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2 EXCLUSIVE LISTS

A&R REPS • MUSIC ATTORNEYS
-UPDATED FOR 2021-

NAMM Goes Virtual



+ Jeezy • Eric Johnson • The Boxmasters
Future & Lil Uzi Vert • Unsigned Artist Reviews

Vol. 45 • January 2021 • \$3.95/\$4.95 Canada

0 1

COMPANY OF GREATNESS



RICHIE KOTZEN RK5 V2 SIGNATURE

"The great thing about the RK5 Fly Rig is that I have my ideal pedalboard in a tiny little box that I can literally put in my backpack. This pedal is very versatile, it's very convenient, extremely reliable, built to perfection."

--Richie Kotzen

PAUL LANDERS PL1 SIGNATURE

"Although it is so tiny, I can dial in all the sounds I need for my band. I love the fact that I have an analog path, that it is not a digital animation. It is real! And what I love most is I can plug it straight into the mixer or the computer! No amp needed for the best distortion sound I know of."

--Paul Landers



Check out Richie's New 50 FOR 50 Album



ANALOG BRILLIANCE™

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Check out Rammstein's 2019 Untitled Album



The perfect production partner

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Solid State Logic has perfected superior-sounding production tools for the world's top producers for decades. For the first time, **SSL 2** and **SSL 2+** interfaces bring true professional sound quality and features to music makers and content creators of all levels. You will work faster and sound better with SSL production tools.

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Professional personal studio

2-in/2-out | SSL Mic pres | Legacy 4K mode Studio quality monitoring | 24-bit/192 kHz Single headphone output

Includes SSL Production Pack

SSL NATIVE

Vocalstrip 2 & Drumstrip

Pro Tools® | First, Ableton® Live Lite™, Loopcloud™ samples, Native Instruments® Komplete Start™ and Hybrid Keys™





Professional collaborative studio

2-in/4-out | SSL Mic pres | Legacy 4K mode 24-bit/192 kHz | MIDI I/O | Output for DJ mixers Two independent headphone outputs

Solid State Logic

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36 AC/DC

MC presents Hall of Famers Angus Young and Brian Johnson, who detail their band's triumphant return to the top of the world's charts (No. 1 in 18 countries) with Power Up, their 17th album. As you'll find out, this phenomenal return was spurred by AC/DC's management and the band's dogged work ethic with producer Brendan O'Brien.

By Gary Graff

Photos: Josh Cheuse



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MC speaks with 4 experienced label A&R representatives about the ins and outs of their everyday efforts to discover, sign and cultivate new artists for their labels.

By Andy Kaufmann



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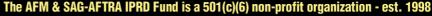
More than \$400 Million Distributed to Musicians & Vocalists

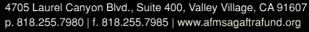
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Honesty Availability Service





JONATHAN WIDRAN

THE RATTLE L.A.

wearetherattle.com

Rattling the Cages: The main page of The Rattle's website states the purpose of the growing and ever-thriving London-based organization in a clever way: "We are a collective of (blank) rattling the cages of music, culture and technology," alternately filling in that blank with "inventors," "producers," "hackers," "startups," "songwriters," "artists," -and in line with the spirit of gathering creatives who desire to build their brand outside the mainstream paradigms of the music industry, "freaks," "geeks" and "weirdos." Launched in 2018 by artist, writer, record producer and videographer Bobby Bloomfield, tech entrepreneur and investor Chris Howard, and veteran Abbey Road tech and innovation manager Jon Eades, The Rattle's goal is to kickstart a culture revolution via a re-invention of the music label—re-imagining the startup accelerator—to have a positive effect on counterculture, while nurturing unorthodox thought and process in creating music. It's a system designed to support itself, rather than supporting those that form its foundation.

Membership Privileges: The Rattle's business model allows members to have access to their studios (in London and the more recently built one in Los Angeles), receive DIY advice and other similar minded entrepreneurial artists to collaborate, organize, scheme and "make trouble" with. According to Helen Sartory, an electronica artist-composer who is the Director of The Rattle L.A., they are "genre agnostic" and in addition to artists like BAFTA-nominee Alexander Parsons, Americana Music Award-winner Our Man in the Field and Audeobox (featuring several Grammy nominees), they have welcomed into the fold film composers, punk rockers, hyperpop artists, documentary filmmakers, entertainment startup entrepreneurs and creators of mental health initiatives. The Rattle is also working with virtual reality companies that create engaging, audience-reactive audiovisual programs and performances. The application to join The Rattle's Community: bit.ly/wearetherattle.



Quote from Helen Sartory: "The general industry shapes talent into something that makes it part of the machine. We take on each project individually and ask ourselves how do we build a custom machine around the artist? Some of our criteria are: Do they have an entrepreneurial mindset, where they want to keep control of their career and growth, rather than farm out to a bigger team? Are they open to experimenting with a different business model? Are they looking to add to world culture a meaningful message through their artistry?"

Launch of The Rattle L.A.: Since the Rattle's flagship location opened in London in 2018, the executive team had been wanting to expand to the U.S. and found the perfect property in late 2019 in the Mack Sennett Studios in Silverlake. Over the next three months, they built out the recording studios and workspace. They were about to open in March when COVID-19 hit. Though the studios were closed for a few months, The Rattle cultivated a vibrant virtual space that connected the London and growing L.A. communities, with daily workshops, unique collaborations and feedback. They re-opened the studios on a limited basis in July for recording sessions, video shoots and livestreams.

> Press Contact: Alexa Ennis, alexa@rockpaperscissors.biz Membership Inquiries: Helen Sartory, helen@therattle.space



ASSIGNMENTS

Liz Morentin

Head of Marketing and Communications Ingrooves Music Group

Ingrooves Music Group has named Liz Morentin as Head of Marketing and Communications. In this newly created role, Morentin will oversee brand marketing and communications, positioning Ingrooves' utility and





Matt Pliskin

Broadcast and Immersive Audio Sales Manager Focusrite Pro

Matt Pliskin has been promoted to Focusrite Pro Broadcast and Immersive Audio Sales Manager. Pliskin's previous position as Focusrite Pro Senior Solutions Specialist. In his new capacity as Broadcast and Immersive Audio Sales Manager, his responsibilities will include: strengthening relationships



with the Broadcast Community in the U.S. and Canada; building upon Focusrite Pro's presence in the immersive audio community and the post-production and recording verticals; and coordinating projects with Focusrite's post-production sales personnel to increase the brand's market share in post facilities. To learn more, contact dan.hughley@ focusrite.com.

Brian Piccolo

Director of Brand Management Korg USA Inc.

Korg USA Inc. has announced the promotion of Brian Piccolo to Director of Brand Management for all of Korg's brands. Previously, Piccolo directed the management of Korg guitar brands, creating, leading and executing the overall strategic growth and product development plan, and is now tasked with overseeing

strategic growth as well as the product development plan and execution for the entire Korg USA brand portfolio. His tenure in Sales/Customer Service includes positions at Victor's House of Music, Taylor Guitars and U.S. Music Corp/Marshall USA. To learn more about this appointment, contact morganw@korgusa.com.

Morgan Walker

Director of Marketing Communications Korg USA Inc.

Korg USA Inc. has promoted Morgan Walker to Director of Marketing Communications. With Walker's advancement, she formally joins Korg's executive management team, expanding to include the critical role of marketing communications. Walker is approaching her sixth year at Korg, having joined as

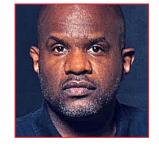


Senior Marketing Communications & Events Manager. Her experience at Korg has included the development of go-to-market strategies, content creation and global marketing direction for the company's brand portfolio. Walker is instrumental in the planning and execution of events, most notable the NAMM shows. Learn more from josh@vittekpr.com.

Christopher Hicks

Chief Innovative Officer **Quality Control Media Holdings**

QC Media Holdings, parent company to Quality Control Music, QC Sports and Quality Control Music Publishing, has appointed Christopher Hicks to Chief Innovation Officer, CIO. Hicks will focus on identifying, developing and launching new partnerships across Film, TV, Digital,



Publishing and Technology verticals. A respected entrepreneur and executive, Hicks has pushed boundaries in production, publishing and management over a 20-year career. Hicks co-founded Noontime Music, served as a creative consultant and manager of Grammy Award-winning writers and musicians, and has held executive positions at Warner Chappell Publishing and Island Def Jam Music Group. Learn more from kathryn@biz3.net.

Michael Palmer

Director of U.S. Sales Eastern Acoustic Works

Eastern Acoustic Works. EAW. has announced the appointment of pro audio veteran Michael Palmer as Director of U.S. Sales. The loudspeaker manufacturer has shown positive sales figures and anticipates further market gains with Palmer's recent hiring. With over 30 years of experience in the audio industry, Palmer comes to EAW from Allen & Heath and



L-Acoustics. In his new role at EAW, Palmer will oversee all aspects of sales, working closely with manufacturers' sales reps and regional sales managers. He will serve as a liaison to EAW's installation and touring applications teams as well as consultants, contractors and concert/event production companies. For more informatio contact nicoler@dpagan.com.

Rob Stevenson

Partner 300 Entertainment

300 Entertainment has announced the appointment of Rob Stevenson as a Partner. Stevenson, an accomplished A&R executive, returns to 300 Entertainment, working alongside the team he started with at Island Def Jam Music Group, under Co-Founder Lyor Cohen. As a Partner, Stevenson will be providing



guidance and supervision in fostering the growth of the company alongside his former mentor, Co-Founder and CEO Kevin Liles. During his time at Def Jam, Virgin Records and EMI, Stevenson discovered, signed and guided the careers of some of the biggest names in rock and pop music, including The Killers, Katy Perry, LCD SoundSystem and Fall Out Boy. To learn more, contact lily@threehundred.biz.

David Rojas

Director of Sales & Business Development SyncFloor

Sync licensing startup, SyncFloor, has announced the hiring of music entrepreneur David Rojas as Director of Sales & Business Development. Rojas will join SyncFloor's team to help further develop their mission of connecting indie artists with opportunities in syncronization, while reimagining a democratized and



accessible online music marketplace for creators, containing the highest quality of music. During his two decades of work in the music industry, Rojas has worked as a producer, touring dj, mixing/mastering engineer, EP, program manager, strategist and music supervisor. This experience shaped Rojas's nuanced understanding of the music business. For more information on this appointment, contact alexa@rockpaperscissors.biz.



■ WARM AUDIO WA-JP JET PHASER PEDAL

Warm Audio's recreation of the Roland AP-7 Jet Phaser is a great choice because the original 1975 units are hard to find, expensive and rarely worked reliably. The unique sound of this pedal spans a broad range of genres from Larry Graham, Ernie Isley and countless others.

The Warm Audio Jet Phaser is a meticulous and exact replica with power supplied by an included wall-wart power supply or by two nine-volt batteries (not included). It has a true bypass footswitch and a slide switch that toggles between the batteries and power supply.

The Jet Phaser is a single input and output pedal and has six different modes: two Phase and four Jet modes. Both Phase modes are clean—Phase 1 has a shallow phasing effect and Phase 2 is deeper. I liked changing back and forth between fast and slow using the footswitch; the speed 'ramps' up and down like the spinning rotary speakers in a Leslie cabinet. Fast is always the same speed while slow is adjustable.

The Jet Phase mode is like owning a second pedal with its output level controlled by the Jet Level control. This works out well for switching in a little boost for solos and standouts. Jet Phase adds a fuzz tone distortion along with phasing with four different fuzz/phaser variants.

The Jet Phase choices are: bright fuzz/shallow phase, bright fuzz/deep phase, dark fuzz/shallow phase, and dark/deep phase.

One of my guitar players easily replicated classic guitar solos and sounds from many hit records we both grew up with—it was amazing! All three guitar players liked all the different sounds possible, such as an almost 'talk box' articulated character when playing certain single-note figures with the Resonance cranked up.

Warm Audio Jet Phaser Pedal sells for \$199 MSRP and is an excellent piece of gear with signature pedal sounds of the 1970s and '80s.

warmaudio.com/jet-phaser

▼ STL TONALITY CHRIS LORD-ALGE PRESETS

It makes perfect sense for STL Tonality to add 5-time GRAMMY award-winning producer-engineer-mixer Chris Lord-Alge's Tones From The Mix preset pack to go with the huge collection of producer Howard Benson and engineer Mike Plotnikoff presets.

Chris has already been using STL Tonality and Howard's presets but these are dialed-in and "carved" in his own unique ways. Now they are yours too!

Chris Lord-Alge, Howard Benson and Mike Plotnikoff have been working together on records since the late '90s. And right in the plug-in GUI, the three are called the Benson-CLA-Plotnikoff Trilogy.

CLA's dynamic and distinctive guitar tones are meticulously captured through his collection of analog gear in a preset pack for both VST/AU/AAX plug-ins and standalone versions. You get a fully mixed, hit-sounding guitar treatment in just moments! The preset pack consists of 64 presets, 20 artist presets, 14 bass guitar presets and 30 presets that Chris made himself directly in the Tonality plug-in.

Available for 32 and 64-bit audio hosts for both Mac and Windows, the Chris Lord-Alge Tones From The Mix preset pack for the Howard Benson Guitar Plug-In Suite, is available for \$59.99 from the STL online store. The Tonality Howard Benson Guitar Plug-In Suite is available for \$129.99.

stltones.com



► CUBASIS 3 FOR ANDROID

Previously only available for the Mac iOS platform, Android lovers will want Steinberg's Cubasis 3 version for "on the go" editing and recording. The Cubasis mixer takes advantage of the display's size and includes useful zoom modes and accurate level metering for every track. The Group Tracks feature combines multiple tracks so that they can be processed and mixed as though they were a single track—handy! Users can add up to eight insert and eight send effects, all included in Cubasis.

Many other feature additions and capabilities in Cubasis 3 include: MIDI resolution is now 960 pulses per quarter note, 75 new effects presets, Undo has been reinvented with a history list, there are redesigned instruments and effects, updated and improved audio and an automation editor.

Cubasis 3 is \$49.99 and can be purchased as a downloadable app through the App Store and Google Play.

usa.yamaha.com/products/apps/cubasis_music_production_system/features.html



X MARI R Y D





■ YAMAHA V1.4 UPDATES THE CP73 AND CP88 STAGE PIANOS

Yamaha updates the popular CP73 and CP88 Stage Pianos with two new keyboard voices, an expanded Sub Section, plus navigation and workflow improvements. The new OS v1.4 builds upon the keyboards' previous update, CP OS v1.3.

You get the Nashville C3 Voice, a vintage grand piano sound and the CF3 Live Voice—Yamaha's CP300 stage piano. The Sub Section has added flexibility and new pads, strings, synths, plus the powerful Sforzando Brass Section. You also get classical and Western guitar sounds to go with the Sub Section's current selection of strings, brass and synths.

Workflow enhancements make it easier to navigate and adjust settings and menus, and the Voice selection window now features a list view so players can select sounds with ease.

CP OS v1.4 is available immediately and is free to download.

usa.yamaha.com/support/updates/cp88 cp73 os.html

► CME WIDI MASTER

Artesia Pro has CME's WIDI Master. This is for the interconnection of any 5-pin DIN-socketed MIDI devices wirelessly over Bluetooth 5 MIDI—the latest wireless standard approved by the MIDI Manufacturers Association. Not only does this get rid of MIDI cables between different vintage instruments, it allows new control over many MIDI devices. There is no need for any special software, computer or extra hardware, and there is no increase in latency.

I received WIDI Master for review and it comes as a pair of MIDI dongles—one for the MIDI Out socket and the other for the MIDI In socket of your keyboard or drum machine. It is powered over the MIDI Out jack, and a short jumper cable connects it to power the receiver dongle plugged into the MIDI In.

Bluetooth 5 pairing is automatic and the range is about 20-meters in any direction, sufficient to operate anywhere on a live stage or in your studio. You can connect two instruments together or use a mobile controller to send MIDI to your keyboard rack. WIDI Master also transmits MIDI Clocks and SysEx information for drum machines and/or sequencers and arpeggiators.

The WIDI Master sells for \$59.99 MSRP and works with the new MIDI 2.0 standard going forward. I think it is a great idea that I first saw at the 2020 Winter NAMM Show, and a cool new gadget that will always be current and updatable with new features via the WIDI Plus application.

artesia-pro.com/products/widi-master



▼ NUGEN AUDIO PARAGON REVERB

Paragon is NUGEN Audio's new convolution reverb plug-in that uses immersive Ambisonic recordings in real spaces for its impulse responses. But Paragon's ability to modify and change parameters just like an algorithmic reverb is a major feature. You have full control over decay time, room size and brightness. Previously, impulse response reverbs did this by using time stretching and/or removing samples, which can generate bad-sounding artifacts.

Paragon reverb comes with 12 separate instances from stereo all the way up to 7.1.2 audio channels for any surround sound format, including Dolby Atmos. There are individually configurable crosstalk settings per channel, HPF and LPF per channel, and a switchable LFE. Because of its editing abilities, there is no need to install a giant library of impulse

responses to cover every possible configuration; the installer for Mac was under 200Mb.

I put Paragon straight to work in a stereo Pop R&B mix in Pro Tools. Instantly I could hear the realistic spaces it provided with all the cues to provide stereo width and immersion. I also loved the nearly instant response of all the parameter controls, especially the single 12dB/ octave HPF/LPF fader that quickly tailored the overall thickness/darkness of the reverb itself.

The IR has controls to edit the frequency response using a parametric EQ and altering the frequency-dependent decay rate. For quickly setting up a reverb, there are sample recordings provided: a drum hit, guitar and vocal. There is a separate I/O page for surround and Atmos to configure what channel goes where.

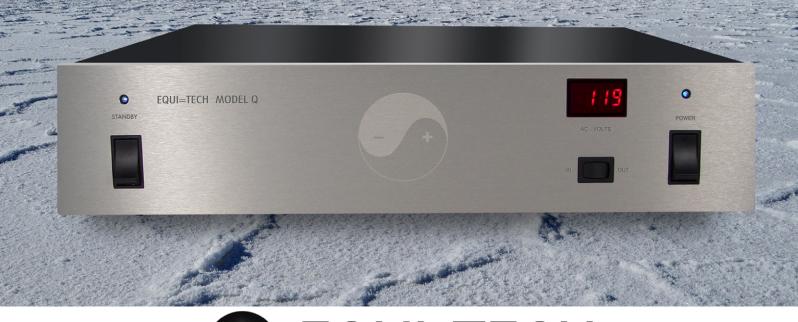
Paragon's crosstalk feature creates liveliness and interaction between channels and allows mixers to produce surround reverb from mono or stereo sources. Immediately, I loved using Paragon for its beautiful and lustrous effect on music and vocals. NUGEN Audio Paragon sells for \$599 MSRP.

nugenaudio.com/paragon



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

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BOOK STORE

John & Yoko Plastic Ono Band

By John Lennon, Yoko Ono (hardcover) \$50.00

WeldonOwen publishers have put together an artful and informative book that fully explores John Lennon's first album after the Beatles' breakup. Described by Lennon as "the best thing I've ever done," and widely regarded as his best solo album, John Lennon/Plastic Ono Band was released on Dec. 11, 1970. Primal



therapy had a huge impact on Lennon's songwriting for this album, resulting in intensely personal tracks. This book takes his lyrics as a starting point and explores Lennon's life, career and selfperception as a solo artist

Stompbox: 100 Pedals of the **World's Greatest Guitarists**

By Dan Epstein, James Rotondi, Barry Cleveland • Photographs by Eilon Paz (hardback) \$89.00, \$95.00, \$175.00

If one has the slightest interest in electric guitar effects pedals (or "stompboxes"), then this monster of a compendium is for you. It's a fascinating rundown of an astonishing array of musicians who discuss the pedals that have been most influential in their creative process.



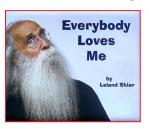
Accompanied by meticulous photos, the entries are absolutely enthralling, from classic rockers Billy Gibbons and Peter Frampton, to artier suspects like Nels Cline and Bill Frisell, to punkers Steve Albini and Meat Puppets' Curt Kirkwood, and to J. Mascis/Dinosaur Jr.'s "Big Muff Museum." One of the year's best music books.

Everybody Loves Me

By Leland Sklar

(hardcover) \$60.00, \$80.00 (signed)

The iconic bassist, who has toured and recorded with James Taylor, Carole King, Jackson Brown, Linda Ronstadt, Phil Collins and Toto, and who is a current member of super-group Immediate Family, has self-released a coffee-table book loaded with over 6,000 photos he's taken of fans, both famous and obscure, gleefully giving him



the finger. No, this book is not War and Peace, and it's not for the fainthearted, but it sure is giddy fun flipping through these pages.

Jon B: Are You Still Down?

By Dominique Carson (paperback) \$9.99

The blue-eyed soul artist gets a respectful tribute in this brief treatise by Dominique Carson, who makes the case for Jon B as an R&B icon who, under the watchful eye of Babyface, rose to fame in the late '90s. Carson traces the singer's key career steps, particularly how he overcame the backlash about his skin



color and earned credibility in the R&B and hip-hop world. The book also deals with challenges the artist overcame in his personal life to remain a groundbreaking, bonafide R&B star. Carson states the case that "soul originates from the soul and is all about attitude."

Do You Feel Like I Do?

By Peter Frampton with Alan Light (paperback) **\$28.00**

The classic rocker invites readers to experience the key moments of his life through his first memoir, Do You Feel Like I Do? Frampton began preparations for his career at an early age, and this book covers everything from his budding friendship with a young

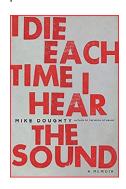


David Bowie to his more recent reunion with a lost guitar. Frampton's memoir also reveals stories of collaborations with George Harrison, Stevie Wonder, Pearl Jam and many others. It's as much a celebration of American Classic Rock as it is a peek into the artist's own life

I Die Each Time I Hear the Sound By Mike Doughty

(paperback) \$17.99

The former frontman of Soul Coughing (great band!) explores music and memory with vivid detail. This unique account of moments in time depicts Doughty's relationship with music, emphasizing its transformative qualities at pivotal moments in his life. From juggling



relationships on tour to releasing music as an older artist, this narrative captures the roller-coaster rhythm that often soundtracks the life of an artist. Most importantly, Doughty invites readers to reflect on the industry from the perspective of an artist working to maintain relevance.

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PATREON

UP CLOSE

Founded by a Creator, With Creators in Mind: In 2013, musician Jack Conte was like millions of indie musicians, looking for a way to make a living from his popular YouTube videos. Teaming with his college roommate Sam Yam, co-founder of Adwhirl (a mobile ad platform that optimized revenues for publishers) Conte developed Patreon, a platform that allows "patrons" to pay a set amount of money every time an artist creates a work of art. Their founding philosophy is simple: "Founded by a creator with creators in mind. We make every decision with one goal in mind—to get creators paid." Currently, there are over 200,000 creators from all disciplines (musical artists, podcasters, video directors, visual artists, writers, journalists, gaming creators, etc.), generating content and art consumed by 6 million+ monthly active patrons/subscribers. In seven years, Patreon has paid out over two billion dollars to its creators.

The Tools: Driven by the concept that "We only succeed when you succeed," Patreon has three plans. Lite provides simple tools to set up recurring support from your fans, costing 5% of the monthly income creators generate. The Pro Plan offers "everything you need to build a



thriving membership business that provides meaningful income for you and a rewarding experience for your biggest fans" (cost: 8% of monthly income). The Premium Plan includes "dedicated coaching and support for established creators and creative businesses, plus premium features that save time and reward your patrons" (cost: 12% of monthly income). Patreon takes care of recurring billings, helps recover failed payments and fraud protection, with flexible processing fees.

Statement from Creative Partnerships Manager Tom McNeill: "What makes Patreon unique from typical crowdfunding services—and is largely responsible for our intuitive, organic and rapid growth—is that it's a company founded by an artist. One of our key pillars is creative independence, creating content not to fit the shape of an algorithm but to fulfill the user's creative ambitions by creating exclusive items and content that they and their fans will enjoy. It's all about having the tools to build that artist-fan relationship. For example, our Merch service takes the merch production and mailing burden away from the artist. Patreon's other tools offer creators an endless digital space sandbox for creating exclusive content and however they choose to engage their patrons. It allows dedicated superfans not only access to unique content and cool tangential experiences like virtual green rooms and meet and greets, but also a deeper understanding of their favorite artist's overall creative process."

Examples of Unique Artist Offerings: The Mexican rock band The Warning offers professionally edited HD live shows that allow fans to experience the band's visceral energy—a truly necessary part of staying in touch with a band during the pandemic. Atlanta based indie band Manchester Orchestra created a podcast where they did a monthly deconstruction of songs from their album Simple Math. Multi-genre artist Jacob Collier has offered first access listening parties for his albums and breakdowns of his Logic Sessions. Chicago rapper Noname used part of her platform to develop a book club.

Contact Sibei Mi, smi@patreon.com

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STUDIO MIXI



▲ Vig Partners With Native Instruments

Native Instruments teamed up with renowned drummer-producer Butch Vig at United Recording in Hollywood, CA for Native's Play Series instruments. "Butch Vig Drums" is the first of producers' signature sounds, made accessible to program by any MIDI controllers or DAW. Vig is best known as a co-founding member of the band Garbage and the producer of seminal albums such as Nirvana's Nevermind, Smashing Pumpkins' Siamese Dream and Green Day's 21st Century Breakdown. Pictured (I-r): Dinos Vallianatos, Priscilla Jimenez, Zane Gedler, Ryan Gruss, James Ellington, Mike Fasano, Butch Vig, Wesley Seidman and Billy Bush.



▲ reed. on Both Sides of the Board

reed. has been making a name for himself as a producer, with credits and collaborations with Migos, Lil Xan, OG Maco and more. This year, he will make his solo debut with the release of an upcoming EP via Substream Records. Along with OG Maco, the EP will feature friends and collaborators he has worked with on the other side of the mixing board. Pictured above is reed. in his home studio in North Hollywood, CA, working with vocalist Matty Arsenault from the band A Loss For Words. About his collaborations, reed. explains, "It was more important to me to work with people I love than people with clout."



▲ SpiritHouse Recording Studio

SpiritHouse Recording Studio has moved into a newly built studio space inside a 120-year-old carriage house in western Massachusetts. Chief engineer Danny Bernini started SpiritHouse Productions in 1995, after leaving The Hit Factory NYC. The first album recorded is by the group Stryper. "We did this record in February 2020, just prior to the pandemic hitting," Bernini explains. "We do a hybrid between old-school analog and modern digital technology... with file sharing across the country and ultimately mixing remotely due to Covid."



▲ Brother/Sister Duo Charlie Belle

Sister and brother Jendayi and Gyasi Bonds are Charlie Belle. For over 12 years, the duo has played fun, upbeat genre-bending pop music, with Jendayi's effortless vocals and Gyasi's drums and knack for structure, along with help from local pay-by-the-hour studio musicians and producers. After each finished high school and attended college, Jendayi graduated, Gyasi currently attending, the group has returned with a latest single, "What About Me?," recorded in a home studio in Chicago, IL, owned by Eddie Burns from the band Clairo.

Producer Playback

"Be open to the ever-changing world of music. Be sure that you're ahead of the curve. We're making records that may not drop for six

- Cisco Adler (Shwayze, Rocky Horror Picture Show)





▲ SteelHeart Still Rocking in Studio

The metal band SteelHeart earned a gold record for their self-titled debut in 1990. After breaks and three decades of lineup changes, the group is recording new music under the leadership of singer-producer-songwriter Miljenko Matijevic, and recruiting bassist Marten Andersson of Lynch Mob and Lizzy Borden. Pictured is SteelHeart at Paramount Recording Studios in Hollywood, adding orchestral arrangements to the new song, "Trust in Love." This song also features hundreds of fan-submitted vocals.



▲ Sam Robinson's No Deal Disco

British composer and producer Sam Robinson describes his project, No Deal Disco, as "Sam Robinson's Imaginary Band." Claiming to have "reunited during lockdown," Robinson has been busy in his Oxford home studio, recording and recruiting members to tour in 2021. The debut single, "Nationalism is a Gateway Drug," was released Jan. 1, followed up with "Charity Starts at Home." The music, much like Robinson, is cheeky and rocking, where Blur and others have left off.





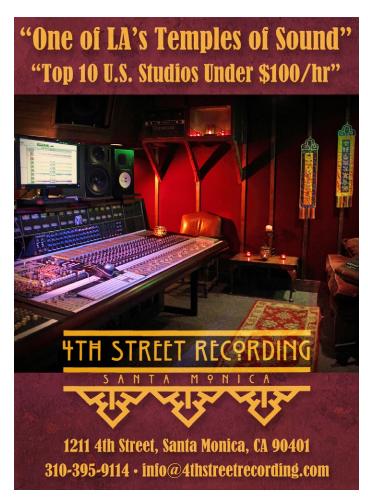
▲ DIY Darlings Lowertown

Lowertown is the indie rock duo, Olivia Osby and Avsha Weinberg, both hailing from Atlanta, GA, and both just 18 years old. Their love of Radiohead and interest in synthesizers and ambient noise led the pair to DIY recording in basements, and eventually Weinberg's garage, which doubles as their home studio. Lowertown is a recent signee of U.K. label, Dirty Hit, with a full EP in the works.









PRODUCER CROSSTALK



usician, engineer and music business entrepreneur Doug Diamond embarked on his career in 1990 by way of Los Angeles' engineering program. He became a runner at Ocean Way Recording, advanced to assistant engineer and moved, ultimately, to Nashville where he segued into mastering. He now heads Diamond Disc Audio, at which he offers mastering, video/graphic editing and related services. He's also the senior executive at Music Opps, an outfit that helps artists connect with a variety of outlets and opportunities.

In 2010, Diamond immersed himself in Berklee's two-year online music business master certification program. One of the classes he took dealt with music supervision, which prompted him to bring a related service to the music community.

"I do music critiques to help independent musicians raise their game; to help them understand who their competition is," Diamond says. "Some indie music sounds as good as or better than anything you'd hear on the radio, while other stuff sounds like it was done on a four-track recorder in a basement studio. I give people pointers to raise what they're doing to a higher level so they can get placements. I give ideas on things to

improve. If there isn't much space for that, I give ideas about where they can pitch their song. Supervision is the new A&R. If your song makes it into a commercial, suddenly you're huge."

It's not always easy for those new to the industry to divine a clear path to success. Indeed, one of the common mistakes that Diamond sees artists make is that they often pitch a song to someone for whom it simply isn't appropriate. "When artists reach out to music supervisors blindly, sometimes they'll just send a link or, worse, an MP3," he says. "It's better to get to know the person first and find out what they're working on. I show people where their time is best spent when they send out stuff so that it sticks."

In addition, Diamond's role as senior executive of Music Opps complements the work and services he already provides. "When artists submit songs, they're charged \$15 per opportunity,"

THE 😘 MOST IMPORTANT

- . . . lessons he's learned as an engineer and music business pro are:
- Experience is key. Get it however you can, even if you're not paid.
- Have a personality that makes you easy to work with. That's at least as important as experience. Don't be someone who always has to have their wav.
- Don't give people a reason to say no. Make sure you put your best foot forward. If you give someone a reason to say no, they will.

he explains. "If a client submits a song for a single one, we'll cross-pitch it to a more appropriate library or opportunity for free, if it's good enough. We charge on the front-end for the submission. But we're not a publisher from the standpoint of keeping any of the PRO [publishing rights organizations fees], publishing or sharing sync fees with clients. If a song isn't quite ready for a particular opportunity, we'll let the artist know what he or she can do to make it better. One of our clients does all of the music video placements for Costco nationwide. If your video plays in every one of the Costcos, you get exposure to all of that foot traffic, which is good for an artist.'

These days, Diamond is busy mixing and mastering a number of independent artists, many he's worked with for years. Through Music Opps, he has opportunities for placement with a virtual-reality simulator, SiriusXM and top-tier retail rotation playlists.

Contact diamondiscaudio.com, musicopps.com

Who reads Music Connection?



THE INDIE ARTIST

"Music Connection magazine, whether online or in print, is the best publication for anyone with either an interest in music or the music industry to read-hands down. MC is always on the pulse of what is happening within the business at the present moment, providing up-to-date, invaluable resources to all creatives and industry-types. Not to mention, the MC team is incredibly supportive of independent artists, such as myself."

- Kara Connolly



THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"

- Chris Sampson, Vice Dean for Contemporary Music, USC Thornton School of Music



THE GRAMMY WINNER

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

- Greg Wells, producer-songwriter-musician (Katy Perry, Panic!, Adele)



THE STUDIO OWNER

"I find valuable information in every issue. I constantly refer engineers seeking employment to the annual Recording Studio issue, which has the most complete and comprehensive list of U.S. studios that you will find anywhere. And when I am asked for advice by a kid just starting out, I always tell them 'Well the first thing you should do is check out Music Connection.'"

- Kathleen Wirt, Owner, 4th Street Recording



THE INDIE ARTIST

"Music Connection has been a reliable home to get absolute honest and reliable feed back on my reviews! I felt like they really gave my songs a chance and gave helpful feedback to assist in elevating my game as a recording artist and entertainer."

- Chevy Quis



THE GRAMMY WINNER

"I never, ever miss an issue of Music Connection!"

- Ricky Reed, (Lizzo, Twenty One Pilots)



Get the monthly print magazine! Read the online digital edition! Sign up for the Weekly Bulletin newsletter!

Stacey Bedford

Bandzoogle

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Web: bandzoogle.com

E-mail: stacey@bandzoogle.com Clients: Lera Lynn, Mudhoney, Kaia Kater, Aiden Gallager, We Three, Quist, Jack Irons, Martha Wainwright, Warbringer, Wheatus, Carlene Carter, Emily Kinney, Jelly Roll, Stiff Little Fingers, Trip Shakespeare, Eric Steckel, Klymaxxx, Micky Dolenz, Marc Martel, Quiet Riot, Sargent House

Background

Since 2003, Bandzoogle has provided a simple, hassle-free way for musicians to generate gorgeous web presences. Stacey Bedford joined the company as a customer service member and then began quickly climbing the corporate ladder. Two years ago, she was named CEO. In response to the pandemic, she implemented new functionalities specifically designed to help artists through this distressing situation.

A Musician's Perspective

I play guitar and love karaoke. Our team has opera singers, drummers, all types of artists who are formally trained. We don't hire often, but we'll hire our customers because we know that not only do they have experience with Bandzoogle but also the perspective of independent artists. So our team is mostly made up of musicians.

For Artists, By Artists

We're built for artists, by artists. We look at all the tools you need to build a website and [ask], "How do you make those tools successful and in context for artists?" And, "How do you coach them through what they need to be successful online?" That started out as website tools for musicians. Now, that looks more like-"What do you need to sell your art online?" Or, "How do you communicate with your fans during a pandemic?" There are many tools you need that junior [web design] sites don't take into consideration.

Pandemic Changes

In February, I planned out this whole roadmap for the next year. Then in March, the whole world shut down. We had to throw that out the window and say, "What do artists need now?" The first thing we did was we added a way to [issue] bulk ticket refunds. We knew that was a priority for artists. The next thing we did was we added a Virtual Ticket Sales option, so you can sell tickets to your livestreaming events. And then, after that, we added a Tip Jar feature.

Artists Come First

We don't take a commission on any of your sales. If you're receiving tips, we don't touch the transaction. No other companies are doing commission-free sales right now. We always put the artist's needs before anything else. I don't want to say we're communists, but we don't feel there should be a class system. We take what



"A lot of companies had to go through the hoops of learning how to work as a remote team, but we've been perfecting that for the last 17 years."

we need to run the company and the rest we invest into building tools. And since I've been at Bandzoogle, we've never raised pricing.

Three Service Tiers

Our Lite Plan is for artists who are starting out or who maybe want to set up an online press kit for A&R reps. Our lightweight plan is basically a limited number of pages; you don't have access to a huge amount of tools. Our Standard Plan includes more pages and storage. And then our Pro Plan gives you unlimited access to all our ecommerce features, so you can do physical product sales and have unlimited mailing list members

Your Web Address: Easy Street

We have hundreds of preset templates. Once you select the layout you're comfortable with, we bring you into a three-step site builder. You'll choose a design out of the box, set your project's theme and choose a header image. From there, you can use our website generator tools to add preset content, anything from EPKs to stores to discographies to band bios. Or you can start blank if you have an idea of what you want.

Once you get content created, you can request a website review; we do these for people who are not Bandzoogle members, too. One of our main value propositions has always been ease of use.

Optimized Outputs

Some website builders have you maintain both a desktop version and a mobile version of your site, so you're constantly updating two different versions. At some point, it became about breakpoints, so if your screen would change size your website design would change. With Bandzoogle websites, we've developed them so they display beautifully across any screen size or resolution. You can open your website in a browser, drag it to a corner and watch everything fall into place perfectly.

Search Engine Optimization

We have a bunch under the hood that we take care of for you. If your website provider offers SSL certificates, if they're hosting your site on a robust server, if they're outputting clean code that is easy for Google to crawl and index, you're already a step above most other artists' websites. Bandzoogle does that for you.

We provide the option to submit your site map to Google. We have places for you to add tags on all your images. And we also have connections to your social media so you can push music to Facebook, add links to your social networking sites and that sort of thing.

We also provide webinars on SEO and have a ton of content available in our help section. If you're starting with a Bandzoogle website, as long as you're submitting your site map you're usually good to go and can focus on the content you're adding. In my mind, the web host should be doing a lot of that heavy lifting for you. It becomes more of a question of adding content that is interesting and will get you found.

The New Hotness

We're always adding new features. On the design side, every month or two we add new themes. We're always improving

on the tool set. Last year, we added digital distribution to our Pro Plan. You'll see a lot of exciting things in the coming months.

Livestreaming

Before the pandemic hit, a lot of livestreaming services shuttered, though there are some popular platforms that have seen 5,000% growth. I don't know if that's going to continue in a postpandemic world, but it's going to be another tool that'll probably stay, [just] not at the same capacity we're seeing now.

A lot of artists were using Facebook Live and Instagram Live and now they're branching out to platforms like Twitch and Crowdcast. Those are also integrated into the Bandzoogle Tip Jar feature. And we are going to be adding a commenting feature so that your fans can interact with you on your livestreaming Tip Jar page.

Little Big Company

Some people are just hearing about Bandzoogle now, but we've been around a long time. Bandzoogle has always been growing. I think there is only one year that we haven't hit doubledigit growth. So we're here to stay.

The other misconception is that we're a bigger team than we are. We're just a group of musicians working from home. We serve about 53,000 customers and we're a team of 30. We're a pretty small business, but we've been able to scale effectively and grow.

Remote Work Gurus

A lot of companies had to go through the hoops of learning how to work as a remote team, but we've been perfecting that for the last 17 years. Because people know that Bandzoogle has been a successful remote company for so long, I've been getting requests for consulting on this sort of thing.

OPPS

Broadcast Music in Los Angeles seeking an Executive Assistant.

The position will provide executive administrative support to the SVP Creative. The successful applicant will interact with BMI team members at all levels, Board Members, outside C-Level officers, prominent affiliates and other high-level industry contacts on a regular basis; screen incoming correspondence and respond independently when appropriate; manage a high-volume of calls; arrange heavy travel and itineraries: compile travel-related meeting documents; prepare expense reports and check request as needed; compose and draft correspondence as requested; handle confidential information; schedule meetings, lunches and events as required; assist with special projects as needed; support BMI's Core Values and cultivate a culture of diversity and inclusion. Apply at CareerBuilder.

TikTok seeks a Communications Coordinator, Music. The position will maintain messaging library and media training; track and ideate stories around TikTok trends and industry music charts; coordinate preparation for spokespeople and speaking opportunities; manage story coordination and music operations coordination and assist with building music reports. Apply at Glassdoor.

Daemon seeks a Music Marketing and Social Assistant. Candidates should be highly organized and willing to go above and beyond expected responsibilities. A natural passion for music, people and culture is necessary. They say candidates will gain valuable hands-on

experience in the modern music industry across a number of areas including: marketing, social media, digital, streaming strategy, release planning, paid media, campaign management, e-commerce and more. Candidates will also work directly with artists, managers, labels and other music industry professionals on the front lines. "We'll always have your back while we help you grow, and we won't keep all the fun/rewarding stuff to ourselves." Apply at Haulix Daily.

BMI seeking a VP, Latin. The company wants a VP for their Latin market, which could be based in Los Angeles or Miami. The VP, they say, creates and maintains relationships with songwriters, artists and publishers worldwide and within the music community at large. Duties will include creating and sustaining industry relationships in the music business to build BMI's presence as leader in the Latin music community, and optimizing relationships to deliver greater market share and favorable catalog assets. Apply at bmi.com.

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

LABELS • RELEASES SIGNINGS

Pop group Prettymuch has signed to Sire Records. The globally renowned group formed in 2016 and they will be releasing new music through Sire in 2021. "We're beyond excited to finally announce our new partnership with Sire Records and to turn the page to



▲ Why Don't We... Release a New Single

Multi-talented group Why Don't We have just released "Lotus Inn," the new single from sophomore album The Good Times and the Bad Ones. The song, they say, is inspired by the movie Percy Jackson & the Olympians: The Lightning Thief.

the next chapter of our careers as artists," Prettymuch said in a statement. "We've taken the past year to redefine ourselves—individually and collectively—and to take the driver's seat in all things creative." For more info, contact ceri.roberts @warnerrecords.com.

Bill Champlin has signed to Imagen Records. The former member of Chicago has a new single "Reason to Believe." released January 1. "I just wanted to letcha' know that my new album Lookin' For Love has got a new home," Champlin said in a statement. "Bob Winegard, at Imagen Records, loved the music, and we've decided to work together on the digital release of the new album. We're both hard at work coming up with ways for people to know that it'll be available in the usual places: Spotify, iTunes, etc. etc. Bob has Steve Nathan working on opening up my visibility factor." Contact shauna@odonnell mediagroup.com for more info.

Death metal band Pessimist has signed to Season of Mist. The band features Kelly McLauchlin of Death, Possessed and I Am Morbid. "We're very excited to announce we are signing with Season of Mist." said McLauchlin in a statement. "It's truly a great honor to be among their legions of legendary and influential bands. We look forward to working with such an awesome and well-respected label as Season of Mist, and can't wait to bring our fans some brandnew Pessimist, some of our most extreme music ever recorded." Contact katy@season-of-mist.com.

DIY Spotlight

Guitarist Christine Carol started playing when she was 20 years old—a comparative late starter. Her career got a boost when she attended a casting call for a female guitar player and found herself auditioning

at Corey Feldman's mansion.
"Corey Feldman & the
Angels is a band where Corey
is the frontman, backed by an
all-female band dressed as all-temale band dressed as angels," Carol told us. "The day [of the audition] came and I already had an angel costume, so I put on my wings, packed up my guitar and was on my way. I was asked to hear a song once that I had never heard before, and play it live in front of Corey. The it live in front of Corey. The difficult part for me was that I

CHRISTINE CAROL

because I come from playing in cover bands, where there is already existing sheet music. I sucked it up and played the guitar part the best I could, and they loved it. I hit it right on the

money and got the job."
Unsurprisingly, she says that it has been an amazing experience, traveling around the country and performing on TV.

The Today Show, she says, is a highlight.

"I was backstage in the green room playing in a cover hand.

I was backstage in the greer room, playing in a cover band— I happened to be wearing a Screeching Weasel shirt and Carson Daly is looking at me," she says. "It turns out that Car-son is a friend of Ben Weasel from Screeching Weasel, who

was being featured on a segment of the show—It's a small world

after all."
Carol plays in Screeching SHEsel, an all-female Screeching Weasel cover band, with members of Go Betty Go and more. She also plays in a female Social Distortion tribute called Sick Girl. She also has a solo

album coming out.
"I'm going to work with an allrm going to work with an all-star line up of musicians—guitar player Johnny Two Bags from Social Distortion, and possibly Mike Ness, guitar player Mike Dimkich from Bad Religion, and the Cult drummer Jamie Miller. It all depends on contract agree-

Visit facebook.com/christine. sirias for all the info.



PROPS

SILO: Music has announced Jessica Thomas has been promoted to A&R. Thomas began working with the publishing and sync agency in 2019 and has swiftly climbed the ladder. "From her start at SILO, Jessica has impressed us with her character, drive and ability to merge the editorial world with her work in the songwriter-producer community," said Neil Ormandy, co-founder of SILO: Music. "She has developed a keen ear for up and coming artists, allowing our clients to establish creative relationships with rising artists, writers and producers" Contact agreenberg@ falconpublicity.com for more info.

Vinyl Me, Please (VMP) has announced that co-founder Cameron Schaefer is its new CEO. Schaefer has, according to a press release, negotiated over \$50 million in album licensing and manufacturing deals, including leading reissue projects with artists such as Herbie Hancock, Whitney Houston and the Grateful Dead, as well as brand partnerships with HBO, Sonos, Ace Hotel, Mastercard and BMW, among others.

Contact courtneyeridgway@gmail. com for more info.

THE BIZ

Future Youth Records is accepting applications in the THINK WOMEN song contest. The songs will be judged by an all-star panel, based on lyrical content and song structure. "In addition to a \$1,000" cash prize and free promotion, finalists will receive production support as needed from our worldclass team at NO cost," reads the website. "Members of our team include Matt "Doctor Fink" (Prince), Morris Pleasure (Michael Jackson), Eva Gardner (P!nk, Gwen Stefani) and Dave Shul. All song rights remain with the entrant." Go to futureyouthrecords.org for details.

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



▲ Iglu & Hartly are Feeling Cooler

After a decade away, Los Angeles indie band Iglu & Hartly return with a new single called "Cooler." "'Cooler' is told from the perspective of a guy who is set on winning over a girl who rejected him in the past," says singer Jarvis Anderson.

The **LEGAL** Beat

BY GLENN LITWAK



The 100 million dollar lawsuit the estate of Michael Jackson filed against HBO is now on appeal to the Ninth Circuit Court of Appeals. The case relates to a four-hour documentary HBO aired, called *Leaving Neverland*, about child abuse allegedly committed by Jackson to James Safechuck and a well-known choreographer, Wade Robson. The film was released in 2019 and at that time the estate called it a "public lynching."
Safechuck and Robson claim

The Estate of Michael Jackson v. HBO

Santa Barbara County, CA. Thes alleged acts occurred in the '80s and early '90s. The estate (and Jackson before he died) have always vehemently denied these

November of 2020, HBO asked

for the *Dangerous* tour concert film. Such a provision would prevent HBO from disparag-ing Jackson's public image by Neverland documentary. The estate argued that Jackson was able to negotiate such a provision because he was the biggest star in the world at the time. HBO counters that the current dispute

"Although appeals are often an uphill battle, we will just have to wait and see how the 9th Circuit rules."

the court of appeals to reverse this

ruling and dismiss the lawsuit. In the lawsuit, the estate claims that Robson and Safechuck have reasons, and the estate claims that both of them have denied the claim in the past. In fact, Robson was an important witness in Jackson's 2005 trial on molestation charges where he testified that he was never

molested by Jackson.
Attorneys for the estate contend that in 1992, Jackson was able to negotiate a "Non-Disparagement"

about the documentary is distinctly separate from the 1992 contract. The three-judge panel of the 9th Circuit seemed somewhat receptive agreement was "far afield" from the Leaving Neverland lawsuit. HBO attorney, Theodore Bous-

trous, requested that the court dismiss the complaint because, he argued, the non-disparagement agreement is not a never-ending limit on HBO's First Amendment rights. Boustrous stated, "That is on its face absurd. There is nothing that suggests HBO intended that." HBO

argued that the estate filed the

lawsuit as a "publicity stunt."

The Jackson estate argued that
Jackson "had been the subject of reporting. It is not crazy he would want that in an agreement."

The Jackson estate is also

attempting to stop Leaving Nev-erland director Dan Reed from shooting a sequel that would cover Robson and Safechuck's legal

actions against the estate.

Many judges, in general, look favorably on sending cases to binding arbitration. It helps relieve court congestion and is sometimes less expensive and time consuming for the parties. Although appeals are often an uphill battle, we will just have to wait and see how the 9th Circuit rules.

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Bilbloard Music in Film and TV Conference. Email Litwak at gtllaw59 @ gmail.com or visit glennlitwak.com.

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



Why I Don't Need TAXI Anymore

Randon Purcell, TAXI Member

My name is Randon Purcell, and I'm so busy composing for *several* film and TV music publishers that I don't have time to submit to any new opportunities. I know that sounds ridiculous, but it's absolutley true!

How did I get so busy?

In a word... TAXI.

Ironically, the very company that showed me the ropes, taught me how to satisfy my clients' needs, and brought me 100 new opportunities a month, is *now* the company I no longer need.

My wife and I live in Utah, we have three awesome sons, and my full-time day gig is creating software and doing web development. I make music part-time, and take advantage of every opportunity I can find to create more. The more music I make, the more placements in TV shows and films I seem to get!

How TAXI changed my life...

I was finishing up a solo album

5 years ago, and joined TAXI to market my music. There really wasn't a demand for the style of music I was making, but I noticed a huge market for instrumental music. No lyrics to write, no vocals to record, and easier mixes. I started composing for TV and film, and bam, my life was forever changed!

I got a call from a publisher about a cinematic Dubstep track of mine they got from TAXI. That really showed me that I could actually *do* this!

Need some motivation?

Prior to TAXI, I wrote 10-12 pieces of music per year, in a *good* year. Once I became a TAXI member, I started creating 70-120 pieces of music per year. And that's in my "spare" time!



The World's Leading Independent A&R Company

When people want to *pay* you for your music, it's amazing how much more motivated and productive you become. You'll also get faster and better with each track you write and record.

How to get started

Don't wait until you've got a big catalog before you join. That's actually the wrong approach. Instead, create what the industry executives *ask* you for, once you become a TAXI member! Don't expect miracles at first, take the advice of TAXI's A&R staff, and go to the Road Rally—TAXI's free convention for members and their guests!

Why I'm still a TAXI member

TAXI's convention is the best of its kind, and I remain an active member to take advantage of all that education, resources, and unparalleled networking. There's one more reason I'm still a member. TAXI helped me launch my music career. Maybe you should let them help you, too!

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SIGNING STORIES



Date Signed: Oct. 22, 2020

Label: AWAL

Band Members: Calvin Langman, cello; Ross Monteith, guitar;

Luke Davis, drums Type of Music: Pop-Rock

Management: Ayad & Kieren - Diamond City Management,

info@diamondcitymgmt.com

Booking: Jake Zimmerman - Sound Talent Group

Legal: Jeff Koening - Serling Rooks

Publicity: Brendan Bourke - The Syndicate, brendan@thesyn.com,

347-564-2927 Web: thehappyfits.com A&R: Pete Giberga

ith financial backing provided by family and fans, rockers The Happy Fits independently released an EP and two full-length albums. Following playlist adds and Spotify spins, their management began soliciting label offers. Despite healthy interest in acquiring the group's existing output, the proposals came with little else.

Then came AWAL, a division of Kobalt Music Group. "They seemed really interested in helping us develop and putting money into marketing," attests cellist Calvin Langman. "Their business model is built around artists keeping their rights."

"We're not selling our souls," says drummer Luke Davis. He stresses the importance of only releasing control of their music for several years. Other labels wanted ownership for much longer. Additionally, the New Jersey-bred act technically remains independent, as AWAL is actually a distribution outfit that's merely acting as a label.

"They have this all-encompassing deal with us that would have been silly if we didn't accept."

The deal's favorable terms materialized with little effort. Management communicated the offer, the trio countered and AWAL returned with their request plus more. "They have this all-encompassing deal with us that would have been silly if we didn't accept," claims Davis. For example, the band retains a majority stake of their royalties under the agreement.

The Happy Fits believe it's their demonstrable work ethic that bolstered the label's attraction to the group. Along with non-stop touring, the lads designed their own videos and marketing assets. Davis hypothesizes, "I think they realized that [we] could do whatever [we] put our minds to."

Although they always desired to be signed, The Happy Fits eventually recognized how unlikely it was for that dream to unfold. Instead of giving up, they continued grinding, and their persistence paid off. Davis recommends that other artists travel the same path. "Don't even think about the label side. It all comes, eventually, if you work hard for it."

Get a taste of their latest release, What Could Be Better, by watching the whimsical video for single "Hold Me Down." - Andy Kaufmann



Label: Naked Records under exclusive license to ONErpm

Band Members: Cale Chronister, Christian Theriot

Type of Music: Indie

Management: Tony Bartish - Trash Management

Booking: N/A Publicity: N/A

Web: sportsbandok.com A&R: Brian Moroney - ONErpm

ndie-pop duo Sports formed in Oklahoma and released the wonderfully named Naked All the Time EP in 2015, with People Can't Stop Chillin dropping the following year. The debut full-length album, Everyone's Invited, came out in 2018. The pair have been making music together since their teens, with a sound that has developed organically. "I prefer not to try to define it," says Christian Theriot. "That's not my job. I like to let the listener do that."

"I just say pop music," adds Cale Chronister. "That can mean anything, and it means something totally different now to what it meant 10 years

There's also a lot to be said about the band's entirely unassuming name. The word "sports" is so ordinary, it becomes extraordinary in this context. They also point out that it's not the best name to have when it comes to search engine optimization (SEO) on Google and the like. "I like the simplicity," says Chronister. "We also played sports at school, but we

"They could enhance everything we've dreamed of doing."

decided to go into music. I like saying, 'We're in Sports."

For three years, the pair were split between Oklahoma and Los Angeles, though monthly travel meant that wasn't an issue. They marched on, and now they've signed with music solutions company ONErpm.

"Sports have established themselves as one of the most exciting emerging indie bands," says ONErpm A&R Brian Moroney. "We're excited to partner with Cale/Christian and cannot wait to work together."

"We've always done everything ourselves, but learned along the way that if we let people into our world who share our ambitions, we can do so much more," adds Theriot. "After chatting with the team at ONErpm, I really felt like they could enhance everything we've dreamed of doing."

The first fruit of the relationship is recent single "Baby Baby," a song that highlights the progression the band has made. And there's an album on the

"We've released every record independently so far," says Chronister. "We've had to rely on organic growth and luck, so we're very excited to be releasing our new album with ONErpm. It's definitely our most ambitious release to date, and it feels good to have a team of people that are equally excited and able to help us move forward with our vision of what Sports

It seems that this is a mutually beneficial relationship; Sports gets to expand their reach, while ONErpm continues to develop into a "formidable A&R presence." It works for everyone, which is how it's supposed to be.

. "Baby Baby" is out now.

- Brett Callwood



Label: Nettwerk Records Type of Music: Indie-Pop Management: N/A **Booking: N/A**

Publicity: Penny Palmer - Nettwerk Records Web: facebook.com/rosiedarlingmusic A&R: Tom Gates, Nettwerk Records

ndie-pop singer and songwriter Rosie Darling is being compared to the likes of Lily Kershaw, Chymes and Mallrat now, and she just signed with Nettwerk Records. It's all a long way from when she was writing and performing songs in high school. "I knew then that I wanted to pursue music," she tells us by phone. "Luckily my dad is very supportive and he got me into studios to record demos and things like that from a young age. So I feel like I was building up to something for a while. Then in college I started to release music and it was streaming well. I put out a song called "L.A." and then did a remix of that. They did well on their own, so from there I built up some musical credibility."

Darling describes her sound as having a strong singer-songwriter influence, with a bit of pop. "Right now, it's more down tempo, easy to listen to, not necessarily in-your-face pop music," she says. "It's got a good underlying singer-songwriter vibe to it and I would think that will expand and grow in the future."

Her first single for Nettwerk is "Coping," a delicate, vulnerable, honest and strong song about a rough breakup. "It's sort of like, before you break up with somebody, you kind of imagine what it's going to be like without them," she says. "For me, that song was more a way for me to process

"What they've been able to do with 'Coping' in a short amount of time has been incredible."

the inevitable breakup that was going to happen in my life. I thought about all the things that we connected on. It was more about me than the other person, but I like to have really specific lyrics. It paints a nice picture. So I kept it specific about moments that would be tough during

Darling's deal with Nettwerk enables her to reach a bigger audience with those wonderfully raw tunes. She was initially reluctant to "sign her life away," but she eventually felt confident in the team. "The mental block of actually signing something and having more accountability was something to get over, but it's been so smooth with them and it's been such a good transition," she says. "What they've been able to do with 'Coping' in a short amount of time has been incredible. I wrote 'Coping' a while ago so I was eager to get that out, and they were supportive in getting that out as soon as possible."

Darling is planning to release a string of singles through Nettwerk, and later collecting them together as an EP. An album is planned for the future and then who knows? "Exposure, getting in the algorithms," she says. "I'm on TikTok, so I'm dipping my toes in on that app. I think eventually there will be livestreams and things like that, but for right now, I'm being consistent about putting out quality songs. Making sure everything is cohesive and developing the brand." - Brett Callwood



Date Signed: May 26, 2020

Label: Kill Rock Stars

Band Members: Natalie Ribbons, Jason Chronis

Type of Music: Folk/Country

Management: N/A **Booking:** N/A Legal: N/A

Publicity: Sarah Avrin & Erin Jean Hussey - Girlie Action Media & Marketing

Web: facebook.com/telenovellamusic

A&R: Slim Moon

ith their sophomore album, Merlynn Belle, due out in February, Tele Novella's seemingly sudden success can be explained by a fearless ability to try something completely different. Originally formed as a quartet with a complex, psychedelic pop flavor of layered sound, the group has been reinvented by co-founders Natalie Ribbons and Jason Chronis as a duo with a stripped-down, minimalist retro feel, which is exactly what caught the ear of A&R rep and Kill Rock Stars founder, Slim Moon.

Taking a break from any serious musical push after burnout following the band's 2016 record, House of Souls, Ribbons dug into her vintage shop work and Chronis slowed down, although they were still loosely playing together with sounds and ideas. A turning point came when they

"Don't be afraid to tear it all down and start over."

were notified that they had been awarded a \$9,000 grant to record. With nothing prepared, they had to start from scratch. Inspired by Ribbons' discovery of 1950s country and a move to Lockhart, TX (30 miles outside of Austin), retro-country sounds seeped in, and the process felt much more natural and symbiotic than in earlier collaborations. "It is really important not to be afraid to reinvent the wheel," Ribbons says. "If the world you have built around yourself isn't working, or isn't getting you where you want to go, don't be afraid to tear it all down and start over."

With the new album finished, the plan was to move ahead with a self-release, but at the last minute, Ribbons was inspired to message Moon with the material. Having been a fan of the Kill Rock Stars label since high school, Ribbons had been following Moon on MySpace and Facebook, and emailed him a SoundCloud link to the full album, saying she thought he would like the material. Moon was impressed with the songwriting, vocals and overall aesthetic of the record, and responded the next morning to move ahead with signing the project. "I wanted to put the record out," Moon says, "even if they didn't tour or want to play live, as I really loved their songs.'

Originally an exclusive one-album deal, Kill Rock Stars has extended its commitment to include a second album, with a planned release within six months of the first. When asked what he loves most about the duo. Moon shares, "Natalie's leadership is really what made me want to sign the band. She knows who she is and she writes smart, understated songs." - Andrea Beenham



Andrew Jannakos Overall Win and Sony Music Signing

Country singer-songwriter Andrew Jannakos has won Best Country Song and Overall Grand Prize Award in 2020's USA Songwriting Competition, and is now signed to Sony Music Nashville, following the huge success of his release, "Gone Too Soon." Full list of winners at songwriting.net.

► Darro Chea Delivers **Record of Resiliency**

Following diagnosis, treatment and recovery from a brain tumor, alternative rock singer-guitarist Darro Chea has released his latest EP, Songs of Recovery, about conquering the unimaginable and graduating with a Bachelor's in Performance/ Production/Engineering and **Master's in Contemporary Guitar** Performance, More on Darro at Darrochea.com.



Olivia Newton-John Publishing Partnership

Four-time Grammy winner, Olivia Newton-John, has signed a publishing deal with Primary Wave Music, including masters and publishing for "I Honestly Love You," "Physical," "Please Mr. Please," "A Little More Love" and many more.

Warren Leaves the Cave

After three decades of hits, legendary songwriter Diane Warren drops her highly anticipated debut album, The Cave Sessions: Volume 1 this month through BMG. The first single, "Times Like This," released in partnership with the Wounded Warriors Project, features Darius Rucker on vocals, and the accompanying video was filmed at the prestigious Ryman Auditorium.

With over 100 top ten hits and features in over 100 movies, earning her an Emmy Award, 11 Academy Award nominations, 5 Golden Globe nominations and 15 Grammy Award nominations, Warren is easily one of the most successful contemporary songwriters in existence. Prominent work includes "Because You Loved Me" (Celine Dion), "Can't Fight The Moonlight" (LeAnn Rimes), "I Didn't Know My Own Strength" (Whitney Houston), "Can't Take That Away" (Mariah Carey), "Look Away" (Chicago), "Have You Ever" (Brandy), "I Don't Want To Miss A Thing" (Aerosmith) and many others. She has and continues to work with and write for the most prominent artists around, including Beyoncé, Lady Gaga, Justin Bieber, Christina Aquilera, Snoop Dogg, Kelly Clarkson, Carrie Underwood, Demi Lovato, etc.

Warren's latest single follows JoJo's "The Change," "Free," performed by Charlie Puth for the Disney film, The One and Only Ivan, and "lo Si (Seen)" from The Life Ahead, a Netflix release starring Sophia Loren. Her record features collaborations with John Legend, Celine Dion, Mary J. Blige, Jason Derulo, Ty Dolla \$ign, Jhene Aiko and others.

For more, see realsongs.com.

ASCAP Goes Virtual

The ASCAP Foundation Honors were held virtually last month and celebrated a 25-year history, awarding 118 awards and scholarships recognizing rising star composers, songwriters and lyricists for 2020. As a 501(c)(3) charitable organization supported by members and music fans throughout the United States, ASCAP provides educational community outreach and education, grants, scholarships and awards, as well as talent and career development programs to emerging music professionals.

2020 Honorees included engineer-producer-songwriter Paul Rolnick, Karen Mason for her rendition of "We Never Ran Out of Love (We Just Ran Out of Time)," singer-songwriter Devon Gilfillian for his song "Good Life," Eliza Spear for her award-winning song, "If I Don't Try," prodigy Matthew Whitaker for composing "Emotions," Eddie B. Sands for "Living God," and JADA for "It Isn't You." Business graduate student Drew Iorillo received the Robinson Scholarship, and the Michelle & Dean Kay Award was given to composer Nathan Matthew

Sunlight of the Spirit Award for outstanding work in recovery and musical creativity went to Judith Roberts, founder of Hope Manor. Hope Manor is a nonprofit residential recovery center, providing sponsorship for Sober Living Homes, as well as giving support to newly recovering alcoholics and drug addicts demonstrating earnest desire for recovery. Info at hopemanor.org.

For a detailed listing of all of the 2020 Honorees, visit ascap.com.



▲ Eldridge Gets The Killers

The Killers have sold their publishing catalog to holding company, Eldridge. Hits, like "Somebody Told Me," "Human" and "Mr. Brightside," along with publishers and writer's catalog share, are included. UMPG will continue with catalog administration, and The Killers retain their share of the masters.

Universal Acquires Dylan Catalog

Bob Dylan's catalog encompassing six decades of music, and touted as one of the most valuable collections in existence, has been sold to Universal Music. Dylan's music has been recorded by artists in varying genres all over the world and the deal with Universal includes "Tangled Up In Blue," "Blowin' In The Wind," "The Times They Are a-Changin'" and "Knockin' On Heaven's Door." Payment details are unknown—although recent lyrics sold at action for almost half a million dollars, and mention has been made of the catalog being worth a "nine-figure sum."

Finding a name for himself in New York's folk scene in the early 1960s, Dylan caused waves in 1965 when he introduced the electric guitar as part of his repertoire. His influential songwriting changed the direction of rock & roll with the release of three back-to-back records the same year.

Having sold more than 125 million records worldwide, and as the first songwriter to be awarded the Nobel Prize for Literature (in 2016), he is widely considered one of the most influential songwriters of all time.

Find more info at bobdylan.com or universalmusic.com.

BMI Speaker Sessions

Speaker Sessions, hosted by BMI, continued via Zoom with last month's interview and discussion with multiplatinum singer-songwriter and Grammy-nominee, Jason Evigan. Evigan is known for Maroon 5's "Girls Like You," David Guetta's "Dangerous." Jason Derulo's "Talk Dirty," Nick Jonas' "Chains," Demi Lovato's "Heart Attack," as well as working with Madonna, Britney Spears, Kelly Clarkson and others. In speaking with BMI's Executive Director, Jessa Gelt, Evigan shared the importance of intuition and other aspects of his craft.

As an online series that shares unique insights from music professionals including songwriters, producers, performers and others, the Speaker Sessions series is a quarterly interview program that hopes to inspire the next generation of music industry specialists.

For more detailed information about the BMI Speaker Sessions, visit bmi.com.

Victoria Shaw Returns

Season 2 of the Under the Covers with Victoria Shaw performance series kicks off on Thursdays, Jan. 14 through Feb. 18 at 8 p.m. on ALL ARTS.

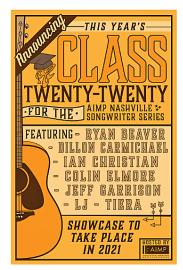
Hostess Victoria Shaw ("The River"—Garth Brooks, "Nobody

Wants To Be Lonelv"-Ricky Martin and Christina Aguilera) has written for Olivia Newton-John, Faith Hill, LeAnn Rimes, Reba. Michael McDonald, and won ACM song of the year for John Michael Montgomery's "I Love The Way You Love Me." She is an accomplished artist and producer, having recorded six CDs, toured extensively through the U.S. and Europe, and having produced Lady Antebellum's double Grammynominated, double platinum debut and CMA single of the year awardwinning "I Run To You."

The series spotlights hit songwriters and goes behind the scenes with various Grammy winners. This season's guests include Clint Black ("Killin' Time"), Garth Brooks ("The River." "The Dance"), Keb' Mo' ("Old Me Better," "Just Like You"), Liz Rose ("You Belong With Me"), Tommy Shaw ("Renegade," "High Enough"), Shelly Peiken ("What A Girl Wants") and Roger Cook ("I'd Like To Teach The World to Sing").

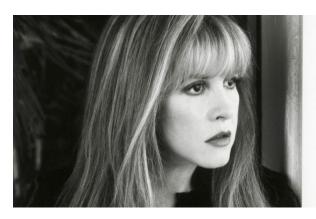
Catch the series on the ALL ARTS App or Allarts.org.

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@dreajo.com



▲ AIMP Nashville Class of 2020

The Association of Independent Music Publishers, Nashville Chapter, has announced the honorees for 2020 in their 6th Annual Songwriter Series class: Ryan Beaver, Colin Elmore, Dillon Carmichael, Ian Christian, Jeff Garrison, LJ and Tiera. The group will perform live in a songwriters' round to be held at some point in 2021. Full details at aimp.org.



Stevie Nicks Partners with Primary Wave

Primary Wave Music has acquired a majority share of Stevie Nicks' publishing copyrights, including hit single "Dreams"—recently placing top 10 on the Billboard streaming charts after a viral TikTok video, launching Nicks to no. 1 on Billboard's Hot 100 Songwriters chart. Agreement terms include marketing her name and likeness, Kobalt Music will administer the catalog, and there is an allowance for joint venture publishing alliances with new songwriters.



▲ Grammy Nom for USA Songwriting Winner

2013 USA Songwriting Competition winner Joanie Leeds' album All The Ladies, produced by 2019 Grammy winner, Lucy Kalantari (an honorable mention in the 2018 USA Songwriting Competition), now has a "Best Children's Album" Grammy nomination. Competition alumni include Meghan Trainor and Priscilla Renea, and is currently open for online submissions at songwriting.net.



Public Enemy is Still Standing Up

Returning to Def Jam Records, Public Enemy releases What You Gonna Do When The Grid Goes Down? with guest appearances by Nas, YG, Rapsody, DJ Premier, Black Thought, Questlove, Cypress Hill, Run-DMC, Ice-T, George Clinton and more, with singles including "Fight The Power: Remix 2020" and "State of the Union (STFU),"—the latter aimed at the Trump administration.



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SONGWRITER PROFILE - ANDREA BEENHAM

Jimmy Angel

Stranger Than Fiction

fter six decades in the music business, pop legend Jimmy Angel (born James Oliver Tyler) remains the epitome of a 1950s teen idol. At 85 years young, his latest record, Love Fever, is anything but a tribute album. The vocals are true to a bygone era, but Angel's new recordings mark a perfect combination of a classic feel and fresh interpretations, drawing inspiration from long-lost friends and '50s Americana.

"The guy is like a time machine," bubbles Angel's producer-guitarist Jason Guiterrez. "It's a sound that just doesn't exist anymore. He has this great sense of humor—he's a character. He's a classic '50s rock & roll character and persona, and his voice is great. Several of the final vocals were scratch vocals because they were just so good."

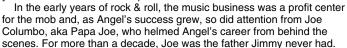
Angel's start was certainly unconventional. As a scrappy aspiring baseball player, he was propelled to pop stardom after being plucked from a Memphis record store by underlings of mobster Joe Colombo. He was also assisted by Ted Simonetti, manager for Louis Prima and Keely

Smith, who said, "Hey kid, you look like Elvis and Ricky Nelson. You wanna be a singer?'

"If you're a kid living in the projects with sawdust for floors," Angel recalls, "you'd do anything you could to get your mom out of that. I took the contract and I left."

Angel spent months listening to Elvis Presley, Buddy Holly and Gene Vincent, teaching himself to sing in the Manhattan apartment set up for him, while taking rigorous dance and acting lessons. Simonetti took him to Laurie Records to record "Teenager In Love," resulting in the gold record that launched his career. Touring followed with Alan Freed, alongside Sam Cook, Little Richard, Etta

James and others. He did what he was told, played the best clubs for years and was treated like a prince.

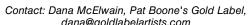


Angel's regal life screeched to a halt with the shooting of Papa Joe in New York in 1971. By then, despite teen idol status, no label could overlook mafia ties. With 38 top-label singles under his belt, Angel left for Japan on veteran crooner/producer Pat Boone's hunch that Angel's teen idol image and 10 gold records would make him a hit. For 30 years, Angel dazzled as "Bopper-San," often performing four times a night, six nights a week, appearing in magazines and on radio stations and TV, and even securing a role in 2003 Japanese hit comedy, Get Up!, about the Japanese Mafia kidnapping James Brown.

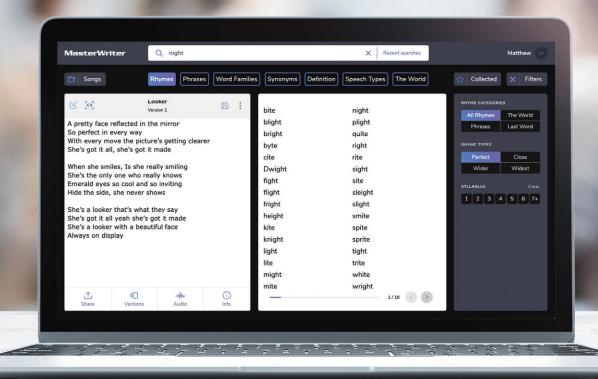
Following the 2011 earthquake and tsunami that devastated Japan, Angel was reborn in Los Angeles. Friend Peter Lovio invited Sal Guitarez and son Jason Gutierrez to see Angel at a songwriter event. By 2012, the Jason Gutierrez Three were L.A. regulars, and Boone expressed interest in making a record with Angel. Love Fever ensued as a labor of love and, once recording finished, Boone's Gold Label took it on.

'What's amazing," Gutierrez says, "is that they really scored with Jimmy because he turned out to be the real deal." Angel's voice has remained powerful, which he attributes to not having succumbed to the partying and drinking that destroyed many of his contemporaries. He has never been arrested, doesn't drink or smoke, and downs milk on stage, to "protect my throat like a bulletproof vest."

'Show respect on stage," Angel advises. "Don't turn your back on the audience. Don't drink on stage, don't smoke on stage. Whatever type of cat or chick you are, get them right between the eyes like a fastball. Be a team player and realize nothing happens without the muscle and the hustle. No matter what kind of music you write, sing, play, you have to find that combination. No one plays alone. No one makes a record by themselves."







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FILM•TV•THEATER

DROPS

On Feb. 12, Omnivore will release Harry Dean Stanton with the Cheap Dates, October 1993, a collection of never-before-heard music from the actor-musician whose career spanned more than six decades. Produced by Jamie James, Stanton's longstanding musical collaborator, the album features four tracks from the studio and five recorded live at Doug Weston's Troubadour in West Hollywood, CA, featuring covers of Bob Dylan, Chuck Berry, Ben E. King, Jimmy Reed and more. The album will be available on CD, vinyl and in digital formats. Contact cary@ conqueroo.com for more information.



Billie, a new documentary film about the life and incredible career of Billie Holiday, released late last year to rave reviews in the U.S. and U.K. Directed by James Erskine and distributed by Greenwich Entertainment, Billie tells Holiday's story through rare performance footage carefully restored and colorized, and interviews with guests including Charles Mingus, Tony Bennett, Count Basie, Sylvia Syms, Holiday's family and childhood friends, pimps, club owners and FBI agents who trailed and arrested her. Curently available to stream on all major TVOD platforms, a DVD release is set for Feb. 9. For streaming options, visit BillieHoliday Movie.com and contact Jerome Ware at jware@ shorefire.com for further details.

Music Got Me Here, a new feature documentary directed by the award-winning Susan Koch, began streaming in December. The film tells the true and incredible story of Forrest Allen, who found himself unable to speak or walk for nearly two years after a snowboard accident at age 18. Filmed over the course of five years, the documentary shows how Allen finds his voice under the guidance of Tom Sweitzer, an eccentric music therapist. Featuring interviews with renowned soprano and music therapy advocate Renee Fleming and National Institutes of Health Director Dr. Francis Collins, Koch's film won the Best Social Impact Award at the Greenwich International Film Festival. For more



information, contact Kelly Hargraves at public ity@firstrunfeatures.com.

A documentary on the legendary late '60s/ early '70s rock band Blood, Sweat & Tears is in the works, written, produced and directed by award-winning filmmaker John Scheinfeld. Blending music, politics and social commentary and made with the band's full cooperation, What the Hell Happened to Blood, Sweat & Tears? will delve into the band's mysterious fall from grace at the height of their stardom-a story that hasn't been told before. An important element to the story is that in 1970, a film crew

followed the band on a U.S. State Departmentsponsored tour behind what was known as the Iron Curtain, filming concerts in Communist Yugoslavia, Romania and Poland. But the film was never released and the raw

footage disappeared. Scheinfeld's research into what happened raised questions involving the CIA, FBI and secret police. Producers are seeking band photos and memorabilia from the years 1968-1971, which can be submitted at bloodsweatandtearsdoc.com. Contact Lauren Mele at lauren@beachwood.la.

The Go-Gos, an Alison Ellwood-directed documentary featuring the members of the multi-platinum L.A. rock band The Go-Gos, will be released on DVD, Blu-ray and digital formats on Feb. 5. With interviews from band members Charlotte Caffey, Belinda Carlisle, Gina Schock, Kathy Valentine and Jane Wiedlin, the film examines The Go-Gos' roots in the L.A. punk scene, rise to international fame and their deserved place in music history. The film received the 2020 Critics' Choice Award for Best Music Documentary and the honor of Most Compelling Living Subjects in a Documentary. The Go-Gos are planning a June 2021 series of tour dates. Contact Carol Kaye at carol@kayos productions.com for more information.

Golden Globe nominee Colin Hanks, Screen Actors Guild Award-winner Diane Guerrero and Grammy-winning hip-hop superstar Nelly have joined the cast of the upcoming Clear Lake, the Buddy Holly-inspired biopic directed by Oscar-

winning filmmaker Bruce Beresford (Driving Miss Daisy, Tender Mercies), and produced by Rick French and Stuart Benjamin. Ruairi O'Connor (The Spanìsh Princess, The Morning Show) was enlisted to star as the late and legendary

rock & roll pioneer, Buddy Holly, while Hanks will co-star as Norman Petty, Holly's manager and producer. Orange is the New Black star Guerrero will star as Maria Elena Holly, Holly's wife, who died along with her husband, Ritchie Valens, J.P. "The Big Bopper" Richardson and pilot Roger Peterson in a plane crash near snowy Clear Lake, Iowa on Feb. 3, 1959. For further details, contact Charles Upchurch at cupchurch@fwv-us.com.



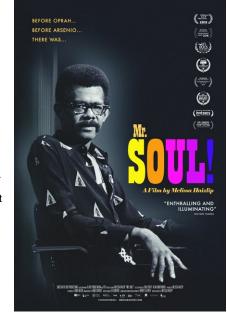
There's still time to submit work for the 2021 **Berlin International Film Scoring Competi**tion. Jan. 15 is the deadline, and finalists will be announced in early February. The film to be scored will be sent to applicants as soon as they register, which can be done at bifsc.org.

The GDC Game Career Seminar call for submissions will be open Jan. 12-Feb. 9. The annual seminar is a one-day program designed

for those interested in building a career in the video game industry. The seminar offers networking opportunities, interactive sessions and discussions with industry professionals. The seminar advisors welcome submissions from game developers and experts to share their perspectives on the industry. Check gdconf.com/call-for-sub missions/core-concepts.

Want to submit a project to the 2021 Brooklyn Film Festival? You've got until Jan. 27. The BFF is an international. annual event with categories including documentary, feature, animation and experimental. Visit brooklyn filmfestival.org/submit

for submission rules and deadlines.



writers working in visual media, is holding its second annual awards ceremony March 2, 2021. The inaugural event in 2020 was launched in tandem with SCL's 75th anniversary. Awards will be presented in categories including Outstanding Original Score for a Studio Film, Outstanding

Original Score for an Independent Film, Outstanding Original Score for a Television Production, Outstanding Original Song for Visual Media and Outstanding Original Score for Interactive Media. An honorary Spirit of Collaboration Award will also be presented for collaborative work between a composer and director. Contact Ray Costa at rcosta@costa comm.com for further details.

Recently, the Broadcast Film Critics Association honored MR. SOUL! and director Melissa Hailzip with the Best First Feature Documentary Award in the 2020 Critics' Choice Documentary Awards. The film received five nominations

including Best Documentary Feature, Best First Feature, Best Narration, Best Archival Documentary and Best Historic/Biographical Documentary. A tribute to and exploration of America's first "Black Tonight Show" that aired directly from New York from 1968-1973, MR. SOUL! takes a look at the weekly television show, hosted by Ellis Haizlip, that celebrated Black American

Out Take



Micah Sannan Co-CEO of Soundstripe

Neb: soundstripe.com Contact: Hayley Brinkman, hayley@ bigpicturemediaonline.com

"Follow your curiosity," Micah Sannan, co-founder of Nashville-based licensing company Soundstripe, says. "I think that's the best advice I've ever been given. Because it's going to lead you to places you care about, and typically what you care about are the things that come to fruition." about are the things that come to fruition. That's really important. And, as soon as possible, find mentors and advisors who

can help guide you."

Sannan used that advice in 2016, when he started Soundstripe with co-founders Travis Terrell and Trevor Hinesley. "My business partners and I started a recording studio together in 2009 and did music for commercials. You end up with a lot of 30-second tracks that don't make it, just sitting around," Sannan says. "We figured a bunch of other composers and produccollecting a catalog and created a simple licensing process with affordable, high-quality music." The licensing platform offers royalty-free music, sound effects and, most recently, stock video clips to content creators, which has helped provide a stable

Unlike other licensing companies, Soundstripe's music is created in-house by a roster of musicians, producers and mixers, including Aaron Marsh of Copeland, Stephen Keech of Haste the Day and Grammy-winning engineer and producer J.R. McNeely. "We had open submissions for a while to build our roster, and we basically built a little internal team, so we'd have singers, songwriters, mixers and producers on staff." Sannan says

producers on staff," Sannan says. By working with artists who own their own music, Soundstripe has been able to help support musicians during COVID-19, which has hit the live entertainment industry hard. Fortunately, Sannan says, Soundstripe has actually seen an increase in the demand for music for certain types of content, such as fitness videos, during the pandemic. "It's been such a rough year for the music industry, we're so grateful we've been able to keep going and support artists.

PROPS

TrueFire Studios recently acquired FaderPro, combining the planet's largest and most comprehensive selection of online guitar lessons with the premiere destination for EDM music



production tutorials taught by major names in dance and electronic music. This move expands TrueFire's online music education content to include dance and electronic music. FaderPro's instructional videos offer a hands-on, in-studio approach to music education, working with DJs and producers such as Mark Knight, Roger Sanchez, David Penn, Josh Butler, Martin Ikin, Orjan Nilsen, Tritonal, Goldfish, Thomas Gold, Mark Sixma, SlumberJack, Umek and Shadow Child. Contact ignite@truefirestudios. com for more information.

The Society of Composers & Lyricists, the premier organization for composers and songculture, art and life. It features rare live performances and interviews with artists and influencers such as Al Green, Muhammad Ali, Sidney Poitier, Gladys Knight, Stevie Wonder, Earth, Wind & Fire, The Delfonics, Bill Withers, Sonia Sanchez, Wilson Pickett, Toni Morrison and Patti LaBelle. For more information, contact David Magdael at dmagdael@tcdm-associates. com.

JESSICA PACE is a music journalist-turned-newsreporter 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.

MIXED NOTES

► LP at Drive-In OC

After nearly a year without performing to a live crowd, singer-songwriter Laura Pergolizzi, aka LP, headlined two shows at City National Grove of Anaheim's Drive-In OC in California. Audio at Drive-In OC is played through a traditional PA system and available in attendees' car stereos. Drive-In OC is a predominately contactless experience, including entry, ticketing, concessions and restrooms. All tickets must be purchased in advance and there is no on-site box office. Vehicles are spaced 10 feet apart and staggered to provide distancing. Masks are required.



▲ Pharrell Williams' Black Ambition

Pharrell Williams has announced Black Ambition, a non-profit that aims to encourage Black and Latino entrepreneurs in tech, design, healthcare and consumer services. At the organization's launch, Williams said he was inspired to give a voice to underserved communities. In partnership with historically Black colleges and universities, The Black Ambition HBCU Prize will offer mentorship and up to \$250,000 to current and former students as they develop early-stage ideas and launch their companies. A grand prize winner will receive up to \$1 million. Other partners include Adidas, Chanel, the Chan Zuckerberg Initiative and The Rockefeller Foundation.





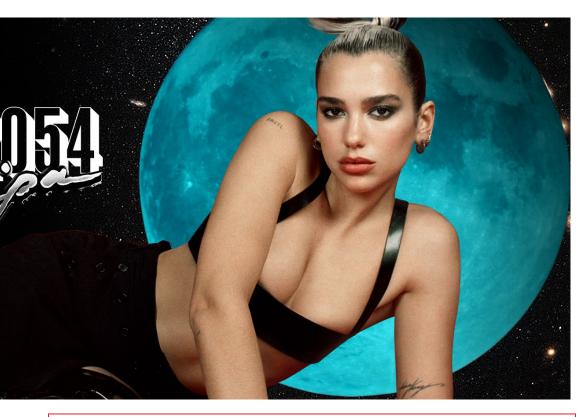
Ziggy Marley Meets the Gibson Generation Group

The eight-time Grammy-winning musician and philanthropist, Ziggy Marley, teamed up with Gibson for a livestream Q&A, speaking with music students from across the globe. Young guitar players in the Gibson Generation Group, as well as from music schools in the U.K., Netherlands, France, Spain and Australia, were selected to ask Marley questions about his influences and how he is creating and surviving in the pandemic. The interview ended with a special performance from the students, jamming on a new song from Marley's More Family Time album.



▲ Armand Shaubroeck Spins Vinyl Underground Radio Show

The Armand Shaubroeck Spins Vinyl Underground Radio Show has been on air for over four years, exclusively playing vinyl records without repeating a song by the same artist. The volunteer staff includes: Armand Shaubroeck as host, Aric Shaubroeck as DJ and Eric Pinales as recording engineer. Broadcasting from the basement of The House of Guitars music store in Rochester, NY, the two-hour all-music show is aired weekly on WRFZ 106.3 FM, Rochester Free Radio. Over 230 shows are available anytime on mixcloud.com, with complete playlists of rare international '50s, '60s, soul, blues, funk, punk, reggae, alternative, local Upstate NY music, rap and rockabilly.



▲ Dua Lipa Breaks Records at Studio 2054

Dua Lipa's livestream concert experience, "Studio 2054," has broken streaming records with over five million views and counting. Due to high-demand, the concert was made available to watch for an additional week after the live event. Filmed in a renovated London warehouse, the performance follows Dua Lipa singing, dancing, acting and interacting on custom-built stages, with designs that range from an '80s TV sitcom set to a roller disco rink to a modern rave, all carefully choreographed and coinciding with past hits and selections from her latest, Future Nostalgia.



■ Buffalo Rock City — KISS Tribute

John Jeffrey, founder and guitarist of the tribute band, KISS This!, assembled a cover album that features significant people in "KISStory." Proceeds from album sales will aid Compass House Foundation, an organization that provides shelter and resources to homeless youth in Buffalo, NY. Buffalo Rock City features the "best of the best" musicians from Western New York. In addition to KISS This!, the album has contributions from DoDriver, Robby Takac, Tommy Henriksen, Deen Castronovo, Ron "Bumblefoot" Thal and Mitch Weissman, who have all performed with KISS, recorded together or designed album art. Jay Messina mastered Buffalo Rock City, and has been working with KISS since 1976, having engineered the band's breakout album, Destroyer.

► Recording Professor Creates **Virtual Studio for Remote Classroom**

For some teachers, the COVID-19 pandemic meant facilitating lectures via Zoom virtual meetings. For Professor and M.F.A Director Bill Crabtree, of the Middle Tennessee State University Audio Production program, remote-teaching meant creating a multi-camera audio classroom on the MTSU campus. Crabtree designed a multi-iPhone camera, high-definition audio/video classroom experience within four of MTSU's recording studio control rooms. "Most of what I teach is hands-on," Crabtree says. "Our students have to learn how all the equipment in the room works, and how to collaborate with musicians during a recording session.



Tidbits From Our Tattered Past



1993-Blind Melon-#18

Blind Melon frontman Shannon Hoon had some hard-won advice for his fellow songwriters in our cover story interview: "Songwriting is the way to reflect, but it's also like a great-tasting candy-you have to be careful not to eat yourself sick with it." Also in the issue are live reviews of The Verve and Trash Can Sinatras.



2003-Café Tacuba-#17

Groomed on the Police, Rush, the Cure and the Smiths, Café Tacuba ("the Beatles of Mexico") were our cover story in this issue. Said lead singer Ruben Albarran about utilizing a drummer for the first time: "We've done very interesting things with a drum machine, but when you're playing and there's someone banging away on something primitive like the drums, it generates a different energy."







PHOTOS BY JOSH CHEUSE

hen AC/DC wrapped up its Rock or Bust World Tour four and a half years ago in Philadelphia, things were not exactly a whole lotta rosey. It had been an arduous campaign, to be sure—AC/DC's own high-

way to hell, if you will. It started before the 2014 release of the Rock or Bust album, when it was revealed that Malcolm Young, who co-founded the band and wrote its songs with older brother and fellow guitarist Angus Young, had retired and was battling dementia (he passed away during November of 2017 at the age of 64). And drummer Phil Rudd had to take a leave due to legal issues in New Zealand, where he resides.

During the tour, meanwhile, frontman Brian Johnson dropped out due to hearing issues and was replaced by Guns N' Roses' Axl Rose for 2016 legs in European and North America. And once the tour wrapped, bassist Cliff Williams (who'd been with AC/DC since 1977) announced he was retiring. There was justifiable reason to wonder if we'd ever see the iconic Australian rock band again. But anyone who's paid attention over AC/DC's 47 years knows it's not a band easily counted out.

Proof positive of that came with the recent release of Power Up, the band's 17th studio album. Recorded quietly in Vancouver with producer Brendan O'Brien, the 12-song set of prototypically Spartan, hard-hitting heavy rock finds Johnson (thanks to groundbreaking hearbrothers from riffs they'd been working on before Malcolm's death. (Their nephew, Stevie Young, remains in his stead since 2014.)

charts in more than 18 countries-including top of Billboard's Mainstream Rock Songs survey. Absence indeed made hearts grow fonder, though with its ubiquitous airplay AC/DC has never really been absent from its fans hearts, or ears, for several decades now...

Music Connection: Were you at all surprised at how powerfully Power Up came out of the box?

Angus Young: I don't think you can take anything for granted. You always hope it's gonna be accepted, but...the public's their own, y'know. I mean, the Romans were saying to the mob, y'know what I mean? The mob. You never know when the mob can go the other way.

MC: There were a lot of people who thought we'd maybe seen the last of AC/DC after the last go 'round. Were you always confident there was more on the horizon?

Young: To be honest with you, I didn't know. I had a little bit of a break, and then I thought, "Well, I'll start doing some work," which I'd always done. I always go to my little room and try to put together some ideas. There were a lot of ideas that Malcolm and myself had done through the years, which was a lot of great AC/ DC song ideas we always had meant to record, but usually when it comes to doing one record you go, "Okay, we got this amount of songs" and this group of songs might have missed out because of what we had already done. So this time I went through a lot of the older stuff to see what was there.

MC: At what point did you start to feel like there was another AC/DC album on the horizon?

Young: I think it was mainly our management who more or less got the ball rolling. They were asking when are we gonna get together, or "Are you gonna do an album or what?" I had said, "Well, I'm just still going through some ideas," and they said, "Do you want us to contact anyone?" I said, "Yeah, let's see who wants to be on board. See if Brian and Cliff and Phil and Stevie, would they like to be participating in it? And everyone was pretty eager to be involved, so that was a good sign.

MC: How did that go down on your end, Brian?

Brian Johnson: Yeah, I first heard from management; they just said, "Would you like to do an album?" and I just said, "Absolutely! I'd love to," 'cause I hadn't been around music for two and a half years, and you really miss it. And then Ang had a great pot of songs, let's put it that way, and Phil was gonna be back and good ol' Cliff was gonna be there and Stevie was coming in, so it was like the family. Back

Malcolm is in every song. He was in the studio, ing aid technology), Rudd and Williams back in the fold and songs again written by the Young and I'm not talking the clever things, too—a different note here or the fold and songs again written by the Young and I'm not talking the clever things, too—a different note here or the fold and songs again written by the Young and I'm not talking the clever things, too—a different note here or the fold and songs again written by the Young and I'm not talking the clever things, too—a different note here or the fold and songs again written by the Young and I'm not talking the clever things, too—a different note here or the fold and songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the Young and I'm not talking the fold and Songs again written by the You bung, remains in his stead since 2014.) The new release debuted at No. 1 on album Spooky and stuff the Billboard 200 in the U.S.—while the singles "Shot in the Dark" and "Realize" vaulted to the was there."

together again, obviously excited to get back in the studio.

MC: Was it like riding the proverbial bike?

Johnson: Oh, yeah. When we all got there, Vancouver, it was just that feeling in the room, that positive feeling and excitement and electricity that comes with people who had worked together for most of their adult life but hadn't seen each other in a while. You get in the studio and the boys just powered up those amplifiers and started hitting the guitars and everybody was in, hook, line and sinker. They just loved it. It was a wonderful way to see the bond within the band was still strong. I was just so happy, I

MC: There was a lot of doubt about the rhythm section, Cliff and Phil, and Cliff had even announced his retirement after the last tour. Was it surprising to get them both back on board.

Young: It was really, I guess, just part of the thing, y'know? You're right about Cliff, 'cause he was saying he was gonna retire and everything. But he had said if I was going to do something to let him know, so I did and I said, "If you want to be on board, y'know...no pressure. It's up to you if you want to do it, and he was, "Yeah! I'll be there." He was wanting to be involved, so that was great.

MC: And Phil?

Young: I'd also communicated a few times with Phil and he came to Mal's funeral, and he was in very good shape. He had managed to get a lot of his problems sorted out and he was in good, healthy condition and, like Brian said, he was rarin' to go. He was, "Yeah, I'm there, ship shape. You tell me when and I'll be there with bells on."

MC: Power Up is very much an AC/DC albumwhich is a compliment. You have a sound and you've stayed with it, unapologetically.

Young: It's just...how we sound, y'know? When people would say to Mal, "All your albums sound the same" he would say, "Yeah, it's the same band." (chuckles) Even when we started, we weren't trying to reinvent the wheel. We just wanted to be a rock 'n' roll band. My older brother George (formerly of the Easybeats) produced a lot of what we'd done in the beginning, and he always said, "You're just a guitar band. The guitars are so dominant in what you do.' He always saw that as a big plus factor, that the guitars were so strong. So we've just stayed with that. It's just a groove.

MC: But it's not an easy thing to do—at least not successfully.

Young: Everyone listen to it and thinks, "Oh, it's simple," but it's not. Even if it's a straight eight or something, keeping it solid and even, that's not a simple thing to do. That was Mal's thing, there. Even though it's straight, major guitar chords or something, underneath you get, like, a harmony note that just changes up the whole thing. His role is to make it come together and make it swing, and that's a big part of the sound, too.

MC: It goes without saying, almost, but Malcolm is a big part of this album just like he was on (2014's) Rock or Bust, even if he wasn't in the studio with you.

Johnson: Malcolm is in every song. He was in the studio, and I'm not talking spooky and stuff like that. Malcolm was there. He was such a strong character in life, and it seems to have just passed on. He's just there. I'm sure there's not a guy in the studio that didn't turn around and think of Mal, 'cause that's his legacy, with Angus-it's the band. I think we all felt it. You cannot help it, and it's in the songs as well. Angus knows what that feels like, because he was very, very close to his brother.

MC: What kind of emotions did you feel as you were dipping back into all those old song ideas you had created with Malcolm.

Young: At the time, especially after his death and everything, it was very hard. And it was very hard before that 'cause it's a hard thing to go through. I wouldn't wish it on anyone to go that route. But (Malcolm) himself, while he could still communicate, would say, "I know I'm gonna try...," and he was trying to get himself through. He thought maybe he might get through it, but unfortunately didn't come to pass. So he was always pushing, even as he said to me, "You got to keep writing, deep doing it...'

MC: There's a kinship between Back In Black, which came out of the death of (frontman) Bon Scott, and Power Up 40 years later.

Young: Well, they are alike in that respect be-

cause Back in Black was a tribute to Bon Scott, and it was our way of paying our respect to him. Even the color of it, we did it in black because it's the mourning color, for people in mourning. And this album was for Mal. I thought, "Malcolm always liked things very simple and straight," so I just thought we'll put a little candle (on the cover) and let him know that the album was for him.

MC: What was the timing for the song ideas?

Young: A lot of them are from just before we did (2008's) Black Ice. We'd had a lot of years, a lot of time, a lot of space (between albums) and we had gotten together for quite a bit of time working together and going through a lot of ideas and coming up with new ideas for new songs. So a lot of songs came from that period—in fact, when we went to do the Black Ice album we had so much stuff it was like we started on the first [album], coming out of the box with ideas, and there were just piles of boxes to go through.

MC: How did the two of you write together?

Young: In different shapes, really. Sometimes it was a case of we'd have just the two guitars, or Mal would go out and put a guick drumbeat down, then we would drop on a couple of guitars and a bass. And then other times Malcolm would just hop on the drums while I was playing a riff and bang down a quick drumbeat, playing along with me. Sometimes he'd come in and get the bass and we would knock around a little bit of bass while I played guitar, or vice versa. Or if he was really desperate (laughs), 'cause he knew how lousy a drummer I was, he'd go, "You hop on the drums" and then he'd get on his guitar and do a bit of rhythm.

MC: This is the third album you've made with Brendan O'Brien. What makes that relationship work so well?

Young: Brendan...he knows how to work with bands, really. And he's a musician, too. He gets

me in and he'll just say, "Okay, let me hear" and I'll do a rough kind of thing of what I've doneand of course Malcolm had knocked out a few little melody ideas, so I'm relaying some of that as well and I try to copy what Mal did.

Then I put that through to Brendan and we just run a track and he'll let me do a scratchy vocal thing and then he'll translate it for Brian. Then he'll say to me, "Is this what you're hearing? Is that what you want?" and once we're set he'll get Brian running. And while Brian's doing that he'll get the rest of us in the other studio

"Underneath you get, like, a harmony note that just changes up the whole thing.

and be like, "Okay, let's get another new track down. Work it up," and then he'll come back in when we're ready to start putting down the track. He keeps everyone busy, which is a good approach, because it gives everyone something to do and there's no sitting around bored.

Johnson: At the end of the day you have to do the lyric and sing the song the way Angus imagines it in his mind. When I'd be doing the vocals, Brendan and Angus would sit over them, even to the point of just changing a couple words to make it flow easier. You have to try to get as close to that as you can, and if that works, well, fuckin' bingo, y'know?

MC: There are a couple of songs that fit well

with 2020, even though you recorded them the year before.

Johnson: Yeah, like "The Mists of Time." I still get a bit of goosebumps when I hear that, even now. And "Code Red" and "Systems Down," too. It's just kind of spooky sometimes when you look at some of these and it looks like we already knew what was coming. But the main thing is it's upbeat, and that's what we need right now. The songs just get your toes a'tappin'. I had a ball doing [the songs]. There were some nice little tricky ones to get through. That just makes it exciting when you're doing them, a challenge. A good challenge.

MC: Does all feel right with the world when Brian's the voice of AC/DC again?

Johnson: It's just a brilliant feeling. There's not many things that can make you as excited as you were when you were young, but this did. This is right up there with any of the great things I've done in life, right up there on the top. Getting back and just feeling part of it, being back with your family, it was just brilliant. It's the one thing I've always loved doing.

MC: One thing AC/DC also loves is playing live. No one knows when that will happen, but have you allowed yourself to think about what your next show might look like and how the Power Up songs will fit into the set?

Johnson: The thing is we can't even plan to make plans at the minute. It's bloody frustrating. I don't think we've even got to the stage of basic ideas for the stage; I'm sure they've got ideas in the back of their heads, but [the Covid-19] pandemic just came and put everybody on the skids. We were already having a cracking time rehearsing together in Holland, all just rockin' and rollin' all this stuff like we're supposed to do and getting excited about the prospect of going out [on tour]. Then about three days after we left, all the shit hit the world. It was crazy.



Young: We've been in rehearsal and tried out a few of the new things. Of course Brian had new ear-specialist people working with him, and he wanted to know if it was gonna work out live and he was really happy with the results and having a ball. We were running through a lot of old tracks, a couple of these newer ones each day. It was a good test to see if everything was gonna work live, and it really helped Brian. He got to see how the new technology and stuff they'd been working on would be. He was really happy with everything the way it was going, so it was working out great, very positive.

Johnson: We'll obviously be the first ones to get out there, when there's a chance.

Young: We can keep our fingers crossed, that we all get through it, and as soon as you get the all-clear and we're back to normal I'm sure we'll get a chance to get out and perform again.

MC: In the meantime, are there enough other ideas in the batch you drew from to maybe start work on the next AC/DC album sooner than later?

Young: There's a lot of ideas and stuff, yeah, that I've still got, in different shapes. We'll see. When we first started working together, my older brother [George] who was working with us-he was producing us, him and Harry Vanda—he used to always say to me and Malcolm, "You'll always save yourself a whole heap of time if you make sure you've got good ideas ready to go when you go in the studio." He always said if you were prepared before you got in, all you had to do was get the sound you wanted and hit the [record] button. You didn't really have to concentrate so much on the songs-maybe the odd tweak here and there. But if you had ideas around, you didn't have to be under pressure to come up with 10 or 11 good tracks all at once. That was good advice that we followed, so that's why there's a lot of stuff around.

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- AC/DC started during 1973 in Sydney, Australia.
- The name was inspired by a power supply message on a sewing machine.
- Its first two albums, High Voltage and T.N.T.—both 1975—were released in Australia only before an international High Voltage a year later combined tracks from both.
- The group's lineup has included 20 members. Guitarist Angus Young is the only founding member.
- Its top-selling album, 1980's Back in Black, has been certified
 25 times platinum in the U.S., with more than 50 million copies
 sold worldwide—the third highest-selling album by any act.
- AC/DC has sold more than 200 million albums worldwide.
- The group has won one Grammy Award—Best Hard Rock Performance for "War Machine" in 2010—and three ARIA Awards in Australia.
- AC/DC was inducted into the Rock and Roll Hall of Fame in 2003, and into the ARIA Hall of Fame in 1988.
- Current rhythm guitarist Stevie Young, who joined AC/DC in 2014, is the nephew of Angus and the late Malcolm Young, the son of their oldest brother, Stephen Young Sr.
- Their latest, *Power Up*, is the group's 17th studio album. It debuted at No. 1 in over 18 countries after its recent release.





very year, *Music Connection* gathers a number of the industry's most intriguing talent scouts to acquire perspective on their trade. Our 2021 edition kicks off with Joseph Aldulaimi, who signed indie rockers Smallpools to alternative distribution outlet ONErpm. Next comes Atlantic Records' Keith "Keefa" Parker, whose clientele includes rappers Roddy Ricch and Ty Dolla \$ign. Our penultimate discussion is with Brian Culbertson. His efforts at Big

Loud Records have helped country acts like Florida Georgia Line achieve wild success. The article concludes with Allyson Coff, a rising star who joined 300 Entertainment in 2014.

We peppered this diverse set of notables with queries regarding everything from their opinion of TikTok as a discovery platform to how the pandemic has affected their jobs. The responses we uncovered are as honest as they are enlightening.

Vice President of A&F

Atlantic Records Atlanticrecords.com

How did you get into A&R?

I grew up around music. My dad ran Death Row Records back in the '90s. He was Suge [Knight]'s right hand until everything played out. Since I was a kid, it's [been] something I was familiar with. It was all I was into and knew growing up. Music was something I was always intrigued about, because I was watching it in front of me at the highest levels.

Recommendations for people who want to get into A&R?

Have a purpose. Do it for something worth the time that you're going to have to put into it, because it's not your typical cubicle job. Find something you can attach yourself to and believe in. If it's just to make money, that's one thing. But for me, it's [about] finding something that's going to change the world.

Qualities that make you a successful A&R rep?

My commitment. I'm an all-in type of guy. If I find something that I'm interested in, I'm going to give it my all. With anything you do, you have to give your all to truly reap the fruits of your labor.

How do you discover talent?

Years ago, you had to go to shows or find deejays who were putting out mixtapes. Now, it's almost at your fingertips. Some people go to certain platforms. I'm just all around, you know? I also know little dive bars. I've found artists at open mike type situations. Music is all around. It's just whatever you're into. For me, I like to see stuff in person and dig deep into it.

Do you prefer artists submit material through an attorney? Or are you attracted to people who find clever ways of getting your attention?

I've never dealt with an artist submitting music through an attorney or manager. People message me music and I listen. I might not respond. I will respond if it's something I'm interested in. If it's something that's close, I'll even hit people back like, "Keep working and sending me stuff." But I'll always allow musicians opportunities to send me

I go on Instagram Live a lot and I'll post my email. I'll have producers emailing me and I'm playing the songs they're sending with 200 other people in the room. It's almost impossible to not be able to get in contact with an A&R, because social media has made us so accessible.

How should artists contact you? Do's and don'ts?

One thing to not do is spam email. That will turn me off. If you email me, I will see it. I'm very busy, so I can't hit everyone back. Again, if I'm interested, [you] will most likely get a response.

What are the qualities you're looking for in artists?

The story and the live music. The story is very important, because it helps you understand the substance that you can anticipate hearing and

A work ethic, as well. A lot of artists get complacent. They'll make a few songs and catch someone's eye and feel like that's it. If it's a new artist who's head down, hit the pavement running... Then let's go. Don't get caught up in everything else around you.

It's different for everybody, but you have to have a good playlist before you put a project out. If an artist has 10 or 15 songs and they're, like, "Yeah, I'm ready to put a project out," that's probably not the situation for me. I'd rather make 100 songs and sleep knowing that the work ethic is there and there's this level of determination and passion attached.

"I'm an all-in type of guy. If I find something that I'm interested in, I'm going to give it my all."

Are there metrics beyond musical quality that will sway your opinion?

If you're talking about higher-level artists, all of that is important. The live performance is important, because that's what you're selling. Stage presence is important. Seeing the interaction with fans and how fans react. It's all important. The music is like the ticket, but the actual movie is the artist. People will buy a ticket, but once you go in to see the movie you're evaluating the thing as a whole.

TikTok as a platform for talent discovery?

I have nothing against it, but the platform is making the music a little microwavable. Someone has a moment, but moments don't always last. TikTok can make a song blow up overnight for a kid who doesn't know anything about the business. Now, million dollar deals are getting thrown in this kid's face. It's fun for kids to watch, because they see the dances and everything, and it catches on. But the business is a whole other beast. A lot of kids that come from TikTok are not prepared for what they're about to get into. It's a good platform to promote artists that are already established.

Do you draw a distinction between album artists and singles artists?

I think you've got to get it how you live. One person might wake up and brush their teeth, take a shower and get dressed. The other person might wake up and run out the house. It's not right or wrong. They're all trying to reach the same destination. It's all in the hands of the artist. If an artist can catch momentum from putting out singles, it's great. But to have

a career in music you have to put out albums. That's the reality. An artist that's single-heavy is great, because you can build up buzz for an album. Singles allow you time to prepare, but the ultimate goal is to put out albums.

What is the future of A&R?

It's a position you can't replace because there's only so much that researchers can do. Researchers are not out in the field touching artists. A&R is always going to be lucrative because the A&R is the connection to the artist. Some artists have never met their reps at the label; they're not even sure who their product managers are or their PR is. But the A&R is the one in the studio with them curating vibes and helping bring the music to life. Some artists don't like to deal with the business, so the A&R is the bridge between the business and the artist. I don't see anything changing from what it's been 40 years ago.

What is your advice for artists?

Find your purpose and put it in the music. Continue to grow your artistry. It's important for artists to learn different aspects of the music. Don't just walk in, grab the mike and start recording. If your engineer can't make it one night, your session shouldn't be over. You can look up how to engineer and learn it within a week's time. Learn how to produce. Learn your sound. If you leave your sound in the hands of your engineer, then your sound is only as good as their ear. And what they hear for it might be good, but you might hear something different.

What should artists look for in an A&R rep?

That's all based on the artist. Some artists come to the table with their program ready to go and they just need the label machine to back it. You're just kind of there for whatever. Some artists need more than that. Some artists need guidance. If you're a newer artist, just vibe with the person. You have to have a relationship with the person that's going to be your source to the label. Know whom you're about to lay in bed with. Be on the same page. Make sure that the A&R understands you and you understand the A&R. You'll know someone's intentions off their vibes. If you feel uncomfortable, that's not someone you want to do business with.

West Coast Head of A&F

ONErpm Onerpm.com

How did you get into A&R?

I went to University of Washington and the only music businesses in town were Sub Pop and Tooth & Nail Records. I didn't know anybody at Sub Pop, but I did at Tooth & Nail. I started as an intern in their A&R department and fell in love with A&R.

I started a management company with my partner, Jeff Levin. Jeff was already integrated

in the A&R system at Atlantic and a lot of the stuff we were managing ended up getting signed to Atlantic, so I went to A&R at Atlantic, Roadrunner and Fueled By Ramen, where I learned about development of artists on a larger scale.

Then, I left Atlantic to work at some startups. I learned a ton, but wanted to get back into making an impact with artists on the ground level. I spoke with different companies and ONErpm was the one I was really aligned with.

What are the qualities that make you a good A&R?

Every artist I sign is because I'm a fan. I've never signed any artist because I thought it was going to be hot or was going to generate money. I want to be the authority on their catalog. When I say, "Hey, this is a good song, but you can do better," they trust me because they know I live and breathe everything they've ever done. It comes from that trust with the artist, getting to know each other and fighting with them in the trenches.

How do you discover talent?

I've never found two artists the same way. Blogs were it for years. Nowadays, it's a combination of everything. I'm looking at hundreds of Spotify playlists every week and some great research tools, like Indiefy. Of course, artists recommending artists is always something I get excited about.

Do you prefer that artists submit material through an attorney? Or are you attracted to people who find clever ways of getting your attention?

I'm open to all of it. I love and respect the lawyers I'm lucky enough to work with. I'm happy to get their calls or [calls] from managers. I read every email I get, every Tweet or Instagram DM. I'm always available.

How should artists contact you?

Use common sense. Don't call me 15 times on a Sunday if I don't know you. Email is always great. More and more artists are reaching out on Instagram. That's totally fine, too.

What are the qualities you're looking for in artists?

The more of a vision the artist has, the more

we can do to support and amplify that vision. There's nothing worse than a bunch of 50-yearold dudes telling a 22-year-old woman how to market herself to 16-year-old kids.

Are there metrics beyond musical quality that will sway your opinion?

There's a weighted average to a lot of these things. They all work together to come up with a score. It starts and ends with-do I love the music? And then-does the artist give a shit? Are they working for themselves? Is this a train that's leaving the station? Do other people give a shit about it? Is it clicking? And, of coursethe live show there? The big one is—is this person a star? Are they a compelling figure

who has that X factor? That's always something we're looking for. But every artist is going to be a combination of those things. It starts and ends with the song.

Has your work been affected by the pandemic?

When the pandemic started, nobody knew how long it was going to last. But we took time as a company to reassess who we are and make sure we come out of this thing stronger. In the beginning, there were no right or wrong answers about what

to do. People were asking, "Should I put a song out? Or should I wait?" It was just kind of, "Whatever feels right for you." We had to postpone a lot of releases to make space for people of color, making sure that we are being mindful of the climate and that voices that need to be heard are being heard.

'There are singles artists who maybe

give you the song of the summer. But

it's the album artists that people end

up getting tattooed on their bodies."

TikTok as a platform for talent discovery?

I think TikTok is incredible. Beyond music, there's some of the most creative, cutting-edge fare on there. We've seen how songs can rise and become overnight successes. Then the job comes to the rest of us in the industry to foster this artist's career beyond the flash-inthe-pan moment.

Do you draw a distinction between album artists and singles artists?

I'm always drawn to album artists. There is real significance in the album format. I also think that it's a great way for artists to summarize chapters of their lives. Mentally, it's a way to feel that they're progressing. For artists to be able to encapsulate a period of their lives is very important. There are singles artists who maybe give you the song of the summer. Those artists are always going to be important. But it's the album artists that people end up getting tattooed on their bodies.

What is the future of A&R?

Research is everything for a lot of people. That's only going to become more and more important. However, with ONErpm we believe in artist development in a pretty old-school way. We don't think there are any skipped steps. And while the way that we find artists might be faster these days, it still takes just as much workmore-to build a lasting career.

What is your advice for artists?

Write better songs. And don't be comparative. Being comparative can be incredibly stifling. Constantly looking at someone else isn't going to help you move forward. All you can do is be the most real, authentic version of yourself and write the best songs possible.

What should artists look for in an A&R rep?

Find somebody who you really connect with. You're into similar music. You have the same core ethics and beliefs. You have similar definitions of success, short-term and long-term. Patience is really important, for both the artist and the A&R.

A&R

300 Entertainment 300ent.com

How did you get into A&R?

In college, I was introduced to a ton of music. And I was like, "I want to have a radio show and bring music to the people." Having that show, I became more and more into music. Once I started introducing people to new artists, I became addicted to that. It was the best feeling in the world having people call in and being like, "Oh my God, I love that song." Then, getting to know artists and interviewing them for the show, I realized I wanted to be on the creative side. I would meet these artists and feel super passionate about spreading the word.

Recommendations for people who want to get into A&R?

Listen to as much music as you can. Find where you're passionate and get to know artists. As you get close to artists, you start to understand their world. Having a good understanding of artists really helps in A&R, because you're that person that's communicating their vision to everyone else.

Qualities that make you a successful A&R?

Passion is really important. Being persistent is important. Especially when an artist is starting out, you really have to help carry the torch and get other people excited. Being a great com-



municator is important, because you're the one that's talking the most to the artist and you're also communicating their vision to other people.

How do you discover talent?

I'll look at all the streaming sites. I'll watch things on social media. Also, people send me things all the time. Some people know the sort of tastes I like. And I'll also get a ton of random things. I always check out anything that's sent over. So it's a bunch of different ways. You never know where you might find something. I'm open to all of it.

How should artists contact you? Do's and

Email is best. I check my email at all times and don't miss any. Social media can also work. Sending clear links to music is helpful. Also, anything that can provide context on the artist, whether it's a vision board or their social media accounts, just to fully understand what they're about. It's helpful to know what they've been doing, but also what they see for the future.

Qualities you're looking for in artists?

Talent is definitely one. Once you get past that, you look at work ethic. Do they have a point of view? Does the music stand out? Do they have something to say? How badly do they want it? Are they good at communicating with their fans? Five years from now, are people going to be caring about this artist? And can they perform live? Can they hold an audience? Are they special?

Metrics beyond musical quality that will sway your opinion?

Having a fan base is the best thing an artist can have. That shows that they have a base of people that care about them. Social media engagement is really important. Personality is key. And then how badly they want it, because it can be a rocky road getting there.

TikTok as a platform for talent discovery?

I think TikTok's a great way to expose artists. It's a way for things to blow up really fast. And then you have to make a decision whether you think it's just a quick thing or an artist with longevity.

What is the future of A&R?

Even in the amount of time I've been doing it, it's changed a bunch. I used to look at tons of blogs and now it's more social media and streaming services for discovery. It's going to continue changing. Live shows used to be huge in what I would look at and I haven't been able to do that as much. But as live music comes back, that will come back again. It's going to continue to keep changing and, as an A&R, you just have to adjust. There's always going to be a new platform that's helping artists to reach people.

What is your advice for artists?

Come up with a clear vision for who you are and then start doing it. Whether it's releasing music, putting out videos, going on social media, whatever it is, start doing it. And know who you are when you're doing it, because the artists that stand out really know who they are and have a clear vision.

What should artists look for in an A&R rep?

Someone who understands them, will fight for them and is passionate about their music. Someone who will walk through walls and do whatever it takes for them to be successful. There are times when artists can't be in the room where

their music's being discussed and you need someone to represent you properly. So have someone that fully understands your vision, will really fight for you and that you trust.

Patch Gulbertson

Vice President of A&R

Big Loud Records Bigloudrecords.com

How did you get into A&R?

Music's been a passion of mine ever since I can remember, but it kind of rode sidecar to what I was pursuing. I just didn't understand the professional options out there. When I got to college, I was pre-med but also heavily involved in putting on shows.

I think it was my junior year. I was standing on the side of the stage and looking out at the crowd. They were spending more time in the air

than on their feet and something clicked. I needed to know more about this business.

I started taking informational interviews. I got an internship at a Triple-A non-pop station on the Cape. When I went back to school, I would drive from the middle of Vermont down to Poughkeepsie, NY, take the train in, do two to three interviews, drive back and try to make it to my night classes. I was really passionate about it. but I couldn't find an in. After I graduated, I got an internship in Boston at Mass Appeal Entertainment,

[handling] social media strategies for artists. I was still interviewing in New York and L.A. [Then I started at Republic Records] as an A&R Coordinator in their New York office. I was there almost nine years and then joined the Big Loud team in 2017.

Recommendations for people who want to get into A&R?

For A&Rs, music has to be a passion, rather than a hobby. It's about identifying great artists and great songs. There are opportunities in A&R not only on the label side but also in publishing, even in entertainment law.

What are the qualities that make you a successful A&R?

Being able to understand audiences and reading through the noise. We have to be able to understand what's going on under the hood. It's about being able to identify great songs, great artists and also understanding the audience data.

How do you discover talent?

There isn't one particular way. A seismic shift happened in terms of pace and technology. I think back to some of the artists I've signed; the ways I discovered them are completely defunct. Live shows are crucial and also word-of-mouth.

How should artists contact you?

No one wants an email that says, "Will you sign me?" If a creative is reaching out and

pitching great song ideas, we are all ears. On the artist front, I'm always interested in hearing from artists who have great material. Be patient with our response. There is a fine line between persistence and annoyance.

Qualities you're looking for in artists?

If the artist knows themselves. Are they a star? There are certain artists who have that star quality where you say, okay, this is somebody special. It's also those who show initiative. And then, do you see them on socials?

Has your work been affected by the pandemic?

Yeah, I'm working harder than ever. It has been tough on the live industry; I don't want to discount that. But country [music] is in a unique situation during this pandemic. It's one of those genres that exploded as people were working from home. People fell back on children's mu-

sic, country music and some of the classic rock things, looking for that feeling of comfort. We saw a huge benefit from that. We've also had to think strategically about how to break new artists.

TikTok as a platform for talent discovery?

I love it. I think it's great that, with the pandemic, we're looking for other ways that fans can engage with artists and discover songs. It's only done good things for our business. TikTok is, far and away, the one that everyone is getting under the hood with. It came on a lot faster than anybody

anticipated. Triller is the other platform where a lot of our energies are focused.

Do you draw a distinction between album artists and singles artists?

We're in the business of [promoting] the greatest hits with whomever we're partnering. There's data that can aid in that decision of whether you should put out a body of work versus singles. You benefit for a lot of reasons by going single-by-single in our streaming ecosystem. For example, on Spotify's Release Radar, putting out six songs allows for six breakouts. So there are exposure strategies, but there's still value to the album.

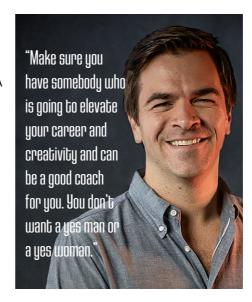
What is your advice for artists?

It comes back to initiative. Always be creating. Understand your artistry. Collaborations are key. Show initiative in terms of putting out music and content. Know your audience and cultivate that audience from a live and social measure.

What should artists look for in an A&R rep?

It has to be a great fit. Make sure you have somebody that is going to elevate your career and creativity and can be a good coach for you. You don't want a yes man or a yes woman. You want somebody that is a great sounding board but is also going to challenge you.

Also, have somebody that is going to champion you, because a lot of labels have hundreds of artists. Make sure you've got somebody that is going to make sure you're a priority. III



NAMM® "Believe in Music Week"...

or nearly two decades, lifelong drummer and avid motorcyclist Joe Lamond has stood at the helm of NAMM as its president and CEO. The organization's seeds were sown in 1901 when it began as an association of piano manufacturers and dealers. NAMM's annual trade show—the aptly named NAMM Show—was held in a variety of locations over the years until it settled in Anaheim in 1980. Ultimately, it grew into what it is today: a place for retailers, artists and manufacturers to meet, network and celebrate both music and life. NAMM

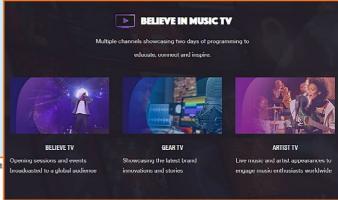
2021 will take place entirely online Jan. 21 - 24. As 2020 became increasingly dire, Lamond and his team faced a daunting challenge. The global COVID pandemic had rendered a live happening impractical and, indeed, dangerous to the point of impossibility.

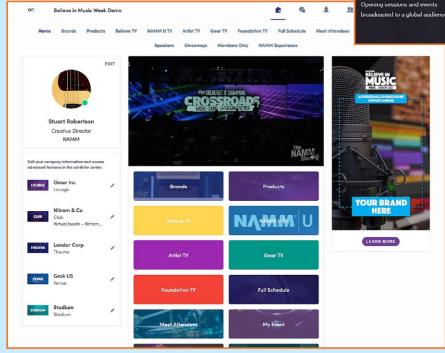
So in July the decision was made to cancel the in-person event—a spectacle that is typically attended by 115,000 people—and migrate the entire operation to cyberspace. That is, rather than simply accept 2021 as a total

to stop that train, because once it starts to roll. we can't stop it. It was a tough choice, but also fairly obvious. The harder part was coming to grips with what that meant. A NAMM show hasn't been cancelled since 1944. If you skip a year, do companies then say 'We don't even know if we need a NAMM Show anymore?' So instead of focusing on what we couldn't do, we focused on what we could do and that's where Believe in Music came from. I told my team from the start that we'd move fast.

make mistakes, fix them and then move fast again."

To transition what has always been an in-person affair to an exclusively online event was decidedly uncharted territory. Even for a purely tech outfit this would have proven marketplace (because new products drive any industry), an education outlet and a way to livestream on multiple channels. It was hard to find one that did all three and it took some time. Ultimately we chose this fantastic service called Swapcard. They've been a great partner so far. The only downside is that they're so good that everyone's using them now. The upside is that they come out with improvements every week. Right now we're storyboarding what the two days of live content will be."





write-off, Lamond and his nimble team have taken broken guitar strings and spun them into strands of gold. Now upward of 150,000 online attendees are expected.

"The amount of time it takes to plan a safe gathering like the NAMM Show has a huge lead-time," Lamond says. "Back in July I'd be on Zoom calls with tour managers who expected to return to the road by the fourth quarter. Obviously, that hasn't happened. There was so much we didn't know and I needed to make a decision. We had to have a plan in place by August. The governor was in the midst of putting large events like ours into stage four [of reopening]. I was compelled to make the call and knew that I had

a significant undertaking. "We hadn't done it before and you never get to skip your first time doing something," Lamond explains. "There was even the question of whether we should do anything [for 2021]. We needed to figure out the platforms that were available to us. We didn't want to call it the virtual NAMM Show because it's not. To me, the NAMM Show is the NAMM Show. It's all about walking onto that campus and experiencing 1.6 million square feet of beautiful instruments and seeing all of your friends and the concerts. So stating that we'd do a virtual show didn't seem plausible.

"We needed a platform that could do three things," Lamond continues. "Provide a

But of course technology was only part of the gigantic puzzle. Lamond found that his approach to potential participants also had to be adjusted. "There was a lot of skepticism, as there should be," he recalls. "Everyone was still reeling from the events of the year and in some ways, once companies realized that they wouldn't be doing the NAMM Show, they thought 'Okay. Let's not think about this anymore.' But then we came and said things like 'But we've got this now.'

'At first, our board of directors wasn't into it. Finally around Thanksgiving they said, 'Okay, we get it. We think this is going to be a good thing for us.' It took a lot of work to convince them. It wasn't one or two calls. It was more like 10. We're at 600-plus companies now and we've already exceeded our sales goal. On the retail side, the question is 'How long can we expect someone to stare at a screen for a few days?' When we're live in Anaheim, we're 24-7 with no distractions. Luckily, the education will all be recorded and available for a month afterwards. I think people will go back and spend more time on the site weeks later.

Key to NAMM 2021 will be Believe in Music TV, which will feature scads of livestreamed content. Indeed, for the Thursday of launchweek, Lamond's interview with Garth Brooks will be streamed live. "It'll be like a normal breakfast session," the CEO says. "We'll also have some live segments in which I'll Zoom with a company and ask who their unsung hero is. I want to talk with someone at Paul Reed Smith at the [luthier] bench and ask what they do and how long they've been there. We've got content that will come in from around the world; there will be music interludes from 50 different countries. The whole two-day focus will be on the music education charities that help kids have access to music, for which we'll have close to

NAMM's Online Evolution By Rob Putnam

half a million dollars in matching funds." Beneficiaries will include Little Kids Rock, Guitars in the Classroom and MusiCares. Some of the content will be pre-recorded but all of Lamond's spots will be live. If this goes well, aspects of it may figure prominently in future NAMM shows.

Lamond sees NAMM 2021 not only as an opportunity to harness technology for the future, but he's also found ways to make it better than past shows. "We'll be freed-up from time and space," he asserts. "That's given us a lot of flexibility. In the past, it's been impossible to see everything at NAMM. Once something's over, it's gone forever. On this platform, attendees can be at multiple places concurrently. They can monitor a session while they view a new product in the Marketplace. I look at this as you'll now have a twin; that you can be in two places at once. That's my theory going forward. When we get back to physical shows, having a robust platform like this will allow everyone to be in more than one place at the same time. They'll be able to see and do more."

The three most important lessons Lamond has drawn from this bold foray into the future are:

- 1."We lost about 90 percent of our revenue this year. I've learned that it was crucial for us to have reserves. Because we did, we were able to keep the team together and produce this event. Sometimes we've been criticized for having this rainy day fund. Well: it rained."
- 2. "This crisis has affected everyone in the industry. But no two people were affected in the same way. Some stores were shut down, yet some online businesses continue to thrive.

Disasters like this aren't shared equally and it makes it particularly painful for some."

3. "I've realized how much I miss my team. We've been a virtual office since March 16. With little exception, I've seen half a dozen people here since then."

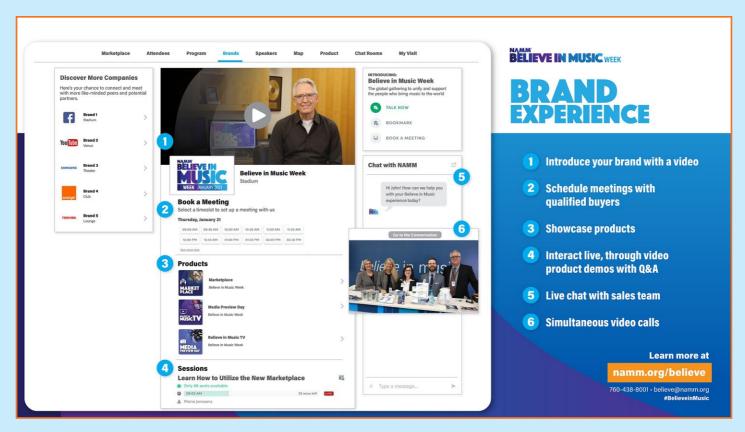
Technology that is proven at NAMM 2021 will likely serve to shape the appearance and experience of NAMM going forward. "There's a physical capacity of how many people can attend a show," Lamond observes. "The building is only so large. The virtual event will give access to, for example, 10,000 guitar players in Japan to see a lot of the things they'd only have seen had they come to NAMM in person. By 2025, people may be able to attend virtually from all over the world and actually be in the show. This is the path forward for us."

Once NAMM 2021 has wrapped, Lamond will hop on his motorcycle and cruise along the coast for a week. This is partly in celebration, partly to clear his head and, indeed, partly to conceive and nurture new ideas. Such has been his tradition for years.

To reiterate, NAMM 2021 will kick off on Thursday, Jan. 21, and run over the entire weekend. Participants are urged to register well in advance of Jan. 4 when they'll be able to create their profiles, which will allow the platform to match them with programs. Early registrants will also receive regular updates. All events will

> For more information see attend.believeinmusic.tv





Lance Podell

Iron Mountain Entertainment Services

ron Mountain has been in the information management services business since 1951. About a decade ago the company consolidated its entertainment offerings under Iron Mountain Entertainment Services (IMES) and expanded not only into audio archiving but also into an entire range of offsite storage for irreplaceable artifacts such as costumes,

film and related rarities. Lance Podell. Senior Vice President and General Manager of IMES, has a background in advertising and entertainment and he built and ran YouTube Spaces, YouTube's global studio system. He now oversees IMES' daily operations.

"Our archives are very active." he observes. "Clients are in and out of them all the time, whether it's simply to update to newer formats, pull historical footage out for a documentary or to create a new immersive mix. Many of our clients are broadcasters, so anytime there's a news cycle our archives get busy on that topic. They go to their archives regularly to retrieve, preserve and repurpose for new formats such as streaming.

"Both analog and digital content starts to expire over time," Podell continues. "Our clients are not only aware of this, but are also very focused on mitigating the risk that comes naturally with time and that will inevitably impact their music catalog."

Receiving media that is damaged or degraded is de rigueur for archiving services. Fortunately, IMES has assembled a team of audio experts, many of whom have a formal background in music and/ or engineering. "We have acclaimed engineers

who have invented tools and processes to remediate when needed to bring files up to the most current digital format," Podell says. "Once they've done that, they want to digitize. Another set of clients come in with their full archive and it becomes our responsibility to help service and maintain it. Sometimes that requires remediation, sometimes files simply need to be brought up to the most current format. For instance, an eight-track is obsolete because

there aren't many players for it anymore. Once an archive is with us, it's with us. Clients don't need to take it out of the facility for anything. Once an asset is housed, we always maintain it to the newest version. We have people who've graduated from Berklee College of Music, for example. Some have been studio producers and one is even an Oscar winner. Our team is

"Both analog and digital content starts to expire over time. Our clients are not only aware of this, but are also very focused on mitigating the risk that comes naturally with time and that will inevitably impact their music catalog."

built of true experts from the music industry and our pedigree is impeccable. It's a key part of our secret sauce."

As with all physical media, the countdown to self-destruction begins the moment it's first used. "Audio tape has a shelf-life of 26 or 27 years," Podell asserts. "After that, it begins to deteriorate. You've got to update it to the newer digital version 24 years in, not 28 when it's too late. If you're a record label and you have all

of your music stored with us, part of what we offer is our experience and advice as to what in your archives requires the most immediate attention and how to prioritize these assets for digitization over time."

Clients are empowered to comb through their archives on demand with IMES' proprietary digital archive platform. "Picture

it like Google search," Podell suggests. "Once you've entered all of the assets into our repository and tag it with critical metadata, you can search and retrieve everything in your digital archive right from your desktop or laptop.

One of an artist's greatest fears is that their entire catalog could be compromised due to a physical breakdown. Helping them to reclaim something feared lost is a chief source of satisfaction and pride for Podell. "A major artist came to us once and said that their entire [audio] collection had been in public storage," he recollects. "There was no climate control, the tapes had been attacked by the elements and the original recordings were all but ruined. Thankfully our experts were able to restore them all to their pristine original status. It felt great to be a part of that. We worry all of the time about the potential clients who don't think about this and are archiving instruments, music and other assets in public storage or in their attic or basement. These are not sustainable solutions if you truly care about preserving them for history, culture or your family.

Iron Mountain has storage sites spaced across the world.

Notable among them is "The Underground," a large lime mine 220 feet below ground, which boasts 1.8 million square feet of archive space. Located about 60 miles north of Pittsburgh, PA, anything stockpiled there is likely to survive the worst that mankind or the heavens can conspire to send its way.

> ironmountain.com/industries/ entertainmentarchiving

Ragdolls

Babes Paying Tribute to Aerosmith

ribute bands have been a staple of the club, theater and festival scenes for decades. From Elvis Presley and the Beatles to Neil Diamond and Led Zeppelin, classic artists have always been the objects of desire and emulation. And, as ticket prices soar and the availability of seeing your favorite acts wanes or is less frequent, tribute bands are there to fill that void.

Aerosmith is certainly a band that needs no introduction. And the Boston-based act has had a number of tributes and imitator dedications in their nearly 50 year career. But tributes and covers. I finally said this is a lucrative business, but if I was gonna do it, it would have to be unique."

McSorley followed a similar career path, with a ton of original band experience behind her as well. "I've been in bands since I was 17," says the music director. "I played all over Hollywood trying to get managers and agents and trying to make it. It was a lot of frustrated wheel spinning." She too was an avid Aerosmith fan, as they were the band that initially got her into guitar.

A turning point in Masha's life came years

they were my first rock band love. They are still a relevant band," continues the dynamic frontwoman. "Looking at it from an audience perspective, what would be attractive musically and entertainment-wise? I feel if we put together a group of girls who aren't trying to look like or be the band, but pay homage to the band with that same energy, it would be unique and be a good selling point."

As the music director McSorley arranges the set lists and general mechanics of their live show. "I've learned a lot about the tribute band scene, about what works and what doesn't,



a relatively new band is bursting on the scene, with a new attitude and fresh take on the Aerosmith legacy.

The southern California-based Ragdolls is an all-female outfit composed of six seasoned musicians in their own right. Lead vocalist and founder Susie Major, rhythm guitarist-vocalist -music director Masha McSorley, lead guitarist-vocalist Ali Handal, keyboardist-vocalist Julie Dolan, bassist Lex Wolfe and drummer-vocalist Marisa Testa quite literally embody the intensity and spirit of their legendary idols.

Ragdolls is the brainchild of Major, a self-professed Aerosmith fan. But she has come up the hard way growing up in California and moving to Las Vegas to pursue a music career. "My dream was to make it with my own music since I was 17," says Major. "I got noticed and tried to get signed to Warner Brothers. I also had some of my music in a film called Rocktober Blood. I was in L.A. for years doing the pay-to-play thing. I noticed bands doing

ago when she saw one of her first tribute bands dedicated to Aerosmith, called Rocks. "I saw them at a club. I could get close to them and it was so freakin' cool," recalls McSorley. "That got thrown in the back of my mind as an option, but I was still pursuing my own music at that point." However, as the years passed, she felt music might make a nice hobby but nothing more. Fast forward six years later and McSorley met the frontman for North America's leading Queen tribute band, Queen Nation. "They completely blew me away," says McSorley. "There were like 1,000 people all paying 20 bucks to get in. I started meeting all these tribute band musicians and it re-planted that seed stowed away in me for so long."

"This is the only tribute band I will ever do," says Major. "My whole singing career I don't like being compared to another female. You wanna be unique. So if I do a tribute it's gotta be something from the heart and hasn't been overdone. I researched Aerosmith because

from our manager Dave Hewitt, who also works with Queen Nation," explains McSorley. "I took everything I got from seeing Aerosmith over 30 times and listening to an absolutely perverted amount of their music. I put a show together the way that Aerosmith does. They have special things that they do between songs. "

In summation, Major and McSorley offer sage advice on pursuing the tribute field. "What makes a good tribute is you bring your own flavor to the table," says Major. "Make it your own while bringing something new, fresh and, maybe even comedic."

"The music comes down to notes," adds McSorley. "What you're doing with those notes is you're capturing the essence of a band. And the band is a collective experience. It's bigger than the sum of its parts. Being in a tribute band is a very humbling experience. If your heart isn't in it, you won't connect with people."

More info at ragdolls-band.com

Eric Johnson-Stratagem Tone

Eric Johnson's playing has always been exceptional when it came to tonal characteristics. Especially when he plays in the higher register, it almost has a violin quality. I have always been a fan of his music because he is not just a guitar shredder, but an exceptional composer as well. I remember interviewing Eric a

So it is very important to identify the clarity of his notes when chasing his tone for this song.

First identify Eric's tonal characteristics:

- Violin type sustain
- Overdriven tone
- · Spacious delay

move the mic position directly in front of the

5. Then double click on "Pedalboard" and add "Tru Tape Delay" (See Pix 3)

What I've really enjoyed about working in Logic Pro X is that each amp preset has its own perspective parameters that you can adjust. For instance, the previously cited preset has Noise Gate, Pedalboard, Amp, Channel EQ, Compressor & Tape Delay. As you click through each amp preset these parameters







change. I like the flexibility this offers, because you can really hone in on a guitar tone. For instance, I was able to adjust the settings of the preset "Double Crunch," tweaking the microphone and cabinet settings as well as adding delay to the pedalboard. It is a very well thought out program that assists guitarists to streamline creativity, without being hung up on tedious choices.

Now go and record your own "Stratagem"!

few years ago and he gave me a specific rundown on his gear, shown below.

Eric's Typical Guitar Setup

- BK Butler Tube Driver
- AC Booster
- Marshall JMP Super Lead
- Dunlop Dallas Arbiter Fuzz Face
- Ibanez Tube Screamer
- Marshall JTM 45

Eric's 2017 release Collage has a wonderful track, entitled "Stratagem," that shows off his outstanding violin tone. This track has a lot of the same vivacious and exciting qualities that his 1990 hit "Cliffs of Dover" possessed that won him Best Rock Instrumental Performance at the 34th Annual Grammy Awards. It has a great uplifting feeling as his fingers delicately glide over steel strings with a majestic melodic sustain. The type of overdrive that Eric uses on this song does not fall into the category of high gain, but more in the realm of clean distortion.

- Extreme note clarity
- Natural wood string tone

There are many excellent amp plug-ins out there, but I used Logic Pro X (via an Avid Fast Track Duo interface). If you use another plugin, you can probably approximate my choices, as many manufacturers provide a "usual suspects" menu of similar amp flavors, even if they go by different patch names.

Tone Chasing

After establishing my "sound goals," I use a 1979 Fender Strat with Seymour Duncan pickups, through Logic Pro X, to achieve Eric's beautiful violin tone on "Stratagem."

Logic Pro X (See Pix 1)

- 1. Within the channel "Audio FX" section I choose the guitar plug in called Double Crunch 2. I double click on "Amp" in the "Audio FX"
- 3. Choose "Sunshine 4x12" cabinet (See Pix 2)
- 4. Choose microphone "Condenser 414" and

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

ALBUM REVIEWS

Anissa Lea

Anissa Lea

E & A Music Productions LLC

Producer: Alex J. Greene

One of the latest artists to emerge from the Motor City is a vocalist who is a well measured blend of style and substance. Anissa Lea is a teenager who truly has done her homework. Her talent is evident well beyond her years, with a love for classic jazz, blues and '60s pop. And she pres-

ents it all, with a delivery that reflects the affectation of Amy Winehouse and the soul of Etta James. Some of Detroit's top session players are on hand for ultra-hip arrangements of nuggets by the Four Seasons,

Peggy Lee and Dinah Washington. Too cool! - Eric Harabadian



Dennis Davison

The Book of Strongman **Pretty Plague Recordings** Producer: Dennis Davison

Davison spent decades in the thinkingman's pop sensation, The Jigsaw Seen. Here on his first solo album, he concocts a masterful recording, playing all the instruments himself. Some of these songs are based on his father's wartime experiences, although one doesn't necessarily need to

understand the (pretty brilliant) lyrics here to enjoy the songs. With the string arrangements and compositional instincts driven by baroque '60s pop sensibilities (a la Kinks and Left Banke), acoustic and fuzz guitars, this is a modern-day masterpiece that brings to mind the classic Love LP, Forever Changes. Recommended! - David Arnson



Future and Lil Uzi Vert

Pluto x Baby Pluto Distributed by Warner Music Group Producers: DJ ESCO/Various

Pop-trap fans have finally got the collaboration they've been asking for. Future and Lil Uzi Vert are having a lot of fun on this album, evident from their tag-teaming flows and party-centric bars. Although the beats Future chose for this one are pretty typical and unexciting, a few tracks

pop out due to the gliding and sliding vocals by him and Uzi, including "Drankin N Smokin" and "Bankroll." While the album is predictable, it's a solid addition to the rap sheets of both artists, and each of their fans will definitely be hungry for the next collab soon enough. - Jacob Trask



The Recession 2 CTE/Def Jam

Producers: Various

Ten studio albums deep, and Jeezy is an artist who proves he is still one of the voices of the streets. His latest album. The Recession 2, is a timely, relevant and altogether impactful piece of work. From songs like "Oh Lord" to "Da Ghetto" to the "Almighty Black Dollar," Recession 2 is a



collection that produces emotions of anger, frustration, anticipation, and hope. It also features notable appearances from Tamika Mallory, Demi Lovato, Rick Ross, E-40 and more, - Adam Sevum

Rico Nasty

Nightmare Vacation Sugar Trap

Producers: Various

Rico Nasty describes her debut album, Nightmare Vacation, as "sugar trap on steroids"—a fitting description for an album which defies convention. The 23-year-old rapper is known for her eclectic pool of influences, which play a role on this record. From the rugged grit of punk and trap to the colorful femininity of pop

music, Rico's style is all at once evocative yet innovative. Combined with her signature gruff vocals, Nightmare Vacation is what you'd expect from Rico Nasty: an amplified whirlwind of hard-hitting tracks, never dull, but at times a bit desensitizing. - Heather Cunningham



The Boxmasters

Light Rays **Keen Tone Records**

Producers: The Boxmasters

Created to satisfy their craving for '60s beats, the Boxmasters claim garage rock as their missionary roadmap. Emitting a steady rolling stream of nostalgic melodies since 2007, their tenth release traverses familiar territory. Even still, Light Rays, stuffed liberally with primary colors and a

drifter's attitude, draws upon a host of disparate influences that grants them unexpected freshness. Perversely, the Boxmasters have perfected a shortcut to the heart by leaning upon the originality of others.

- Andy Kaufmann

Tom Schreck

Mixed Shapes Nashville Outsider Music Producer: Tom Schreck

Nashville multi-instrumentalist and singersongwriter Schreck has long been a proponent of the DIY approach to music. Historically, his work has reflected an artist singularly immersed in his muse. But here the talented tunesmith takes a step back and honors the wealth of influences that have

helped shape his art. This double album features a mixed bag of goodies from a mind-boggling list of sources. Deep cuts from Bob Dylan and Bela Fleck dovetail harmoniously with acoustic gems from Metallica, Buck Owens and Rihanna. Schreck recorded much of the material in his home studio and there's a lo-fi warmth that is truly endearing. - Eric Harabadian



Zilched Doompop

Young Heavy Souls

Producers: Chloe Drallos, Ben Collins

Zilched is a Detroit rock & roll ensemble led by songwriter and guitarist Chloe Drallos, and it's an immediately likeable project resulting from the sum of its influences, which is to say, a solid late '80s/early '90s alternative sound. The songs, tones, and rhythms are solid and driving, and Drallos'

deadpan vocals at times bring to mind a Kim Gordon or Courtney Love fronting a Smashing Pumpkins, Jesus And Mary Chain or even Wire. This is a good thing. In other words, Zilched is not out to reinvent the wheel, but they sure know how to construct some damn good music. Seek this out, kids! - David Arnson



NEW MUSIC CRITIQUES



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Elan Suave

Contact: elansuavebbpllc@gmail.com Web: elansuave.com Seeking: Label Style: Hip-Hop, R&B

Elan Suave is the alter ego of Ethan Griffiths, 16, of The Bronx, N.Y. In 2020, Suave released his 2nd and 3rd EPs, *\$uave \$eason* Volumes 1 and 2. "Found Me" is a standout single. Showing off his broad range, with soulful R&B singing to mumble rap to surprise verses in Jamaican Patois. Elan Suave is a performer who channels characters that add depth to his songs. "Moving Mountains" and "Dangerous" are other quality tracks, both sharing a similar structure and message: staying humble while celebrating hubris, piggybacking off of inspirations A Boogie Wit Da Hoodie and Roddy Ricch. Suave is a true talent, with age, range and exceptional production all working in his favor. Expect more to come.



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Alexa Marino

Contact: alexamarinomusic@gmail.com Web: alexamarinomusic.com Seeking: Label, Booking, Film/TV Style: Indie Pop

New York City-based Alexa Marino shows off strong, commanding vocals on her debut album, *Laid Bare*, co-written and produced by Alex Hayes. In the sultry "Embolden Me," Marino sings with a sensual breathiness, a la Gretchen Parlato, that fits perfectly in the chorus especially, with lines like, "Baby I may not know much, but I know your touch." "Who You Are" and the title track, "Laid Bare," are downtempo ballads, with more standard pop sounds and structure. Marino's voice guides the tracks, but auto-tune and synth melodies compete for attention. The songs lose momentum since we hear all the bells and whistles at once. Marino can definitely excite us with even higher heights.



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Jack Symes

Contact: ben@whatthesound.com Web: endjacksymes.com Seeking: Label, Film/TV, Distribution Style: Folk

Brooklyn-based singer-songwriter Jack Symes has a twangy, easy-going demeanor that's easy to like and just as easy to underestimate. And, his ensemble of players has an effortless skill that makes a song like the amblin' "Baby, My Baby" so accessible. When the horns chime in at the middle of the song and on the slower-paced "Prom Song," they provide golden moments. Symes' voice is not dynamic and emotional (and he could enunciate his lyrics more) but it packs a distinctive character that works somehow. That's especially so on what is perhaps his most affecting number, "Overwhelming"—it's just his voice and a solo slide guitar and they combine for something that is undeniably beautiful and affecting.



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Priscilla Angelique Contact: info@apriscillathing.co.uk Web: youtube.com Seeking: Film/TV, Label

Style: R&B, Neo Soul, Electronic

Priscilla Angelique's strengths are immediatey apparent in a collection of songs that are accompanied by colorful animation sequences that she has executed herself. "Only Heaven Can Compare" radiates with a soulfully supple love message, "You are my angel..." and a fabric of instrumentation that matches the soft touch of the artist's voice. "Aftershock" and "Highway" shift to a house/techno framework with plenty of insistent, repetitive beats and layers of synths; and a jazziness emerges thanks to her scatting vocals and horn samples. These are promising productions by a London-based artist who might benefit from a producer who can add more structure and make her voice more of a force.



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Arch Echo

Contact: archechoband@gmail.com Web: archecho.com Seeking: Label, Booking, Film/TV Style: Progressive Metal

Displaying a precision fueled by passion, Arch Echo is an instrumental prog combo that fires on all cylinders and in all departments. They must be dazzling to witness in person. On record, their song structures (quiet-loud-quiet) enable the band to excel both as individuals and as a unit. The fluid, harmonic fretwork is something to behold, and the drummer's double-kick blasts and super-tight snare work are impressive. Most commercially accessible song? That would be "Leonessa," whose relaxing, seemingly simple vibe actually masks a subtle undercurrent of virtuosity. If you dig Dream Theater and Satriani, if you revel in cascades of melodic notes, you'll want to check out this Nashville unit.



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Sentual Strong

Contact: sc-strong@wiu.edu Web: soundcloud.com Seeking: Distribution, Film/TV, Label Style: Instrumental, Techno/Dubstep

Self-proclaimed "phone freestyler" composer Sentual Strong demonstrates his touchtone acumen on "Price and Poison" and "Production Song #14," both of which are hyper-synthetic "chase sequence" themes that display a talent for sparkling, shimmering synthesizer phrases and propulsive drumbeats. The latter theme is particularly nerve-rattling as it dishes up keening sounds along with synths that are bass-heavy and sinister. Neither composition engaged us much until we heard his "Spirited Bliss." This one proves the artist has a firm grasp on how to present a catchy instrumental theme, one that builds interest every step of the way. We urge this artist to keep working, keep experimenting.

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



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Contact: hello@carolines-music.com Web: carolines-music.com Seeking: Label Style: Hip-Hop/R&B

Young singer-songwriter Caroline's theme on these well recorded songs is the fragile world of love relationships and she will appeal to females who welcome a window into . their emotional world. The artist achieves a soft, alluring intimacy on "Against US" and "Simple." The first song has a good hook spearheaded by her intimate, nasally voice and a crystal-clear track seasoned with real piano and trap drumbeats. The second song is similar, with low-key, skittering percussion, and the artist raps a bit. We were not all that knocked out, though, until we heard "Already There," an uptempo pop song on which Caroline really leans in and sings, showing an effective range along with cool vocal fx. This could be a hit single.



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Polymorph

Contact: polymorphbandLA@gmail.com Web: polymorphband.com Seeking: Label, Booking, Film/TV Style: Rock

LA-based (as in Luxembourg) Polymorph is fronted by Nathan Lorber (host of that nation's *The Price Is Right*). His brooding, moody vocal tones, while not exactly dynamic, are a comfy fit in this groove-centric ensemble that brings a solid '70s lounge rock/psych rock sensibility to the material. "Polymorph" generates a nice groove on a decent hook and the organ sounds that appear mid-song are super-cool. "Uneven" showcases the band's mellow side, complete with female backup singers and a jazzv horn solo. Finally, Polymorph's expansive 11-minute opus "Into the Deep" transports the listener to a deep subaqueous realm where Lorber intones "My heart explodes..." Now it's your move, Drew Carey..



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Zavdo

Contact: zaydo.aor@gmail.com Web: decyphermusic.com Seeking: Label, Booking, Film/TV Style: Hip-Hop, R&B

Right away, it's clear that NorCal artist Zaydo revels in creating intricate vocal arrangements, blending styles for unexpected results that, together with his song's hook, are a trip to behold. "20/20 Vision" has a message of perseverence ("I just gotta see it through") with high harmonies and a hooky chorus. "To Die For" has a big bass presence and spurs Zaydo to bring a deep melodic voice that reminds us of Kid Cudi.
The song's melancholy piano, paired with a fast trap beat, is a winner. "Final Hour" is a smoldering track spiced with skittering hi-hat and what sounds like crispy-crackling vinyl. By turns catchy and unpredictable, Zaydo's recordings are the work of an artist who's not afraid to try something different.



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Fatberg

Contact: fatb3rgband@gmail.com Web: linktr.ee/fatberg Seeking: Label, Film/TV, Distribution Style: Garage Rock

London U.K.'s Fatberg come busting out with a refeshing garage-rock attack in all its classic, ramshackle glory, delivering the trademarks of a punky, riff-driven rock act, right down to the brevity of their songs. which clock in at well under 3 minutes. Spearheading the band is singer Jim Aucutt a throating-searing shouter whose oral abandon has echoes of Joe Strummer. The band's best tune is "Meanwhile," with "Art of Sod" and the heavier "Red Pony" trailing behind in the catchiness department. Throughout, the production skillfully allows red-zone distortion to have full sway, never over-limiting the music's visceral impact. Fans of the Who, the Clash, Babyshambles et al will warm to these blokes.



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Tawmy

Contact: tawmy@tawmy.com Web: tawmy.com Seeking: Booking, Film/TV Style: Blues-Rock, Pop-Rock

Right away the quality production on singer-guitarist Tawmy's recordings makes everything snap, so clear and bright. His standout tune is the growling blues-rocker "Know Where To Run" with its catchy hook, terrific drum tone and a fusilade of guitar licks that are frequent and fiery. What's cool about the vocals is the apparent use of doubling, using the lead singer's high pitch and low pitch in an effective blend. The optimistic "Brand New Day" has the same brand of fluid guitar fills in a song that's laidback and low-key. Tawmy effectively shifts from blues-rock to pop-rock for "Will I" whose sweet n' soft demeanor and confessional tone ("I've done stupid things...") conveys a message of maturity.



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Siilk Legend

Contact: dsldroyale.ent@gmail.com Web: siilklegenddsldroyale.com Seeking: Label, Booking, Film/TV Style: Reggae/Dancehall Fusion

Based in Kingston, Jamaica, artist Siilk Legend brings an authentic brand of reggae on recordings that are dense with the music's trademark sounds while being careful to grace it all with a modern edge. "Dash Weh" is his most commercially appealing song and, not surprisingly, it most closely follows the classic reggae formula for a result that seems like a fairly catchy Ziggy Marley tune. The song has a solid stride and we love the yelps toward the end. We are a little less taken with "Real Rasta Man" and "Moon Light," and feel that Siilk Legend's obvious vocal strengths could be shown in a better light—be mixed more adeptly—to rise above arrangements that could give him more of an impact.

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

IVE REVIEWS

Livestream Los Angeles, CA

Contact: kaprisings@gmail.com

Web: kaprisings.com

Material: It became difficult to pluck through Kapri's songs about halfway through her set. They were all in the same key, using the same strumming patterns, with very little variety in the vocal melodies. Each song carried itself with the same humdrum energy, with little of note to be said. The lyrics of each of these original songs were interesting, pop leaning, and potentially marketable; however, the vocal choices often undermined the words. It seemed like Kapri was attempting to sing outside of her comfort level. While it's admirable to try to expand your artistry, pushing too hard can give off the appearance of lack of skill. Kapri's catalog could stand a bit of fine-tooth combing, solely to see if the melodies and chords can stand to be improved within the talent range she's working in.

Musicianship: Kapri's ambition struggles under the weight of her skill level. Her guitar playing is often messy and amateur, and her vocal can be pitchy at times. Certain chord and vocal choices are out of tune or plucked strangely and give the impression that Kapri doesn't know what she is doing. As a performer with solely an acoustic guitar, sitting and strumming the same patterns for the entirety of a set makes audiences check out. This performer's confidence seems to shine more when she plays her own material, but even so the acoustic guitar is not the best avenue for the songs.



Performance: Despite the struggles mentioned above, Kapri played this set with great confidence. Like a true professional, she breezed through mistakes and kept the show going on. Some research into Kapri's recorded music shows that Butch Walker and Bruce Watson of Foreigner had a hand in making her most popular song, which is notable in itself. However, this quickly exposes the trouble with Kapri. The recorded material sounds good, clear, clean and catchy. But as soon as the live element comes into play, it falls apart. Mastering both elements is crucial to a solid performer and successful career.

Summary: Unfortunately, there was a lot to swim through to find the gold nuggets in Kapri's set. There is gold there, certainly, but there was so much distraction in the messy guitar stylings and out-of-tune vocals that it was difficult to notice. Kapri needs to take a step back as she's putting out new music and figure out how to make her performance match up to the music she's creating and sending out to the world. While the tracks can be shiny and perfect, people will quickly see through that in a live setting.

- Kara Bradford



Livestream Ventura, CA

Contact: marina@marinav.com Web: MarinaV.com

Material: Marina V's fans clearly love to hear her original music. The artist plays primarily requests during her livestreams, and since she has amassed guite a collection of albums her catalog is extensive. It would have been exciting to hear her take on some covers, which she

certainly does do in other livestreams. That being said, Marina V's music is perfectly suited for her voice. It has a spooky, airy quality that makes listening almost hypnotic. And she is nearly pitch perfect, something many artists struggle with during this digital age.

Musicianship: V has a light, ethereal sounding voice that carries very well. She has the ability to showcase vulnerability and strength during her songs. Her piano playing is emotive and delicate, though maybe not quite loud enough for some of the more intense songs. It is a pleasant surprise when Marina sings some songs in her native Russian language, which adds another layer of complexity to her repertoire. It would be interesting to hear Marina sing in her chest voice, instead of the lovely falsetto that she has clearly mastered. Regardless, her piano and vocal stylings are both top-notch.

Performance: Marina V's setup was incredibly professional, particularly for an online performance. Dual camera angles were interesting, and allowed multiple looks at her show. Her "crowd talk" between songs was familial almost, as if she knew everyone who had tuned in to watch her despite the pretty substantial amount of people who were watching. Twitch is an interesting platform for musicians, one typically used for gamers, but Marina makes it her own. She's created a community there and it is clear that performing is second nature to her.

Summary: It was difficult to parse out the form in Marina V's songs, likely in part to the soothing nature of each one. But the love each of her fans shows this performer and the love she gives back speaks for her. Having beautiful songs is one thing, but having a community that loves you and keeps coming back for more is another. V is lucky enough to have both. Don't miss out on this artist. She might be exactly what we need during these trying times. - Kara Bradford



Livestream Los Angeles, CA

Contact: pettychavezmusic@gmail.com Web: pettychavezmusic.com Players: Ćelia Chavez, vocals, guitar, percussion; Simon Petty, vocals, guitars

Material: In their latest livestream, Celia Chavez and Simon Petty gave a masterclass in professional performance, focusing mainly on unreleased material from their upcoming

album, One Last Look at The Stars. From the symbiotic vocal duets and delicious harmonies on "Ties That Bind," to the delightful guitar lines on the new single "Lucky At Cards" and Petty's baritone playing and the Celtic lilt and ancient feel on "Valley of The Kings" and "Lazarus," the duo appeared exquisitely matched in both energy and sound.

Musicianship: With many years of professional performance behind them in other groups, both individually and together, an obvious mutual respect and appreciation adds to Petty Chavez's gentle precision, with each note as tasteful and deliberate as the next. Chavez's vocal command is stunning, while her subtle confidence leaves you intoxicated. Petty's skills are superb and his beautiful guitar solos throughout the show displayed a seemingly innate ability to highlight Chavez's vocal riffs without overpowering them—a wonderfully matched pair.

Performance: The show opener, "Catalina," delivered gentle vocals and delicate harmonies, showcasing the duo's elegant blend of voices and solid guitar playing. Gorgeous vocal combinations and intoxicating harmonized lyricism were inserted throughout the show. Chavez is truly gifted, as evidenced in her incredibly bright and upbeat vocal expressions in "Hello Sunshine." Her seamless vocal leaps and eloquent flow of sound ranged from a folkcountry feel in "Heartbroke Joke," with lilting melody, backing harmonies, synchronized guitar strumming from Petty, to the more contemporary feel of "Midnight Blues" and "Ties That Bind," all demonstrating impeccable musical timing.

Summary: The chemistry between Chavez and Petty is undeniable, and few duos possess the talent and skill to maintain such an extraordinary level and equal ebb and flow of expressive exchange. In performance, the duo appears simultaneously polished and relaxed, masterful yet unassuming, with an energy that draws listeners in, allowing them to witness a consistently magical unfolding of heartfelt, effortless, and natural musicianship. Truly breathtaking. - Andrea Beenham

Livestream Los Angeles, CA

Contact: stashwyslouch@gmail.com Web: stashwyslouch.com

Material: As leader of The Stash Band, Polish-Colombian guitarist Stash Wyslouch has, to date, unleashed three unconventional albums. For this livestream, he grasped his acoustic guitar and upset timid listeners with his extreme flavor of avant-garde freneticism. Best described as a radical take on bluegrass, his haywire compositions and unpredictable vocals are a hypnotic train wreck. Freewheeling interpretations of classics from Bill Monroe, The Carter Family and E.C. Ball bear the same freakish outlines as his perplexing originals.

Musicianship: Witnessing Wyslouch's fingers dance with agility upon the neck of his acoustic amply demonstrates his instrumental competency. He's also a teacher, making his preference for grotesque arrangements particularly incongruous. Despite moments of serenity and calm, his compositions are mostly ungraspable disasters. The listener is regularly assaulted with startling (and occasionally sour) notes, making one ponder his artistic intentions. Similarly, Wyslouch's singing periodically transforms into a bizarre falsetto or other guttural absurdity, to baffling effect.

Performance: Although he avoided responding to audience comments, Wyslouch took multiple occasions to wish his mother a



happy birthday. These sentiments culminated in dedicating "She's a Little Old Fashioned" in her honor, despite his admission that this sentiment falls short of an accurate

While livestreams should be informal, it's distracting when a performer twists anxiously back and forth. Perhaps Wyslouch should trade his swivel chair for one that cannot move. After his pick went flying through the air, he followed this accident by wryly commenting, "That's what you get for trying to be slick, when you flick your pick."

Summary: It's delightful when musicians venture into unexplored territory. Having one's expectations subverted turns listening into an adventure, something most of us could use more of during these endless days of quarantine. Yet most audiences will be unable to handle Wyslouch's absurdist vision. For a few, stumbling onto his crazed sound will blow their minds. For most, radical reinterpretations of conservative favorites will be declared the creative output of a raving lunatic. Like an artistic litmus test, individuals will process his audacious spirit in different ways. - Andy Kaufmann

IVE REVIEWS

The Triad Theater New York, NY

Contact: suzannarosssongs@gmail.com

Web: suzannaross.com

Players: Gregory Toroian, piano; Skip Ward,

bass; David Silliman, drums

Material: She's played some of the premier New York City clubs on the cabaret and jazz circuits, and in a livestream from the Triad Theater, she does so again with class and impeccable taste. Her repertoire runs the gamut from well-known gems like "You Go To My Head," "Diamonds Are A Girl's Best Friend," and "What The World Needs Now," to less obvious choices like "Come To Baby, Do" and "Live For Life." Ross also performs a portion of her repertoire in French, with a spot on, authentic French accent. Even if you aren't familiar with entire song list, Ross' execution is musically satisfying, making engagement easy.

Musicianship: If you close your eyes and listen to her vocals, you may think the spirit of Edith Piaf has been awakened, especially when Ross sings in French. Her tone is warm, mellow, and consistent, and when you think you've heard her entire vocal range. she surprises you with some fuller voiced notes. Every song she tackles is in service of that song, putting it ahead of her own persona. Backed by a top-notch trio, with pianist Gregory Toroian at the helm, they fully support Ross at every turn, with well thought



out, highly artistic arrangements that put a spin on some songs while maintaining their intrinsic integrity. Most notable is Toroian's arrangement of "Laura," (from the same titled movie), which opens with a stunning piano solo, laying the foundation for the song's ethereal mood.

Performance: Ross takes the stage with Rodgers & Hammerstein's "My Favorite Things," a crowd pleaser from a beloved musical, and a user-friendly way to kick off the set. Next up, is "Bewitched," the song the show (and her current release) is named for, which could be a metaphor for Ross' reverence for the material. Her overall delivery is reserved, but effective. We do get a glimpse of some of the repertoire's background: however. Ross might further unveil more about why these songs have meaning for her as well as providing insight into her ongoing love affair with the French language. Shaving one or two songs from the setlist for future streaming shows, might also tighten the internet viewing experience.

Summary: Suzanna Ross offers a first-rate musical journey, with discerning attention to her chosen repertoire. She never upstages the material but can afford to bring more of herself into the mix, letting us inside to what drives her passions. - Ellen Woloshin



The Switchville Junction Philadelphia, PA

Contact: michellelordi@gmail.com Web: matthewparrish.org

Players: Orrin Evans, Fender Rhodes piano; Matthew Parrish, acoustic bass; Byron Landham, drums; Michelle Lordi, vocals

Material: The Reunion Trio is comprised of seasoned jazz vets that play a tasty mixed bag of postmodern originals, choice standards and rare gems. Much of their program has a distinct Blue Note/CTI Records '60s-'70s vibe to it. Orrin Evans' compositions like "When

Jen Came In" and "Dorm Life" leave a lot of room for exploration and are harmonically dense. Special guest Michelle Lordi brings another dimension, with her smooth and soulful renditions of Hoagy Carmichael's obscure and beautiful "Winter Moon," "Lover Man" and her own "Poor Bird."

Musicianship: The members of The Reunion Trio have been associated with the Philly scene for over 30 years. When you have that kind of history between you it's almost like everyone is operating on the same wavelength. There is simpatico at work where each musician seems

to anticipate the next phrase or chord. Evans seems to come from the Corea/Hancock school in the way he volleys ideas back and forth to Parrish and drummer Byron Landham. Evans' playful approach to solos is a well-measured blend of space and copious bursts of energy. Parrish elicits poise and articulation in his timbre and string bends. And there are some exciting unison sections where he and Evans succinctly lock in melodies and harmonies like second nature. Landham adds distinct color and accents, with nuanced brush strokes and cymbal work. Lordi is not only technically proficient in her vocalizing, but she brings a sense of poetry and cinematic depth to the lyrics.

Performance: The trio performed two 60-minute sets on a recent Sunday afternoon. The sparse office space they occupied seemed to provide plenty of natural resonance. They began with a tune called "Ein Bahn Strasse." Evans kicked off the theme, with odd intervals a la Thelonius Monk. From there the band blossomed into a streamlined and swinging collective. It was a nice mix of bluesy motifs and some unexpected moments. They immediately segued into Cole Porter's "I Love You." This showcased a lovely intro by Parrish which led to an open and lighter group feel. The addition of Lordi in both sets was like icing on the proverbial cake. From ballads to sambas and beyond, her delivery captured the heart and soul of each song.

Summary: The Reunion Trio has played with some of the biggest names in modern jazz, such as Houston Person, Joey DeFrancesco, Christian MacBride and Betty Carter. They brought that dynamic pedigree to this venue for a truly memorable performance.

- Eric Harabadian



Annual Directory of A&R Reps

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 2021 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

300 ENTERTAINMENT 112 Madison Ave 4th Fl New York, NY 10016-7416 646-668-4016 Email: info@threehundred.biz

Web: 300ent.com
Styles/Specialties: all genres
Pete Giberga, Head of A&R

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

A1 SOUNDTRACK CENTRAL 5062 Lankershim BI. #174 N. Hollywood CA 91601 818-505-0669 อาจ-ของ-ของย Email: info@SoundtrackCentral.net Web: SoundtrackCentral.net Contact: Jay Warsinske & Madeleine Smith How to submit: email Soundcloud & You Tube links, or email CD

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

ACTIVATE ENTERTAINMENT 5062 Lankershim Bl. #174 N. Hollywood CA 91601 818-505-0669 Email: info@activate1.com Web: Activate1.com
Contact: James Arthur
How to submit: Email Soundcloud &
YouTube links, or mail CD-Promo package

ACCIDENTAL ENTERTAINMENT, INC.

E-mail: Hello @ accidentalentertainment.com Web: accidentalentertainment.net/aboutus Styles: ALL: alternative, indie, rock, acoustic, Latin, electronic/pop, classical, international.

Services: Music licensing and sync, artist and composer development/ representation, whitehing and ending.

and compose development representation, publishing and admin.

*Please request via email to submit material Adam Moseley, Allison Wright Clark, Emily Sonneborn, A&R

ALIAS RECORDS 838 E. High St., #290 Lexington, KY 40502

Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-songwriters, electronica
Distribution: Morphius, Carrot Top, iTunes,

*No unsolicited material Delight Jenkins, Owner

ALLIGATOR RECORDS

P.O. Box 60234 Chicago, IL 60660 800-344-5609 Email: info@allig.com
Web: alligator.com
Styles/Specialties: blues, roots, contemporary blues

*Please include a letter-sized stamped envelope so we can reply to your submission.
*Due to the large number of submissions we receive, response time is approximately three months. All submissions will be responded to by mail; if no legible address is on the demo material, there will be no response. Please keep submissions to a maximum of four songs (If we like what we hear, we'll ask

ior inore).

**Alligator will NOT accept inquiries or phone calls regarding the receipt or status of submissions. We do not visit artist website or listen. Bruce Iglauer, President

ALTERNATIVE TENTACLES

P.O. Box 419092 San Francisco, CA 94141 510-596-8981 Email: jb@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-word,

"ONLY accepts physical demos—audio CD, vinyl, DVD or cassette. No electronic demos or links to websites. Jello Biafra, A&R

AMATHUS MUSIC

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

AMERICAN EAGLE RECORDINGS

12 Lake Forest Court West St.Charles, MO 63301 626-925-1703 Email: info@americaneaglerecordings.com
Web: americaneaglerecordings.com
Styles/Specialties: country

AMERICAN LAUNDROMAT RECORDS

P.O. Box 85 Mystic, CT 06355 860-460-8903

Email: americanlaundromat@hotmail.com Web: alr-music.com Styles/Specialties: indie rock, tribute compilations
*We do not accept unsolicited materials
Joseph H. Spadaro, Founder, President

AMERICAN RECORDINGS (Republic Records/Universal) 2200 Colorado Ave.

Santa Monica, CA 90404 310-865-1000 Email: mgoldberg@americanrecordings.com Web: republicrecords.com Styles/Specialties: all genres
*No unsolicited material
Rick Rubin, President
Michael Goldberg, A&R

API RECORDS PO Box 7041

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

APPLESEED RECORDINGS

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

ASIAN MAN RECORDS ATTN: Mike P.O. Box 35585 Monte Soreno, CA 95030

Web: https://asianmanrecords.com/ Email: mikeparkmusic@gmail.com

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, C 90046 818-238-6800, 818-238-9222 Web: atlanticrecords.com *No unsolicited material Brandon Davis, SVP A&R Jeff Levin, SVP, A&R Keith "Keefa" Parker, VP 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
Pete Ganbarg, Pres. A&R, Riggs Morales,
SVP A&R

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

AVERAGE JOE ENTERTAINMENT 3738 Keystone Ave. Nashville, TN 37211 615-733-9983 Email: info@averagejoesent.com Web: averagejoesent.com
Roster: Adam Wakefield, Cap Bailey,
Carter Winter, Colt Ford, Cypress Spring,
Devin Burris, Montgomery Gentry, Styles/Specialties: country rap

BAR/NONE RECORDSP.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 98110 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: sadiematthew@beggars.com Web: https://www.beggars.com/ Styles/Specialties: indie-rock, pop, electronic and many more Roster: Adele, Alabama Shakes, Girl Band, tobias Jesso, Yo La Tengo Distribution: ADA

Additional locations:

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

17-19 Alma Rd

London, SW18 1AA England 44-208-870-9912 Email: beggars@almaroad.co.uk

BIELER BROS. RECORDS

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

BIG DEAL MUSIC 15503 Ventura Blvd. #300 Encino, CA 91436 818-922-0807 Email: info@bigdealmusic.com Web: bigdealmusic.com Styles/Specialties: rock, pop, AC Distribution: Sony/Rec *No unsolicited material Henry Marx, President/CEO

Additional locations:

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

P.O. Box 128168 Nashville, TN 37212 615-942-8328

BIG MACHINE LABEL GROUP

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

BIG NOISE

11 S. Angell St., Ste. 336 Providence, RI 02906 401-274-4770 401-274-47/0
Email: al@bignoisenow.com
Web: bignoisenow.com
Client List: the Beach Boys, Christina
Aguilera, Red Hot Chili Peppers, Chicago,
Katharine McPhee, J. Geils, Dionne Warwick and Gregory Porter
*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:** blackheart@blackheart.com Web: blackheart.com Styles/Specialties: Rock, Punk *Unsolicited material accepted, attn: A&R Dept. Zander Wolff, A&R

BLOODSHOT RECORDS

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

BLUE ÉLAN RECORDS 10880 Wilshire Blvd., Suite 2000 Los Angeles, CA 90024 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

Annual Directory of A&R Reps

Email: don.was@umusic.com Web: bluenote.com Don Was, President

BOMP/ALIVE NATURALSOUND RECORDS
919 Isabel, Unit G
Burbank, CA 91506
Email: label@alive-records.com
Web: alive-records.com
Web: alive-records.com
Goster: the Black Keys, Two Gallants,
Buffalo Killers, Brian Olive
Distribution: Lumberjack Mordam
Music Grp.

Music Grp.
*Unsolicited material accepted. Do not contact us, we will contact you if we dig what we hear.

Patrick Boissel, A&R

CAPITOL CHRISTIAN MUSIC GROUP P.O. Box 5084 Brentwood, TN 37024 615-371-6980, 800-877-4443 Contact: Brad O'Donnell, Sr VP A&R Email: brad.odonnell@umusic.com Web: capitolchristianmusic.group.com *No unsolicited material *No unsolicited material

CAPITOL MUSIC GROUP

(Universal Music Group) 2100 Colorado Avenue Santa Monica, CA 310-235-4700

Web: capitolrecords.com *No unsolicited material Mike Flynn, SVP, A&R

Additional locations:

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

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

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

CASH MONEY RECORDS (Universal Music Group) 1755 NE 149th St. Miami, FI 33181 305-499-9393 Web: cashmoney-records.com Styles/Specialties: Urban, Hip-hop Bryan "Birdman" Williams, Co-owner Ronald 'Slim' Williams, Co-owner

CASTLE RECORDS 106 Shirley Drive Hendersonville, TN 37075 615-559-5226 615-559-5226
Email: rufuswendy@live.com
Web: castlerecords.com
Styles/Specialties: country
"We accept unsolicited material. See
website for demo submission
Dave Sullivan, A&R

CENTURY MEDIA RECORDS

The Century Family, Inc. c/o Sony Music International 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 for details. Mike Gitter, VP, A&R

CHERRYTREE RECORDS

Universal Records)
2220 Colorado Blvd
Santa Monica, CA 90404
Email: info@cherrytreerecords.com Web: cherrytreerecords.com Styles/Specialties: All genre styles considered Roster: Sting, the Last Bandoleers, Dave Aude, Robert Orton, Michael Eienziger, Tony Lake, Brian Robert Jones, iamBaddluck, Gavin Brown Scott Enright, A&R

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703 Los Angeles, CA 90025 310-477-4000 310-477-4000
Email: bperera @cleorecs.com
Web: cleopatrarecords.com
Styles/Specialties: gothic, rock, metal, rap,
R&B, dance, classics, soundtracks
"We only accept demos/music in digital form. See website for instructions Brian Perera, President Tim Yasul, VP/GM

CLICKPOP RECORDS

PO. 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) 708 579 753 **Email:** demo@substream.se Web: clubstream.se
Web: clubstream.se
Style/Specialties: techno, all types of
electronic dance music
*Accepts unsolicited material.
Do not send rock music, reggae or psytrance.
See website for instructions
Hakan Ludvigson, 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

COAST RECORDS

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

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 212-833-4000 Email: john.doelp@sonymusic.com Web: columbiarecords.com
"No unsolicited material
Justin Eshak, SVP, A&R Operations
Justin Eshak, SVP, A&R
Imran Majid, SVP, 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 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 615-321-5080
Email: licensing@curb.com
Web: curb.com
Styles/Specialties: country, pop, gospel
*No unsolicited material
Bryan Stewart, VP, A&R

DANGERBIRD RECORDS

3801 Sunset Blvd. Los Angeles, CA 90026

323-665-1144
Email: info@dangerbird.com
Web: dangerbirdrecords.com
Roster: Butch Walker, Royal Teeth, T. Hardy
Morris, Broadheds, JJAMZ, Maritime
We do not accept unsolicited demos
Jenni Sperandeo, President

DCD2 New York, NY Email: info@dcd2records.com
Web: dcd2records.com

DEEP ELM RECORDS

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 Szuch, A&R

DEEP SOUTH ENTERTAINMENT P.O. Box 17737 Raleigh, NC 27619 919-844-1515 919-344-1015
Email: hello@deepsouthentertainment.com
Web: deepsouthentertainment.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 Santa Monica, CA 90404 310-865-4000 **Web:** defjam.com *No unsolicited material Tab Nikhereanye, SVP, A&R Noah Preston, VP, A&R

DEF JAM (NY) 1755 Broadway – 7th New York, NY 10019 212-333-8000 – 7th Floor Email: steve.carless@umusic.com
Web: defjam.com
Styles/Specialties: hip-hop, rap, urban,
R&B
*No unsolicited materia 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 *Accepts unsolicited material Russell Nygaard, A&R

DELICIOUS VINYL RECORDS

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

DELMARK RECORDS 4121 N. Rockwell

Chicago, IL 60618 773-539-5001 7/3-39-9001 Email: delmark@delmark.com Web: delmark.com Styles/Specialties: blues and jazz Elbio Barilari, VP & Artist Director Steve Wagner, A&R

DIM MACK RECORDS 724 South Spring St. Los Angeles, CA 90014 Email: mike@dimmak.com Web: dimmak.com Styles/Specialties: edm, pop Contact: Mike Jones

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 Roster: Moneen, Streets of Laredo, the Flatliners, Vanessa Carlton, New Swears,

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: domains and music group.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/home Styles/Specialities: smooth jazz, R&B, gospel *Accepts unsolicited material

DRAG CITY RECORDS

DHAG CITY RECORDS P.O. Box 476867 Chicago, IL 60647 312-455-1015 Fax 312-455-1057 Email: radio @ dragoity.com Web: dragcity.com Styles/Specialties: rock, hard rock, experimental *Does not accept Demos Scott McGaughey, Production Mgr.

DUALTONE RECORDS

3 Mcferrin 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: elektra.com Johnny Minardi, VP, A&R

Additional location:

777 S. Santa Fe Los Angeles, CA 1030 18th Ave, S. Nashville, TN

EMI CHRISTIAN MUSIC GROUP (CMG) PO. Box 5084

Brentwood, TN 37024

800-877-4443, 615-371-6980

Email: radio@capitolcmg.com

Web: capitolchristianmusicgroup.com No unsolicited material

EMI MUSIC GROUP

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

EMPEROR JONES RECORDS

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

ENTERTAINMENT ONE MUSIC

10 Harbor Park Drive Port Washington, NY 11050 516-484-1000

10202 W. Washington Blvd. Culver City, CA 90232 310-272-2220 310-272-2220

Web: epicrecords.com
Contact: Paul Pontius, Exec VP A&R, Joey
Arbagey, Exec. VP 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, Sara
Bareilles, Jez Dior, Jidennam, Fifth Harmony

EPITAPH / ANTI (WMG)

2798 Sunset Blvd.

Download at www.musicconnection.com/industry-contacts

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 Foitel, SR VP

Additional locations:

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

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

EQUAL VISION

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

FAIR TRADE RECORDS Attn: A&R Department 9003 Overlook Blvd. Brentwood, TN 37027
Email: info@fairtradeservices.com Web: fairtradeservices.com
Styles/Specialties: Christian
*Appetite and the styles and the styles are styles and the styles are styles and the styles are s *Accepts unsolicited material. See website for submission

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

FAT WRECK CHORDS 2196 Palou Ave

San Francisco, CA 94124 415-284-1790 Web: fatwreck.com Styles/Specialties: punk

FAVORED NATIONS RECORDS

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

for mailing instructions Bob Becker, Owner/A&R

FEARLESS RECORDS
5870 W. Jefferson Blvd., Studio E
Los Angeles, CA 90016
310-730-6655
Email: rego@fearlessrecords.com
Web: fearlessrecords.com
Styles/Speciaties: pop-punk, punk rock,
emo, alternative rock, post-hardcore
"Accepts unsolicited material. See website
for mailling instructions

FERRET MUSIC

1290 Ave. of the Americas, 24th Fl. New York, NY 10104

609-799-2424

Email: ferretstyle @ferretstyle.com
Web: facebook.com/ferretmusic
Carl Severson, President, A&R

FERVOR RECORDS 1810 W. Northern Ave., Ste. A-9 Box 186 Phoenix, AZ 85021 602-870-1788 buz-970-1788
Email: info@fervor-records.com
Web: fervor-records.com
Styles/Specialties: vintage, new indie
"We do not accept unsolicited submissions
Jeff Freundlich, Exec. Producer

FIRE TOWER ENTERTAINMENT Located in West Hollywood, CA Website: firetowerent.com Email: artists@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

FOODCHAIN RECORDS

4212 Sunset Blvd., Ste. 920 Hollywood, CA 90029 323-957-7900

Email: kelly@foodchainrecords.com Roster: Supagroup, Minibar, Coyote Shivers, Betty Blowtorch, Dear John Letters

and more

Style/Specialties: hard rock, punk
*Please submit demos by mail only
Kelly Spencer, VP, A&R

FRONTIER RECORDS

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

FUNZALO RECORDS

PO Box 571567 Tarzana, CA 91357 520-628-8655 Email: dan@mikesmanagement.com Web: funzalorecords.com 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: gearheadrecords.com
Styles/Specialties: rock n' roll, outlaw country, punk, garage, rockabilly and sleaze metal
*No unsolicited material Michelle Haunold, President

GEFFEN

See Interscope

GLASSNOTE RECORDS ALASINOTE RECURDS
8201 Beverly Blvd, Suite 400
Los Angeles, CA 90048
323-822-4112 ext. 2279
Contact: marc@glassnotemusic.com
Web: glassnotemusic.com

Additional location:

770 Lexington Ave New York, NY 10065 646-214-6000

GNP CRESCENDO RECORD CO INC

1405 N Avon St. Burbank, CA 91505 818-566-8900 Web: gnpcrescendo.com/wp Styles/Specialties: jazz, film/tv soundtracks Neil Norman, President

GOGIRLSMUSIC.COM

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

GO-KUSTOM RECORDS P.O. Box 77750 Seattle, WA 98177 Sealute, WA 90177
Email: gokustom@gmail.com
Web: go-kustom.com
Styles/Specialties: surf, psychobilly, hot
rod, lo-fi, post-punk, electronica
D.A. Sebasstian, A&R

HACIENDA RECORDS

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

HEADLINER RECORDS

George Tobin Music. Inc. 102 N.E. 2nd St.

Boca Raton, FL 33432 Boca Raton, FL 33432
Email: georgetobinmusic@aol.com
Web: headlinerrecords.com
Styles/Specialties: pop, pop alternative,
R&B, always looking for new opportunities
and great singers and writers
*Unsolicited material welcome
George Tobin, Owner

HOLLYWOOD RECORDS – LOS ANGELES 500 S. Buena Vista St., Old Team Bldg. Burbank, CA 91521 818-560-5670

818-560-5670

Web: hollywoodrecords.com

No unsolicited material, No MP3s
Mio Yukovic, SVP, A&R/Head of Creative,
Disney Music Group, (DMG) A&R
Barbara Vander Linde, VP, Music Publishing
A&R, DMG A&R
Mike Daly, Exec. Director, A&R, Music
Publishing, DMG A&R
Dani Markman, Director, A&R, DMG A&R
Ciara Shortridge, A&R Representative Nashville Nashville

HOPELESS RECORDS

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

ISLAND RECORDS (UMG) 2220 Colorado Ave Santa Monica, CA 888-583-7176

Contact: Darcus Beese, President Web: universalmusic.com/label/island-

INTERSCOPE

INTERSCOPE
2220 Colorado Ave., 5th Fl.
Santa Monica, CA 90404
310-865-1000
Email: sam.riback@umusic.com
Web: interscoperecords.com
"No unsolicited material
Aaron Bay-Schuck, President A&R
Sam Riback, Exec. VP A&R
Baroline Diaz, Senior Director of A&R

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

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

K RECORDS

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

KEMADO RECORDS

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

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

KOBALT MUSIC 8201 Beverly Blvd., #400 Los Angeles, CA 90048-4505 310-967-3087 Email: info@kobaltmusic.com Web: kobaltmusic.com

Additional locations:

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

956 Brady Ave NW, 2nd Fl Atlanta, GA 30318 404-954-6600 Al McLean, SVP, Creative

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

The River Building 1 Cousin Lane London, England EC4R 3TE +44 (0) 207 401 5500

KRIAN MUSIC GROUP

224 W. 30th St., Ste. 1007 New York, NY 10001-1077 212-967-4300

Email: pr.krianmusicgroup@gmail.com
Web: krianmusicgroup.com
Frank Blasucci, GM

LITTLE FISH RECORDS

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

LIZARD SUN ENTERTAINMENT

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

LOVECAT MUSIC

P.O.Box 548, Ansonia Station New York, NY 10023 Web: lovecatmusic@gmail.com
Web: lovecatmusic.com
Styles/Specialities: rock, country, folk
*No unsolicited material

LOVEPUMP UNITED

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

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 Richard McDonnell, President

MALACO RECORDS

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

MATADOR RECORDS

MAIADUR HECORDS 134 Grand Street New York, NY 10013 212-995-5882 Fax 212-995-5883 Web: matadorrecords.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

Annual Directory of A&R Reps

919-688-9969

919-688-9969
Email: merge@mergerecords.com
Web: mergerecords.com
Styles/Specialties: alt-rock
Roster: See website for roser

MEROKE SKY RECORDS

Van Nuys, CA 818-427-2712

Styles/Specialties: folk/rock/Americana/

Roster: Barry Goldberg, Alex Del Zoppo, Tony Kaye, Todd Taylor, Alex Sherman, Andrew Wraith, Matt Michenzie Mike Giangreco, A&R

METAL BLADE RECORDS 5160 Van Nuys Blvd., #301 Sherman Oaks, CA 91403 818-597-1964

Email: metalblade@metalblade.com
Web: metalblade.com

Styles/Specialties: heavy metal, progressive, rock
*See website for Demo Submission Brian Slagel, President

Additional location:

Metal Blade Records GMBH Friedrichstr.38 73033 Goppingen, Germany

METROPOLIS RECORDS

238 N. Governor Printz Blvd. Essington, PA 19029 Attn: Demos 610-595-9940

Email: demo@metropolis-records.com Web: metropolis-records.com Styles/Specialties: electronic, industrial,

Accepts unsolicited material by CD or

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

MINT RECORDS

P.O. Box 3613, M.P.O. Vancouver, BC Canada V6B 3Y6 604-669-MINT Email: info@mintrecs.com
Web: mintrecs.com

Roster: Duotang, Duplex, Fanshaw, Hot Panda, Immaculate Machine Styles/Specialties: indie
*Send demos via mail

MOM + POP RECORDS

Web: momandpopmusic.com Roster: Tom Morello, Sleater-Kinney, Sleigh Bells, Courtney Barnett Hannah Gross, VP and Head of West Coast

MORPHIUS RECORDS

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

MOTOWN 1750 North Vine Street Hollywood, CA 90028 Contact: Erin Cooney Email: erin.cooney2@umusic.com Web: motownrecords.com

*No unsolicited material accepted

MRG RECORDINGS

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

MUSIC IN CANNABIS

5062 Lankershim Bl. #174 N. Hollywood CA 91601 702-268-6078 text
Email: submissions@MusicInCannabis.

com
Contact: Dr. J. Marley
Genres: Music Inspired by & Dedicated to

Cannabis (Distributed Worldwide by SONY & ALLIANCE)

NETTWERK RECORDS

Vancouver, B.C. V5Z oC4 604-654-2929 Fax 604-654-1993 Email: info@nettwerk.com Web: nettwerk.com
*No unsolicited material
Mark Jowett, VP, A&R - International

Additional locations:

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.
102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Styles/Specialties: all genre styles
considered.

Styles/Speciations: all genie styles considered Roster: Stephanie Aramburo, Chad Steele, C. Lee Clarke, Tech T, James Becker, Kathy Watson, Lisa Bigwood, George Montalbano, Silence, Sherwin Greenwood, Joel Diehl, John Ellis and Rocky Shaw. **Unsolicited material through management or lawyer only. Please call or Email before submitting.

Robert A. Case, A&R

NEW VISION REORDS MUSIC GROUP &

NVM RECORDS 7306 Ann Cabell Lane Mechanicsville, VA23111 919-747-8950

Email: newvisionmusicgroupnvmrecords@

web: newvisionmusicgroup.com
Web: newvisionmusicgroup.com
Styles/Specialties: Christian, Gospel,
Inspirational, Country, Pop, R&B/Soul,
Indie, Singer/Songwriter
Walter Boswell, Owner/Founder

NEW WEST RECORDS

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

Additional location:

2923 Berry Hill Dr. Nashville, TN 37204 615-385-4777

Contact: Kim Bule, VP & A&R Email: Kim@newwestrecords.com

NOFACE RECORDS

NOFACE RECORDS
1763 N Gower St
Los Angeles, CA 90028
Email: demos @nofacerecords.com
Web: nofacerecords.com
Styles/Specialties: edm, all styles of
electronic music including house, dubstep,
bigroom, techno, trance, trap, etc.
*Email demos of your unsigned electronic

NONESUCH RECORDS

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

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, BigBang, Beatallica,
George Lopez, Jackie "Joke Man" Martling,
comedy, reissues, novelty, soundtracks,
Brian Wilson (Beach Boys), Robbie Krieger
(the Doors), Ray Manzarek (the Doors),
Wisely, Phunk Junkeez, Bouquet of Veal
and Ogden Edsl
Carl Caprioglio, President

OH BOY RECORDS

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

OMNIVORE RECORDINGS

OwnivOHE RECOMDINGS 4470 W.Sunset Blvd., Suite 209 Los Angeles, CA 90027 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

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

30765 Pacific Coast Hwy., Ste. 134 Malibu, CA 90265 805-370-0609 Email: peakrecordsusa@gmail.com Web: peak-records.com
*No unsolicited material
Styles/Specialties: smooth jazz, urban AC, and Pop Artists
Andi Howard, President

POSI-TONE

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

PPL- ZMI ENTERTAINMENT GROUP, INC 310-962-3873 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-1 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 D San Anselmo, CA 94979 415-455-8602 Email: harmony@singers.com Web: singers.com Styles/Specialties: a cappella *Unsolicited material accepted

PUTUMAYO WORLD MUSIC

413 Carpenter Rd. Charlotte, VT 05445 212-625-1400 800-995-9588 Email: info@putumayo.com Web: putumayo.com *Accepts unsolicited materials.

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

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:

1750 Stewart Street Santa Monica, CA 90404 310-393-4647

RED HOUSE RECORDS

(See Compass Records)

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:

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

2411 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: roadrunnerrecords.com

Download at www.musicconnection.com/industry-contacts

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 ROAR!)
(Reachout International Records)
540 President St.
Brooklyn, NY 11215
718-477-ROIR (7647)
Email: info@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 650 Fifth Ave., Suite 1420 New York, NY 10019 212-380-0080

Email: info@roundhillmusic.com Web: roundhillmusic.com Jonnie Davis, SVP, A&R

Additional locations:

Los Angeles, CA 1411 5th St., Suite 305 Santa Monica, CA 90401 310-428-0859

Nashville, TN 1802 Grand Ave. Nashville, TN 37212 615-292-5100 Josh Saxe, Associate Director, 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, *Accepts unsolicited material Amber Carew, A&R

SHANGRI-LA PROJECTS

P.O. Box 40106 Memphis, TN 38174 901-359-3102 Suriosa-S102

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 415-626-6334 415-626-6334

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: bobby@skaggsfamilyrecords.com
Web: skaggsfamilyrecords.com
Contact: Ricky Skaggs, Charlotte Scott

SO MUCHH NOISE RECORDS (SMN)

Email: Somuchhnoise@gmail.com Genre Styles: Rap/Hip-Hop/ R&B/ R&B or Rap Mix
Submissions: Accepts Demos and
Unsolicited

J. Reed, President of A&R

SONIC PAST MUSIC, LLC 11271 Ventura Blvd. #205 Studio City, CA 91604

818-203-9999 Bis-203-9999
Email: info@sonicpastmusic.com
Web: sonicpastmusic.com
Styles/Specialties: specializes in
unreleased material by famous artists and
cult-based musicians of the '60s to the '90s Joey Stec, President

SONIC SAFARI MUSIC / JONKEY ENTERPRISES

663 W. California Ave. Glendale, CA 91203 818-242-4034
Email: chuck@sonicsafarimusic.com

Web: sonicsafarimusic.com
Web: sonicsafarimusic.com
Styles/Specialties: environmental, world,
traditional, ethnic
Distribution: Indies

Chuck Jonkey, A&R

SPARROW RECORDS

101 Winners Cir. Brentwood, TN 37027 615-371-4300 Email: info@capitolcmg.com

Web: sparrowrecords.com Styles/Specialties: Christian No unsolicited materials

SSTP. O. Box 1
Taylor, TX 76574
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: Stefaniah McGowan, Exec. Music Producer & A&R Accepts unsolicited material Email to: musicsubmission@ stefangelmusic.com

STONES THROW RECORDS, LLC 2658 Griffith Park Blvd., #504 Los Angeles, CA 90039 Email: losangeles@stonesthrow.com, demos@stonesthrow.com Web: stonesthrow.com
*Accepts unsolicited material

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. Los Angeles, CA 90068 424-832-7275 Email: info@sumerianrecords.com Web: sumerianrecords.com Ash Avildsen, President

SURFDOG RECORDS

SURFDOG RECORDS
1126 S. Coast Hwy, 101
Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: scott@surfdog.com
Web: surfdog.com
Styles/Specialties: rock
Roster: Brian Setzer, Stray Cats, Richard
Cheese, Gary Hoey, Rusty Anderson,
Slightly Stoopid, Dan Hicks, Butthole
Surfers, Gibby Haynes, Dylan Donkin,
Dave Stewart, the Wylde Bunch, Burning
of Rome of Rome *Unsolicited material accepted Scott Seine, A&R

SYMPATHY FOR THE RECORD

INDUSTRY INDUSTRY
120 State Ave., N.E. 134
Olympia, WA 98501
Email: sympathy13@aol.com
Web: sympathyrecords.com/home.shtml
Styles/Specialties: rock, pop, punk

TANGENT RECORDS

TANGENT RECORDS
P.O. Box 383
Reynoldsburg, OH 43068-0383
614-751-1962 Fax 614-751-6414
Email: info@tangentrecords.com
Web: tangentrecords.com
Styles/Specialties: contemporary
instrumental, rock instrumental, electronic, iazz-rock world heat jazz-rock, world beat **Distribution:** self-distributed *Unsolicited material accepted Andrew J. Batchelor, President

THIN MAN RECORDS

Email: submissions@thinmanentertainment com, ar@thinmanentertainment.com

Web: thinmanentertainment.com Styles/Specialties: alternative rock, dark wave, death rock, gothic, industrial, jazz, junk, punk, and psychobilly

THIRD MAN RECORDS

623 7th Ave. S. Nashville, TN 37203-4601 615-891-4393 Email: swank@thirdmanrecords.com, blackwell@thirdmanrecords.com Web: thirdmanrecords.com
Web: thirdmanrecords.com
Styles/Specialties: Various genres,
specialize in vinyl records pressing
Roster: Jack White, the Dead Weather,
Olivia Jean, the Raconteurs, the White
Stripes, Wanda Jackson, Wolf Eyes, Karen

Elson Jack White, Founder Ben Swank, Co-Founder Ben Blackwell, Director of Operations, Psychedelic Stooge

THUMP RECORDS

P.O. Box 9605 Brea, CA 92822 909-595-2144

Email: info@thumprecords.com Web: thumprecords.com

Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco *Unsolicited material accepted

TOMMY BOY ENTERTAINMENT

220 E. 23rd St. New York, NY 212-3888-8300 Email: info@tommyboy.com Web: tommyboy.com
*Accepts unsolicited material.
Brian Delaney, A&R

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: triplecrownrecords.com Fred Feldman, President

UNIVERSAL MUSIC GROUP

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

Additional location:

222 2nd Street S Nashville, TN 37201 615-524-7500 **Email:** brian.wright@umusic.com Web: umgnashville.com *No unsolicited material Brian Wright, SVP, A&R

URBAN & LAZAR

Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialities: indie rock, alternative, ger-songwriter We do not accept unsolicited material

VAGRANT RECORDS BMG Records

5566 W. Washington Blvd. Los Angeles, CA 90016 323-302-0100 Email: info@vagrant.com Web: vagrant.com Styles/Specialities: rock, indie, experimental Roster: Active Child. Bad Suns. Best of *We do not accept unsolicited demos

Dan Gill, GM

VANGUARD RECORDS (Concord) 5750 Wilshire Blvd, Suite 450 Los Angeles, CA 90036 310-385-4455 Email: info@vanguardrecords.com Web: vanguardrecords.com Syles/Specialties: jazz, folk music *No unsolicited material

VAPOR RECORDS

VAFOR RECORDS 1460 4th St., #300 Santa Monica, CA 90401 Email: webstar@vaporrecords.com Web: vaporrecords.com Styles/Specialties: indie, rock *Accepts unsolicited material

VERVE MUSIC GROUP-UMG

Santa Monica, CA
Email: contact@vervemusicgroup.com Web: vervemusicgroup.com, universalmusic.com Styles/Specialties: jazz, adult

contemporary, classical *No unsolicited material

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 Tony 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: warnermusicnashville.com
*No unsolicited material Scott Hendricks, Exec. VP, A&R Cris Lacy, Exec. VP, A&R

WARNER RECORDS

777 S Santa Fe Ave Los Angeles, CA 90021 818-846-9090 Web: warnerbrosrecords.com *No unsolicited material Stefan Max SVP, A&R

WARNER MUSIC GROUP

1633 Broadway New York, NY 10019 212-275-2000 Web: wmg.com
*No unsolicited material Mike Caren, President Worldwide, A&R

WARNER MUSIC LATINA

WARNEH MUSIC LATINA 555 Washington Ave., 4th Fl. Miami Beach, FL 33319 305-702-2200 Fax 305-266-8771 Email: gabriella martinez@wmg.com Web: facebook.com/warnermusiclat *No unsolicited material Gabriella Martinez, VP Marketing

WICKED COOL RECORDS

434 6th Ave., Ste. 6R New York, NY 10011 347-229-2960 Email: info@wickedcoolrecords.com, scott@wickedcoolrecords.com
Web: wickedcoolrecords.com Styles/Specialties: garage rock

WILD RECORDS

Web: wildrecordsusa.com Styles: rockabilly, blues, surf, garage and Reb Kennedy, President, Founder

For hundreds more contacts from current directories (producers, engineers, managers, agents, vocal coaches, major and independent record labels, publicity firms, publicitsts, college and indie radio, recording studios, rehearsal

rectioning studios, renearsal studios, mastering studios, publishers, film/ TV and more), visit our website: musicconnection.com/industrycontacts.





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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 2021—will help you connect with an attorney who can advocate for you.

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Intellectual Property

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DORSEY & WHITNEY LLP

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Property

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Email: newyorkinfo@akingump.com

580 California St., Ste. 1500 San Francisco, CA 94104

415-765-9500 **Email:** sanfranciscoinfo@akingump.com

Suite 1900 Irvine, CA 92614-2585 949-885-4260 Contact: Paul Lin, Partner Email: pclin@akingump.com

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Web: bergerkahn.com

Specialty: Contract negotiation, intellectual property, copyright, publishing, digital rights, creative rights, merchandise licensing, royalties calculations, management, touring, recording, digital downloading. Expert witness and litigation consulting services *No unsolicited material

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Web: calawyersforthearts.org
Specialty: Lawyer Referral Service, Mediation/

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Web: chrisolsenlaw.com Practice Areas: Entertainment Law, Music Law, Contract Negotiation, Business and Transactional Matters, Civil Litigation. 30 years

Specialty: Studio and Performance Bass Player. I share musicians' concerns because I am one.

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Email: bmorgan@onelip.com

Web: onellp.com
Contact: D. Burgundy Morgan, Esq.
Specialty: Entertainment Law

Additional location:

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DEAN SHELDON SERWIN

1107 Fair Oaks Ave., #848 South Pasadena, CA 91030-3311 323-465-1735

Email: dean@deanserwin.com Web: deanserwin.com

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. 702 Glendale, CA 91203 818-502-1700 o 18-50/2-17/00

Email: rdd@dijuliolaw.com

Web: dijuliolawgroup.com

Specialty: Record contracts, music publishing, licenses

Additional location:

6 Woodard Ave. Absarokee, MT 59001

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400 S. Beverly Dr., Ste. 400 Beverly Hills, CA 90212 310-277-8394 Fax 310-277-4870 Email: Mdonaldson@ Donaldsoncallif.com Web: donaldsoncallif.com/attorneys No unsolicited material

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Email: don@donpassman.com

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Additional location:

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213-457-1800 Fax 213-457-1850 **Email:** mwippler@dykema.com Web: dykema.com
Contact: Michael P. Wippler
Specialty: Intellectual Property

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Specialty: manager and recording
agreements, production, actors, broadcasting
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1925 Century Park E., Ste. 2050
Los Angeles, CA 90067
310-556-1956 Fax 310-556-4617
Email: mperistein@fpllaw.com
Webs. follows.com Web: fpllaw.com Contact: Michael Perlstein Specialty: all areas *No unsolicited material

FOX LAW GROUP
16255 Ventura Blvd., Suite 625
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818-461-1740
Email: Sandy@foxlawgroup.com
Contact: Sandy Fox
Specialty: All forms of entertainment transactions
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GERRY BRYANT, ESQ. 9903 Santa Monica Blvd., Ste. 1007 Beverly Hills, CA 90212 Email: mail@gerrybryant.com
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201 Santa Monica Blvd., Ste. 300 Santa Monica, CA 90401 310-858-5574 Fax 310-388-3017 Email: glenn@glennlitwak.com
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JAY L. COOPER (Greenberg Traurig LLP) 1840 Century Park E., Ste. 1900 Los Angeles, CA 90067 310-586-7888 Email: cooper@gtlaw.com

Web: atlaw.com Specialty: entertainment law and copyright, 30 offices worldwide

JEFFREY L. GRAUBART, P.C. P.O. Box 130 Gualala, CA 95445 626-304-2800 Email: info@jlgraubart.com
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Web: keatsgatien.com Contact: Tony Keats, Conrad Gatien Specialty: Intellectual Property, Rights of Publicity, Litigation

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Till1 Santa Monica Blvd., Ste. 1750 Los Angeles, CA 90025 310-286-9696 Web: kleinberglange.com
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Additional locations

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Contact: Dina LaPolt
Specialties: All areas relating to music, film, television, merchandising and book

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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 representation; entertainment tax law
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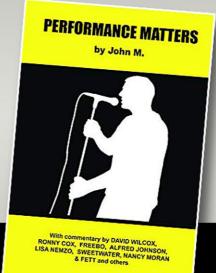
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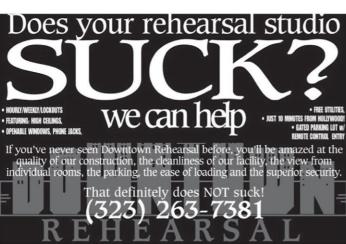
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Write Smarter, Not Harder

10 Tips to Becoming More Consistent and Prolific

or many of us, songwriting started as a passion. We're enraptured in the joy of creating, and even the simplest of creations inspire us to try again. But somewhere along the path, the fantasy deflates. We feel that dreaded plateau, when almost nothing we write feels worthwhile, and for the first time, calling ourselves 'songwriter' sends an uncomfortable sting like we've just been caught taking steroids after winning an Olympic medal.

It seems counterintuitive, but it is these plateaus that elicit the most growth. We're more critical of our ideas than ever, and less willing to write the same songs that used to satisfy. But just changing that narrative isn't enough. We often need a change of process.

Over two decades and hundreds of collaborative writing sessions later, I've noticed professional writers adopting many of the same creative habits. These 10 habits are some of the most critical routines that lead to greater productivity, stronger songs, and perhaps most importantly, more satisfying and sustainable creative lives.

1. Begin with a Strong Title

When it comes to lyrics, the concept is just the beginning. Whether we're writing a truly original story, or pulling on the familiar heartstrings of love found or love lost, the song won't take shape until we get specific within our song sections. Titles like "Missing You" or "Free to Choose" leave too many options, and the result is an ethereal or oblique lyric message. Instead, starting with a substantial title such as "People Get Old" or "Sidewalks of New York" narrows our choices dramatically, and makes honing in on the idea easier.

2. Sketch an Outline

Whenever you have an idea

or title for a new song, immediately sketch out the general lyric idea for each section. Jot down the chorus message, as you would express it in natural, conversational language. Don't be concerned with writing the actual lyric; simply say what you mean and mean what you say. Approach the verses similarly, following your first impressions. Don't doubt any ideas that initially felt true to you. Sometimes the more we wade into the weeds of lyric possibility, we lose the more accessible and resonant ideas that captured us from the beginning.

3. Define the Leading Element

Think about your favorite songs and artists. What element—melody, groove, chord progression, vocal, lyric, or production—draws you to them most? What elements, when you consider closely, are not as original as you may have given them credit for? We often idolize the songs of others and criticize our own for their imperfections. Club music may not have incredible storylines, but that is not a leading element of the genre. Country music may lack interesting and dynamic verse melodies, but does not lack in storyline. Strive to identify and strengthen the leading element of your artistry or individual song, allowing other elements to ride along.

4. Write in Short Bursts

Use the first, short 20-minute burst to make decisions about lyric, melody, groove, or chords that feel right, and then commit to them. Do not spend another session doubting and attempting to rewrite ideas you've already committed to. Instead, time is much better spent finishing the song, and writing a new one with these additional ideas.

5. Set a Time Limit

When a section of a song is giving you trouble, set a time limit by which you will record the version that seems to work best. During the next burst, move forward and write remaining sections unless an improvement on the prior section quickly becomes clear to you. Writing until time is up, as opposed to writing until the song is done, avoids the tendency to cling to a song until it is perfect. If "perfect" songs even exist, they couldn't exist if songwriters didn't finish the imperfect ones.

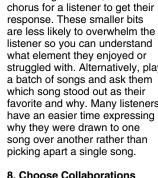
6. Push Forward with Several Songs At Once

Pushing new songs forward as a group allows us to remain unphased while one song lags and others find their shape. When we haven't invested the only 5-hour stretch of free time we had during the week into one idea, we're more likely to be honest about its quality, and pivot when our doubts tell us to do so.

7. Batch the Feedback

Playing a single song for a dedicated listener leaves us open for one of two things—victory or failure. And that's only if the listener is astute enough to verbalize what's lacking and how to change it. Instead, play ei-

ther a single section, or a versechorus for a listener to get their response. These smaller bits are less likely to overwhelm the listener so you can understand what element they enjoyed or struggled with. Alternatively, play a batch of songs and ask them which song stood out as their favorite and why. Many listeners have an easier time expressing why they were drawn to one song over another rather than



8. Choose Collaborations

Many songwriters don't know what to look for in a collaborator. We often find ourselves writing with those who are convenient or available, rather than those with whom we find greater resources.

Consider your leading element in your own songs. If you're strong with melody, strive to find collaborators who can bring awesome grooves. If lyrics hold you back from finishing your songs, look for writers who aren't intimidated by driving that element of the song.

9. Write in your Wheelhouse

When we're drawn to a particular style or tempo, it can result in lots of songs that all sound the same. This can be disappointing to many writers, looking to explore their versatility or fit within the boundaries of a particular genre. Instead of letting the needs of a market or performance opportunity dictate the style and tempo you'll write, aim to write what you believe you sound best writing. The moments during which your instincts seem to just "know" what is working point you to your wheelhouse.

10. Don't Be Everything to Everyone

As writers and artists, we're constantly comparing what we write to the best work of others. This is an important part of strengthening our songs. But comparison can often lead to the belief that our work is consistently deficient. When we can look at batches of our songs and recognize the listening audience that would most resonate with them, we are also defining the listening audiences who would not. We should fear being liked by all, indicating that our musical personality is too abstract to take on any definitive shape.

For more tips from Andrea, download her free guide, The 5 Songwriting Tools that Change Everything.

ANDREA STOLPE is a renowned multi-platinum songwriter, creative consultant and educator whose methodology for songwriters and music artists has been taught worldwide. Read more here

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