate that kind of growth. Maybe one out of 20 artists can achieve this, or even less, but that's our goal. Can we build this band into a long-term, lifestyle brand that people will want to rally behind for decades? That's kind of what a hit is in my space. We have very little radio. We've had few viral hits. Probably no true viral hits. It's all been long-term audience building. Our top artists could build festivals around themselves in the same way Slipknot does.

#### **How do you think artificial intelligence will change the role of A&R?**

I wish I knew. I'm certainly aware of it. I read a lot about it. I'm not scared of it. But it's going to be a disruptor. In the short term, I don't think we'll see A.I.-driven artists getting super successful. So much of the punk and alternative space is about going to shows and being part of a community. And you need real people to build that. So in the short term I don't think it's going to be a major issue, but in the actual album making I think it's going to be massive. There's A.I. being used in almost every writing session. We use ChatGPT in our office to do everything from proofing artwork to running comparables on purchase orders. In the short term, I don't think there's going to be a ton of humans replaced by A.I. in the independent music business. But I do think it's going to be important that the humans working in the independent music business be able to use A.I. Someone who's A.I.-proficient is going to have a leg up on an employee that's not.

#### **What is your advice to people who would like to get into A&R?**

Everybody wants to be a bartender when they're 22, but you can't get a bartending gig without bartending experience. A&R's kind of the same—you can't get an A&R gig without A&R experience. Find an internship, get in wherever you fit, and just hang around. Be available. Networking is a long game. And if you love music and you're at shows all the time and getting yourself in every internship opportunity you can, share artists that you think are cool with the A&R people above you.

#### **Do you have any tips for artists on getting a label's attention?**

If you're doing the right things, it's going to happen eventually. For my label, you can send your demo straight to our website. It's rare for us to sign something through that, but it's not unheard of. Make the best demo you can, put some songs on the internet, and go play shows. If you're doing something unique, it's going to get discovered.

# Vomit Face Records

**S**id Wilson is many things to many people. As the DJ and keyboardist with metal giants Slipknot, Wilson was designated the number 0, and he remains a core member. He tours and records as DJ Starscream, or simply as SID. He's a father and, at the time of writing, fiancé. And now we can add "label head" to that list.

A statement by Wilson on the Vomit Face Records website reads, "Vomit Face Records is about tearing down the walls. This is for the artists who don't fit in, and never wanted to. It's rebels in motion that unapologetically stand out. It's to celebrate imperfection, people making real art out of the mess, in a world that rewards fake. It's where the sound, hard work, and spirit collide, and no one can tell you how to look or feel. Real art isn't pretty, it should stir something slightly uncomfortable, and break down those walls to create something new inside of you. It's a place for the misfits to have a voice, and a place to make their own."

That tracks. Whether it's with Slipknot, his solo projects, or anything else he's been involved with, Wilson has made it his business to amplify the objectively abnormal. To find the joy in despair. To create something artistically beautiful out of chaos. That's a gift, and it's one he's intent on passing on.

"I was working on different albums with different people and, as they were accumulating, people were asking questions like 'What do you want to do with this?' Obviously, what you want to do is try and shop it to a label, or have the artist release it independently somehow, or what have you. It just got to the point where we were like, 'You know, why try and shop it to a major label and end up with a 360 deal or something that's similar to that, just not as beneficial to the artist in the long run?'"

For the record, a 360 deal is when the label gets a cut of all revenue streams, not only recorded music sales. And for Wilson, that's just not cool. "You always hear about people wanting to keep their masters and all this stuff, and it seems like a daydream for a lot of artists," Wilson says. "So we just decided, why not start a label for artists by artists, and be able to own your music. Work hand in hand with each other, so that we're splitting it evenly, rather than a label taking a lump sum. We want to see the artist get the lion's share."

That's what it's all about—offering the Vomit Face artists an alternative to the big machine. Wilson and his colleagues help the artists to help themselves. They offer services, sure. But

they also teach self-sufficiency and DIY.

"We help with PR and getting the information out there, through different media," Wilson says. "People know about it. A label would hire out a music studio and then pay the producer a labor fee on top of getting points on the album, and then charge you back for the studio fees, and charge you back for hotel or wherever you're staying while you're at the studio. If you're not local

Wilson says that there's a feeling among artists that a lot of what goes on in the studio is a form of wizardry. Vomit Face pulls back the velvet curtain by providing solid education.

"In a sense, you're getting college time, or an internship, but you know, being a professional working musician," he says. "You don't have to feel like a student, you get to feel like a working professional who's also, at the same time, getting taught these skills. There's so much more you can do now at home on a computer, there's so much more you can do yourself."

The roster, at least at present, is predominantly hip-hop. "There is a couple of hip-hop groups, such as the Mudd Brothers, which consists of two people. And then you have DEAD X HEDZ, which is a hip-hop group and one of the lead members was Seth [Brooks Binzer], or Shifty Shellshock, as most people know, from Crazy Town. He passed away, but this was the last project that he did. It's the last recordings that he did before he passed away, and it's with Mike Rebel, Ray Garrison, myself and Tommy Roulette. That's a group. Mostly, we have solo artists, because I can actually give the individual the time and focus that they deserve in order to get the best product out of them."

Those solo artists on the roster include Ricardo Grimm, Rome Fortune, Kid Bookie, Mars Black, J57 (who is also VP at Vomit Face), and Lil Bushwick. The latter is the son of Geto Boys rapper Bushwick Bill, who passed away in 2019. Lil Bushwick's self-titled debut album is out now, and he recently collaborated with Wilson on a *Rick and Morty*-inspired video for the track "We Gone." That's the now, but there's a lot more to come.

"I'm getting a crazy amount of messages and emails from people, you know, 'Hey, man, I want to be on your label,'" says Wilson. "So that's really cool for me, and for everyone involved, that a lot of people are interested and psyched about it and like what we're doing. We're just going to try and keep it as true and genuine as possible. I always like to say punk rock, even if it's not

necessarily punk rock music. It's the spirit of it. It's kind of like, 'Fuck everybody, fuck all the big corporations and people that don't want to pay attention.' We're actually doing a lot of really good work. And we're here to do what we enjoy, not seeking out anybody's approval, and just have fun with it."

Who could possibly argue with that?  
vfrecs.com



to the studio, it's just like a whole bunch of fees that get incurred. When we work with our studio, we don't charge you for the studio time. We don't charge you for producer labor time. Instead, we're sharing the album. The producer would get some points on the album, but then you don't have to pay them this crazy, outrageous fee. It's more of a partnership."

## Juliana Hatfield: From Spinning Bottles to Scratching Lottery Tickets

**K**ickin' it indie-style since the mid-'80s, singer-songwriter and all-around artist Juliana Hatfield formed her first band Blake Babies while attending the Berklee College of Music. The trio released four albums before it disbanded in 1992. She then lent her bass talents to the Lemonheads and played on the band's '92 hit *It's a Shame About Ray*. She went solo later that year, released several records and stockpiled a stash of charted singles including "My Sister," "Spin the Bottle," and "Universal Heart-Beat." Her latest record *Lightning Might Strike* dropped on December 12 while the third single "Fall Apart" hit shelves—if such things still exist—on November 18.

From the beginning, Hatfield's creativity has been fueled by myriad challenges including loss, change, and even her own in-built shyness. *Lightning Might Strike* came heavy on the heels of several: a family illness, the death of her dog, and a city swap. But of all the songs on the record, "Scratchers" was the one that surprised her the most. "I like it because I thought of it as



### HER TOP THREE TIPS TO ARTISTS ARE:

- Don't listen to what other people say you should do. You have to do what you think is right, even if it feels scary.
- If you can recognize that there's reverb on something, turn it down. You want it to be subtle and felt rather than heard.
- Even authorities don't know best what's right for you. I've learned to trust my own ideas. But you have to balance that with being open to other people's ideas and you have to make the decisions.

a throwaway," she recalls. "I remember thinking that it wasn't very good but I decided to give it a try and see what happened. But it really sprang to life and became a weird little song about scratch tickets, hopes and failures. Often the songs that I think are going to be the most successful turn out to be disappointing and the ones I think are deep-cut nothings turn out to be the best. It's a reminder that there's a lot of magic and mysticism in the process; you're letting in these magical outside forces and it's a good lesson in humility. You can't control it all."

The title *Lightning Might Strike* was inspired by several things: her mother's brother being killed by a lightning strike when he was only 16, the idea of fate and perhaps even human fallibility. "That's a line from 'Scratchers,'" Hatfield explains. "It's about buying lottery tickets despite the odds of winning being so unlikely. We need to have hopes, dreams, and fantasies. My mom felt that her brother's death was his fate so she was able to accept it. I've always thought that fate is a powerful force in my life. We can't control our fates and that's where the title originates. In the bigger picture, it's about being grateful for what we have and about finding balance. It's a reminder to myself not to give up on my dreams but also not to be an idiot and think that I deserve wonderful things. Somewhere in the middle is probably the more realistic thing."

"Most of the best music is inspired by challenging emotions and trying to work through difficulties," the artist continues. "Making songs is a way of coping. I don't deal with things well. On an interpersonal level, I'm not a great sharer, I'm not verbal or a communicator so I write about it. That helps

me come to terms with things instead of going to a therapist. I also had problems with confidence or shyness when I was younger. I didn't know how to bond or be myself. Making music was a path to self-expression and to release difficult things. That's probably true for many artists. It takes a long time to figure out who we are."

A significant portion of *Lightning Might Strike*—drums and bass—was recorded remotely, a process that's a metaphorical roommate that moved in during the COVID lockdown and has never left. "I taught myself to record using my laptop during the pandemic with my ELO covers album [*Juliana Hatfield Sings ELO*]," Hatfield recalls. "A lot of that was done remotely. Both approaches have their pros and cons. The financial difference is great, given how expensive [pro] studios are. If I record at home, it doesn't really cost anything. Lately that's where I've done most of my work. I do miss the camaraderie of being in a studio with other people but I also don't mind being isolated in my house. It's nice not to have to hear from the peanut gallery when I'm working; I don't have to have other people's opinions in my ear. It's probably good to be in a collaborative situation but I did sit with the drummer [Chris Anzalone] when he did his parts."

One of her go-to pieces in the studio is the microKORG keyboard with a built-in Mellotron emulator. "I'm addicted to the flute sound and I put it on every album," Hatfield observes. "There's a lot of it on *Lightning Might Strike*. It's so little, easy to plug in and is transportable. Real Mellotrons are delicate, heavy and big. There's no way I could get one in my small space but I got to use one at [Cambridge's] Fort Apache, a studio where I used to work."

Even authorities don't know best what's right for you. I've learned to trust my own ideas. But you have to balance that with being open to other people's ideas and you have to make the decisions.

Her favorite studio memory is of bumping into Lou Reed at N.Y.C.'s The Magic Shop when she recorded 1995's *Only Everything*. "It wasn't like he was LOU REED, the icon," she reminisces. "He was just this quiet guy who was really nice. It was a cool little interaction."

Hatfield's taste for touring has soured in recent years, her tolerance waning with each successive outing. When *Music Connection* spoke with her the week before Thanksgiving, she had a lone record release show planned at Somerville, MA's Irish-leaning pub The Burren on December 14, two days after the debut of *Lightning Might Strike*.

Visit [julianahatfield.com](http://julianahatfield.com)

# Streams Get You Heard, Sync Gets You Paid

Ever since streaming has become the primary way people consume music, the entire business model has been fundamentally transformed, replacing revenue from CD and record sales. While streaming can be a path to engaging new fans or promoting a live show, the truth is, that it takes a million or more streams to make a few thousand dollars. Since most artists and songwriters don't come close to achieving that level of listeners, most make extraordinarily little money. If a record sells for \$12 and you sell 50, you will earn \$600, while 50 streams might make you a few cents.

Enter music licensing. This is a way for songwriters to grant use of their music for a fee while retaining ownership of that music. It can be in the form of retail outlets, TV shows, films, ads, or video games. If a song is used with a corresponding visual, it is referred to as sync licensing. This has become the predominant way for songwriters, especially independent artists, to earn a decent living. The person who chooses music for these placements is the music supervisor.

Having your music featured in a major TV show or film will not only earn you income but can get your music exposure with a wider audience. In some cases, the song can pave the way for fans to discover you, potentially resulting in thousands or even millions of streams. Even if listeners discover you through streaming alone, it's like putting the cart before the horse since the chances of hitting those big numbers is low.

According to veteran music supervisor Chris Mollere, "sync is one of the rare true wins in this industry, where productions get the perfect musical moment for their storytelling, artists receive payment for the sync as well as long-term discovery, and audiences experience something that resonates on an even deeper level." Mollere, who has music supervised and placed music in over 900 TV episodes and over 50 films (*The Vampire Diaries*, *We Were Liars*, *Get Out* and many more, and was just voted to a seat on the board of the Guild of Music Supervisors), has witnessed this time and time again.

With the explosion of sync over the past several years due to a plethora of shows being produced, there is a huge demand for more music; however, along with that comes more competition. That is even more reason to become as educated as you can about the business. The important thing to understand is that sync licensing is a business and there are "rules of the road," so becoming familiar with them will highly benefit you before jumping in. While being a good songwriter is at the heart of it, doesn't necessarily mean your song is right for a placement. You are no longer writing simply for the sake of your art, but as a vehicle to enhance a particular scene while moving the storyline forward. That means having the right song for the right moment. Mollere refers to this as "strategic songwriting." The feeling viewers should experience is a perfect marriage between the song and that moment.



Songs that work best don't usually get too specific with details, names or dates but deal with more universal themes that can fit various scenarios.

Another crucial aspect of the business is metadata which is pertinent information about the song. This includes your contribution; whether you wrote it in its entirety or collaborated with others. Is there an outside publisher or is it self-published, and is the song released or unreleased. This information will always be required when pitching your music. Being on top of this demonstrates that you are a serious professional who has done their homework.

When trying to figure out where your music fits best, become familiar with as many shows as you can to get an idea of what supervisors are looking for. You can also go to the website [imdb.com](http://imdb.com) to see who is working on which shows and what their upcoming projects might be.

So, what can you do to increase your chances of getting your music placed? Fostering relationships with those in the industry is one of the most effective ways to achieve this. There are conferences and panels you can attend as well as courses that will not only provide necessary information but a chance to build on those relationships. There are also sync agents who place music for artists, but they do take a cut of your fee and it's important to make sure they are working on

your behalf.

As the business has grown, so have the number of "how to" courses, some more reputable than others. Often, they have considerable price tags and/or investment of time, making it a barrier to entry. Mollere, acutely aware of these obstacles, has recently launched The Sync School, a comprehensive course which takes into consideration not only an artist's pocketbook, but also their time constraints. It covers everything from the fundamentals of sync to more advanced industry strategies and is not only geared to music creators, but also to those who might be considering a career in music supervision or as a sync agent. Taught by an experienced music supervisor, it offers a front seat to the business and the opportunity to work at your own pace by choosing the best package that suits your needs and goals.

Whatever path you choose, your best bet is to learn all you can about the business and what your strengths as a music creator are vis-à-vis the sync world. Music supervisors, many who are musicians first, not only know the value of placing the right song, but doing their job well depends on it. This interdependence is the key ingredient for success in sync. "Here's my promise," says Mollere; "No song is truly unsyncable. You just have to wait to find the right scene for it to find its home."

Visit [thesyncschool.com](http://thesyncschool.com)

## Azam Ali

### *Synesthesia*

COP International  
Producer: Azam Ali

Los Angeles-based Azam Ali was born in Iran and raised in India, and from the start of the opening title track, all that beautiful multicultural bursts out of the speakers. It's not shoehorned either; it's not like the listener will sit there going, "That's the Indian bit, that's the Middle Eastern bit." Rather, there's an ethereal spirituality about the whole thing that feels authentic and cinematic. The likes of Kate Bush, Tori Amos, Björk, and even Enya are reasonable references, but Ali really does have a sound of her own. Songs such as "Hazy Gaze" and "Autumn of Goodbye" carry the listener away on a cloud of sweet notes and genuine emotions. — **Brett Callwood**



## Leon Majcen

### *Making A Livin' (Not a Killin')*

Stem  
Producer: Pat Lyons

Leon Majcen's fourth full-length release is out now. Gaining early attention with hit song "Love and Misery," Majcen brings his trademark mellow Americana-folk sensibilities and gritty songwriting alongside fuller instrumental arrangements and a more layered production [from Pat Lyons (Colter Wall, Josh Mely, Sam Barber, etc.)] on *Making A Livin' (Not a Killin')*. Praised for his authentic, salt-of-the-earth writing and gentle, gravel-tinged country vocals, Majcen's warm, soothing tone shines through. Includes a feature with Riley Downing and shares gorgeous southern instrumentals wrapped in an easy, relaxed feel. — **Andrea Beenham**



## Couch

### *Big Talk*

Couch Productions, LLC  
Producer: Couch

*Big Talk* is Boston-based retro-pop septet Couch's debut, though it hardly sounds like one—it sparkles with joy-splashed confidence and each track bops with belonging. Leaning into the current wave of Sabrina Carpenter-style love pop, the band puts their own soulful, horn-soaked spin on the sound, catering to moments of surrender—in longing, self-discovery, heartbreak—but above all, of love. "What Were You Thinking" and "Static and Noise" are absolute joyrides, displaying everything that defines their genre and signature strengths. It's bold, playful, and, as the album title suggests, anything but small. — **Ruby Risch**



## Syndee Winters

### *Syndee Winters Sings Lena Horne*

Wake Your Worlds/Bassline Live/Sony Orchard  
Producers: Eulis Cathey, Carl Griffin

A modern, neo soul-tinged twist on classic vocal jazz pieces presented by theatrical artist and singer-songwriter Syndee Winters. Known for her role as Nala in *The Lion King* (2012, 2019), and as a cast member of *Hamilton*, Winters' record shares soft, intoxicating vocals with sweet jewel tones that float above an incredible band. Upbeat salsa, "I Want To Be Happy," sprinkles in some fun, while gentle vibrato soothes on "The Rules Of The Road." Beautifully balanced and mixed, the album creates a perfect soundtrack to an evening wind-down. — **Andrea Beenham**



## Irving Flores

### *Armando Mi Conga*

Amor De Flores Productions  
Producer: Irving Flores

Legendary Mexican born, San Diego based pianist and bandleader Irving Flores calls his bold, multi-faceted, richly immersive and rhythmically explosive new Latin/Afro-Cuban jazz ensemble album *Armando Mi Conga* a "love letter to Latin America...my journey and a tribute to the rhythms who shaped me." A culmination of wisdom, musical and traveling experience and the finely chiseled arts of personal and professional sacrifice, dedication and discipline, it's a full blown, wildly exuberant and fun-filled yet often soulful and poignant expression of love, loss, rebirth, and, to draw from the name of a famed rock/R&B band, many decades of blood, sweat, and tears. — **Jonathan Widran**



## Miles Kane

### *Sunlight in the Shadows*

Easy Eye Sound  
Producer: Dan Auerbach

On *Sunlight in the Shadows* Miles Kane appears nostalgic, slightly bruised, but very much alive. With producer Dan Auerbach steering production, the album leans into glam-rock swagger and Northern-soul warmth, all the while hinting at some underlying weary tenderness. Songs like "Slow Death" and "Sing A Song To Love" offer a loose, sweaty urgency, but cracks show too—on quieter cuts like "Always in Over My Head," you hear vulnerability peeking out from beneath the strut. It's not a reinvention so much as a confident continuation. — **Ruby Risch**



## Evan Horner

### *Everything I Wanted*

Stem  
Producers: Garrett Hall, Shane Travis, Evan Horner

Known for his sold-out Americana shows, and having amassed over 500+ million online streams, Evan Horner brings clean distinctive vocals and a tight country-rock instrumental sound in his indie-alternative pop debut. The record includes comforting pop-rock melodies and relatable lyrics that bounce between catchy refrains, and gentle, melancholy poetry. — **Andrea Beenham**



## Gogol Bordello

### *We Mean It, Man!*

Casa Gogol Records  
Producers: Nick Launay, Adam "Atom" Greenspan

Often classified as punk, Gogol Bordello amounts to so much more. Past works take cues from folk, Latin, and dub music. Their latest flirts with techno and hardcore, creating an unforgettable flavor. Bookending *We Mean It, Man!* are the crackerjack title track and an updated version of pro-Ukraine tune "Solidarity." Both pack a wallop, but the rest of the album burbles and jolts in equal fashion. — **Andy Kaufmann**



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



### James "JB" Barnes

**Contact:** dougdeutschpr1956@gmail.com

**Web:** jbkeepingthebluesalive.com

**Seeking:** Label, Booking

**Style:** Blues, Soul, Rock

Cleveland-born, Jersey-raised blues man James "JB" Barnes is keen to stress that he's the real deal; a soulful, authentic blues man with real stories to tell. That certainly comes across on songs such as "My Mississippi Roots" (inspired by his father's lineage) and "Southern Girl." The musicianship is faultless, and Barnes' voice is as smooth as silk. The polish on the production is a little heavy-handed—a little bit of grit and spit would have gone a long way. But Barnes pours himself into his music, and that's ultimately an appealing trait.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE 7.6



### Tiki Cowboys

**Contact:** bluebaronmusic@comcast.net

**Web:** tikiCowboys.bandcamp.com/album/oyster

**Seeking:** Distribution

**Style:** Americana, Island Country Blues Rock

Forget about troubling images of white supremacists marching with tiki torches. The Tiki Cowboys blend island culture with rootsy Americana and blues rock to great effect. "Tiki Cowboys latest album *OYSTER* features ten new tracks of instrumentals and re-mixes of previously released recordings from the Tiki Cowboys music catalog," a statement reads. For those of us new to the band, that's largely academic, though it does make us curious about the original versions. What we do on tunes such as "Hippo Hop" and "Swizzle Sticks (Oyster Mix)" is mood-inducing, hip-swaying music, played by clearly talented musicians.

Production	7
Lyrics	X
Music	8
Vocals	X
Musicianship	8

SCORE 7.7



### Keyofgigi

**Contact:** gigi@keyofgigi.com

**Web:** keyofgigi.com

**Seeking:** Sync Placement

**Style:** adult contemporary/alt-country

Keyofgigi's bio is singular: "I make music not content," and yes, it is evident that her goal isn't entertainment but art. Her vocals arrive unassuming with a unique twang, emotional grit, and authenticity—sounding impossibly seasoned for a newer artist. The instrumentals remain minimal, though that isn't the focus of her tracks; the star is the intention behind the vocals and lyrics. "Accidentally" stands as a quiet gut-punch of a highlight. This isn't music for algorithms—it's music for still rooms and heavy thoughts. Simply put, Keyofgigi is like Joni Mitchell's alt-country cousin; you're in for a treat.

Production	7
Lyrics	9
Music	7
Vocals	9
Musicianship	9

SCORE 8.2



### Whitney Fenimore

**Contact:** jessica@milestonecollective.com

**Web:** whitneyfenimore.com

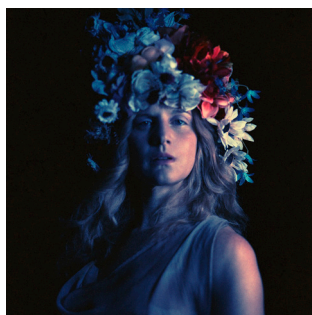
**Seeking:** Label, Booking,

**Style:** Indie Singer-Songwriter

Raised on Christian music in the Bible Belt and sharpened under the spotlight of season 13 of *The Voice*, Whitney Fenimore's sound balances spiritual warmth with indie-pop accessibility. The production stays clean and radio-ready without sacrificing sincerity. Her songwriting shines most when she leans into storytelling, as heard in the quietly powerful "Come Around." Her sound isn't complex and that's okay, it makes you feel *good*. There's something undeniably uplifting about her voice—not just in message, but in tone itself. It's the kind of music that feels grounding rather than flashy, rooted in faith, heart, and well-earned musical intuition.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	9

SCORE 8.2



### Elly Kace

**Contact:** ellykacemusic@gmail.com

**Web:** ellykace.com

**Seeking:** Coverage

**Style:** Dream-Pop

Brooklyn-based dream-pop artist Elly Kace describes herself as a "queer sound healing mystic and indie artist," which is fair enough. She's also a gifted songwriter, with songs such as the recently released "Backwards in Blue" dripping with sweet sincerity, delicious melody, and mood by the shovel-full. "Her baroque-pop portals incorporate earthy vocals, sparkling sound worlds and sound medicine to conjure a new paradigm of radical self love," her website reads, and that tracks. "What Would Be Enough," as with much of her music, has elements of Jane Siberry's ethereal, emotion-stirring alt-pop, and there's some Portishead in there too. But Kace's sound is her own.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE 8.0



### The Dark Bob

**Contact:** darkbob@darkbob.com

**Web:** songsforartistsalbum.com/product/ekphrasis-synesthesia-songs-for-artists-deluxe-double-vinyl

**Seeking:** Love

**Style:** Eclectic pop/rock

Absurdity has rarely sounded this self-aware. There's a throwback Weird Al spirit to The Dark Bob's spectacle here, amplified by flamboyant, Vegas-grade theatricality and a deep obsession with pop culture's shiniest flaws. The standout, "I Don't Want To Love You But Do (For Pablo Picasso)," skewers modern perfection culture with lines like, "I hate you but I wish I was you," turning envy into sing-along satire. It's clever, unhinged, and strangely sticky in your brain. You may listen ironically at first—then realize you're hooked.

Production	7
Lyrics	7
Music	7
Vocals	6
Musicianship	8

SCORE 7.0

*Music Connection* critics rate recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.

MC can only guarantee that a review will be fair and honest. For more information, see Submission Guidelines on the next page.



## The MIDI World of Freedom

**Contact:** angelcross826@aol.com

**Web:** themidiworldoffreedom.bandcamp.com/album/luna-sparks

**Seeking:** Label, Booking, Film/TV

**Style:** Electronic MIDI Plunderphonics

There's a lot of fun to be had here. The MIDI World of Freedom is, according to the small amount of information we could dig up online, an experimental MIDI project created by a musician called Angel Cross in 2021. They're best known for the *Luna Sparks* album, which features reinterpretations of Oasis and Nickelback tunes (perhaps among others). Ultimately though, this earns points with us due to the originality of thought, combined with some healthy, warm nostalgia for that old MIDI sound. "Two Universes" and "I Miss You" are a ton of fun, and sometimes that's enough.

Production	8
Lyrics	X
Music	8
Vocals	X
Musicianship	8

SCORE 8.0



## SmartBlackKid

**Contact:** 4pjmusicgroup@protonmail.com

**Web:** smartblackkid.com

**Seeking:** Film/TV

**Style:** Modern Rock, Classic Rock, Punk Rock

According to his Bandcamp bio, SmartBlackKid released an astonishing 10 albums in a year between April 2012 and January 2013. That's the sort of prolificacy that puts even The Beatles to shame. And hey, one could be forgiven for thinking that at some point he was just throwing out any old crap. But no, the evidence doesn't suggest that at all. Everything we've listened to by SmartBlackKid is eminently listenable and massively enjoyable. Straddling the rock 'n' roll sub-genres, there are elements of rockabilly and garage rock in his punk sound. Songs like "Free Thought" and "Rock Bottom" have us hooked.

Production	8
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE 8.2



## Bei Bei

**Contact:** info@beibeizheng.com

**Web:** beibeizheng.com

**Seeking:** Label, Booking, Sync, Management  
**Style:** World Fusion, Chinese instrument, Organic Lo-Fi Electronic

Bei Bei is, according to her online bio, "an internationally acclaimed and award-winning guzheng performer, composer, recording artist and guqin artist. As one of the world's premier guzheng musicians, she has played a key role in bringing this ancient Chinese instrument to a global audience." Her gift is for taking something traditional, something steeped in culture, and placing it very firmly in the now. By creating something contemporary and fresh, she's really gifted the world with music that allows us to learn about the past while enjoying the present.

Production	8
Lyrics	X
Music	8
Vocals	X
Musicianship	8

SCORE 8.0



## August Gladstone

**Contact:** asgladstone@gmail.com

**Web:** augustgladstone.com

**Seeking:** Label, Booking, Representation

**Style:** Folk

Influenced heavily by the '60s and '70s folk revival, August Gladstone's melodies feel intentionally simple, allowing his lyricism to do all of the heavy lifting. "Nevertheless, Nevermind" reveals his playful wit, while "Mira" hints at a more sentimental and thoughtful route. There's clear passion throughout, even when the sound stays restrained—his vocals, while they feel effortless, are perfectly unexceptional (though, like Dylan, that isn't the point of his music). It's true that the genre can feel a bit stagnant at times, but Gladstone undoubtedly shows promise—especially if he eventually pushes beyond tradition.

Production	8
Lyrics	7
Music	6
Vocals	7
Musicianship	8

SCORE 7.2



## Syante

**Contact:** skg-1234@hotmail.com

**Web:** linktr.ee/syante

**Seeking:** Management, Label, Film/TV

**Style:** Alt Pop/Rock

There is no issue of polish in Syante's tracks; perhaps the only thing that's lacking is a little risk. The songs are clean, digestible, and undeniably listenable, but they hover too comfortably within predictable pop territory. "A Little Sunshine" and "Cold Blooded" follow familiar formulas, while "Downhill," albeit an older single, finally hints at the artist hiding beneath the sheen. There's clear vocal potential waiting to be granted proper access and this writer can't help but want more—more chaos, more grit, more emotional danger. A scream, even. Syante shouldn't abandon pop; she just needs to break it open and make it hers.

Production	7
Lyrics	6
Music	6
Vocals	7
Musicianship	7

SCORE 6.6



## Leilani Kilgore

**Contact:** dave@longviewpcc.com

**Web:** leilanikilgore.com

**Seeking:** Review, Coverage

**Style:** Rock, Blues

Some artists feel powerful on record, others feel *dangerous* in the best way. Kilgore is by far apart of the latter group. Across her latest self-release *TELL YOUR GHOST*, Kilgore's energy crackles with defiance and emotional volatility, especially on "HIGH/LOW" and the venom-laced "WISH YOU WERE DEAD." "I tried to let you in my heart but you just crawled in my head. I used to wish you were all mine now I just wish you were dead"—oof, that stings. Her lyrics have proper bite, her vocals are commanding, and her instrumentation and lyrical intentions shift around enough to keep every track feeling quite fresh. Kilgore is one to watch.

Production	8
Lyrics	9
Music	8
Vocals	8
Musicianship	9

SCORE 8.4

**SUBMISSION GUIDELINES:** There is absolutely no charge for a New Music Critique.

To be considered please go to [musicconnection.com/reviews/get-reviewed](https://musicconnection.com/reviews/get-reviewed). All submissions are randomly selected and reviewed by MC staff.

**Fonda Theatre** Los Angeles, CA

**Contact:** zoeh@grandstandhq.com

**Web:** riconastymusic.com

**Players:** Rico Nasty, vocals; Miles Walker, DJ; Chancey, guitar

**EIGHTY PERCENT OF THE BEST** new rappers of the last decade have been female. After years and years of misogyny in the music industry that, let's be clear, does still exist, it does at least seem to have gotten through to some of the people at the top of the industry tree that, hey, if there's more than one female rapper in the charts at the same time, the world won't implode.

So, beefs aside, we have Cardi and Nicki, Megan and Doja. Bubbling under, we have a lot more strong, talented women ready to make the break into arena-level shows. Saweetie, Ice Spice, Doechii, Coi Leray, Kash Doll... the list goes on and on. And let's get this right: If Rico Nasty isn't headlining the Kia Forum in two years MAXIMUM, then something's wrong with the world.

She's got it all. Rico Nasty's rhymes are incisive, intelligent and, in the very best possible way, cutting. Her delivery is rapid-fire and, most importantly, very much her own. There's a little snarl in there, that bit of nasty, which is partially why she's so attractive to the contemporary punk crowd. That, and she performs on stage with a live guitarist as well as her DJ.

She's a consummate show-woman. She holds the crowd at the Fonda, Hollywood in the palm



Photo: Mark Shiwolich

of her hand which, given the length of her nails, is a precarious but elevated position to be in.

And then there are her songs which are either gloriously memorable or rabble-rousing anthemic. Oftentimes, they're both.

Weighing it at about 40 songs, her setlist at the Fonda was lengthy but didn't outstay its welcome by one microsecond.

"WHO WANT IT" and "EAT ME!" gets the crowd yelling along early, and there are some awesome choices of covers (Doechii's "Swamp

B\*tches" and Doja Cat's "Tia Tamera"). The set flies by, one killer tune after the other. Teezo Touchdown and Molly Santana join Ms. Nasty at various points, and Paramore's Hayley Williams gets up to help her with "Smack a B\*tch," increasing the scream volume.

Towards the end, we get set highlight "TEETHSUCKER" and "Son of a Gun," but in truth the set was packed with highlights. Rico Nasty is the real deal—make her huge! — **Brett Callwood**



**Cat's Cradle** Carrboro, NC

**Contact:** windjack@birthdaycakemedia.com

**Web:** leithross.com

**Players:** Leith Ross, guitars, vocals; Keiran Placatka, keys; Soona Lee-Tolley, guitar; Zoe Sparks, bass; Vania Lee, drums

**IT'S A STRANGELY HEROIC THING** to stand on the wide stage at The Cat's Cradle, stare into a sold-out room of 700+ true believers, and keep a straight face while assuming—rightly—that everyone in the audience is quietly in on the same joke. But for Leith Ross, the childlike, preternaturally calm 27-year-old singer-songwriter who's androgynous, age-neutral aura radiates both bedroom vulnerability and cosmic ambiguity, the moment seemed effortless.

Their presence alone sparked a blend of love, adoration, affection, and a soft-focus reverence reminiscent of a boutique-era Beatlemania, now refracted through modern queer-pop tenderness.

Ross opened the evening backed by an ensemble as visually and energetically neutral as Ross himself, drifting directly into a four-song haze "POV," "Treasure," "Stay," and "Terrified." Each transition was softened by Ross' hesitant, shy stage banter, as though they were still surprised to find themselves in command of a room that had already devoted itself completely to them. The band, understated yet tightly rehearsed, followed through as Ross moved into the next run of songs, weaving the dreamy "What My Love Is For" into the delightfully off-kilter "Love Watching You Eat Dinner," then easing the

spotlight into a mid-set solo acoustic section.

This shift, which could have exposed Ross' modest guitar technique, instead became one of the night's most luminous moments. In a landscape packed with self-focused confessionals, Ross delivered theirs with a sincerity that felt unforced and quietly devastating. The songs flowed one into the next "I'd Have to Think About It," the beautifully rendered "I Will," and then "What Are U Thinking About," "Alone," and "Grieving"—each one unfolding like a new page in the same diary, each sung with a soft, unguarded honesty that pulled the entire room closer.

By the time Ross reached "I Can See the Future," the audience was fully suspended in their world. Hands lifted in a gentle wave, voices rose to meet Ross' own, and the entire room seemed to float on the same wavelength. When the lights finally came up, there was no rush for the exits. Instead, the crowd drifted outward slowly, almost ceremonially.

Musically, the night demonstrated how far a carefully arranged ensemble of modestly skilled players can go when unified around a central voice. Ross' guitarist, initially almost indifferent in approach, evolved over the course of the set, unveiling a series of elegant, lightly improvised solos that became unexpected highlights.

In the end, Leith Ross didn't simply perform—she conducted a soft-pop séance, drawing hundreds of people into a shared emotional current for the better part of an hour. It was thoughtful, unexpectedly polished, and quietly transcendent—a demonstration of how small, deeply personal songs can expand to fill an entire room with light. — **Eric Sommer**

**The Ryman Auditorium** Nashville, TN

**Contact:** joe@missingpiecegroup.com

**Web:** stephenwilsonjr.com

**Players:** Stephen Wilson, Jr., vocals, guitar; Julian Dorio, drums; Scotty Murray, steel guitar; C. Miles Burger, bass guitar, harmonica

**NASHVILLE'S RYMAN AUDITORIUM WAS** packed to the rafters for Stephen Wilson Jr.'s two-night takeover on the *son of dad* tour. Hailing from southern Indiana, Wilson Jr. self-describes as "Death Cab for Country"—a nod to the huge indie rock and grunge influence in his country sound. This past year has held exponential success for his music, culminating most recently with performance alongside Shaboozey at the 2025 CMA Awards.

The scene was set with a boxing ring in center stage, adorned with plants and symbols unique to Wilson Jr.'s story. A former Golden Glove boxer and scientist, the artist has no shortage of life experience to pull from for his storytelling. His debut album, *son of dad*, was named the No. 1 album of 2023 by *Holler* and wrestles with topics such as grief, love, fatherhood, and rebellion. He stepped into the ring and opened the night with a knockout: a cover of Hum's "Stars," rolling seamlessly into "Calico Creek"—a song with a tune that happily haunts your mind with its catchy reflection on small-town roots. "This hillbilly has been dreaming about this day for 20 years," he explained.

The set featured hits from his album, such as "Year to Be Young 1994" and "Cuckoo" and highlighted his latest single, "Gary." Wilson Jr.'s voice grinded out melodies with a sweet twang and a gritty vulnerability. It was as if he was plucking the songs straight from the sinew of his heart and presenting it on the stage for



everyone to examine. In fact, his songs sound like how his guitar looks: the body with taped family photos, swaths of wood worn down from dedicated use, odd drawings around the strings, and the Virgin Mary at the center. It's a mess of nostalgia, authenticity, and passion that culminates in a beautiful tapestry of storytelling through song.

The standout of the night was a performance

of "Father's Son" with special guest HARDY.

The song cuts right to the core of Wilson Jr.'s identity as a man shaped by the legacy and lessons of his father. A cover of "Stand By Me" was the final piece of the evening, leaving fans roaring with applause. They won't be left wanting for long, as Wilson Jr. has big plans for 2026 with the Gary the Torch tour.

— Erica Beatey



**Chelsea Table & Stage** New York, NY

**Contact:** kati.neiheisel@gmail.com

**Web:** mariacorsaro.com

**Players:** Gregory Toroian, piano; Skip Ward, bass; Dave Silliman, drums; Mark Fineberg, sax, flute.

**CELEBRATING THE RELEASE OF HER** new CD, "Love Makes the Changes," Maria Corsaro

takes us on a musical and educational journey, with a deep dive into her choice of repertoire. This is her third show at this venue, each one bearing a different theme. Corsaro treats each selection with kid gloves, often relaying the song's backstory or a germane anecdote from her life.

The show examines love from various perspectives. Kicking off the set with "If you Never Fall in Love with Me," written by Sam Jones and first released as an instrumental with lyrics added later, is an up-tempo number brimming with optimism and hope that

mutual love will prevail: *I loved you so since that first day/The angels let you leave and come my way/Don't you see what a lost lady I'm libel to be/If you never fall in love with me.* Followed by "In April," a Bill Evans tune, also written as an instrumental with lyrics added by Roger Schore (who was in the audience), shares the promise of spring and all that comes with it: *Love blossoms all around in April/Not a single care/*

*Your lonely heart has found a home today/And in the space of a minute you're swept up in it.* The set continues with songs by Antonio Carlos Jobim, Michel Legrand, and Roger Kellaway, among others.

Much of the show's success is due to the interplay between Corsaro and her backing trio. With consummate arrangements by pianist and musical director Gregory Toroian, they seamlessly highlight Corsaro's thoughtful phrasing. They are so intertwined that it's hard to imagine one without the other. Sporadically adding sax or flute to the mix brings in another musical flavor rounding out the band's sound.

Three quarters of the way through the set the mood suddenly changes. We hear a haunting a capella vocalese leading up to "Portrait in Black and White (Zingaro)." Written by Antonio Carlos Jobim and Roger Schore, the song recounts the dissolution of a marriage in all its gut-wrenching reality, balancing out the set's lighter moments.

With her folksy delivery when introducing a song, Corsaro's straightforward performance style makes her accessible to the audience, never seeming lofty or pretentious when sharing her knowledge of the repertoire. Her love and execution of the material is impressive and it's refreshing to hear these songs that you don't often hear live these days.

— Ellen Woloshin

**The Blue Note** Los Angeles, CA

**Contact:** sydney.whittenburg@umusic.com

**Web:** tankandthebangas.com

**Players:** Tarriona "Tank" Ball, vocals; Norman Spence, keys, guitar; Robert Kellner, keys; Kenaniah Turner, bass; Deven Trusclair, drums; Etienne Stoufflet, saxophone, flute; Raion Ramsey, background vocals

**A WISE MAN ONCE SAID**, "life is what happens when you're busy making other plans." We at *MC* know that Tank & the Bangas is a powerful and gifted singer, a charismatic frontwoman and an energetic performer. No doubt, she fully planned to offer a trademark killer performance at the newly-opened Blue Note LA in November, the last in a long run of shows. She was primed and ready, and she was going to slay because that's what she does.

Unfortunately, her vocal cords weren't prepared to play ball. Very early in the set, it became apparent that her voice just wasn't there, probably because she's thrown herself into every performance prior. She tried, bless her heart; Tank emerged from the Blue Note wings with all of the vigor and vitality that one has come to expect from her. Things started ok, and then the croaks began. Through no fault of her own, Tank wasn't able to play her normal show.



## TANK & THE BANGAS

So what to do? Well, a lesser artist might give up completely. Some might offer a slight apology and exit the stage. Tank chose not to do that; rather, she invited one friend after another up onto the stage to read from her new, second book of poetry *The Thing About Falling*. Tank interjected when able—she remained on stage and, in doing so, remained a powerful presence.

The band stayed up there too, offering a musical backdrop to the magical words pouring out of different mouths but one mind. In doing so, an air of stability was maintained. Like, ok, this isn't a normal Tank & the Bangas show but the music is present and correct, the words are equally incisive and personal, it's only the

messenger that, for the most part is different.

This was a lesson in strength, flexibility and ingenuity. Because, against the odds, it turned out to be a joyous and quite glorious Tank & the Bangas show. In addition, the Blue Note LA is a quite gorgeous room. It's a little fancy for this ragged, punk rock personality, but every now and again it's nice to get swanky. The staff ate warm and welcoming, the lighting creates a very cool vibe, and everything is immaculate. More importantly, the sound is crystal clear.

We hope that the next time Tank sings around here, she's all better. But the silver lining is that we got to see and hear a very different, rather brilliant set. — **Brett Callwood**



## NOELINE HOFMANN

**Cat's Cradle** Carrboro, NC

**Contact:** sydney.collett@tmwrk.net

**Web:** noelinehofmann.com

**Players:** Noeline Hofmann, vocals, guitar; Alex Lyon, bass; Tyler Guenther, guitar; Cam Buie, keys; Nik Winnitow, drums; Ciara Hager, fiddle

**AS NASHVILLE COUNTRY CONTINUES** its slow slide into flash-trash spectacle—more rhinestone smoke bombs than chord changes—along comes Noeline Hofmann, scootin' down the snowline from Alberta with the cleanest, meanest, most legit country twang to hit the Triangle in recent memory. In a scene oversaturated with bejeweled swagger and algorithm-approved choruses, Hofmann arrives like a cowboy-booted meteor: real, radiant, and just dangerous enough to wake the genre up.

Her gloriously smooth, unapologetically real outfit torched the bro-pop hay bales and shoved aside the format-chewin' Nashville mush. What they delivered instead was a tight, precision-tuned, grin-inducing set of originals so fun and full of pulse that folks in the back started leaning

forward and forgetting about their beer. This wasn't nostalgia, either—this was the sound of Country remembering its spine.

They opened with "Lightning," an electric can-opener of a tune where Hofmann's vocals slid in warm as molasses on the low lines and snapped with a flinty edge on the chorus. "Rodeo" stomped in with a whip-crack snare, while "Lovers" floated across the room with a groove that shimmered like heat over a two-lane highway. The crowd was small at first, but the room had that unmistakable buzz: the sense that everyone who walked in late was gonna brag later that they were "totally there from the beginning."

Hofmann—barely a couple dozen birthdays in—carried herself like a road-seasoned veteran. Confident without being slick, present without pandering. She had the kind of stage command that makes the audience relax because she clearly wasn't worried about anything. With just a raised eyebrow or a half-turn, she moved the band like chess pieces.

By the time they hit the mid-set stretch of "August," "Bullfighter," "Sleepless Nights," and

"Big River," the ensemble was firing in cinematic widescreen. "Bullfighter" came at the room sideways, with flamenco-flavored stabs from the guitar and a rolling tom pattern that gave the tune a sense of danger around the edges. "Sleepless Nights" leaned into a lush 6/8 sway—pure porchlight melancholy—while "Big River" burst out like a barn door kicked open at the right moment: double-stops on the fiddle, bass rattling the floorboards, piano rolling through clusters like someone cleaning a dusty saloon.

Hofmann's vocal presence was the lynchpin—world-class without ever sounding showy. She's a wordwright with instinct: shaping phrases like she's wrestling something honest out of them. Her tone carried an earthy warmth, bolstered by a fearless reach into the high notes when the songs demanded it. There are singers who imitate country. Hofmann exports it.

Musically, the band straddled that elusive "Loretta meets radio-ready" line without ever tipping into cliché. It was honky-tonk by way of a philosophy seminar. Imagine Dwight Yoakam piloting a tour bus driven by Bob Wills, Eldon Shamblin loading gear with quiet exasperation, and Tommy Duncan calling out the stops in perfect pitch. The guitarist had taste for days—never using five notes when two told the story better. The bassist was basically Dusty Hill's ghost in a clean shirt: solid thunder below, soft feathers above. The drummer had that rare light-heavy touch—hi-hat whispering sweet nothings, kick drum hitting like a polite bar fight. And the fiddle? It swayed, swooned, and occasionally went full wildfire.

Once again, our friends from the Great White North slid down from Alberta with a fresh, original, country-soaked package of songs that swayed, stunned, and absolutely captivated.

— **Eric Sommer**

Here's our latest list of record labels, giving you names, phone numbers, web info and roster details of majors and indies who actively seek new artists for their companies. All 2026 updates have been supplied by the listees.

## 1-2-3-4 GO!

420 40th St., Ste. #5  
Oakland, CA 94609  
510-985-0325  
**Email:** store@1234gorecords.com  
**Web:** 1234gorecords.com  
**Styles/Specialties:** rock, punk  
\*Do not accept unsolicited material

## 4AD RECORDS

134 Grand St.  
New York, NY 10013  
212-995-5882  
**Email:** demos@4ad.com  
**Web:** 4ad.com  
**Roster:** The National, Deerhunter, Efterklang, Aldous Harding, Beirut, Holly Herndon, U.S. Girls  
**Styles/Specialties:** rock/indie

## Additional location:

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

## ACTIVATE ENTERTAINMENT

5082 Lankershim Blvd., #74  
N. Hollywood, CA 91601  
818-569-3020  
**Email:** submissions@2Activate.com  
**Contact:** James Arthur  
**How to Submit:** Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country, Send Soundcloud &/or YouTube links, socials, list your email & text number

## ALLIGATOR RECORDS

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

## AM CONSULTING GROUP

157 Church Street  
New Haven, CT 06510  
203-812-0291 (W)  
**Email:** info@amconsultgroup.com  
**Web:** amconsultgroup.org  
**Contact:** Ashwin Mathur, CEO  
**Style:** Hip-Hop, Rap, R&B  
All Music Accepted  
Email for Rates

## AMATHUS MUSIC

P.O. Box 611  
Rockville Centre, NY 11571  
**Email:** info@amathusmusic.com  
**Web:** amathusmusic.com  
**Styles/Specialties:** dance, electronic, pop  
\*Do not accept unsolicited material

## AMERICAN LAUNDROMAT RECORDS

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

## AMERICAN RECORDINGS

(Republic Records/Universal)  
2200 Colorado Ave.  
Santa Monica, CA 90404  
**Email:** mgoldberg@americanrecordings.com  
**Web:** universalmusic.com/labels  
**Styles/Specialties:** all genres  
\*No unsolicited material  
Rick Rubin, President  
Michael Goldberg, A&R

## APPLESEED RECORDINGS

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

## ASTRALWERKS

1750 Vine Street  
Hollywood, CA  
**Email:** astralwerks.astralwerks@gmail.com  
**Web:** astralwerks.com  
**Styles/Specialties:** electronic, dance, alternative, techno  
\*No Unsolicited material accepted.

## ATLANTIC RECORDS

(Warner Music Group)  
812 N. Fairfax Ave.  
Los Angeles, CA 90046  
818-238-6800, 818-238-9222  
**Web:** atlanticrecords.com  
\*No unsolicited material  
Jeff Vaughn, VP of A&R

## ATLANTIC RECORDS GROUP

Paramount Plaza  
1633 Broadway, 10th & 11th Floor  
New York, NY 10019  
212-707-2000  
**Email:** pete.ganbarg@atlanticrecords.com  
**Web:** atlantic-records.com  
\*No unsolicited material  
Jeffrey Sledge VP A&R A&R, Riggs Morales, SVP A&R

## ATO RECORDS

10 East 40th Street, 22nd Floor  
New York, NY 10016  
212-422-4280  
**Email:** info@atorecords.com  
**Web:** atorecords.com  
**Styles/Specialties:** pop, rock, acoustic rock, indie  
\*Demo Submissions will only be accepted by mail  
Will Botwin, President/CEO

## AVERAGE JOES ENTERTAINMENT

3738 Keystone Ave.  
Nashville, TN 37211  
615-733-9983  
**Email:** info@averagejoesent.com  
**Web:** averagejoesent.com  
**Roster:** Carter Winter, Cypress Spring, Camo Brian, Austin Tolleriver, Bubba Sparxxx, Charlie Farley, Colt Ford, DJ Cannon Baryon, Hatcher, Jeremy McComb, Josh Mirenda, Lenny Cooper, Montgomery Gentry, Rich O'Toole, Sam Grom, Sarah Ross, ShelbyKay, Tommy Chayne  
**Styles/Specialties:** country rap

## BAR/NONE RECORDS

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

## BARSUK RECORDS

P.O. Box 22546  
Seattle, WA 98122  
**Email:** questions@barsuk.com  
**Web:** barsuk.com  
**Distribution:** ADA/WEA  
**Styles/Specialties:** Indie Rock  
\*Accepts Demo Submission, see website  
Josh Rosenfeld, President

## BEGGARS GROUP/ROUGH TRADE

(XL Recordings, Beggars Music, 4AD, Matador, Rough Trade)  
134 Grand St.  
New York, NY 10013-1012  
212-995-5882  
**Contact:** Sadie Matthew  
**Email:** banquet@beggars.com  
**Web:** beggars.com  
**Styles/Specialties:** indie-rock, pop, electronic and more  
**Roster:** Adele, Alabama Shakes, Girl Band, Tobias Jesso, Yo La Tengo  
\*Does not accept Demo Submissions

## Additional locations:

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

## BIELER BROS. RECORDS

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

## BIG LOUD RECORDS

Nashville, TN  
**Email:** info@bigloud.com  
**Web:** bigloudrecords.com  
AJ Kassen, SVP Head of A&R, Big Loud Records

## BIG MACHINE LABEL GROUP

1221 16th Ave., S.  
Nashville, TN 37212  
615-324-7777  
**Email:** allison.jones@bmg.net,  
mail@bigmachine.us  
**Web:** bigmachinelabelgroup.com  
**Roster:** Aaron Lewis, Abney Cone, Avenue Beat, Ayron Jones, Badflower, Brantley Gilbert, Brett Young, Brock Gonyea, Callista Clark, Carly Pearce, Connor Smith, Canielle Bradbery, Florida Georgia Line, Jamie Fine, Jay Demarcus, Jennifer Nettles, John 5, Laci Kaye Booth, Rascal Flatts, Ray Wylie Hubbard, Sugarland, Tim McGraw  
Allison Jones, SVP, A&R

## BIG NOISE

11 S. Angell St., Ste. 336  
Providence, RI 02906  
401-274-4770  
**Email:** albignoise@gmail.com  
**Web:** bignoiseonnow.com  
**Client List:** Christina Aguilera, Red Hot Chili Peppers, The Beach Boys, Chicago, Katharine McPhee, Dionne Warwick, Gregory Porter, and Viola Davis  
\*Currently accepting demo submissions.

\*Please call or email first.

Al Gomes, A&R

## BLACKHEART RECORDS

456 Johnson Ave #202  
Brooklyn, NY 11237  
212-353-9600 Fax 212-353-8300  
**Email:** gabe@blackheart.com  
**Web:** blackheart.com  
**Styles/Specialties:** Rock, Punk  
\*Unsolicited material accepted, attn: A&R Dept.  
Zander Wolff, A&R

## BLUE ÉLAN RECORDS

3731 W Warner Ave, S3,  
Santa Ana, CA 92704  
**Email:** info@blueelan.com  
**Web:** blueelan.com  
Kirk Pasich, President, Connor Pasich, VP / Director A&R

## BLUE NOTE RECORDS

(Universal Music Group)  
1750 N. Vine St.  
Hollywood, CA 90028  
323-871-5425  
**Email:** bluenote@umgstores.com  
**Web:** bluenote.com

## BOMP/ALIVE NATURALSOUND RECORDS

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

## CAPITOL MUSIC GROUP

(Universal Music Group)  
1750 Vine Street  
Los Angeles, CA  
310-235-4700  
**Email:** communications@umusic.com  
**Web:** capitolrecords.com  
\*No unsolicited material  
Solomon Sounds, SVP A&R

## Additional location:

New York  
(Universal Music Group)  
1755 Broadway #6  
New York, NY 10019  
212-841-8000  
**Contact:** Andrew D. Keller  
**Email:** andrew.keller@umusic.com  
**Web:** universalmusic.com/label/capitol-music-group  
\*No unsolicited material

## CENTURY MEDIA RECORDS

The Century Family, Inc.  
c/o Sony Music International  
25 Madison Ave.  
New York, NY 10010  
**Email:** mail@centurymedia.com,  
mike.gitter@centurymedia.com  
**Web:** centurymedia.com  
**Styles/Specialties:** heavy metal, rock  
\*Unsolicited material accepted, see web for details.  
Mike Gitter, VP, A&R

## CHERRYTREE RECORDS

(Universal Records)  
2220 Colodon Blvd  
Santa Monica, CA 90404  
**Email:** info@cherrytreerecords.com  
**Web:** cherrytreerecords.com  
**Styles/Specialties:** All genre styles considered  
**Roster:** Sting, Lady Gaga, Far East Movement, Ellie Goulding, FLOVYN, L.M.O., Keane, Rac & Matthew Koma, The Fratellis, Michael Kiwanuka, The Knux, Tokio Hotel, Sir Sly, Mohambt, Kells, Milow  
Scott Enright, A&R

## CLEOPATRA RECORDS

9417 Brodie Ln.  
Austin, TX 78748  
310-477-4000  
**Email:** bperera@cleorecs.com  
**Web:** cleopatracorecs.com  
**Styles/Specialties:** alternative, gothic, rock, metal, Industrial, Electronic, classics, soundtracks  
\*We only accept demos/music in digital form. See website for instructions  
Brian Perera, President, Tim Yasul, VP/GM

## CLICKPOP RECORDS

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

## CLUBSTREAM LABEL GROUP

Gothenburg, Sweden  
+46 (0) 708 573 753  
**Email:** demo@clubstream.se  
**Web:** clubstream.se  
**Style/Specialties:** techno, all electronic dance music  
\*Accepts unsolicited material.  
Do not send rock music, reggae or psy-trance.  
See website for instructions  
Hakan Ludvigsson, A&R Manager

## CMH RECORDS

2898 Rowena Ave.  
Los Angeles, CA 90039  
800-373-8073

**Web:** cmhrecords.com

**Styles/Specialties:** country, bluegrass, electric, children's, Christmas

## COLUMBIA RECORDS

LOS ANGELES  
(Sony Music)  
10202 Washington Blvd.  
Culver City, CA 92032  
310-272-2555  
**Web:** columbiarecords.com  
\*No unsolicited material

## COLUMBIA RECORDS

NEW YORK  
25 Madison Ave  
New York, NY 10010  
212-333-4000  
**Email:** john.doelp@sonymusic.com  
**Web:** columbiarecords.com  
\*No unsolicited material  
Rani Hancock, Head of A&R

## COMPASS RECORDS

916 19th Ave. S.  
Nashville, TN 37212  
615-320-7672, 800-757-2277  
**Email:** info@compassrecords.com  
**Web:** compassrecords.com  
**Styles/Specialties:** Celtic, roots  
\*Accept unsolicited material see website for info  
Alison Brown, A&R  
Garry West, A&R

## CONCORD MUSIC GROUP

5750 Wilshire Blvd, Suite 450  
Los Angeles, CA 90036  
310-385-4455  
**Web:** concordmusicgroup.com  
**Styles/Specialties:** jazz  
Tom Coulson-Smith, A&R Director

## CURB RECORDS

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

## DANGERBIRD RECORDS

3801 Sunset Blvd.  
Los Angeles, CA 90026  
323-665-1144  
**Email:** info@dangerbird.com  
**Web:** dangerbirdrecords.com  
**Roster:** Butch Walker, Royal Teeth, T. Hardy Morris, Broadheads, JJAMZ, Maritme  
\*Does not accept unsolicited demos  
Jenni Sperandeo, President

## DCD2

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

## DEEP ELM RECORDS

Maui, HI  
808-214-4407  
**Email:** info@deepelm.com  
**Web:** deepelm.com, deepelm.com/submit  
**Styles/Specialties:** indie rock, emo, punk, pop, atmospheric, slowcore, alt-country, instrumental  
John Such, A&R

## DEEP SOUTH ENTERTAINMENT

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

## Additional location:

P.O. Box 121975  
Nashville, TN 37212  
615-953-4800

## DEF JAM (Universal)

2220 Colorado Ave., 5th Fl.  
Santa Monica, CA 90404  
310-865-4000  
**Web:** defjam.com  
\*No unsolicited material  
Chelsea Blythe, SVP, A&R  
Noah Preston, VP, A&R

## DEF JAM (NY)

1755 Broadway - 7th Floor  
New York, NY 10019  
212-333-8000  
**Email:** steve.carless@umusic.com  
**Web:** defjam.com, universalmusic.com/label/def-jam  
**Styles/Specialties:** hip-hop, rap, urban, R&B  
\*No unsolicited material  
Steve Carless, Sr. Dir VP

## DEFEND MUSIC, INC.

1667 N. Main Street  
Los Angeles, CA 90012  
323-305-7315  
**Email:** russell@defendmusic.com  
**Web:** defendmusic.com  
\*We do not Accept unsolicited material  
Russell Nygaard, A&R

**DELMARK RECORDS**

4121 N. Rockwell  
Chicago, IL 60618  
773-539-5001  
**Email:** delmark@delmark.com  
**Web:** delmark.com  
**Styles/Specialties:** blues and jazz  
Elbio Barilari, VP & Artist Director

**DIM MAK RECORDS**

724 South Spring St.  
Los Angeles, CA 90014  
**Email:** admin@dimmak.com  
**Web:** dimmak.com  
**Styles/Specialties:** edm, pop

**DINE ALONE RECORDS**

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

**DISCHORD RECORDS**

3819 Beecher St., N.W.  
Washington, DC 20007  
703-351-7507  
**Email:** dischord@dischord.com  
**Web:** dischord.com  
**Styles/Specialties:** punk rock

**DOMO MUSIC GROUP**

11022 Santa Monica Blvd., #300  
Los Angeles, CA 90025  
310-966-4414  
**Email:** newtalent@domomusicgroup.com  
**Web:** domomusicgroup.com  
**Styles/Specialties:** new age, world music, rock, soundtrack, ambient, electronic  
\*We accept unsolicited material. See website for details

**D'MAR ENTERTAINMENT, INC.**

7723 Tylers Pl. Blvd., Ste. 275  
West Chester, OH 45069  
513-617-2392  
**Web:** dmarmusic.com  
**Styles/Specialties:** smooth jazz, R&B, gospel  
\*Accepts unsolicited material

**DRAG CITY RECORDS**

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

**DUALTONE RECORDS**

3 McTern Ave.  
Nashville, TN 37206  
615-320-0620  
**Email:** info@dualtone.com  
**Web:** dualtone.com  
**Styles/Specialties:** country, rock

**ELEKTRA**

1633 Broadway 10th & 11th Floor  
New York, NY 10019  
212-707-2130  
**Web:** elektramusicgroup.com, elektra.com  
Johnny Minardi, VP, A&R

**Additional locations:**

3400 W. Olive Ave.  
Burbank, CA 91505  
818-238-2200

**ELTON AUDIO RECORDS**

155 Willowbrook Blvd. Ste #110 3430  
Wayne, NJ 07470  
**Email:** contact@eltonaudio.com  
**Web:** eltonaudio.com  
**Contact:** Louis Elton

**EMI CHRISTIAN MUSIC GROUP (CMG)** (Capitol Christian Music Group (CCMG))

1234 Martin St.  
Nashville, TN 37203  
615-371-4300  
**Email:** radio@capitolcmg.com  
**Web:** capitolchristianmusicgroup.com  
\*No unsolicited material

**EMI MUSIC GROUP**

(See Universal Music Group)  
**Web:** universalmusic.com  
\*No unsolicited material

**ENTERTAINMENT ONE MUSIC**

2700 Pennsylvania Ave.  
Suite 1000  
Santa Monica CA 90404  
**Web:** lionsgate.com

**Additional locations:**

4201 Wilshire Blvd.  
Suite 400  
Los Angeles, CA 90010

**Renegade83**

11-13 East 26th Street  
New York, NY 10010

15301 Ventura Blvd, Bldg. D  
Suite 350  
Sherman Oaks, CA 91403

134 Peter St.  
Suite 700  
Toronto, Ontario, Canada

**EPIC**

10202 W. Washington Blvd.  
Culver City, CA 90232  
310-272-2220  
**Web:** epicrecords.com  
**Contact:** Ezekiel Lewis, EVP & Head of A&R, Jermaine Pegues, VP A&R, Patrick Afeku, Sr. Director A&R  
\*No unsolicited material  
**Styles/Specialties:** Various, including pop, R&B, rock and hip-hop  
**Distribution:** Sony Music Entertainment

**Roster:** DJ Khaled, Judas Priest, Meghan Trainor, Sade, Travis Thompson, Jez Dior, Jidennam, (see website)

**EPITAPH / ANTI (WMG)**

2798 Sunset Blvd.  
Los Angeles, CA 90026  
213-355-5000  
**Email:** radio@epitaph.com  
**Web:** epitaph.com  
**Styles/Specialties:** alternative rock, post-hardcore, punk rock, hip-hop, metalcore  
\*Accepts unsolicited material. See website for instructions  
Chris Fiolte, SR VP

**EQUAL VISION**

P.O. Box 38202  
Albany, NY 12203-8202  
518-458-8250  
**Email:** music@equalvision.com  
**Web:** equalvision.com  
Dan Sandshaw, GM/A&R  
\*accept unsolicited submission

**FAT POSSUM RECORDS**

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

**FAT WRECK CHORDS**

2196 Palou Ave.  
San Francisco, CA 94124  
415-234-1790  
**Web:** fatwreck.com  
**Styles/Specialties:** punk

**FAVORED NATIONS RECORDS**

17322 Ventura Blvd., #165  
Encino, CA 91316  
**Email:** info@favorednations.com  
**Web:** favorednations.com, facebook.com/favorednationsentertainment  
**Styles/Specialties:** all styles welcome

**FEARLESS RECORDS**

5870 W. Jefferson Blvd., Studio E  
Los Angeles, CA 90016  
310-730-6655  
**Email:** cody@fearlessrecords.com  
**Web:** fearlessrecords.com  
**Styles/Specialties:** pop-punk, punk rock, emo, alternative rock, post-hardcore  
\*Accepts unsolicited material. See website for instructions  
Bob Becker, Owner/A&R

**FERVOR RECORDS**

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

**FIRE TOWER ENTERTAINMENT**

Located in West Hollywood, CA  
**Email:** artists@firetowerent.com  
**Website:** firetowerent.com  
**Contact:** Evan Griffith/Ruth Nichols  
**Styles:** Pop, Indie  
**Clients:** Wesley Stromberg, Michael Blum, Sophie Ann.  
full roster on website  
**Services:** Artist Management, A&R consulting, horn contracting  
\*Accepts unsolicited material

**FONOVISA**

(Universal Music Group)  
Woodland Hills, CA  
**Web:** universalmusica.com  
\*Accepts unsolicited material

**FUNZALO RECORDS**

P.O. Box 2518  
Agoura Hills, CA 91376  
520-628-8655  
**Email:** dan@mikesmanagement.com  
**Web:** funzalorecords.com, facebook.com/funzalorecords  
Michael J. Lembo, President  
Dan Agnew, General Manager

**GEARHEAD RECORDS**

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

**GEFFEN**

See Interscope

**GEZA X RECORDS**

310-601-8707  
**Web:** gezaxrecords.com  
**Email:** gezaxrecords@gmail.com  
**Services:** Mixing, Mastering, Recording/Engineering, Vinyl Pressing, Video Production, A&R, Vocal, Publishing,  
**Contact:** Geza X, Larva X  
**Basic Rate:** See Website  
Indie Specialist!  
Package Deals Available

**GLASSNOTE RECORDS**

770 Lexington Ave  
New York, NY 10065  
646-214-6000  
**Contact:** michael@glassnotemusic.com  
**Web:** glassnotemusic.com

**GOGIRLSMUSIC.COM**

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

**HIPGNOSIS**

P.O. Box 260800

**Encino, CA 91436**

818-922-0807  
**Email:** info@bigdealmusic.com  
**Web:** hipgnosisongs.com  
**Styles/Specialties:** rock, pop, AC  
**Distribution:** Sony/Rec  
\*No unsolicited material  
Henry Marx, President/CEO

**Additional location**

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

**HOLLYWOOD RECORDS - LOS ANGELES**

500 S. Buena Vista St., Old Team Bldg.  
Burbank, CA 91521  
818-560-5670  
**Email:** hollywoodrecords@gmail.com  
**Web:** hollywoodrecords.com  
\*No unsolicited material  
Mike Daly, Exec. Director, A&R

**HOPELESS RECORDS**

15918 Arminia St.  
Van Nuys, CA 91406-1806  
818-997-0444  
**Email:** information@hopelessrecords.com  
**Web:** hopelessrecords.com  
Eric Tobin EVP, Business Dev. & A&R

**INTERSCOPE**

2220 Colorado Ave., 5th Fl.  
Santa Monica, CA 90404  
310-865-1000  
**Email:** sam.rback@umusic.com  
**Web:** interscope.com  
\*No unsolicited material  
Nicole Wysoarko, EVP and Co-Head of A&R Aaron "Dash" Sherrod, President of Urban A&R

**IPCAC RECORDINGS**

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

**ISLAND RECORDS**

(UMG)  
2220 Colorado Ave  
Santa Monica, CA  
888-583-7176  
**Contact:** Darcus Beese, President  
**Web:** universalmusic.com/label/island-records

**JAGGO RECORDS, LLC**

515 Flower St.  
18th Floor  
Los Angeles, CA 90071  
323-850-1819  
**Email:** jaggo@jaggo.com  
**Web:** jaggo.com  
**Styles/Specialties:** pop, rock, jazz, R&B, hip-hop, soul, World  
\*Unsolicited material accepted

**K RECORDS**

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

**KOBALT MUSIC**

Los Angeles  
926 N. Sycamore Ave  
Suite 700  
Los Angeles, CA 90038  
310-967-3087  
**Email:** info@kobaltmusic.com  
**Web:** kobaltmusic.com

**Additional locations:**

2 Gansevoort St. - 6th Fl  
New York, NY 10014  
212-247-6204  
Bob Bortnick, SVP, Creative

907 Gleaves St., Ste. 101  
Nashville, TN 37203  
615-321-8585

2100 Ponce De Leon Blvd  
Suite 1230  
Coral Gables, FL 33134  
305-456-1624

The River Building  
5th Floor, Goldings House,  
Hays Galleria, 2 Hays Lane,  
London, SE1 2HB

**LITTLE FISH RECORDS**

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

**LIZARD SUN ENTERTAINMENT**

San Pedro, CA  
310-505-3958  
**Email:** floyd@lizardsunentertainment.com  
**Web:** facebook.com/lizardsunentertainment  
**Roster:** Cliff Morrison  
Floyd Boco, CEO

**LOGGINS PROMOTION**

Nashville, TN  
310-325-2800  
**Email:** staff@logginspromotion.com  
**Web:** logginspromotion.com  
**Styles/Specialties:** all styles  
\*Accepts unsolicited material  
Paul Loggins, A&R

**LOVECAT MUSIC**

P.O. Box 548, Ansonia Station  
New York, NY 10023  
**Email:** lovecatmusic@gmail.com  
**Web:** lovecatmusic.com

**Styles/Specialties:** rock, country, folk  
\*No unsolicited material

**MACK AVENUE**

18530 Mack Ave., Unit #299  
Grosse Pointe Farms, MI 48236  
888-640-6225  
**Email:** info@mackavenue.com  
**Web:** mackavenue.com  
**Styles/Specialties:** jazz

**MALACO RECORDS**

3023 W. Northside Dr.  
Jackson, MS 39213  
601-982-4522, 800-272-7936  
**Email:** demo@malaco.com  
**Web:** malaco.com  
**Styles/Specialties:** gospel, R&B, spoken word, jazz, blues, soul  
\*No unsolicited material  
Tommy Couch, Jr., President/R&B, A&R  
Wolf Stephenson, VP, A&R  
Matt Kivett, Director, Gospel

**MATADOR RECORDS**

134 Grand Street  
New York, NY 10013  
212-995-5882 Fax 212-995-5883  
**Email:** store@matadorecords.com  
**Web:** matadorecords.com  
**Styles/Specialties:** all styles

\*No Unsolicited Material  
Jake Whitener, Director of A&A

**Additional location:**

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

**MERGE RECORDS**

409 E. Chapel Hill St  
Chapel Hill, NC 27514  
919-888-9969  
**Email:** merge@mergerecords.com  
**Web:** mergerecords.com  
**Styles/Specialties:** alt-rock  
**Roster:** See website for roster

**MEROKE SKY RECORDS**

Van Nuys, CA  
818-427-2712  
**Styles/Specialties:** folk/rock/Americana/Country  
**Roster:** Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Andrew Wraith, Matt Michenzie  
Mike Giangreco, A&R

**METAL BLADE RECORDS**

5532 Van Nuys Blvd., #1301  
Sherman Oaks, CA 91401  
818-597-1964  
**Email:** metalblade@metalblade.com  
**Web:** metalblade.com  
**Styles/Specialties:** heavy metal, progressive, rock  
\*See website for Demo Submission  
Brian Slagel, President

**Additional location:**

Metal Blade Records GMBH  
Friedrichstr.38  
73033 Goppingen, Germany

**METROPOLIS RECORDS**

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

**MILAN ENTERTAINMENT**

Sherman Oaks, CA  
**Email:** milanrecords@sonymusic.com  
**Web:** milanrecords.com  
**Styles/Specialties:** soundtracks, electronic, world

**MINT RECORDS**

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

**MOM + POP RECORDS**

**Web:** momandpopmusic.com  
**Email:** digital@momandpopmusic.com  
**Roster:** Tom Morello, Sleater-Kinney, Sleight Bells, Courtney Barnett  
Hannah Gross, VP and Head of West Coast A&R

**MORPHIUS RECORDS**

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

**MOTOWN (Capitol Records Bldg.)**

1750 North Vine Street  
Hollywood, CA 90028  
**Web:** motownrecords.com  
\*No unsolicited material accepted

**MRG RECORDINGS**

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

**NETWORK RECORDS**

1675 West 2nd Ave., 2nd Floor  
#200  
Vancouver, B.C. V6J 1H3  
604-654-2929  
**Email:** info@network.com  
**Web:** network.com  
\*No unsolicited material  
Meg Tarquinio, VP Strategy & A&R (New York)  
Spencer Kelley, A&R, New York/London  
Marshall Altman, VP, A&R (Nashville)

**Mark Abramowitz, Director, A&R**  
(Nashville)  
**Eric Robinson, Director, A&R**  
(Los Angeles)

**Additional locations:**  
3900 West Alameda Ave, Suite 850  
Burbank, Ca 91508  
747-241-8619  
263 S 4th St.  
PO Box 110649  
Brooklyn, NY 11211  
212-760-1540

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

**NOFACE RECORDS**  
**Phone:** 829-285-1949  
**Email:** demos@nofacerecords.com  
**Web:** facebook.com/nofacerecordsofficial  
**Styles/Specialties:** edm, all styles of electronic music including house, dubstep, bigroom, techno, trance, trap, etc.  
\*Email demos of your unsigned electronic music

**NONESUCH RECORDS**  
1633 Broadway  
New York, NY 10019  
212-275-4910  
**Email:** info@nonesuch.com  
**Web:** nonesuch.com  
**Roster:** Emmylou Harris, Joni Mitchell, Gipsy Kings, KD Lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondeheim, Kronos Quartet, Youssou N'Dour, Buena Vista Social Club, Laurie Anderson and more.  
**Styles/Specialties:** jazz, classical, Americana, singer-songwriter, contemporary, world, pop  
\*No unsolicited material

**OGLIO ENTERTAINMENT**  
3540 W. Sahara Ave., #308  
Las Vegas, NV 89102  
702-800-5500  
**Web:** oglio.com  
**Contact:** Carl Caprioglio, Mark Copeland  
**Roster:** the Leftovers, Foreign Globester, Margo Guryan, Big Bang, Beatallica, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (the Doors), Ray Manzarek (the Doors), Wisely, Phunk Junkiez, Bouquet of Veal and Ogden Edsl  
Carl Caprioglio, President

**OH BOY RECORDS**  
P.O. Box 150222  
Nashville, TN 37215  
615-742-1250  
**Email:** info@ohboycom  
**Web:** ohboycom  
**Styles/Specialties:** country  
\*No unsolicited materials

**OMNIVORE RECORDINGS**  
1110 N. Virgil Ave., Suite 500  
Suite 209  
Los Angeles, CA 90029  
877-733-3931 Ext. 333  
**Email:** cary@conqueroo.com  
**Web:** omnivorerecordings.com  
\*Not accepting demos

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

**PAPER GARDEN RECORDS**  
170 Tillary St., Apt. 608  
Brooklyn, NY 11201  
**Contact:** Caleb Olson, Dir. of A&R  
**Email:** info@papergardenrecords.com  
**Web:** papergardenrecords.com  
**Roster:** Laura & Greg, Denny Love, The Due Diligence, Hnry Flwr, Big Brutus

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

**PPL- ZMI ENTERTAINMENT GROUP, INC**  
310-962-3873  
**Web:** pplzmi.com  
**Email:** pplzmi@aol.com  
\*No unsolicited material accepted

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

**PRAVDA RECORDS**  
4245 N Knox, Suite 7  
Chicago, IL 60641  
773-763-7509  
**Email:** kenn@pravdamusic.com  
**Web:** pravdamusic.com  
**Styles/Specialties:** rockabilly, pop, blues  
**Distribution:** ADA

**PRIMARILY A CAPPELLA**  
P.O. Box 10  
San Anselmo, CA 94979  
415-419-5509  
**Email:** harmony@singers.com  
**Web:** singers.com  
**Styles/Specialties:** a cappella  
\*Unsolicited material accepted

**PUTMAYO WORLD MUSIC**  
Attn: A&R  
413 Carpenter Rd.  
Charlotte, VT 05445  
212-625-1400 800-995-9588  
**Email:** info@putmayo.com  
**Web:** putmayo.com  
\*Accepts unsolicited materials.

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

**RCA RECORDS**  
6363 Sunset Blvd  
Los Angeles, CA 90028  
**Web:** rcarecords.com  
\*No unsolicited material

**Additional locations:**  
25 Madison Ave.  
New York, NY 10010  
**Web:** rcarecords.com  
\*No unsolicited material  
9 Derry St. 4th Floor  
London, W8 5HY England  
**Web:** sonymusic.co.uk

**RED BULL RECORDS**  
9044 Melrose Ave.  
Hollywood, CA 90069  
323-606-7680  
**Email:** customercare@redbullrecords.com  
**Web:** redbullrecords.com  
\*Demo submission accepted

**Additional location:**  
1740 Stewart Street  
Santa Monica, CA 90404  
310-393-4647

**RED HOUSE RECORDS (COMPASS RECORDS)**  
916 19th Avenue South  
Nashville, TN 37212  
800-757-2277, 615-320-7672  
**Web:** redhouserecords.com

**RELAPSE RECORDS**  
1720 South State Road  
Upper Darby, PA 19082  
610-734-1000  
**Email:** brian@relapse.com  
**Web:** relapse.com  
**Styles/Specialties:** metal, rock  
Rennie Jaffe, VP, A&R

**REPUBLIC RECORDS**  
1755 Broadway, 8th Fl.  
New York, NY 10019-3743  
212-333-8000  
**Email:** robert.stevenson@umusic.com  
**Web:** republicrecords.com  
Rob Stevenson, Exec. VP/ Head of A&R

**Additional location:**  
**Republic/UMG**  
2220 Colorado Ave. 3rd Fl  
Santa Monica, CA 90404-3506  
310-865-8470  
**Email:** ben.adelson@umusic.com  
**Web:** republicrecords.com  
Ben Adelson, SVP, A&R

**REVELATION RECORDS**  
P.O. Box 5232  
Huntington Beach, CA 92615  
714-842-7584  
**Email:** webmaster@revhq.com  
**Web:** revhq.com  
**Styles/Specialties:** hardcore, punk, emo  
\*Unsolicited material accepted

**RHYMESAYERS ENTERTAINMENT**  
2409 Hennepin Ave., S  
Minneapolis, MN 55405  
612-977-9870  
**Email:** info@rhymesayers.com  
**Web:** rhymesayers.com  
facebook.com/rhymesayers  
**Styles/Specialties:** hip-hop/rap  
Brent Sayers, CEO

**RISE RECORDS**  
15455 N.W. Greenbrier Pkwy, Ste. 115  
Beaverton, OR 97006  
**Web:** riserecords.com  
\*Accept unsolicited material

**ROADRUNNER RECORDS**  
Warner Bros. Group  
1633 Broadway  
New York, NY 10019  
**Email:** publicity@roadrunnerrecords.com  
**Web:** elektramusicgroup.com/roadrunnerrecords

**ROCKZION RECORDS**  
673 Valley Dr.  
Hermosa Beach, CA 90254  
310-379-6477 Fax 310-379-6477  
**Email:** rockzionrecords@rockzion.com  
**Web:** rockzion.com  
**Styles/Specialties:** Christian and crossover rock

**ROIR (say ROARI)**  
(Reachout International Records)  
**Email:** accounts@roir-usa.com  
**Web:** roir-usa.com  
**Styles/Specialties:** punk, reggae, rock  
\*Unsolicited material accepted, but look at our website so you know who we are.

**ROUNDER RECORDS**  
Nashville, TN  
629-401-3901  
**Email:** info@rounder.com

**Web:** rounder.com  
\*No unsolicited material  
**Styles/Specialties:** roots music

**ROUND HILL MUSIC**  
40 West 57th St  
Suite 1440  
New York, New York 10019  
212-380-0080  
**Email:** info@roundhillmusic.com  
**Web:** roundhillmusic.com  
Jonnie Davis, SVP, A&R

**Additional locations:**  
Los Angeles, CA  
+1 (615) 695-7705

Nashville, TN  
818 18th Ave. S, Suite 940  
Nashville, TN 37203  
+1 (615) 695-7705  
Josh Saxe, Associate Director, A&R

**ROYNET, THE ROYALTY NETWORK, INC.**  
224 W. 30th St., Ste. 1007  
New York, NY 10001-1077  
212-967-4300  
**Email:** drew@roynet.com  
**Web:** roynet.com  
Drew Witte, A&R

**SADDLE CREEK RECORDS**  
P.O. Box 8554  
Omaha, NE 68108  
402-558-8208  
**Email:** info@saddle-creek.com  
**Web:** saddle-creek.com  
**Styles/Specialties:** rock, electronica, country rock  
\*Accepts unsolicited material  
Amber Carew, A&R

**SHANGRI-LA PROJECTS**  
P.O. Box 40106  
Memphis, TN 38174  
901-359-3102  
**Email:** sherman@shangrilaprojects.com  
**Web:** shangrilaprojects.com  
**Styles/Specialties:** alternative rock  
Sherman Willmott, A&R

**SIX DEGREES RECORDS**  
P.O. Box 411347  
San Francisco, CA 94141  
415-626-8334  
**Email:** publicity@sixdegreesrecords.com  
**Web:** sixdegreesrecords.com  
**Styles/Specialties:** world music, ambient, folk, contemporary  
classical and intelligent pop music  
\*No unsolicited material

**SKAGGS FAMILY RECORDS**  
P.O. Box 2478  
Hendersonville, TN 37077  
615-264-8877 Fax 615-264-8899  
**Email:** bobbi@skaggsfamilyrecords.com  
**Web:** skaggsfamilyrecords.com  
**Contact:** Ricky Skaggs, Charlotte Scott

**SO MUCHH NOISE URBAN (SMN)**  
**Atlantic Records, Asylum Records**  
212-707-2000  
**Email:** somuchnoise@gmail.com  
**Genre Styles:** Rap/Hip-Hop/ R&B/ R&B  
**Submissions:** Accepts Demos and Unsolicited for Urban genres only  
Sarah Hall, President of A&R

**SO MUCHH NOISE Recordings (SMN)**  
**Atlantic Records**  
**Email:** somuchnoise@gmail.com  
323-577-7677  
**Genre Styles:** Rap/Hip-Hop/ Pop/ Country/ R&B/ Dancehall/  
Kids Pop/ Gospel and ALL  
**Submissions:** Accepts all Demos, Unsolicited for all genres  
Chris Jones, Vice President of A&R

**SONIC SAFARI MUSIC / JONKEY ENTERPRISES**  
663 W. California Ave.  
Glendale, CA 91203  
818-242-4034  
**Email:** chuck@sonicsafarimusic.com  
**Web:** sonicsafarimusic.com  
**Styles/Specialties:** environmental, world, traditional, ethnic  
**Distribution:** Indies  
Chuck Jonkey, A&R

**SST**  
P. O. Box 1  
Taylor, TX 76754  
206-309-5331  
**Web:** sstsuperstore.com  
**Styles/Specialties:** rock, jazz, punk progressive rock  
\*Unsolicited material accepted

**STEF ANGEL MUSIC GROUP**  
310-388-5880  
**Email:** info@stefangelmusic.com  
**Web:** stefangelmusic.com  
**Contact:** Stefaniiah McGowan, Exec. Music Producer, A&R  
Accepts unsolicited material  
**Email to:**  
musicsubmission@stefangelmusic.com

**SUB POP RECORDS**  
2013 4th Ave, 3rd Fl.  
Seattle, WA 98121  
206-441-8441  
**Email:** info@subpop.com  
**Web:** subpop.com  
\*Accepts unsolicited materials  
Tony Kiewel, Head, A&R

**SUMERIAN RECORDS**  
3330 Cahuenga Blvd. W. #500  
Los Angeles, CA 90068  
424-832-7275  
**Web:** sumerianrecords.com  
**Email:** info@sumerianrecords.com  
**Web:** facebook.com/SumerianRecords  
Ash Avildsen, President

**SURFDOG RECORDS**  
1126 S. Coast Hwy 101  
Encinitas, CA 92024  
760-944-8000 Fax 760-944-7808  
**Email:** demo@surfdog.com  
**Web:** surfdog.com  
**Styles/Specialties:** rock

**Roster:** Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, Dave Stewart, the Wyldes Bunch, Burning of Rome  
\*Unsolicited material accepted  
Scott Seine, A&R

**THIRD MAN RECORDS**  
623 7th Ave. S.  
Nashville, TN 37203-4601  
615-891-4393  
**Email:** nashvillestore@thirdmanrecords.com  
**Web:** thirdmanrecords.com  
**Styles/Specialties:** Various genres, specialize in vinyl records pressing  
**Roster:** Jack White, the Dead Weather, Olivia Jean, the Raconteurs, the White Stripes, Wanda Jackson, Wolf Eyes, Karen Elson  
Jack White, Founder  
Ben Swank, Co-Founder

**THUMP RECORDS**  
P.O. Box 9605  
Brea, CA 92822  
909-595-2144  
**Email:** customersupport@thumprecords.com  
**Web:** thumprecords.com  
**Styles/Specialties:** Latin rap, old skool, rap, R&B, Latin, oldies, disco  
\*Unsolicited material accepted

**TOOTH & NAIL**  
P.O. Box 12698  
Seattle, WA 98111-4698  
**Web:** toothandnail.com

**TRIPLE CROWN RECORDS**  
P. O. Box 222132  
Great Neck, NY 11022  
**Email:** info@triplecrownrecords.com  
**Web:** musicmissile.com/contact/2165/triple-crown-records  
Fred Feldman, President

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

**URBAN & LAZAR**  
**Email:** help@urbandalazar.com  
**Web:** urbandalazar.com  
**Styles/Specialties:** indie rock, alternative, singer-songwriter  
\*We do not accept unsolicited material

**VANGUARD RECORDS (Concord)**  
5750 Wilshire Blvd, Suite 450  
Los Angeles, CA 90036  
310-365-4455  
**Email:** info@vanguardrecords.com  
**Web:** vanguardrecords.com  
**Syles/Specialties:** jazz, folk music  
\*No unsolicited material

**VERVE MUSIC GROUP-UMG**  
Santa Monica, CA  
**Email:** contact@vervemusicgroup.com, ververecords@umg-stores.com  
**Web:** ververecords.com  
universalmusic.com  
**Styles/Specialties:** jazz, adult contemporary, classical  
\*No unsolicited material

**VICTORY RECORDS**  
346 N. Justine St., 5th Fl.  
Chicago, IL 60607  
312-666-8661  
**Email:** contact@anothervictory.com  
**Web:** victoryrecords.com  
**Styles/Specialties:** rock, punk, metal  
Tory Brummel, Founder  
\*Accepts unsolicited demos

**VIRGIN RECORDS**  
(see Capitol Music Group)

**WARNER BROS. NASHVILLE**  
20 Music Sq. E.  
Nashville, TN 37203  
615-748-8000  
**Email:** nashville.ar@wbr.com  
**Web:** warnerrecordsnashville.com  
\*No unsolicited material  
Scott Hendricks, Exec. VP, A&R  
Cris Lacy, Exec. VP, A&R

**WARNER MUSIC GROUP**  
1633 Broadway  
New York, NY 10019  
212-275-2000  
**Web:** wmg.com  
\*No unsolicited material  
Mike Caren, President Worldwide, A&R

**WARNER MUSIC LATINA**  
555 Washington Ave., 4th Fl.  
Miami Beach, FL 33319  
305-702-2200 Fax 305-266-8771  
**Email:** gabriella.martinez@wmg.com  
**Web:** wmg.com/brand/warner-music-latina-2  
\*No unsolicited material  
Gabriella Martinez, VP Marketing

**WARNER RECORDS**  
777 S Santa Fe Ave  
Los Angeles, CA 90021  
818-846-9090  
**Web:** warnerbrosrecords.com  
\*No unsolicited material  
Karen Kwak, EVP Head of A&R  
Ericka Coulter SVP, A&R

**WICKED COOL RECORDS**  
434 6th Ave., Ste. 6R  
New York, NY 10011  
347-229-2960  
**Email:** info@wickedcoolrecords.com  
scott@wickedcoolrecords.com  
**Web:** wickedcoolrecords.com  
**Styles/Specialties:** garage rock

**WILD RECORDS**  
**Web:** wildrecordsusa.com  
**Styles:** rockabilly, blues, surf, garage and soul.  
Reb Kennedy, President, Founder

# 2026 Directory of Attorneys

Never sign anything until you have a qualified legal pro look over it first. Expert legal advice is essential to any successful career, and this exclusive MC list updated for 2024 will help you connect with an attorney who can advocate for you.

## ALABAMA

### ADAMS AND REESE, LLP

Regions Harbert Plaza  
1901 6th Ave. N., Ste. 110  
Birmingham, AL 35203  
205-250-5000  
**Web:** adamsandrees.com  
**Specialty:** Entertainment Law, Music Law, Intellectual Property

#### Additional location:

RSA Battle House Tower  
11 N. Water St., Ste. 23200  
Mobile, AL 36602  
251-433-3234

### M.S. McNAIR

2151 Government St.  
Mobile, AL 36606  
251-450-0111  
**Email:** msm@mcnair.com  
**Web:** mcnairlawfirm.com  
**Contact:** Michael S. McNair  
**Specialty:** contracts

## ALASKA

### DAVIS WRIGHT TREMAINE, LLP

188 W. Northern Lights Blvd. #1100  
Anchorage, AK 99503-3985  
907-257-5300 Fax 907-257-5399  
**Email:** jondawson@dwt.com  
**Web:** dwt.com  
**Contact:** Jon Dawson  
**Specialty:** Litigation

### DORSEY & WHITNEY LLP

1031 W. 4th Ave., Ste. 600  
Anchorage, AK 99501-5907  
907-276-4557  
**Email:** mills.mike@dorsey.com  
**Web:** dorsey.com  
**Contact:** Michael Mills, Partner  
**Specialty:** Intellectual Property

### PERKINS COIE

1029 W. 3rd Ave., Ste. 300  
Anchorage, AK 99501-1981  
907-279-8561 Fax 907-276-3108  
**Email:** sgillstrm@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Sarah C. Gillstrom, Partner  
**Specialty:** Litigation

## ARIZONA

### LEWIS ROCA ROTHGERBER CHRISTIE, LLP

201 East Washington St., Suite 1200  
Phoenix, AZ 85004  
602-262-5311, 602-262-5747  
**Email:** mcurry@lewisroca.com  
**Web:** lewisroca.com  
**Contact:** Michael J. Curry, Partner  
**Specialty:** Intellectual Property, Trademarks and Copyrights

### PERKINS COIE

2901 N. Central Ave., Ste. 2000  
Phoenix, AZ 85012-2788  
602-351-8000 Fax 602-648-7000  
**Email:** jeverettgarcia@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Jessica L. Everett-Garcia, Partner  
**Specialty:** Trademark Law, Intellectual Property

### SANDERS & PARKS, PC

3030 N. 3rd St., Ste. 1300  
Phoenix, AZ 85012  
602-532-5600  
**Web:** sandersparks.com  
**Specialty:** Intellectual Property

### SNELL & WILMER

One East Washington Street  
Suite 2700  
Phoenix, AZ 85004  
602-382-6000 Fax 602-382-6070  
**Email:** info@swlaw.com  
**Web:** swlaw.com  
**Specialty:** Intellectual Property

#### Additional location:

One S. Church Ave., Ste. 1500  
Tucson, AZ 85701-1630  
520-682-1200 Fax 520-684-1294

### WILLIAM D. BLACK, LAW OFFICES OF

Great American Tower  
20 East Thomas Road  
Ste. 2200  
Phoenix, AZ 85012  
480-680-8519, 844-224-0054  
**Web:** billblacklawfirm.com

#### Additional location:

Kierland Corporate Center  
7047 E. Greenway Pkwy., Ste. 250  
Scottsdale, AZ 85254  
480-699-6888

## ARKANSAS

### CARVER LAW

Pleasant Valley Corp. Center, Ste. 800  
2024 Arkansas Valley Dr.

Little Rock, AR 72212-4147

501-224-1500

**Email:** sdc@arkpatent.com

**Specialty:** Intellectual Property

### ROSE LAW FIRM

120 E. 4th St.  
Little Rock, AR 72201-2893  
501-375-9131 Fax 501-375-1309  
**Email:** info@roselawfirm.com  
**Web:** roselawfirm.com  
**Specialty:** Intellectual Property

### WRIGHT, LINDSEY & JENNINGS, LLP

200 W. Capitol Ave., Ste. 2300  
Little Rock, AR 72201  
**Phone:** (501) 371-0808  
**Email:** doughitery@wlj.com  
**Web:** wlj.com  
**Contact:** J. Charles Dougherty  
**Specialty:** Intellectual Property

#### Additional location:

3333 Pinnacle Hills Pkwy., Ste. 510  
Rogers, AR 72758  
479-986-0888

## CALIFORNIA

### ABRAMS, GARFINKEL, MARGOLIS,

### BERGSON, LLP

3900 West Alameda Ave., Suite 2100  
Burbank, CA 91505  
310-300-2900  
**Email:** info@agmblaw.com  
**Web:** agmblaw.com

#### Additional locations:

1430 Broadway, 17th Fl.  
New York, NY 10018  
212-201-1170  
  
225 Broadhollow Rd., Ste. 102  
Melville, NY 11747  
516-986-2745

### AKIN, GUMP, STRAUSS,

### HAUER & FELD, LLP

1999 Avenue of the Stars, Ste. 600  
Los Angeles, CA 90067  
310-229-1000  
**Email:** losangelesinfo@akingump.com  
**Web:** akingump.com

#### Additional locations:

One Bryant Park  
Bank of America Tower  
New York, NY 10036  
212-872-1000  
**Email:** newyorkinfo@akingump.com

#### Additional location:

100 Pine Street  
Suite 3200  
San Francisco, CA 94111-5218 US  
415-765-9500  
**Email:** sanfranciscoinfo@akingump.com

#### Additional location:

4 Park Plaza  
Suite 1900  
Irvine, CA 92614-2585  
949-885-4100  
**Contact:** Paul Lin, Partner  
**Email:** pclin@akingump.com

### ARNOLD & PORTER

777 S. Figueroa St., 44th Fl.  
Los Angeles, CA 90017  
213-243-4000 Fax 213-243-4199  
**Web:** arnoldporter.com  
**Specialty:** all areas, intellectual property/tech.  
\*No unsolicited material

#### Additional locations:

Three Embarcadero Center, 10th Fl.  
San Francisco, CA 94111  
415-471-3100 Fax 415-471-3400

#### Additional location:

3000 El Camino Real  
Five Palo Alto Square, Ste. 500  
Palo Alto, CA 94306-3807  
650-319-4500

### LEE JAY BERMAN

The Mediation Offices of Lee Jay Berman  
4640 Admiralty Way  
Suite 500  
Marina del Rey, 90292  
310-593-9905  
**Email:** info@leejayberman.com, leejay@mediationtools.com  
**Web:** leejayberman.com

### BEVERLY HILLS BAR ASSOCIATION

9420 Wilshire Blvd., 2nd Fl.  
Beverly Hills, CA 90212  
310-601-2422  
**Email:** info@bhba.org  
**Web:** bhba.org

### BLAKE & WANG, P.A.

1801 Century Park E., 24th Floor  
Los Angeles, CA 90067  
310-295-1198  
**Web:** filmtvlaw.com  
**Specialty:** Entertainment Law, Music Law, Film and TV Law

#### Additional location:

1 Sansome Street  
35th Floor

San Francisco CA, 94104

415-869-8832

### BLOOM, HERGOTT, DIEMER,

### ROSENTHAL, LAVIOLETTE &

### FELDMAN SCHENKMAN &

### GOODMAN, LLP

150 S. Rodeo Dr., 3rd Fl.  
Beverly Hills, CA 90212  
310-859-6800  
\*No unsolicited material

### BRET D. LEWIS, LAW OFFICES OF

Santa Monica Wellesley Plaza  
12304 Santa Monica Blvd., Ste. 107A  
Los Angeles, CA 90025  
310-207-0696 Fax 310-362-8424  
**Email:** bdlawyager@gmail.com  
**Web:** blewislaw.com

### GERRY BRYANT, ESQ.

9903 Santa Monica Blvd., Ste. 1007  
Beverly Hills, CA 90212  
**Email:** mail@gerrybryant.com  
**Web:** gerrybryant.com  
\*No unsolicited material or deal shopping.

### CALIFORNIA LAWYERS FOR THE ARTS

12304 Santa Monica Blvd, Ste 304  
Los Angeles, Ca 90025  
888-775-8995, 310-207-0001  
**Email:** losangeles@calawyersforhearts.org  
**Web:** calawyersforhearts.org  
**Specialty:** Lawyer Referral Service, Mediation/Arbitration  
\*Additional offices in Sacramento and San Francisco and San Diego

### CHRISTOPHER J. OLSEN,

### LAW OFFICES OF

5760 Lindero Canyon Rd. Pmb 1055  
Westlake Village, CA 91362-4088  
805-557-0660 Fax 805-491-8324  
**Email:** chris@chrisolsenlaw.com  
**Web:** apps.calbar.ca.gov/attorney/Licensee/Detail/109124  
Practice Areas: Entertainment Law, Music Law, Contract Negotiation, Business and Transactional Matters, Civil Litigation.  
30 years experience  
**Specialty:** Studio and Performance Bass Player. I share musicians' concerns because I am one.

### D. BURGUNDY MORGAN,

### ESQ, ONE LLP

23 Corporate Plaza Drive  
Suite 150  
Newport Beach, CA 92660  
949-502-2870, 310-258-5081  
**Email:** bme@onepllp.com  
**Web:** onepllp.com  
**Contact:** D. Burgundy Morgan, Esq.  
**Specialty:** Entertainment Law

#### Additional location:

400 Corporate Point  
Suite 300  
Culver City, CA90230  
310-866-5157

### DEAN SHELTON SERWIN

1107 Fair Oaks Ave. #848  
South Pasadena, CA 91030-3311  
323-465-1735  
**Email:** dean@deanserwin.com  
**Web:** facebook.com/lawofficeofdeanshelsdonserswin/about/  
**Specialty:** full-service for entertainment industry, including records, publishing, online, video game, film and television, management, licensing, trademark, music clearance. Selected "shopping"

### DIJULIO LAW GROUP

330 N. Brand Blvd., Ste. 1280  
Glendale, CA 91203  
818-502-1700  
**Email:** rdd@dijuliolaw.com  
**Web:** dijuliolawgroup.com  
**Specialty:** Record contracts, music publishing, licenses

#### Additional location:

6 Woodard Ave.  
Absarokee, MT 59001

### DONALD S. PASSMAN

Gang, Tyre, Ramer & Brown, Inc.  
132 S. Rodeo Dr., Ste. 306  
Beverly Hills, CA 90212-2414  
310-777-4800  
**Email:** don@donpassman.com  
**Web:** donpassman.com/about-donald-s-passman  
\*No unsolicited material

### DONALDSON CALLIF PEREZ

5600 West Adams Boulevard, Suite 300  
Los Angeles, CA 90016  
310-277-8394 Fax 310-277-4870  
**Email:** mdonaldson@dcplaw  
**Web:** donaldsoncallif.com/attorneys  
\*No unsolicited material

### DYKMA

444 S. Flower Street  
Suite 2200  
Los Angeles, CA 90071  
213-457-1800  
**Email:** jhuron@dykema.com  
**Web:** dykema.com  
**Contact:** Jeffrey Huron, Office Managing Member  
**Specialty:** Intellectual Property

### ERIC NORWITZ

3333 W. 2nd St., Ste. 52-214  
Los Angeles, CA 90004-6149

213-389-3477

**Email:** enorwitz@pacbell.net

**Specialty:** entertainment law and litigation

\*Unsolicited material accepted

### ERIN M. JACOBSON

The Music Industry Lawyer  
9100 Wilshire Blvd., Suite 725 E  
Beverly Hills, CA 90212  
424-354-9364  
**Email:** erinjacobsoneq@gmail.com  
**Web:** themusicindustrylawyer.com

### FAEGRE DRINKER BIDDLE

1800 Century Park E., Ste. 1500  
Los Angeles, CA 90067  
310-203-4000, 310-229-1285  
**Web:** faegredrinker.com/en

#### Additional location:

Four Embarcadero Center, 27th Fl.  
San Francisco, CA 94111  
415-591-7500

### FINDELLE LAW & MANAGEMENT

2029 Century Park E., Ste. 900  
Los Angeles, CA 90067  
310-552-1777 Fax 310-286-1990  
**Email:** perfstanny@aol.com  
**Contact:** Stann Findelle, Esq.  
**Specialty:** manager and recording agreements, production, actors, broadcasting and publishing  
\*Call before sending material

### GIBSON, DUNN

One Embarcadero Center  
Suite 2600  
San Francisco, CA 94111-3715  
415-393-6216  
**Contact:** Ryan A. Murr  
**Email:** rmurr@gibsondunn.com  
**Web:** gibsondunn.com  
\*No unsolicited material

### GLENN T. LITWAK

201 Santa Monica Blvd., Ste. 300  
Santa Monica, CA 90401  
323-518-2826, Fax 310-207-4180  
**Email:** glenn@glennlitwak.com  
**Web:** glennlitwak.com

### GREENBERG, GLUSKER

2049 Century Park East  
Suite 2600  
Los Angeles, CA 90067  
310-553-3610, 310-201-7437  
**Email:** info@greenbergglusker.com  
**Web:** greenbergglusker.com  
**Contact:** Matt Galsor, Partner  
\*No unsolicited material

### HELMER, FRIEDMAN, LLP

9301 Wilshire Blvd., Ste. 609  
Beverly Hills, CA 90210  
310-396-7714  
**Email:** info@helmerfriedman.com  
**Web:** helmerfriedman.com  
**Contact:** Ken Helmer  
**Specialty:** all areas  
\*No unsolicited material

### IRELL & MANELLA, LLP

1800 Ave. of the Stars, Ste. 900  
Los Angeles, CA 90067  
310-277-1010 Fax 310-203-7199  
**Email:** info@irell.com  
**Web:** irell.com

#### Additional location:

940 Newport Center Dr., Ste. 400  
Newport Beach, CA 92660-6324  
949-760-0991 Fax 949-760-5200

### ISAACMAN, KAUFMAN & PAINTER, LOWY & ZUCKER

1100 Glendon Ave #1500  
Los Angeles, CA 90024  
310-881-6800  
**Web:** ikplaw.com  
**Email:** info@ikplaw.com  
\*No unsolicited material

### JACKOWAY, TYERMAN, WERTHEIMER, AUSTEN, MANDEL-

### BAUM, & MORRIS & KLEIN

1925 Century Park E., Ste. 2200  
Los Angeles, CA 90067  
310-553-0305  
\*No unsolicited material

### JAY L. COOPER

(Greenberg Traurig LLP)  
1840 Century Park E., Ste. 1900  
Los Angeles, CA 90067  
310-586-7700  
**Email:** cooper@gtlaw.com  
**Web:** gtlaw.com  
**Specialty:** entertainment law and copyright, 30 offices world-wide

### JOHNSON & JOHNSON, LLP

439 N. Canon Dr., Ste. 200  
Beverly Hills, CA 90210

310-975-1080  
**Email:** njohnson@jillplaw.com  
**Web:** jillplaw.com  
**Contact:** Neville L. Johnson  
**Specialty:** litigation and contracts  
 \*No unsolicited material

**JONATHAN STEIN, LAW OFFICES OF**  
 5050 Laguna Blvd.  
 Suite 112-325  
 Elk Grove, CA. 95758  
 916-247-6868  
**Web:** jonathangstein.com/contact  
 \*No unsolicited material

**KATTEN, MUCHIN, ROSENMAN, LLP**  
 2029 Century Park E., Ste. 2600  
 Los Angeles, CA 90067  
 310-788-4400, 310-788-4627  
**Email:** zia.modabber@kattenlaw.com, michael.hobel@katten.com  
**Web:** kattenlaw.com  
**Contact:** Zia F. Modabber, Michael S. Hobel  
**Specialty:** Intellectual Property, Entrepreneurial Ventures, Copy-rights, Trademarks

**Additional locations:**  
 515 South Flower Street, Suite 4150  
 Los Angeles, CA 90071  
 213-443-9000

100 Spectrum Center Drive  
 Suite 1050  
 Irvine, CA 92618  
 714-966-6819

**KEATS GATIE LLP**  
 9100 Wilshire Blvd., Suite 210W  
 Beverly Hills, CA 90212  
 424-302-0692  
**Email:** tony@keatsgatie.com, ip@keatsgatie.com  
**Web:** keatsgatie.com  
**Contact:** Tony Keats, Conrad Gatie  
**Specialty:** Intellectual Property, Rights of Publicity, Litigation  
 \*No unsolicited material, no shopping

**KENOFF & MACHTINGER, LLP**  
 312 S. Beverly Dr. #6344  
 Beverly Hills, CA 90212  
 310-552-0808 ext. 207  
**Email:** jkenoff@entertainmentlawla.com  
**Web:** entertainmentlawla.com  
**Specialty:** contracts, litigation  
 \*No unsolicited material, no shopping

**Additional location:**  
 1801 Century Park E  
 Los Angeles, CA 90067

**KING, HOLMES, PATERNO & BERLINER, LLP**  
 1900 Ave. of the Stars, 25th Fl.  
 Los Angeles, CA 90067  
 310-282-9989  
**Web:** khpslaw.com  
**Specialty:** Entertainment Music Law

**KLEINBERG, LANGE, CUDDY, CARLO, LLP**  
 1801 Century Park East  
 24th Floor  
 Los Angeles, CA 90067  
 310-286-9696  
**Web:** kleinberglange.com  
**Specialty:** contracts and publishing  
 \*No unsolicited material

**KLINEDINST ATTORNEYS**  
 777 S. Figueroa St., Ste. 4000  
 Los Angeles, CA 90017  
 213-442-7000  
**Web:** klinedinstlaw.com  
**Email:** dagle@klinedinstlaw.com  
**Contact:** Daniel S. Agle

**LAIRD & SOBEL, LLP**  
 9255 Sunset Blvd., Ste. 800  
 Los Angeles, CA 90069  
 310-274-6184  
**Email:** sobel@elsentlaw.com  
**Web:** elsentlaw.com  
**Specialty:** all areas except demo shopping  
 \*No unsolicited material

**LAPOLT LAW, PC**  
 9000 Sunset Blvd., Ste. 800  
 West Hollywood, CA 90069  
 310-858-0922  
**Email:** inquiry@lapoltlaw.com  
**Web:** lapoltlaw.com  
**Contact:** Dina LaPolt  
**Specialties:** All areas relating to music, film, television, mer-chandising and book publishing.

**LEE RUDNICKI, LAW OFFICES OF**  
 11901 Santa Monica Blvd., #521  
 Los Angeles, CA 90025  
 747-245-5570  
**Email:** drumlaw80@gmail.com  
**Web:** drumlaw80.com  
**Specialty:** music, film and television

**LEWIS, BRISBOIS, BISGAARD & SMITH, LLP**  
 633 W. 5th St., Ste. 4000  
 Los Angeles, CA 90071  
 213-250-1800, 213-580-6312  
**Email:** jonathan.pink@lewisbrisbois.com  
**Web:** lewisbrisbois.com  
**Contact:** Jonathan Pink  
**Specialties:** Entertainment Law  
 \*No unsolicited materials

**LICHTER, GROSSMAN, NICHOLS, ADLER & FELDMAN**  
 9200 Sunset Blvd., Ste. 1200  
 Los Angeles, CA 90069  
**Email:** info@ligna.com  
**Web:** ligna.com  
 310-205-6999  
 \*No unsolicited material

**LOEB & LOEB, LLP**  
 10100 Santa Monica Blvd., Ste. 2200  
 Los Angeles, CA 90067  
 310-282-2136  
**Contact:** John T. Frankenheimer  
**Email:** jfrankenheimer@loeb.com  
**Web:** loeb.com  
**Specialty:** All areas of music & entertainment

**MANATT, PHELPS & PHILLIPS**  
 2049 Century Park East, Suite 1700  
 Los Angeles, CA 90067  
 310-312-4000  
**Web:** manatt.com/offices/los-angeles  
**Specialty:** all areas  
 \*No unsolicited material

**Additional locations:**  
 695 Town Center Dr., 14th Fl.  
 Costa Mesa, CA 92626  
 714-371-2500

One Embarcadero Center, 30th Fl.  
 San Francisco, CA 94111  
 415-291-7400

1215 K St., Ste. 1900  
 Sacramento, CA 95814  
 916-552-2300

203 Redwood Shores Parkway  
 Suite 450

Redwood City, CA 94065  
 650-812-1300

**MATTHEW JAY WARREN, ESQ.**  
 Law Offices of Clinton & Clinton  
 100 Oceanside Blvd., Ste. 1400  
 Long Beach, CA 90802  
 562-216-5000  
**Web:** the-music-lawyer.com  
**Email:** mjw@clintonlaw.com  
 \*No unsolicited material

**McLANE & WONG**  
 11135 Weddington St., Ste. 424  
 North Hollywood, CA 91601  
 818-587-6801 Fax 818-587-6802  
**Email:** bcmclane@aol.com  
**Web:** bcmclane.com  
**Specialty:** contracts, negotiation  
 \*Unsolicited material accepted

**McPHERSON & ASSOCIATES**  
 1900 Avenue of the Stars  
 25th Floor  
 Los Angeles, CA 90067  
 310-553-8833  
**Email:** firm@mcphersonrane.com  
**Web:** mcphersonrane.com  
 \*No unsolicited material

**MICHAEL MACHAT**  
 8730 W. Sunset Blvd, Suite 250  
 West Hollywood, CA 90069  
 310-860-1833  
**Email:** michael@machatlaw.com  
**Web:** machatlaw.com  
**Specialty:** all areas

**MICHAEL R. MORRIS**  
 Valensi Rose PLC  
 1888 Century Park E., Ste. 1100  
 Los Angeles, CA 90067  
 310-277-8011  
**Email:** mrm@vmrlaw.com  
**Web:** vmrlaw.com  
**Specialty:** Full-service music law, including recording, producer, production company and soundtrack agreements, master use and synchronization licenses; artist and label representation; entertainment tax law  
 \*Unsolicited materials on a very selective basis

**MORGAN LEWIS & BOCKIUS, LLP**  
 300 South Grand Ave., 22nd Fl.  
 Los Angeles, CA 90071  
 213-612-7208  
**Contact:** Barbara Fitzgerald  
**Email:** barbara.fitzgerald@morganlewis.com  
**Web:** morganlewis.com

**Additional locations:**  
 2049 Century Park East, Ste. 700  
 Los Angeles, CA 90067  
 310-255-9111  
**Contact:** Seth Gerber  
**Email:** seth.gerber@morganlewis.com

600 Anton Blvd, Ste. 1800  
 Costa Mesa, CA 92626  
 949-399-7199  
**Contact:** James Collie  
**Email:** collie.james@morganlewis.com

1400 Page Mill  
 Palo Alto, CA 94304  
 650-843-7519  
**Contact:** Dion Bregman  
**Email:** dion.bregman@morganlewis.com

One Market  
 Spear Street Tower 28th Fl.  
 San Francisco, CA 94105  
 415-442-1432  
**Contact:** Brian Rocca  
**Email:** brian.rocca@morganlewis.com

**MORRIS MUSIC LAW**  
 475 Washington Blvd.  
 Marina del Rey, CA 90292  
 310-439-3737  
**Email:** jesse@morrismusiclaw.com  
**Web:** morrismusiclaw.com  
**Contact:** Jesse E. Morris, Attorney at Law  
**Specialty:** Contract drafting, advising, negotiations, copyright law, publishing and recording agreements

**MUSIC ATTORNEY, LEGAL & BUSINESS AFFAIRS REGISTRY**  
 818-570-3374  
**Email:** info@musicregistry.com  
**Web:** musicregistry.com  
**Contact:** Riton Esra

**MYMAN GREENSPAN FOX ROSENBERG MOBASSER YOUNG-ER & LIGHT LLP**  
 11601 Wilshire Blvd., Ste. 2200  
 Los Angeles, CA 90025  
 310-231-0800  
**Email:** scraw.mymongreenspan.com  
**Web:** proskauer.com  
**Specialty:** all areas  
 \*No unsolicited material

**NEAL TABACHNICK, ESQ.**  
 Wolf, Rifkin, Shapiro, Schulman & Rabkin, LLP

11400 W. Olympic Blvd., 9th Fl.  
 Los Angeles, CA 90064-1557  
 310-478-4100  
**Email:** ntabachnick@wrsllaw.com  
**Web:** wrsllaw.com/neal-tabachnick  
 \*Does not shop material

**NED MENOYO**  
 EEM Law, PC  
 15915 Ventura Blvd.  
 PH One  
 Encino, CA 91436  
 844-336-5292  
**Email:** nedmenoyo@eemlawpc.com  
**Web:** eem-law.com

**NOLAN HEIMANN**  
 16000 Ventura Blvd, Ste. 1200  
 Encino, CA 91436  
 818-574-5710  
**Email:** info@nolanheimann.com  
**Web:** nolanheimann.com  
**Specialty:** Music and Entertainment Law

**O'MELVENY & MYERS**  
 400 S. Hope St.  
 Los Angeles, CA 90071-2899  
 213-430-6000

**Web:** omm.com  
 \*No unsolicited material

**Additional locations:**  
 610 Newport Center Drive  
 17th Floor  
 Newport Beach, CA 92660  
 949-823-6900

1999 Avenue of the Stars  
 8th Fl.  
 Los Angeles, CA 90067  
 310-553-6700

2 Embarcadero Center  
 28th Floor  
 San Francisco, CA 94111  
 415-984-8700

**PERKINS COIE**  
 1888 Century Park E., Ste. 1700  
 Los Angeles, CA 90067-1721  
 310-788-3280  
**Contact:** George Colindres  
**Email:** gcolindres@perkinscoie.com  
**Web:** perkinscoie.com  
**Specialty:** Trademark Law, Intellectual Property

**Additional locations:**  
 633 W. 5th Street, Suite 5850  
 Los Angeles, CA 90071  
 310-788-9900

505 Howard St., Ste. 1000  
 San Francisco, CA 94105  
 415-344-7168  
**Email:** bschussman@perkinscoie.com  
**Contact:** Barbara J. Schussman

3150 Porter Dr.  
 Palo Alto, CA 94304  
 650-838-4317  
**Email:** Iness@perkinscoie.com  
**Contact:** Lowell D. Ness

11452 El Camino Real  
 Suite 300  
 San Diego, CA 92130  
 858-720-5700

**PIERCE LAW GROUP, LLP**  
 9100 Wilshire Blvd.  
 Ste. #850E  
 Beverly Hills, CA 90212  
 310-274-9191, 800-875-0756, Fax 310-274-9151  
**Web:** piercelawgroupllp.com  
**Contact:** David Albert Pierce  
**Specialty:** contracts  
 \*No unsolicited material accepted, no shopping.

**PILLSBURY WINTHROP SHAW PITTMAN, LLP**  
 Four Embarcadero Center, 22nd Fl.  
 San Francisco, CA 94111  
 415-983-1000, 415-983-1976  
**Email:** roxane.polidora@pillsburylaw.com  
**Web:** pillsburylaw.com  
**Contact:** Roxanne A. Polidora  
**Specialty:** All areas, including intellectual property and tech-nology  
 \*No unsolicited material

**Additional locations:**  
 725 South Figueroa Street  
 Suite 2800  
 Los Angeles, CA 90071  
 213-488-7100

500 Capitol Mall  
 Suite 1800  
 Sacramento, CA 95814  
 916-329-4700

501 West Broadway  
 Suite 1100  
 San Diego, CA 92101  
 619-234-5000

North San Diego County  
 11682 El Camino Real  
 Suite 200  
 San Diego, CA 92130 USA  
 858-509-4000

Silicon Valley  
 2550 Hanover St  
 Palo Alto, CA 94304  
 650-233-4500

**PROSKAUER, ROSE, LLP**  
 2029 Century Park E. Suite 2400  
 Los Angeles, CA 90067  
 310-557-2900  
**Email:** scraw.proskauer.com  
**Web:** proskauer.com  
**Contact:** Sandra A. Crawshaw-Sparks  
**Specialty:** practice limited to litigation of commercial and en-tertainment related disputes  
 \*No unsolicited material

**PRYOR CASHMAN, LLP**  
 1901 Avenue of the Stars  
 Suite 900  
 Los Angeles, CA 90067  
 310-663-6900 Fax 310-943-3397  
**Email:** jsammataro@pryorcashman.com  
**Web:** pryorcashman.com  
**Contact:** James G. Sannataro  
**Specialty:** Entertainment Law, Music Law, Intellectual Property, Litigation

**RACHEL STILLWELL**  
 Law Offices of Rachel Stilwell  
 26565 West Agoura Rd., Ste. #200  
 Calabasas, CA 91302  
 818-330-6819  
**Email:** rachel@rmslawoffices.com  
**Web:** rmslawoffices.com

**RANDAL NEAL COHEN**  
 12100 Wilshire Blvd., Ste. 1250  
 Los Angeles, CA 90025  
 310-828-8082, 800-718-4658  
**Email:** randal@music-attorney.com  
**Specialty:** all areas except demo shopping.  
 \*Unsolicited material accepted

**REBEL ROY STEINER, JR.**  
 Loeb & Loeb LLP  
 10100 Santa Monica Blvd., Ste. 2200  
 Los Angeles, CA 90067  
 310-282-2051  
**Contact:** 310-282-2298

**Web:** loeb.com/en  
**Specialty:** Entertainment Law

**REED SMITH, LLP**  
 1901 Ave. of the Stars, Ste. 700  
 Los Angeles, CA 90067  
 310-734-5200  
**Web:** reedsmith.com  
**Contact:** Ashok Mukhey, Partner

**Additional location:**  
 515 South Flower Street, Suite 4300  
 Los Angeles, CA 90071  
 213-457-8038  
**Contact:** Benjamin Fliegel

**RICHARD JOSEPH, LAW OFFICES OF**  
 8383 Wilshire Blvd., Ste. 341  
 Beverly Hills, CA 90211  
 310-782-1776  
**Email:** rjoseph@rjml.net  
**Web:** rmlawgroup.com  
**Specialty:** All areas of music law.  
 \*No unsolicited material

**SALLY KOENIG**  
 Koenig Law Offices  
 Los Angeles, CA  
 310-984-1225  
**Email:** koeniglaw@mac.com  
**Web:** koeniglawla.com  
**Specialty:** Artist and label representation in all areas. Draft and negotiate agreements.  
 \*Unsolicited material accepted, email for permission

**SCOTT HARRINGTON, ESQ.**  
 Harrington Music Law Group, PC  
 2001 Wilshire Blvd., Ste. 400  
 Santa Monica, CA 90403  
 310-315-9222 Fax 310-315-9225  
**Email:** sharrington@sdhmusiclaw.com

**SINDEE LEVIN, ESQ.**  
 556 S. Fair Oaks Ave. #332  
 Pasadena, CA 91105  
 310-440-8778  
**Email:** info@entertainmentstatelawyer.com  
**Web:** entertainmentstatelawyer.com  
**Specialty:** Music and Entertainment Law  
 \*No Unsolicited materials accepted

**SNELL & WILMER**  
 Two California Plaza  
 350 S. Grand Ave., Ste. 3100  
 Los Angeles, CA 90071  
 213-929-2500 Fax 213-929-2525  
**Email:** info@swlaw.com  
**Web:** swlaw.com  
**Specialty:** Intellectual Property

**Additional location:**  
 Plaza Tower  
 600 Anton Blvd., Ste. 1400  
 Costa Mesa, CA 92626-7689  
 714-427-7000 Fax 714-427-7799

**STEPHEN E. SESSA, ESQ.**  
 Reed Smith, LLP  
 1901 Ave. of the Stars, Ste. 700  
 Los Angeles, CA 90067  
 310-734-5426  
**Email:** sseassa@reedsmith.com  
**Web:** reedsmith.com  
**Contact:** Stephen E. Sessa

**STEVEN R. LOWY ISAACMAN, KAUFMAN & PAINTER, LOWY & ZUCKER**  
 1100 Glendon Ave.  
 Suite 1500  
 310-891-6900  
**Email:** info@ikplaw.com  
**Web:** ikplaw.com

**TERRY B. BATES**  
 Reed Smith, LLP  
 315 South Flower, Suite 4300,  
 Los Angeles, CA 90071  
 213-457-8012  
**Email:** tbates@reedsmith.com  
**Web:** reedsmith.com  
**Specialty:** entertainment media

**TYLER & WILSON, LLP**  
 5455 Wilshire Blvd., Ste. 1925  
 Los Angeles, CA 90036  
 323-655-7180  
**Email:** inquiries@tyler-law.com  
**Contact:** Christine J. Wilson  
**Specialty:** Music and Business Law

**VICTOROFF & ASSOCIATES**  
 11911 San Vicente Blvd. #390

Los Angeles, CA 90049  
310-207-8999  
**Email:** greg@rohde-victoroff.com  
**Web:** victoroff-law.com  
**Contact:** Greg Victoroff  
**Specialty:** all areas  
\*Unsolicited material accepted

**WESTON, GARROU, MOONEY**  
12121 Wilshire Blvd., Ste. 525  
Los Angeles, CA 90025  
310-442-0072  
**Web:** wgdlaw.com  
**Contact:** Jerome H. Mooney  
**Specialty:** Music Law, Entertainment Law

**MARCUS WIGGINS, ESQ**  
900 Fulton Avenue, Suite 132  
Sacramento CA 95825  
(916) 834-8000  
**Email:** info@wigginssm.com  
**Specialties:** Music Law, Sports Law, Entertainment Law, Intellectual Property, Licensing, Copyrights, Clearances, "I'm here to help"

**YORN, LEVINE, BARNES, KRINTZMAN, RUBENSTEIN, KOHNER, ENDLICH & GELLMAN**  
1939 Avenue of the Stars, 4th Floor  
Los Angeles, CA 90067  
**Web:** morysorn.com  
310-319-3900

**YU LESEBERG**  
A Professional Law Group  
1645 Vine Street  
Penthouse 1002  
Los Angeles, CA 9028  
310-286-7667  
**Contact:** Helen Yu, Esq  
**Web:** yulesberg.com  
**Specialty:** Music, Film, Television, Copyright, High Level Corporate Transactions

**ZIFFREN, BRITTENHAM, LLP**  
1801 Century Park W.  
Los Angeles, CA 90067  
310-552-3388 Fax 310-553-7068  
**Email:** info@ziffrenlaw.com  
**Web:** ziffrenlaw.com  
**Specialty:** all areas  
\*No unsolicited material

## COLORADO

**CLINE, WILLIAMS, WRIGHT, JOHNSON & OLDFATHER, LLP**  
221 E. Mountain Ave.  
Suite 240  
Fort Collins, CO 80524  
970-221-2637  
**Web:** clinewilliams.com  
**Specialty:** Intellectual Property and Technology Law

**HOLLAND & HART**  
555 17th St., Ste. 3200  
Denver, CO 80202-3979  
303-295-8000, 303-295-8187  
**Email:** mabeli@hollandhart.com  
**Web:** hollandhart.com  
**Contact:** Matthew Abell  
**Specialty:** Intellectual Property

**Additional locations:**  
600 East Main Street  
Suite 104  
Aspen, CO 81611  
970-925-3476

1800 Broadway  
Suite 300  
Boulder, CO 80302  
303-473-2700

**LEVYENDECKER & LEMIRE, LLC**  
9350 E. Arapahoe Rd.  
Suite 300  
Greenwood Village, CO 80112  
720-773-7620  
**Email:** info@coloradoiplaw.com  
**Web:** coloradoiplaw.com  
**Specialty:** Copyright Law, Trademark Law, Intellectual Property

**PERKINS COIE**  
1900 16th St., Ste. 1400  
Denver, CO 80202-5255  
303-291-2314 Fax 303-291-2400  
**Email:** sallison@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Garland (Sonny) W. Allison  
**Specialty:** Trademark Law, Intellectual Property

**SNELL & WILMER**  
Block 162  
675 15th Street  
Suite 2500  
Denver, CO 80202  
303-634-2000 Fax 303-634-2020  
**Email:** info@swlaw.com  
**Web:** swlaw.com  
**Specialty:** Intellectual Property

## CONNECTICUT

**CACACE TUSCH & SANTAGATA**  
1111 Summer St.  
Stamford, CT 06905  
203-327-2000  
**Web:** lawctus.com  
**Specialty:** Intellectual Property

**OHLANDT GREELEY RUGGIERO & PERLE, LLP**  
One Landmark Sq., 10th Fl.  
Stamford, CT 06901-2682  
203-327-4500  
**Email:** info@ogrp.com  
**Web:** ogrip.com  
**Specialty:** Intellectual Property

**ST. ONGE STEWARD JOHNSTON & REENS, LLC**  
857 Post Road, Ste 398  
Fairfield, Connecticut 06824-6041  
203-324-6155 Fax 203-327-1096  
**Email:** info@ssjr.com

**Web:** ssjr.com  
**Specialty:** Intellectual Property

## D.C., WASHINGTON

**ADAMS AND REESE, LLP**  
20 F St., N.W., Ste. 500  
Washington, DC 20001  
202-737-3234  
**Web:** adamsandrees.com  
**Specialty:** Entertainment Law, Music Law, Intellectual Property

**BERLINER, CORCORAN & ROWE**  
1101 17th St. N.W., Ste. 1100  
Washington, DC 20036  
202-293-5555  
**Email:** bcr@bcrrs.com  
**Web:** bcrrs.com  
**Specialty:** Entertainment Law, Copyright Law and Internet Law

**EDEL M. BROWN, JR. ESQ**  
Law office of Edsel M. Brown, Jr. PLLC  
1629 K Street, NW - Suite 300  
Washington, D.C. 20006  
202-329-1520  
**Email:** emb@edselmbrownjrlaw.com  
**Web:** edselmbrownjrlaw.com

**MANATT, PHELPS & PHILLIPS**  
1050 Connecticut Ave., N.W., Ste. 600  
Washington, DC 20036  
202-585-6500  
**Web:** manatt.com  
**Specialty:** all areas

**PROSKAUER, ROSE, LLP**  
1001 Pennsylvania Ave.,  
N.W., Ste. 600 S.  
Washington, DC 20004-2533  
202-416-6800, 202-416-5850  
**Email:** tbellapianta@proskauer.com  
**Web:** proskauer.com

**Specialty:** practice limited to litigation of commercial and entertainment related disputes  
\*No unsolicited material

**STEPTOE & JOHNSON**  
1330 Connecticut Ave., N.W.  
Washington, DC 20036  
202-429-6749, 202-429-3000  
**Email:** mallan@steptoe.com  
**Web:** steptoe.com  
**Contact:** Michael J. Allan  
**Specialty:** Contracts and Intellectual Property

**VENABLE, LLP**  
600 Massachusetts Ave, NW  
Washington, DC 200041  
202-344-4000 Fax 202-344-8300  
**Web:** venable.com  
**Specialty:** Intellectual Property

## DELAWARE

**FISH & RICHARDSON, PC**  
222 Delaware Ave., 17th Fl.  
P.O. Box 1114  
Wilmington, DE 19899-1114  
302-652-5070  
**Web:** fr.com  
**Specialty:** Intellectual Property

## FLORIDA

**ALLEN L. JACOBI**  
11077 Biscayne Blvd., Ste. 200  
Miami, FL 33161  
305-893-2007  
**Web:** allenjacobilaw.com  
**Specialty:** All entertainment-related services

**GRIMES LLC**  
8890 Terrene Court Unit 102  
Bonita Springs, FL 34145  
239-390-9000  
**Web:** gandb.com  
**Specialty:** Entertainment, branding, trademarks, copyrights, licensing, and litigation

**PROSKAUER, ROSE, LLP**  
2255 Glades Rd., Ste. 421 Atrium  
Boca Raton, FL 33431-7360  
561-241-7400, 561-995-4777  
**Email:** dpratt@proskauer.com  
**Web:** proskauer.com  
**Contact:** David Pratt  
**Specialty:** practice limited to litigation of commercial and entertainment related disputes  
\*No unsolicited material

**PRYOR CASHMAN, LLP**  
255 Allambra Circle  
8th Floor  
Miami, FL 33134  
786-582-3003 Fax 786-582-3004  
**Email:** jsammataro@pryorcashman.com  
**Web:** pryorcashman.com  
**Contact:** James G. Sammataro  
**Specialty:** Entertainment Law, Music Law, Intellectual Property, Litigation

**TALENTED TENTH CONSULTING & LEGAL SERVICES, PLLC**  
1415 W. Cypress Creek Road  
Suite 300  
Fort Lauderdale, FL 33309  
754-800-5291 Fax 754-999-2140  
**Email:** adumas@talentedtenthlaw.com  
**Web:** talentedtenthlaw.com  
**Contact:** Antoine Dumas, Esq.  
**Specialty:** Contract drafting, dispute and negotiation, trademarks, copyright, publishing, licensing, business consulting, touring, recording, royalties calculations, Film and TV law, full-service litigation.

## GEORGIA

**ALAN S. CLARKE, LAW OFFICES OF**  
1100 Peachtree Street, North East, Suite 92

Atlanta, GA 30309  
470-466-1701  
**Email:** alan.clarke@gmlaw.com  
**Web:** gmlaw.com/attorneys/alan-s-clarke  
**Contact:** Alan Clarke  
**Specialty:** Intellectual Property

**BAKER HOSTETLER**  
1170 Peachtree St., N.E., Ste. 2400  
Atlanta, GA 30309-7676  
404-459-0050  
**Email:** ijones@bakerlaw.com  
**Web:** bakerlaw.com  
**Contact:** Joann Gallagher Jones  
**Specialty:** Intellectual Property

**FREED HOWARD, LLC**  
101 Marietta St.  
Ste. 3600  
Atlanta, GA 30303  
470-839-9300  
**Email:** info@freedgrant.com  
**Web:** freedgrant.com  
**Specialty:** Entertainment Law, Music Law, Film/TV Law, Copyrights

**HOLLAND & KNIGHT**  
1180 W. Peachtree St., Ste. 1800  
Atlanta, GA 30309  
404-817-8500, 404-817-8585  
**Email:** allen.maines@hklaw.com  
**Web:** hklaw.com  
**Contact:** J. Allen "Allen" Maines  
**Specialty:** Entertainment Law, Contract Law

**YEMANE CLARKE, ATTORNEY**  
5863 Redan Rd.  
Stone Mountain, GA 30088  
770-450-8003  
**Web:** clarkelegal.com  
**Contact:** Yemane Clarke  
**Specialty:** Intellectual Property

## IDAHO

**HAWLEY, TROXELL, ENNIS & HAWLEY, LLP**  
877 Main St., Ste. 200  
Boise, ID 83702  
208-344-6000  
**Email:** info@hawleytroxell.com  
**Web:** hawleytroxell.com  
**Specialty:** Intellectual Property

**Additional locations:**  
P.O. Box 3804  
Coeur d'Alene, ID 83816  
208-667-1300

333 S. Main Street, Suite 200  
Pocatello, ID 83204  
208-233-2001

2010 Jennie Lee Dr.  
Idaho Falls, ID 83404  
208-529-3005

**PEDERSEN AND COMPANY, PLLC**  
1410 N. 28th St.  
Boise, ID 83703  
208-343-6355  
**Email:** ip@pedersenco.com  
**Web:** patentattorneyidaho.com  
**Contact:** Ken J. Pedersen or Barbara S. Pedersen  
**Specialty:** Intellectual Property

**PERKINS COIE**  
1111 W. Jefferson St., Ste. 500  
Boise, ID 83702-5391  
208-343-3434 Fax 208-343-3232  
**Email:** emalmen@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Erika Eaton Malmen  
**Specialty:** Trademark Law, Intellectual Property

**PARSONS, BEHLE & LATIMER**  
800 W. Main St., #1300  
Boise, ID 83702  
208-562-4900 Fax 208-562-4901  
**Email:** nssemanko@parsonsbehle.com  
**Web:** parsonsbhelle.com  
**Contact:** Norman M. Semanko  
**Specialty:** Intellectual Property Litigation, Patents, Trademarks and Copyrights

## ILLINOIS

**BRIAN A. ROSENBLATT, ATTORNEY AT LAW**  
**BRYCE DOWNEY & LENKOV LLC**  
30 N. LaSalle St., Ste. 3600  
Chicago, IL 60601  
**Email:** brosenblatt@bdlfirm.com  
**Web:** bdlfirm.com  
**Specialty:** Entertainment Law, Intellectual Property, Litigation

**HUSCH BLACKWELL**  
120 S. Riverside Plaza, Ste. 2200  
Chicago, IL 60606  
312-655-1500, 312-526-1643  
**Email:** daan.erikson@huschblackwell.com  
**Web:** huschblackwell.com  
**Contact:** Daan G. Erikson  
**Specialty:** Entertainment and Media, Intellectual Property

**JAY B. ROSS & ASSOCIATES, PC**  
842 W. Grand Ave.  
Chicago, IL 60642-6565  
312-633-9000  
**Email:** music\_law@msn.com  
**Web:** jaybross.com  
**Contact:** Jay B. Ross  
**Specialty:** Entertainment Law

**KATTEN, MUCHIN & ROSENMAN**  
525 W. Monroe St.  
Chicago, IL 60661  
312-902-5200, 312-902-5296  
**Email:** kristin.achterhof@kattenlaw.com  
**Web:** kattenlaw.com  
**Contact:** Kristin J. Achterhof  
**Specialty:** Trademark, Copyright, Entertainment Litigation

**LOEB & LOEB, LLP**  
321 N. Clark, Ste. 2300  
Chicago, IL 60654  
312-464-3144  
**Contact:** Douglas N. Masters  
**Email:** dnmasters@loeb.com  
**Web:** loeb.com  
**Specialty:** all areas

**MANDELL MENKES, LLC**  
One North Franklin St., Suite 900  
Chicago, Illinois 60606  
312-251-1000, 312-251-1016  
**Email:** pstrand@mandellmenkes.com  
**Web:** mandellmenkes.com  
**Contact:** Peter Strand  
**Specialty:** Media, Entertainment and First Amendment Intellectual Property

**PERKINS COIE**  
110 North Wacker Drive  
34th Floor  
Chicago, IL 60606  
312-324-8400  
**Email:** cwilson@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Christopher (Chris) B. Wilson  
**Specialty:** Trademark Law, Intellectual Property

**SMITH AMUNDSEN, LLC**  
150 N. Michigan Ave., Ste. 3300  
Chicago, IL 60601  
312-894-3200  
**Email:** ischechtman@salawus.com  
**Web:** salawus.com  
**Contact:** Larry A. Schechtman, Partner, Brian Rosenblatt  
**Specialty:** Ent., Media, Privacy, and Intellectual Property

## INDIANA

**BARNES & THORNBURG, LLP**  
11 S. Meridian St.  
Indianapolis, IN 46204-3535  
317-231-7313  
**Email:** sharon.bauer@btlaw.com  
**Web:** btlaw.com  
**Contact:** Shawn D. Bauer  
**Specialty:** Intellectual Property

**LEWIS & KAPPES, PC**  
One American Sq., Ste. 2500  
Indianapolis, IN 46282-0003  
317-639-1210  
**Email:** trichardson@lewis-kappes.com  
**Web:** lewis-kappes.com  
**Contact:** Todd Richardson  
**Specialty:** Intellectual Property

## IOWA

**MCKEE, VOORHEES & SEASE, PLC**  
801 Grand Ave., Ste. 3200  
Des Moines, IA 50309-2721  
515-288-3667 Ext. 5961  
**Web:** ipmvs.com  
**Contact:** Brandon W. Clark  
**Specialty:** Entertainment Law, Trademarks, Copyrights

**ZARLEY LAW FIRM, PLC**  
Capital Sq.  
580 Market St., Suite 101  
West Des Moines, IA 50266  
515-558-0200  
**Email:** info@zarleylaw.com  
**Web:** zarleylaw.com  
**Specialty:** Intellectual Property

## KANSAS

**FLEESON, GOING**  
**ATTORNEYS AT LAW**  
1900 Epic Center  
301 N. Main St.  
Wichita, KS 67202  
316-267-7361  
**Email:** kmeyerhoff@fleson.com  
**Web:** fleson.com  
**Contact:** Kent A. Meyerhoff  
**Specialty:** Intellectual Property

**FOULSTON SIEFKIN, LLP**  
1551 N. Waterfront Pkwy., Ste. 100  
Wichita, KS 67206-4466  
316-267-6371  
**Email:** bmatthews@foulston.com  
**Web:** foulston.com  
**Contact:** William (Bill) P. Matthews, Partner  
**Specialty:** Intellectual Property

**Additional locations:**  
822 S. Kansas Ave., Ste. 200  
Topeka, KS 66612  
785-233-3600 Fax 785-233-1610

7500 College Boulevard, Ste. 1400  
Overland Park, KS 66210  
913-498-2100 Fax 913-498-2101

## KENTUCKY

**LYNCH, COX, GILMAN & GOODMAN**  
500 W. Jefferson St., Ste. 2100  
Louisville, KY 40202  
502-589-4215  
**Email:** atty@lcgandgm.com  
**Web:** lynchcoxlaw.com  
**Specialty:** Intellectual Property

## LOUISIANA

**ADAMS AND REESE, LLP**  
One Shell Sq.  
701 Poydras St., Ste. 4500  
New Orleans, LA 70139  
504.581.3234  
**Email:** paige.sensenbrenner@arlaw.com  
**Web:** adamsandrees.com  
**Contact:** E. Paige Sensenbrenner

**Specialty:** Entertainment Law, Music Law, Intellectual Property

**Additional location:**  
450 Laurel St., Ste. 1900  
Baton Rouge, LA 70801  
225-378-3244  
**Email:** william.shea@arlaw.com  
**Contact:** William D. Shea

## MAINE

**RUDMAN & WINCHELL, LLC**  
84 Harlow St.  
P.O. Box 1401  
Bangor, ME 04402-1401  
207-947-4501, 207-992-2412  
**Email:** apellegrini@rudmanwinchell.com  
**Web:** rudmanwinchell.com  
**Contact:** Anthony D. Pellegrini  
**Specialty:** Intellectual Property & Copyright Law

## MARYLAND

**LARRY J. GUFFEY**  
502 Washington Ave., Ste. 605  
Towson, MD 21204  
410-659-9550  
**Email:** larry@guffeylaw.com  
**Web:** guffeylaw.com/index.htm  
**Specialty:** Intellectual Property, Trademark and Patents

### Additional location:

94 Nereid Blvd.  
Water Mill, NY 11976  
631-237-4891

**MARYLAND VOLUNTEER LAWYERS SERVICE**  
201 N. Charles St., Ste. 1400  
Baltimore, MD 21201  
410-539-6800, 800-510-0050  
**Email:** info@mvslaw.org  
**Web:** mvslaw.org

**VENABLE, LLP**  
750 E. Pratt St., Ste. 900  
Baltimore, MD 21202  
410-244-7400 Fax 410-244-7742  
**Contact:** Ashleigh J. F. Lynn  
**Email:** ajlynn@venable.com  
**Web:** venable.com  
**Specialty:** Intellectual Property

**Additional location:**  
210 West Pennsylvania Ave, Ste. 500  
Towson, MD 21204  
410-494-6200

## MASSACHUSETTS

**CESARI & MCKENNA, LLP**  
One Liberty Square, Suite 310  
Boston, MA 022109  
617-951-2500  
**Web:** c-m.com  
**Specialty:** Intellectual Property

**PATTI JONES ATTORNEY AT LAW**  
20 Park Plaza  
Boston, MA 02116  
617-948-2139  
**Email:** patti@pattijones.com  
**Web:** pattijones.com  
**Contact:** Patti Jones  
**Specialty:** music, literary publishing, media and independent film

**PROSKAUER, ROSE, LLP**  
One International Pl., 14th Fl.  
Boston, MA 02110-2600  
617-526-9600, 617-526-9851  
**Email:** janderson@proskauer.com  
**Web:** proskauer.com  
**Contact:** James Anderson  
**Specialty:** practice limited to litigation of commercial and entertainment related disputes  
\*No unsolicited material

**WOLF, GREENFIELD & SACKS, PC**  
600 Atlantic Ave, 23rd Fl.  
Boston, MA 02210-2206  
617-646-8000 Fax 617-646-8646  
**Web:** wolfgreenfield.com  
**Specialty:** Trademark, Copyright

## MICHIGAN

**FOLEY & LARDER, LLP**  
One Detroit Center  
500 Woodward Ave, Ste. 2700  
Detroit, MI 48226-3489  
313-234-7100 Fax 313-234-2800  
**Web:** foley.com  
**Specialty:** Intellectual Property

**HERTZ SCHRAM**  
1760 S. Telegraph Rd., Ste. 300  
Bloomfield Hills, MI 48302  
248-609-3146, 866-775-5987  
**Web:** hertzschram.com  
**Contact:** Howard Hertz  
**Specialty:** Entertainment Law, Contracts, Litigation

### Additional location:

Guardian Building  
500 Griswold, Suite 2400  
Detroit, MI 48226  
Telephone: (313) 823-3994  
Fax: (313) 438-5002

**HONIGMAN MILLER SCHWARTZ & COHN, LLP**  
315 E. Eisenhower Pkwy, Ste. 100  
Ann Arbor, MI 48108  
734-418-4264  
**Email:** falberdi@honigman.com  
**Web:** honigman.com  
**Contact:** Fernando Alberdi, Partner  
**Specialty:** Intellectual Property Litigation

### Additional locations:

350 E. Michigan Ave, Ste. 300  
Kalamazoo, MI 49007

269-337-7704 Fax 269-337-7705  
**Email:** jobrien@honigman.com  
**Contact:** Jonathan R. O'Brien, Ph.D., Partner

2290 First National Building  
660 Woodward Ave.  
Detroit, MI 48226  
313-465-7000

39400 Woodward Ave., Suite 101  
Bloomfield Hills, MI 48304  
248-566-8300

650 Trade Centre Way, Suite 200  
Kalamazoo, MI 49002  
269-337-7700

200 Ottawa Ave., NW, Suite 700  
Grand Rapids, MI 49503  
616-649-1900

222 N. Washington Sq, Suite 400  
Lansing, MI 48933  
517-484-8282

**REISING, ETHINGTON, PC**  
755 W. Big Beaver Rd., Ste. 1850  
Troy, MI 48064  
248-689-3500 Fax 248-689-4071  
**Web:** reising.com  
**Specialty:** Intellectual Property Law

## MINNESOTA

**DORSEY & WHITNEY, LLP**  
50 S. 6th St., Ste. 1500  
Minneapolis, MN 55402-1498  
612-340-5681 Fax 952-516-5585  
**Email:** rosenbaum.robert@dorsey.com  
**Web:** dorsey.com  
**Contact:** Robert A. Rosenbaum  
**Specialty:** Intellectual Property

**KENNETH ABDO, PARTNER**  
Entertainment Law and More  
Fox Rothschild LLP  
City Center  
33 S. Sixth Street, Suite 3600  
Minneapolis, MN 55402  
612-607-7063 - Direct  
**Email:** kabdo@foxrothschild.com  
**Web:** foxrothschild.com

**LOMMEN ABDO**  
1000 International Centre  
920 2nd Ave. S.1000  
Minneapolis, MN 55402  
800-752-4287 612-339-8131  
**Fax:** 612-339-8064  
**Web:** lommen.com  
**Specialty:** Music Law, Entertainment Law

**PATTERSON THUENTE, IP**  
4800 IDS Center  
80 S. 8th St.  
Minneapolis, MN 55402-2100  
612-361-0309, 612-349-3010  
**Email:** biasco@ptslaw.com  
**Web:** ptslaw.com  
**Contact:** Tye Biasco  
**Specialty:** Entertainment Law

**THE SPENCE LAW FIRM**  
80 S. 8th Street, Suite 900  
Minneapolis, MN 55402  
612-337-9007  
**Email:** spence@spence.law  
**Web:** spence.law  
**Contact:** Mick Spence  
**Specialty:** Entertainment Law, Intellectual Property, Litigation, Mediation, Copyrights

## MISSISSIPPI

**BRUNINI, GRANTHAM, GROWER & HEWES, PLLC**  
The Pinnacle Building, Ste. 100  
190 E. Capitol St.  
Jackson, MS 39201  
601-948-3101, 601-960-6890  
**Email:** scarmony@brunini.com  
**Web:** brunini.com  
**Contact:** Stephen J. Carmody  
**Specialty:** Intellectual Property, Litigation, Media and Advertising

## MISSOURI

**SPENCER, FANE, BRITT & BROWNE**  
1000 Walnut St., Ste. 1400  
Kansas City, MO 64106  
816-292-8150, 816-474-8100  
**Email:** kellioth@spencerfane.com  
**Web:** spencerfane.com  
**Contact:** Kyle L. Elliott  
**Specialty:** Intellectual Property Litigation, Media and Advertising

## MONTANA

**ANTOINETTE M. TEASE, PLLC**  
175 N. 27th St., Ste. 1902  
Billings, MT 59101  
406-294-9000, 406-591-3689  
**Email:** toni@teaselaw.com  
**Web:** teaselaw.com  
**Contact:** Antoinette M. Tease  
**Specialty:** Intellectual Property and Technology Law

**CROWLEY, FLECK, LLP**  
490 N. 31st St., Ste. 500  
Billings, MT 59101  
406-252-3441  
**Email:** rgiffin@crowleyfleck.com  
**Web:** crowleyfleck.com  
**Contact:** Bob Griffin

**DORSEY & WHITNEY, LLP**  
125 Bank St., Ste. 600  
Missoula, MT 59802-4407  
406-721-6025  
**Email:** bellsteve@dorsey.com

**Web:** dorsey.com  
**Contact:** Steve D. Bell  
**Specialty:** Intellectual Property

**WORDEN THANE, PC**  
321 W Broadway  
Suite 300  
Missoula MT 59802  
866-758-3444, 406-721-3400  
**Web:** wordenthane.com  
**Specialty:** Copyright, Trademarks

## NEBRASKA

**ABRAHAMS, KASLOW & CASSMAN, LLP**  
8712 W. Dodge Rd., Ste. 300  
Omaha, NE 68114  
402-392-1250 Fax 402-392-0816  
**Web:** akclaw.com  
**Specialty:** Intellectual Property

**CLINE, WILLIAMS, WRIGHT, JOHNSON & OLDFATHER, LLP**  
12910 Pierce St., Ste. 200  
Omaha, NE 68144  
402-474-6900, 402-397-1700  
**Email:** jmiles@clinewilliams.com  
**Web:** clinewilliams.com  
**Contact:** John C. Miles  
**Specialty:** Intellectual Property & Technology Law

**Additional locations:**  
233 S. 13th St., Ste. 1900  
Lincoln, NE 68508  
402-474-6900

1204 "ML" Street  
PO Box 510  
Aurora, NE 68818  
402-694-6314

**HOUGHTON BRADFORD WHITTET PC, LLO**  
6457 Frances Street, Suite 100  
Omaha, NE 68106  
402-344-4000, 402-930-1009  
**Web:** houghtonbradford.com  
**Contact:** David A. Houghton  
**Specialty:** Intellectual Property

**KUTAK ROCK, LLP**  
The Omaha Building  
1650 Farnam St.  
Omaha, NE 68102-2186  
402-346-6000 Fax 402-346-1148  
**Web:** kutakrock.com  
**Specialty:** Intellectual Property

## NEVADA

**BROWNSTEIN, HYATT, FARBER, SCHRECK**  
100 N. City Pkwy, Ste. 1600  
Las Vegas, NV 89106  
702-382-2101  
**Web:** bhfs.com  
**Specialty:** Intellectual Property

**Additional locations:**  
5520 Kietzke Lane,  
Suite 110  
Reno, NV 89511  
775-324-4100

206 S. Carson Street  
Carson City, NV 89701  
775-398-3838

**GREENBERG, TRAURIG**  
10845 Griffith Peak Drive #600  
Las Vegas, NV 89135  
702-792-3773  
**Web:** gtllaw.com  
**Specialty:** Entertainment and intellectual properties

**MARIO F. GONZALEZ, ESQ.**  
2780 So. Jones Blvd. #200-3383,  
Las Vegas NV 89146  
818-707-3894, 818-383-9359  
**Email:** mario@mgonzalezlaw.com  
**Web:** mgonzalezlaw.com  
**Specialty:** music attorney

**PARSONS, BEHLE & LATIMER**  
50 W. Liberty St., Ste. 750  
Reno, NV 89501  
775-323-1601  
**Web:** parsonsbehle.com  
**Specialty:** Intellectual Property Litigation, Patents, Trademarks and Copyrights

**SNELL & WILMER**  
1700 South Pavilion Center Drive  
Suite 700  
Las Vegas, NV 89135  
702-784-5200  
**Web:** swlaw.com  
**Specialty:** Intellectual Property

### Additional location:

5520 Kietzke Lane  
Suite 200  
Reno, NV 89511  
775-785-5440

**WEIDE & MILLER, LTD**  
10655 Park Run Drive  
Suite 100  
Las Vegas, NV 89144  
702-382-4804 Fax 702-382-4805  
**Email:** mail@weidefiller.com  
**Specialty:** Intellectual property and technology law

## NEW HAMPSHIRE

**GALLAGHER, CALLAHAN & GARTRELL, PC**  
214 N. Main St.  
Concord, NH 03302-1415  
603-228-1181, 800-528-1181  
**Email:** cline@gcglaw.com  
**Web:** gcglaw.com  
**Contact:** Peter Cline  
**Specialty:** Intellectual property, Entertainment Law

**MAINE, CERNOTA & RARDIN**  
547 Amherst St., 3rd Fl.  
Nashua, NH 03063-4000  
603-886-6100  
**Email:** info@mcr-ip.com  
**Web:** mcr-ip.com  
**Specialty:** Intellectual property

**SHAHEEN & GORDON, PA**  
1155 Elm St Suite 300  
Manchester, NH 03101  
603-635-4099  
**Web:** shaheengordon.com  
**Specialty:** Trademark, Copyrights

**Additional locations:**  
107 Stors St.  
Concord, NH 03302  
603-819-4231

191 Main Street  
Nashua, NH 03060  
603-605-8144

353 Central Avenue  
Suite 200  
Dover, NH 03820  
603-871-4144

## NEW JERSEY

**JEKIELKE & JANIS LLP**  
26 Park St., Suite 2045  
Montclair, NJ 07042  
212-686-7008  
**Email:** jon@jlawyers.com  
**Web:** jj-lawyers.com  
**Contact:** Jon Jekielek  
**Specialty:** Entertainment Law

**MCCARTER & ENGLISH, LLP**  
100 Mulberry St.  
Newark, NJ 07102  
973-622-4444 Fax 973-624-7070  
**Email:** info@mccarter.com  
**Web:** mccarter.com  
**Specialty:** Litigation, Intellectual Property, Trademark, Copyright, Contracts

**PAUL B. UNGAR**  
90 Washington Valley Road  
Bedminster, NJ 07921  
732-692-4286  
**Email:** paul@paulbunger.com  
**Web:** paulbunger.com  
**Contact:** Paul Ungar  
**Specialty:** Entertainment Law, Intellectual Property, Trademark, Copyright

## NEW MEXICO

**PEACOCK LAW**  
201 Third Street, NW  
Suite 1340  
Albuquerque, NM 87102  
**Web:** peacocklaw.com  
877-998-1506, 505-998-1500

## NEW YORK

**ASSOCIATION OF THE BAR OF THE CITY OF NY.**  
42 W. 44th St.  
New York, NY 10036  
212-626-7373, 800-342-3661  
**Web:** nycbar.org

**BELDOCK, LEVINE & HOFFMAN**  
99 Park Ave., 26th Fl.  
New York, NY 10016  
212-490-0400  
**Email:** pmatorin@blhny.com  
**Web:** blhny.com  
**Contact:** Peter Matorin  
**Specialty:** Entertainment Law, Intellectual Property

**CODISPOTI & MANCINELLI, LAW OFFICES OF**  
111 John St., Ste. 800  
New York, NY 10038  
212-791-9453  
**Email:** bruno@codispotilaw.com  
**Web:** codispotilaw.com  
**Contact:** Bruno Codispoti  
**Specialty:** Entertainment Law

**Additional location:**  
81 Court Street  
5th Floor  
Brooklyn, NY 11201  
212-791-9453, 212-962-6525

**COWAN, DEBAETS, ABRAHAMS & SHEPPARD, LLP**  
60 Broad Street, 30th Floor  
New York, NY 10004  
212-974-7474 Fax 212-974-8474  
**Email:** info@cdas.com  
**Web:** cdas.com  
**Specialty:** Entertainment Law

### Additional location:

9454 Wilshire Blvd., Ste. 901  
Beverly Hills, CA 90212  
310-340-6334

**DAVIS, SHAPIRO, LEWIT, GRABEL, LEVIN, GRANDERSON & BLAKE**  
414 W. 14th St., 5th Fl.  
New York, NY 10014  
212-230-5500  
**Email:** info@davisshapiro.com  
**Web:** davisshapiro.com  
**Specialty:** Entertainment Law

**DAVIS WRIGHT TREMAINE, LLP**  
1251 Ave. of the Americas, 21st Fl.  
New York, NY 10020-1104  
212-489-8230, 212-603-6433  
**Contact:** Alexandra Nicholson, Partner  
**Email:** allenicholson@dwt.com  
**Web:** dwt.com  
**Specialty:** Entertainment Law

**DORSEY & WHITNEY, LLP**  
51 W. 52nd St.  
New York, NY 10019-6119  
212-415-9200, 212-415-9269  
**Email:** edelman.sandra@dorsey.com  
**Web:** dorsey.com  
**Contact:** Sandra Edelman  
**Specialty:** Intellectual Property

**FOSTER GARVEY PC**  
199 Water Street  
Suite 901  
New York, NY 10038  
212-431-8700  
**Web:** foster.com  
**Specialty:** Entertainment Law

**GEORGE T. GILBERT, ATTORNEY AT LAW**  
74 W. 68th St., Ste. 9B  
New York, NY 10023  
212-677-2001, 917-817-4819  
**Web:** linkedin.com/in/georgelgilbert  
**Specialty:** Intellectual Property, Entertainment law with focus on the music industry, literary, television and film. Trademark and Copyright

**GEORGE STEIN, LAW OFFICES OF**  
270 Madison Ave., Ste. 1410  
New York, NY 10016  
212-683-5320 Fax 212-686-2182  
**Email:** georgestein@earthlink.net  
**Web:** georgesteinlaw.com  
**Contact:** George Stein  
**Specialty:** Entertainment Law, Music Law, Copyrights

**GOTTLIEB, RACKMAN & REISMAN**  
270 Madison Ave.  
Ste. 1403  
New York, NY 10016  
212-684-3900 Fax 212-684-3999  
**Email:** arubenstein@gr.com  
**Web:** gr.com  
**Contact:** Allen I. Rubenstein  
**Specialty:** Entertainment Law

**GREENBERG TRAUERG**  
One Vanderbilt Avenue  
New York, NY 10017  
212-801-9200 212-801-6781  
**Email:** kanusherl@gtlaw.com  
**Web:** gtlaw.com  
**Contact:** Laurence A. Kanusher  
**Specialty:** Music Law and Entertainment Law

**HERBSMAN HAFER WEBER & FRISCH LLP**  
494 8th Ave., 6th Fl.  
New York, NY 10001  
212-245-4580 Fax 212-956-6471  
**Email:** info@musiclaw.com  
**Web:** musiclaw.com  
**Contact:** Jonas Herbsman  
**Specialty:** Entertainment Law, Copyrights, Contracts

**HEYMAN LAW**  
355 8th Avenue, Suite 5H  
New York, NY 10001  
212-414-9522  
**Email:** info@heymanlaw.com  
**Web:** heymanlaw.com  
**Specialty:** Entertainment Law, Copyright, Trademark, New Media

**CHRISTOPHER HOYT, ESQ.**  
The Hoyt Law Group, LLC  
30 Wall St., 8th Fl.  
New York, NY 10005  
212-268-3414  
**Email:** info@chwesq.com  
**Web:** chwesq.com  
**Specialty:** Entertainment and Business Law  
\*No unsolicited material

**THE JACOBSON FIRM, P.C.**  
347 5th Ave., Suite #402-440  
New York, NY 10016  
212-683-2001  
**Email:** info@jacobsonfirm.com, jeffrey@jacobsonfirm.com  
**Web:** jacobsonfirm.com

**JEFFREY GANDEL, LAW OFFICES OF**  
1623 3rd Ave., Ste. 22A  
New York, NY 10128  
212-289-0709 Fax 212-289-0686  
**Email:** jeff@gandelaw.com  
**Web:** gandelaw.com  
**Contact:** Jeffrey Gandel  
**Specialty:** Music Law, Film Law, Litigation

**JOEL BROOKS & ASSOCIATES PC**  
25 S. Service Rd., Ste. 240  
Jericho, NY 11753  
516-338-0533  
**Contact:** Joel Brooks  
**Specialty:** Music Law

**KATTEN, MUCHIN & ROSENMAN, LLP**  
50 Rockefeller Plaza  
New York, NY 10020  
212-940-8800, 212-940-8776  
**Email:** karen.ash@katten.com  
**Web:** katten.com  
**Contact:** Karen Artz Ash  
**Specialty:** Intellectual Property

**KIA LAW FIRM**  
149 Madison Ave., Ste. #1105  
New York, NY 10016  
212-679-4200 Fax 212-679-4155  
**Email:** info@kialawfirm.com  
**Web:** kialawfirm.com  
**Specialty:** Entertainment Law

**LEVINSOHN ASSOCIATES, PC.333**  
1 North Broadway, 12th floor  
White Plains, NY 10601  
212-262-1000  
**Email:** assistant@entlawfirm.com  
**Web:** entlawfirm.com  
**Specialty:** I.P. and Copyright

**LOEB & LOEB, LLP**  
345 Park Ave.  
New York, NY 10154-1895  
212-407-4000, 212-407-4990  
**Email:** truckel@loeb.com  
**Web:** loeb.com  
**Contact:** Laurie S. Ruckel  
**Specialty:** all areas

**MANNATT, PHELPS & PHILLIPS**  
7 Times Sq.  
23rd Floor  
New York, NY 10036  
212-790-4500 Fax 212-790-4545  
**Web:** mannatt.com  
**Specialty:** all areas

**Additional location:**  
136 State St., Ste. 300  
Albany, NY 12207  
518-431-6700 Fax 518-431-6767

**MARIA SCHEURING**  
1 S. Ocean Ave., Suite #220  
Patchogue, NY 11772  
631-730-6966  
**Email:** marias@mslawyer.com  
**Web:** mslawyer.com  
**Contact:** Maria Scheuring, Owner  
**Specialty:** Music Law, Negotiation, Contracts, Band Agreements, Music Publishing and Licensing, Litigation for Musicians, Music Merchants, Promoters and Venues

**MARVIN KATZ, LAW OFFICES OF**  
1325 Avenue of the Americas  
27th Floor  
New York, NY 10022  
212-486-6001 Fax 212-486-4608  
**Email:** marvin@mkatzlaw.net  
**Web:** mkatzlaw.net  
**Contact:** Marvin Katz  
**Specialty:** Contracts, Mergers, Acquisitions, Music Publishing

**MATTHEW L. KLETTER**  
Law Office of Matthew L. Kletter, PLLC  
Tarrytown, NY  
914-681-5191, 914-844-5766  
**Email:** mkletter@msn.com  
**Web:** linkedin.com/in/mkletter  
**Contact:** Matthew Kletter  
**Specialty:** Entertainment Law

**PELOSI, WOLF, SPATES, LLP**  
50 Broad Street, Suite 1609  
New York, NY 10279  
212-334-4801 212-334-3599  
**Web:** pwes.com  
**Contact:** John Pelosi  
**Specialty:** Entertainment Law, Music Law, Intellectual Property

**PERKINS COIE**  
1155 Avenue of the Americas  
22nd Floor  
New York, NY 10036-2711  
212-262-6900  
**Web:** perkinscoie.com  
**Specialty:** Trademark Law, Intellectual Property

**PROSKAUER, ROSE, LLP**  
Eleven Times Square  
(8th Ave. & 41st St.)  
New York, NY 10036-8299  
212-969-3000  
**Web:** proskauer.com  
**Specialty:** practice limited to litigation of commercial and entertainment related disputes  
\*No unsolicited material

**PRYOR CASHMAN, LLP**  
7 Times Square  
40th Floor  
New York, NY 10036  
212-421-4100 Fax 212-326-0806  
**Email:** fscibilia@pryorcashman.com, bsemel@pryorcashman.com  
**Web:** pryorcashman.com  
**Contact:** Frank P. Scibilia, Benjamin K. Semel  
**Specialty:** Entertainment Law, Music Law, Intellectual Property, Litigation

**RENZULLI LAW FIRM, LLP**  
One North Broadway, Suite 1005  
White Plains, NY 10601  
914-285-0700  
**Contact:** John F. Renzulli  
**Email:** jrenzulli@renzullilaw.com  
**Web:** renzullilaw.com

**RITHOLZ LEVY SANDERS CHIDEKEL & FIELDS, LLP**  
235 Park Ave. S., 3rd Fl.  
New York, NY 10003  
212-448-1800  
**Email:** hello@rlscf.com  
**Web:** rlscf.com  
**Specialty:** Entertainment Law

**Additional locations:**  
10940 Wilshire Blvd., Ste. 1600  
Los Angeles, CA 90024  
310-443-4176

131 South 11th Street  
Nashville, TN 37206  
615-250-3939

**ROBERT A. CELESTIN, ESQ.**  
1650 Broadway, #505  
New York, NY 10019  
212-262-1103  
**Web:** raclawfirm.com  
**Contact:** Robert A. Celestin  
**Specialty:** Entertainment Law

**ROBERT S. MELONI, P.C.**  
3 Columbus Cir., 15th Fl.  
New York, NY 10019  
212-520-6090  
**Email:** rmeloni@m2lawgroup.com  
**Web:** m2lawgroup.com  
**Contact:** Robert S. Meloni  
**Specialty:** Entertainment and I.P. Litigation

**ROBINSON BROG LEINWAND GREENE GENOVESE AND GLUCK, PC**  
885 Second Avenue  
3rd Floor  
New York, NY 10017  
212-603-6300  
**Email:** info@robinsonbrog.com  
**Web:** robinsonbrog.com (now lechtishman.com)  
**Specialty:** Entertainment Law, Music Law, Indie Label Consulting, Contracts

**RUBIN & BAILIN, LLP**  
Marc Bailin, Esq  
501 Madison Avenue  
New York, NY 10022

212-829-8920  
**Specialty:** Music Law

**SENDROFF & BARUCH, LLP**  
1500 Broadway, Ste. 2201  
New York, NY 10036  
212-840-6400 Fax 212-840-6401  
**Email:** msendroff@sendroff.com  
**Web:** sendroffbaruch.com  
**Contact:** Mark Sendroff  
**Specialty:** Entertainment Law

**SERLING, ROOKS, HUNTER, MCKOY, WOROB & AVERILL LLP**  
119 5th Ave., 3rd Fl.  
New York, NY 10003  
212-245-7300  
**Web:** serlingrooks.com  
**Contact:** Joseph Lloyd Serling  
**Specialty:** Entertainment Law, Music Law

**SLOSS ECKHOUSE BRENNAN LAW CO.**  
26 Broadway  
14th Floor  
New York, NY 10004  
212-627-9898  
**Email:** office@slosslaw.com  
**Web:** slosslaw.com  
**Contact:** Johns Sloss  
**Specialty:** Entertainment Law

**STAIRS, DILLENBECK, FINLEY**  
200 Park Ave. S., Ste. 511  
New York, NY 10003  
347-330-2974, Fax 212-687-3523  
**Email:** stairs@stairsdillenbeck.com  
**Web:** sdfm.nyc  
**Specialty:** Entertainment Law

**VOLUNTEER LAWYERS FOR THE ARTS**  
729 7th Avenue Suite 1401  
New York, NY 10019  
212-319-2787 Ext. 1  
**Email:** registrations@vlny.org  
**Web:** vlny.org  
**Contact:** Elena M. Paul  
**Specialty:** Pro Bono legal services for artists

**WALLACE E. J. COLLINS III, ESQ**  
250 E. 39th St., Ste. 9K  
New York, NY 10016  
212-661-3656  
**Email:** wallace@wallacecollins.com  
**Web:** wallacecollins.com  
**Contact:** Wallace Collins  
**Specialty:** Entertainment and Intellectual Property

## NORTH CAROLINA

**GERBER LAW FIRM**  
102 West Third Street,  
Suite 480  
Winston-Salem, NC 27101  
336-773-3234  
**Email:** agerber@gerberlawfirm.net  
**Web:** gerberlawfirm.net  
**Contact:** Andrew Gerber  
**Specialty:** Entertainment Law, Contracts, Copyright and trademark law, Business Planning

## NORTH DAKOTA

**NEUSTEL LAW OFFICES, LTD**  
2534 S. University Dr., Ste. 4  
Fargo, ND 58103  
701-281-8822, 800-280-1711  
**Email:** info@neustel.com  
**Web:** neustel.com  
**Specialty:** Intellectual Property

**VOGEL LAW FIRM**  
218 North Pacific Ave.  
P.O. Box 1389  
Fargo, ND 58107-1389  
866-771-9930  
**Web:** vogellaw.com  
**Specialty:** Intellectual Property

**Additional location:**  
200 N. 3rd St., Ste. 201  
Bismarck, ND 58502-2097  
701-214-4393

## OHIO

**BENESCH ATTORNEYS AT LAW**  
127 Public Sq., Ste. 4900  
Cleveland, OH 44114  
216-363-4151  
**Email:** mavsec@beneschlaw.com  
**Web:** beneschlaw.com  
**Contact:** Mark E. Avsec  
**Specialty:** Intellectual Property

**BRICKER & ECKLER**  
100 S. 3rd St.  
Columbus, OH 43215  
614-227-2300 Fax 614-227-2390  
**Email:** jknigh@bricker.com  
**Web:** bricker.com  
**Contact:** Jeff Knith  
**Specialty:** Intellectual Property

**Additional location:**  
1100 Superior Avenue  
Suite 1600  
Cleveland, OH 44114-1840  
216-523-5405 Fax 216-523-7071

## OKLAHOMA

**ABINGTON INTELLECTUAL PROPERTY LAW & CONSUMER CLASS ACTIONS**  
320 S. Boston Ave., Ste. 1130  
Tulsa, OK 74103  
918-588-3400 800-969-6570  
**Email:** info@abingtonlaw.com  
**Web:** abingtonlaw.com  
**Specialty:** Copyrights

## OREGON

**PERKINS COIE**  
1120 N.W. Couch St., 10th Fl.  
Portland, OR 97209-4128  
503-727-2000, 503-727-2116  
**Email:** obee@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Bryan D. Beel, Ph.D. Counsel  
**Specialty:** Trademark Law, Intellectual Property

**PETER VAUGHAN SHAVER, ESQ. SOUND ADVICE, LLC**  
Creative Legal Services  
4626 NE 77th Avenue  
Portland, OR 97218  
503-784-5486  
**Email:** pv@pdxsa.com  
**Web:** pdxsa.com  
**Contact:** Peter Vaughan Shaver  
**Specialty:** Art & Entertainment Law, contracts, publishing, recording deals

**SEAN CLANCY LAW, LLC**  
621 SW Morrison Street  
Suite 900  
Portland, OR 97205  
971-251-0152  
**Web:** seanclancylaw.com  
**Contact:** Sean Clancy  
**Specialty:** Intellectual Property Law  
**Mail:** 1819 SW 5th Ave., #125  
Portland, OR 97201

## PENNSYLVANIA

**ASH KERNEN, ESQ**  
Kernen Law  
1627 N. 2nd St. Ste. 123  
Philadelphia, PA 19122  
215-399-0404  
**Email:** info@kernenlaw.com  
**Specialties:** Music Law, Entertainment Law, Trademarks, Copyrights  
\*No unsolicited material accepted

**BALLARD SPAHR, LLP**  
1735 Market St., 51st Fl.  
Philadelphia, PA 19103-7599  
215-665-8500, 215-864-8109  
**Email:** rzoncal@ballardspahr.com  
**Web:** ballardspahr.com  
**Contact:** Lynn E. Rzonca, Chair  
**Specialty:** Intellectual Property

**BERNARD MAX RESNICK, ESQ. PC**  
2 Bala Plaza, Ste. 300  
Bala Cynwyd, PA 19004  
610-660-7774 Fax 610-668-0574  
**Email:** bmresnick@gmail.com  
**Web:** bernardresnick.com  
**Contact:** Bernard Resnick  
**Specialty:** Entertainment Law/Music Publishing

**CAESAR, RIVISE, BERNSTEIN, COHEN & POKOTILOV, LTD**  
1635 Market St., 12th Fl.  
Philadelphia, PA 19103-2212  
215-567-2010 Fax 215-751-1142  
**Email:** gatekeeper@crbpc.com  
**Web:** crbpc.com  
**Specialty:** Intellectual Property, Computer and Information Technology Law

**Additional location:**  
6081 Hamilton Blvd., Suite 600  
Allentown, Pennsylvania, 18106  
610-255-7551

**COZZA LAW GROUP PLLC**  
400 Holiday Drive, Suite 210 Pittsburgh, PA 15220  
Phone: 412-701-6384  
**Contact:** Rocco E. Cozza, Esq.  
**Email:** rcozza@cozzalaw.com  
**Web:** cozzalaw.com  
**Specialties:** Entertainment Law, IP Law, Business & Contract Law

**DOVAS LAW, PC**  
307 Bainbridge St.  
Philadelphia, PA 19147  
267-899-2500, Fax 267-295-6078  
**Email:** info@dovaslaw.com  
**Web:** dovaslaw.com  
**Specialty:** Intellectual Property

**STEPHEN E. VANYO, ESQ.**  
Associate, Law Offices of Lloyd Z. Remick  
One Liberty Place  
1650 Market Street, 56th Floor  
Philadelphia, PA 19103  
215-575-3820  
**Web:** braverlaw.com/the-team/stephen-vanyo  
**Email:** stephen.zanemgmi@gmail.com, vanyo@braverlaw.com

## RHODE ISLAND

**ADLER POLLOCK & SHEEHAN PC**  
100 Westminster, 16th Floor  
Providence, RI 02903  
401-274-7200 Fax 401-751-0604  
**Email:** pcampbell@apslaw.com  
**Web:** apslaw.com  
**Contact:** Paul A. Campellone  
**Specialty:** Intellectual Property

**Additional location:**  
49 Bellevue Avenue  
Newport, RI 02840  
401-847-1919

## SOUTH CAROLINA

**BURR & FORMAN LLP**  
850 Morrison Dr., Ste. 300  
Charleston, SC 29403  
843-723-7831 Fax 843-722-3227  
**Web:** burr.com  
**Specialty:** Intellectual Property

#### Additional locations:

1 Carecore Dr., Ste. 202  
Bluffton, SC 29910  
843-815-2171

1221 Main Street, Suite 1800  
Columbia, SC 29201  
803-799-9800

Poinsett Plaza  
104 South Main Street, Suite 700  
Greenville, SC 29601  
864-271-4940

2 Palmetto Bay Road, Ste. 220  
Hilton Head Island, SC 29928  
843-785-2171

Founders Centre  
2411 Oak Street, Suite 206  
Myrtle Beach, SC 29577  
843-444-1107

#### DORITY & MANNING, PA

Two Liberty Sq.  
75 Beattie Pl., Ste. 1100  
Greenville, SC 29601  
864-271-1592, 800-815-6705  
**Email:** jmb@dority-manning.com  
**Web:** dority-manning.com  
**Contact:** James M. Bagarazzi  
**Specialty:** Intellectual Property Law

#### MOORE & VAN ALLEN

78 Wentworth St.  
Charleston, SC 29401-3535  
843-579-7000  
**Web:** mvallaw.com  
**Specialty:** Intellectual Property

#### Additional location:

100 N. Tryon St., Ste. 4700  
Charlotte, NC 28202-4003  
704-331-1000

### SOUTH DAKOTA

#### DAVENPORT, EVANS, HURWITZ & SMITH, LLP

206 W. 14th St.  
P.O. Box 1030  
Sioux Falls, SD 5701  
605-336-2880  
**Email:** info@dehs.com  
**Web:** dehs.com

#### WOODS, FULLER, SHULTZ & SMITH, P.C.

300 S. Phillips Ave., Ste. 300  
Sioux Falls, SD 57104  
605-336-3890  
**Email:** jim.wiederrich@woodsfuller.com  
**Web:** woodsfuller.com  
**Contact:** James M. Wiederrich

#### Additional locations:

2301 Research Park, Ste. 225  
Brookings, SD 67006  
605-336-3890

815 N. Main Avenue,  
Suite 2  
Sioux Center, IA 51250  
712-722-5300

1201 S. 2nd Ave., Ste. 1  
Sheldon, IA 51201  
712-631-4056

### TENNESSEE

#### ADAMS AND REESE, LLP

1600 West End Avenue  
Suite 1400  
Nashville, TN 37203  
615-259-1450, 615-259-1452  
**Email:** mitch.boult@arlaw.com  
**Web:** adamsandrees.com  
**Contact:** Reber M. Boult  
**Specialty:** Entertainment Law, Music Law, Intellectual Property

#### Additional location:

Crescent Center  
6075 Poplar Ave., Ste. 700  
Memphis, TN 38119  
615-525-3234  
**Email:** phil.kirkpatrick@arlaw.com  
**Contact:** Philip M. Kirkpatrick

#### ECHO LAW, PLLC

1030 16th Ave. S., Ste. 200  
Nashville, TN 37212  
615-357-9191  
**Email:** emma@echo.law  
**Web:** echo.law

#### Contact: Emma Johnson

**Specialty:** Music Law, Entertainment Law, Copyright, Trademark

#### ESKRIDGE & ESKRIDGE LAW FIRM PC

Crane Building  
254 Court Avenue, Suite 209  
Memphis, TN 38103-2361  
901-522-9600  
**Email:** info@eskridgefirm.com  
**Web:** eskridgefirm.com  
**Contact:** Janelle R. Eskridge  
**Specialty:** Entertainment Law, Trademark, Copyright

#### FARRAR & BATES

12 Cadillac Drive  
Suite 480  
Brentwood, TN 37027  
615-254-3060  
**Email:** info@farrar-bates.com  
**Web:** farrar-bates.com  
**Contact:** Russ Farrar  
**Specialty:** Entertainment Law, I.P./Copyright

#### GORDON LAW GROUP

105 Westpark Dr. Ste 350  
Brentwood, TN 37027  
615-933-2435  
**Email:** robin@gordonlawgroup.com  
**Web:** gordonlawgroup.com  
**Contact:** Robin J. Gordon  
**Specialty:** Contracts, Copyrights, Litigation

#### KING & BALLOW

26 Century Blvd  
Suite NT 700  
Nashville, Tennessee 37214  
615-259-3456, 615-726-5422  
**Email:** rbusch@kingballow.com  
**Web:** kingballow.com  
**Contact:** Richard Busch  
**Specialty:** Entertainment Law, Trademarks, Copyrights

#### LOEB & LOEB, LLP

35 Music Sq. E., Ste. 310  
Nashville, TN 37203  
615-749-9300, 615-749-8312  
**Email:** dcrownover@loeb.com  
**Web:** loeb.com  
**Contact:** Derek Crownover  
**Specialty:** all areas

#### MILOM, HORSNELL, CROW, ROSE, KELLEY

3310 W. End Ave., Ste. 570  
Nashville, TN 37203  
615-255-6161 Fax 615-254-4490  
**Email:** info@milomlaw.com  
**Web:** milomlaw.com  
**Contact:** David S. Crow  
**Specialty:** Entertainment Law

#### RICHARD D. ROSE

Mailing address:  
P.O. Box 4087  
Nashville, TN 37204  
615-330-7673  
**Email:** hello@copyrightcafe.com  
**Web:** copyrightcafe.com  
**Contact:** Richard D. Rose  
**Specialty:** Entertainment, Internet, Copyrights, Trademark, Clearance

#### SHRUM & ASSOCIATES

144 2nd Avenue North, Suite 157  
Nashville, Tennessee 37201  
615-338-5130  
**Email:** info@shrurlaw.com  
**Web:** barryshrurum.com  
**Contact:** Barry Neil Shrum  
**Specialty:** Entertainment Law, Intellectual Property, Trademarks, Copyrights

### TEXAS

#### AL STAEHEL, JR.

**LAW OFFICES OF**  
713-528-6946  
**Email:** al@music-lawyer.com  
**Web:** music-lawyer.com  
**Contact:** Al Staehele, Jr.  
**Specialty:** Entertainment Law

#### AMY E. MITCHELL, ATTORNEY, MEDIATOR, COUNSELOR AT LAW

4408 Spicewood Springs Rd.  
Austin, TX 78759  
512-505-0845  
**Email:** law@amyemitchell.com  
**Web:** amyemitchell.com  
**Contact:** Amy E. Mitchell  
**Specialty:** Entertainment Law

#### CRAIG BARKER, P.C., LAW OFFICE OF

401 Congress Ave., Ste. 1540  
Austin, TX 78701  
512-494-0777  
**Email:** craig@craigbarkerlaw.com  
**Web:** craigbarkerlaw.com  
**Contact:** Craig Barker  
**Specialty:** Entertainment Law

#### DAVID W. SHOWALTER,

**LAW OFFICES OF**  
1117 FM 359 Rd., Ste. 200  
Richmond, TX 77406  
888-627-4042, 281-762-6872  
**Email:** info@showalterlaw.com  
**Web:** showalterlaw.com  
**Contact:** David Showalter

#### Additional location:

701 South Adams  
Fredericksburg, TX. 78624

#### DECKER, JONES, McMACKIN, MCCLANE, HALL & BATES

Burnett Plaza  
801 Cherry St., Ste. 2000, Unit 46  
Fort Worth, TX 76102  
817-336-2400 817-429-5260  
**Web:** deckerjones.com  
**Specialty:** Entertainment Law, Intellectual Property

#### FRITZ, BYRNE, HEAD, & FITZPATRICK

221 W. 6th St., Ste. 960  
Austin, TX 78701

#### Additional location:

402 West Seventh Street,  
Austin, TX 78701  
512-476-2020  
**Email:** info@bhh.com  
**Web:** fritzbyrne.law  
**Specialty:** Litigation, Contracts, Copyright, Intellectual Property

#### Additional location:

500 North Shoreline  
Suite 901  
Corpus Christi, TX 78471  
361-883-1500

#### GRAVES, DOUGHERTY, HEARON, & MOODY, P.C.

401 Congress, Ste. 2700  
Austin, TX 78701  
512-480-5600  
**Email:** gdhm@gdhm.com  
**Web:** gdhm.com  
**Specialty:** Intellectual Property, Entertainment Law

#### MICHAEL NORMAN SALEMAN, LAW OFFICES OF

100 Congress Ave., 11th Fl.  
Austin, TX  
512-263-5932 Fax 512-263-5929  
**Email:** saleman@mnovielaw.net  
**Web:** nossaman.com  
**Contact:** Michael Saleman  
**Specialty:** Entertainment Law

#### MIKE TOLLESON & ASSOCIATES

2106 E. Martin Luther King Jr. Blvd.  
Austin, TX 78702  
512-480-8822 Fax 512-479-6212  
**Email:** mike@miketolleson.com  
**Web:** miketolleson.com  
**Contact:** Mike Tolleson  
**Specialty:** Entertainment Law

#### PERKINS COIE

500 N. Akard St., Ste. 3300  
Dallas, TX 75201  
214-965-7700, 214-965-7799  
**Email:** jlouis@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Jill B. Louis  
**Specialty:** Trademark Law

#### TEXAS ACCOUNTANTS & LAWYERS FOR THE ARTS

P.O. Box 144722  
Austin, TX 78714  
512-459-8252  
**Web:** talarts.org  
**Email:** info@talarts.org  
**Specialty:** Non-profit organization provides legal services for artists

#### UNDERWOOD, PERKINS, PC

5420 LBJ Fwy.  
Two Lincoln Centre, Ste. 1900  
Dallas, TX 75240  
972-661-5114 Fax 972-661-5691  
**Email:** info@underwoodperkins.com  
**Web:** underwoodperkins.com  
**Contact:** Evan Fogelman  
**Specialty:** Entertainment Law and Intellectual Property

### UTAH

#### DORSEY & WHITNEY, LLP

111 South Main St., Ste. 2100  
Salt Lake City, UT 84111  
801-933-7360, 801-933-8958  
**Email:** benevento.bryon@dorsey  
**Web:** dorsey.com  
**Contact:** Bryon Benevento  
**Specialty:** Intellectual Property

#### PARR BROWN GEE & LOVELESS

101 South 200 East, Suite 700  
Salt Lake City, UT 84111  
801-532-7840  
Fax: 801-532-7750  
**Email:** manderson@parrbrown.com  
**Web:** parrbrown.com  
**Contact:** Michael S. Anderson  
**Specialty:** Full-Service Entertainment Law, including Music Law, Film & TV Law, Intellectual Property, Contracts, Litigation

#### PARSONS, BEHLE & LATIMER

201 S. Main St., Ste. 1800  
Salt Lake City, UT 84111  
801-532-1234, Fax 801-536-6111  
**Email:** rjohnson@parsonsbehle.com  
**Web:** parsonsbehle.com  
**Contact:** Rexford A. Johnson  
**Specialty:** Intellectual Property Litigation

#### SHACKELFORD, BOWEN,

**MCKINLEY & NORTON, LLP**  
9201 N. Central Expressway, 4th Floor  
Dallas, TX 75231  
214-780-1400  
**Web:** shackelford.law  
**Specialty:** Entertainment Law, Contracts

#### SNELL & WILMER

15 W. S. Temple, Ste. 1200  
Salt Lake City, UT 84101-1531  
801-257-1900 Fax 801-257-1800  
**Email:** info@swlaw.com  
**Web:** swlaw.com  
**Specialty:** Intellectual Property

#### THORPE NORTH & WESTERN

8180 S. 700 E., Ste. 350  
Sandy, UT 84070  
801-566-6633 Fax 801-566-0750  
**Email:** patlaw@tnw.com  
**Web:** tnw.com  
**Specialty:** Intellectual Property

### VERMONT

#### DOWNS RACHLIN MARTIN, PLLC

199 Main St. Suite #600  
P.O. Box 190  
Burlington, VT 05402-0190  
802-863-2375 Fax 802-862-7512  
**Email:** info@drdm.com  
**Web:** drdm.com  
**Specialty:** Intellectual Property

#### Additional location:

132 Main Street  
Suite 212  
Brattleboro, VT 05301  
802-258-3070

#### PRIMMER PIPER EGGLESTON & CRAMER, PC

30 Main St., Ste. 500  
P.O. Box 1489  
Burlington, VT 05402-1489  
802-864-0880  
**Email:** jgrant@primer.com  
**Web:** primer.com  
**Contact:** Jeremy S. Grant, Associate  
**Specialty:** Intellectual Property and Technology

### VIRGINIA

#### VENABLE, LLP

1850 Towers Cres Plaza, #400  
Tysons Corner, VA 22182  
703-760-1600 Fax 703-821-8949  
**Web:** venable.com  
**Specialty:** Intellectual Property

### WASHINGTON

#### DORSEY & WHITNEY, LLP

Columbia Center  
701 5th Ave., Ste. 6100  
Seattle, WA 98104-7043  
206-903-8800, 206-903-8791  
**Email:** alexander.nathan@dorsey.com  
**Web:** dorsey.com  
**Contact:** Nathan Alexander  
**Specialty:** Intellectual Property

#### FOSTER GARVEY

111 Third Avenue, Suite 3000  
Seattle, WA 98101  
206-447-4400, 206-447-6282  
**Email:** ben.hodges@foster.com  
**Web:** foster.com  
**Contact:** Benjamin Hodges  
**Specialty:** Intellectual Property

#### PERKINS COIE

The PSE Building  
10885 N.E. 4th St., Ste. 700  
Bellevue, WA 98004  
425-635-1400 425-635-1402  
**Email:** mquehrn@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** Markam (Mark) A. Quehrn  
**Specialty:** Trademark Law, Intellectual Property

### WEST VIRGINIA

#### BOWLES RICE, ATTORNEYS AT LAW

University Town Centre  
125 Granville Square, Suite 400  
Morgantown, WV 26501  
304-285-2500 Fax 304-285-2530  
**Web:** bowlesrice.com  
**Specialty:** Intellectual Property

#### Additional locations:

9627 Tuscarora Pike  
Martinsburg, WV 25403  
304-264-4200

600 Quarrier St.  
Charleston, WV 25301  
304-347-1100

United Square, Fifth Floor  
501 Avery Street  
Parkersburg, WV 26101  
304-485-8500

#### FROST BROWN TODD

500 Virginia St. East, Suite 1100  
Charleston, WV 25301  
304-345-0111 Fax 304-345-0115  
**Web:** frostbrowntodd.com  
**Specialty:** Trademark Law, Intellectual Property

### WISCONSIN

#### BOARDMAN & CLARK, LLP

1 S. Pinckney St., Ste. 410  
Madison, WI 53701  
608-257-9521  
**Web:** boardmanclark.com  
**Specialty:** Patents, Copyrights, Trademarks and Trade Secret Law

#### Additional locations:

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

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

1413rd Ave. Ste. 1  
P.O. Box 443  
Baraboo, WI 53913-0443  
608-356-3977

156 South Main St.  
P.O. Box 256  
Lodi, WI 53555-0258  
608-592-3877

#### 213 N. Main St., Ste. 200

P.O. Box 128  
Poyntette, WI 53955-0128  
608-635-4324

#### PERKINS COIE

33 E. Main St., Ste. 201  
Madison, WI 53703-5118  
608-663-7460  
**Email:** danstaett@perkinscoie.com  
**Web:** perkinscoie.com  
**Contact:** David L. Anstaett, Partner  
**Specialty:** Trademark, Intellectual Property

### WYOMING

#### ROBERT P. SCHUSTER, P.C.

Attorney at Law  
250 Veronica Lane, Suite 204  
P.O. Box 13160  
Jackson, WY 83002  
307-732-7800  
**Email:** info@bobschuster.com  
**Web:** bobschuster.com/practice-areas/intellectual-property-attorney

### FOREIGN

#### CHAHIN ADVOCACIA E SUPERVISÃO MUSICAL

Rua Dona Veridiana, 64, Higienópolis, São Paulo, SP, Brazil,  
01238-010  
**Email:** munir@chahinadv.com.br  
**Contact:** Munir Chahin  
**Cellphone:** +551992993131  
**Specialty:** Music Licensing, Contracts, Intellectual Property, Entertainment Law

**Soundcheck Studios**  
NORTH HOLLYWOOD, CA  
24 hr. Lockout Studios  
\*\*From Drum Rooms To Huge Band Rooms\*\*  
\*Secured Gated Parking\*Free Wi-Fi\*Central A/C\*  
Showcase Room Available w/20' Stage  
Full Concert PA, Stage Lights, Live Streaming  
Private Bathroom/Make Up Room & More!  
818.765.6600 818.823.8774  
@soundcheckstudiosnoho  
www.soundcheckstudiosnoho.com

(626)-791-7405  
**HAIR**  
**PIRATES**  
Long Hair Shoppe

**Songsalive!**  
The largest international non-profit membership organization & social community for songwriters and composers since 1997.  
**GOT SONGS?**  
www.songsalive.org

**SPARS.COM**  
The Recording Connection

**BASS KING**  
MUSIC  
We're here to service all your production needs. We provide artist management to those seeking to break into the music industry on a professional level.  
**RUDY CAMPBELL**  
MUSIC PRODUCER  
**323-309-5145**  
basskingmusic@gmail.com  
www.basskingmusicproductions.com

**MUSIC CONNECTION**  
**GET LUCKY!**  
We Give Away Great Stuff Every Week!  
Get in on the **FRIDAY FREEBIE**  
**IT'S EASY** Enter at musicconnection.com!

**MusiciansContact.com**  
We've been here for decades!  
**NEED BAND MEMBERS?**  
Post a free ad, browse players, and contact them for free  
\*\*\*\*\*  
**NEED A GIG?**  
Connect yourself to working situations - just check us out  
**818-888-7879**

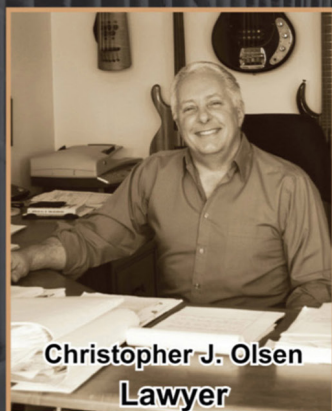
**WANT RADIO AIRPLAY?**  
  
**HOWIEWOOD.COM**  
**Howard Rosen Promotion Inc.**  
We Quarterback Projects in all Genres  
Specializing in radio airplay at:  
Top 40, Hot AC, AC, Rock, Alternative, Rhythm, Country, Internet, and more.  
Additional Services:  
Social Media, Publicity, Production, Management, Distribution, Consultation, Video Promotion, and more for Major and Independent Recording Artists since 1985.  
Howard Rosen Promotion Inc.  
California  
(805).382.2200  
Info@howiewood.com

# MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

## Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



Christopher J. Olsen  
Lawyer

## FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660

CHRIS@CHRISOLSENLAWS.COM

WWW.CHRISOLSENLAWS.COM

## San FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN  
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)  
FREE PRIVATE PARKING  
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT  
BONDED T1 WI-FI ACCESS  
24 HOUR VIDEO SURVEILLANCE  
5 MILES FROM DOWNTOWN LA

**323-589-7028**

WWW.FRANCISCOSTUDIOS.COM



Take Control. Feel Relaxed.

## ANXIETY EASE

MAY HELP CALM:  
STAGE FRIGHT | ANXIETY | STRESS

120  
Vegetarian  
Capsules

**VitaVocal**  
HEALTH

KOSHER  
PARVE

Now Available at your local pharmacy  
& health food stores.

FOR WHOLESALE CALL 718.514.0773



[www.VitaVocalHealth.com](http://www.VitaVocalHealth.com)

# TK REHEARSAL

**\*NOHO \*WLA \*VEGAS**

GET YOUR OWN PRIVATE STUDIO \* 310-445-1151

STARTING AT \$290 PER MONTH

**TKREHEARSAL.COM**

[www.narip.com/store](http://www.narip.com/store)



NARIP. Your record industry knowledge network.  
Expert info for industry pros. By industry pros.  
Get NARIP audio programs now!



★ STATE-OF-THE-ART AVID ProTools ULTIMATE HDX ★

Jimmy Hunter's

# CAZADOR

**FREE** Engineer • Producer • Vocal Coach  
World Class Drummer (Live or Programmed)

Record Your Songs Here

With A Double Platinum Songwriter

Over 5,000 Songs Produced Since 1986

[www.jimmyhunter.com](http://www.jimmyhunter.com)

JIMMY'S ORIGINAL MUSIC CATALOG [WWW.JIMBOJAMZ.COM](http://WWW.JIMBOJAMZ.COM)



# *The Cost of Culture: How Art and Entertainment Left the Common Man Behind*



Photo by Martin de Arriba on Unsplash

A few weeks ago, I went to see Elvis Costello in concert—one of my longtime heroes, a songwriter once known for his sharp wit, his political bite, and his uncanny ability to channel frustration into art. The tickets were \$130 each, and the merchandise—a simple cotton t-shirt with a screen print—was \$45.

And I couldn't help thinking: What happened?

Here was a musician who once gave voice to working-class anger, railing against the hypocrisy of power and privilege. Yet now, even his live shows—that most democratic of art forms—are increasingly priced out of reach for the very people his songs once represented. It's a kind of ironic inversion: music for the people becoming music only the privileged can afford.

We've somehow created a system where artists who started as rebels and reformers are now forced, by economics or inertia, into producing bourgeois music for the bourgeois. Not because they've lost their ideals, necessarily—but because the machinery of touring, production, and profit margins has made it nearly impossible to do otherwise.

And it's not just music.

Take movie theaters, once the cathedral of shared imagination. The average movie ticket in the U.S. cost \$4 in 1990 and around \$7.50 by 2010—but today, according to the National Association of Theatre Owners, the

average ticket price exceeds \$12, with major cities charging upwards of \$18–20 for premium screenings. Popcorn and soda can easily double that figure.

I think back to one of my favorite old haunts, The Biograph Theatre in Georgetown, D.C.—a beloved art-house cinema that closed its doors years ago. It was later converted into an adult movie house, then shuttered entirely. The economics of running a space devoted to independent, low-budget, or foreign films simply couldn't compete with the profit margins of more commercial or sensational offerings.

But there's another story from that same neighborhood that offers a spark of optimism.

Just a few blocks away, the old Trolley Barn in Georgetown—once a relic of D.C.'s streetcar past—was transformed into a movie theater and event space that became home to the Georgetown Film Festival. For a time, it stood as proof that creative reuse and community vision could bring cultural life back into the heart of a city. What was once a decaying industrial shell became a hub for film, conversation, and shared experience—the very things we risk losing when art becomes unaffordable.

This pattern—the pricing-out of the public—runs through nearly every aspect of American entertainment and culture. Whether it's live music, theater, sports, or film, the cost of participation, both as a spectator and a

creator, has risen far faster than wages or inflation.

But there are glimmers of a different model.

In Texas, several defunct shopping malls—symbols of a bygone consumer era—have been repurposed into mixed-use community hubs: libraries, coworking spaces, coffeehouses, maker studios, and even housing for veterans. One example is the Highland Mall redevelopment project in Austin, where the shell of an old retail center was transformed into a vibrant public and educational space anchored by Austin Community College.

It's a reminder that our cultural infrastructure doesn't have to be discarded—it can be reinvented. The same could be done with large, defunct movie theaters, many of which now sit empty in strip malls and suburbs across the country. Imagine if those spaces were converted into community performance halls, youth music programs, or affordable housing for artists and veterans.

It's not just about nostalgia. It's about reclaiming access—to art, to music, to the shared experiences that remind us who we are.

When the price of a concert ticket rivals a week's groceries, we've lost something fundamental: the connection between the artist and the audience, the maker and the listener, the song and the soul it was meant to stir.

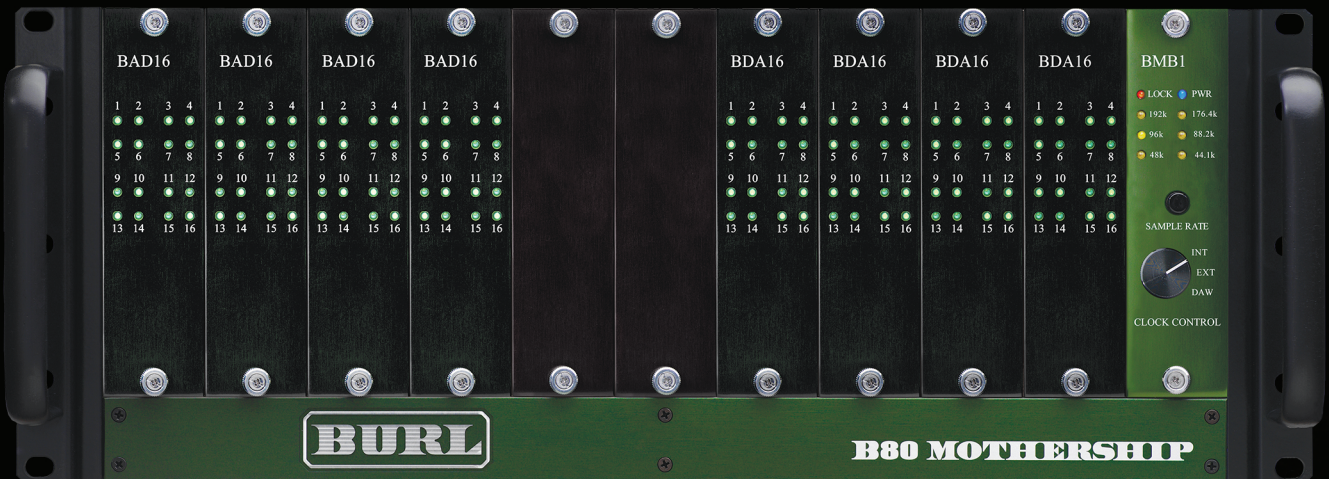
# BURL BLACK SOLUTIONS

## Home Recording



**B16 MOTHERSHIP with Dante, Control Room Monitor**  
**16 ADC in x 12 DAC out**

## Major Studio



**B80 MOTHERSHIP with Pro Tools Digilink**  
**64 ADC in x 64 DAC out**

Learn more at  
[www.burlaudio.com/black](http://www.burlaudio.com/black)

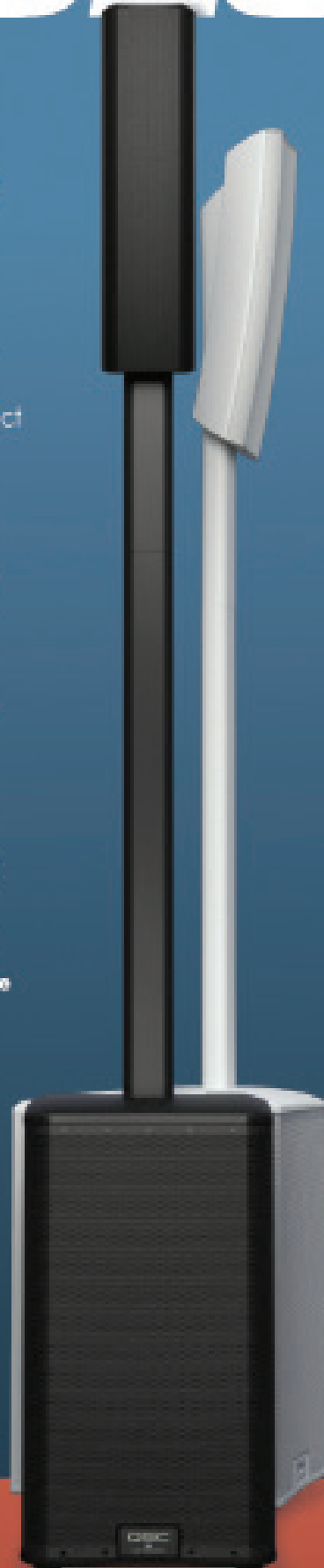


**It's coming, and you will hear it coming...**

# K COLUMN

Just as the legendary K Series quickly became the New Standard for powered loudspeakers, the K Column is destined to forever elevate customer expectations from a column loudspeaker. It's the perfect combination of sleek and stylish design, coupled with the acoustic performance of a high output, high fidelity loudspeaker system.

- **3000-watt Power Amplifier**
- **QSC LEAF® Waveguide** (first introduced in the L Class line array)
- **Wide 145-degree Horizontal Coverage** (35-degree vertical)
- **Advanced DSP Presets and Processing**
- **Bluetooth® True Wireless Stereo Capable**
- **6-Year Warranty** (with product registration)



JUST LISTEN



**KC12** Black/White

**QSC**