

MUSIC CONNECTION

EXCLUSIVE DIRECTORY
Managers & Booking Agents

Eurythmics' **DAVE STEWART**
Talks Songwriting

The Role of a Business Manager in Your Career

Producer Crosstalk
with Shinedown's
ERIC BASS

Wet Leg

+ Kid Moxie • Luke Combs • Chastity Brown
Norma Tanega • **UNSIGNED ARTIST REVIEWS!**

Vol. 46 • July 2022 • \$3.95/\$4.95 Canada



SansAmp™ Character Plus Series



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Mop Top Liverpool
Vox-style + Rangemaster Booster-style



English Muff
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Fuzzy Brit
Marshall-style + Fuzz Face-style

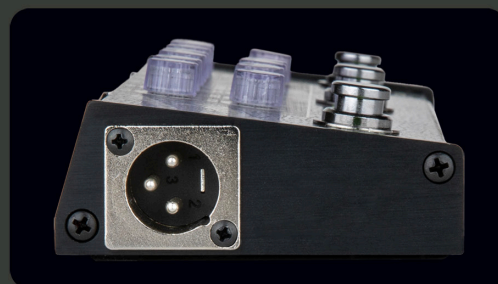
The SansAmp Character Plus Series celebrates the unique chemistry between specific historic amplifiers and specific historic pedals, and cleverly unites them together in single packages.

With an abundance of knob controls, the 2-channel SansAmp Character Plus Series pedals are easy to use and feature Tech 21's proprietary, 100% analog SansAmp technology.

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Additionally, each of these multi-function pedals is like having a stompbox within a stompbox. (BOGO anyone?) You can use the amp emulation on its own or just the effect on its own.

How do you choose? Head over to our website for more details and videos!



APPLICATIONS:

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- As a pre-amp to drive a power amp
- Direct to the mixer of a PA
- Record direct to your computer

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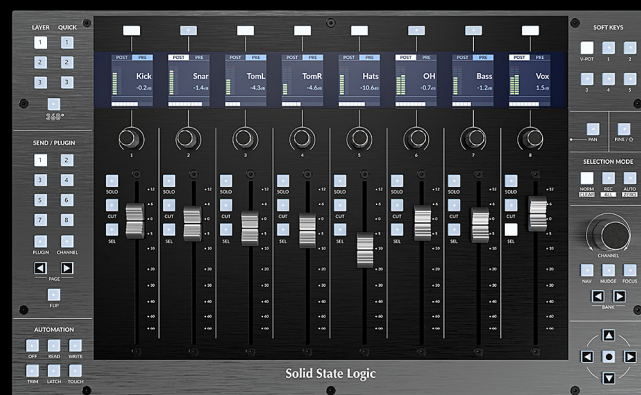


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*4x UF8 required for 32 channel surface

Solid State Logic
OXFORD • ENGLAND



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Wet Leg

The band's Rhian Teasdale and Hester Chambers saw their "Chaise Longue" single become a viral hit last year, and then their self-titled debut album shot up to number one in the U.K. album charts (and a respectable #14 in the U.S.). In our exclusive interview, Teasdale discusses Wet Leg's unusual rise to success.

By Brett Callwood

Photos by Hollie Fernando

Business Managers

This essential article explores the reasons why a business manager (not to be confused with an artist manager) can be so pivotal for an artist who intends to build and maintain a successful career.

By Bobby Borg



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Compiled By Denise Coso

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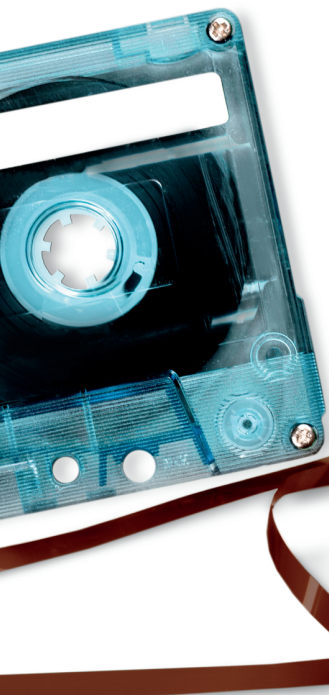


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The Neat King Bee II offers outstanding versatility and incredible sound quality. It's ideal for applications requiring low noise and high sensitivity. Thanks to its custom Class A discrete electronics, and precision, large diaphragm 34 mm gold-sputtered center-terminated true condenser microphone capsule, what you hear at the output is what the King Bee II hears at its input. Vocals, drums, electric guitar, piano, and acoustic instruments shine, and spoken word applications, from voiceovers to streaming content can be captured with crystal-clear clarity and depth. The King Bee II will quickly become one of the most useful — and commanding — mics in your hive.



neatmic.com

Pen Station Studios

penstation.la

Taking New Flyte: Launched in January 2022 in the heart of Santa Monica, Pen Station Studios enjoys a colorful nearly two-decade history, starting in 2003 as Jimmy Jam and Terry Lewis' West Coast Flyte Time Studios and including nearly a decade as Windmark Studios, which added a Studio F to the original five rooms. It is now operated as Pen Station Studios, an independent, full-service company affiliated with the new record label, Encore Recordings. Encore Recordings specializes in hip-hop, pop and R&B with its executives having more than 20 years of experience at Interscope, Def Jam Records and Warner Music Group. Much like some of the best record label studios such as Abbey Road, Capitol and A&M, the studio is open for major label, indie, and in-house recording and production.

New Management Team: While currently booking clients, the studio is in the process of doing substantial renovations and optimization upgrades under a new management team that includes VP of Operations and Director of Engineering Peter A. Barker and Studio Manager Kat Neis. Barker, who likes to say the legendary studio has "good bones that gives us plenty to build on," served as Sony Music's Director of Engineering for ten years and later was Technical Manager for Interscope Records' Studio. Neis was Interscope's studio supervisor for five years before moving into an A&R position with the company. "We're excited to play integral roles in this exciting new venture," she says. "While maintaining the facility's history and great vibe, we're bringing a modern perspective with more collaborative open spaces to the mix."

Veteran Engineers and Top of the Line Equipment: Pen Station has three full tracking rooms (with iso booths and a live room) and three production suites equipped with Neve and SSL consoles (including a 40-input console originally built for CBS Records in Japan) and a great selection of onboard gear, monitors and vintage mics (including the Neumann U47, Telefunken 251 and Sony C800G). The two largest rooms



have private lounges. Pen Station also offers in-house mixing, editing and mastering services in all genres of music. Over the years, Pen Station engineers have worked with a diverse group of clients, including Bonnie Raitt, Elvis Costello, ZZ Top, Heart, Dio, Frank Zappa, Black Label Society, Guns N' Roses, Fall Out Boy, Jason Aldean, Shawn Mendes, EST Gee, Yo Gotti, Stunna 4 Vegas, Babyface Ray and Lil Poppa. The new management team is committed to creating a comfortable, relaxed vibe and great customer service.

Perfect Environment for Collaboration: Barker emphasizes Pen Station's unique set up that makes it an ideal place for collaborative production sessions and writing camps. All rooms have the same Pro Tools rigs, plug-ins, Neve pre-amps and vocal chain, so clients can move from one of the bigger spaces to smaller ones without compromising productivity. While many major artists who have used the studio in its previous iterations, most in the hip-hop/R&B world, have returned to work at Pen Station, the facility eagerly encourages indie bands and artists of all genres to book time in the great sounding rooms that will sound better and better with facility improvements ongoing.

Contact Pen Station Studios, 424-238-8800

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

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

MUSIC
CONNECTION



Jae Deal

Board of Directors
Guitar Center Music Foundation

The Guitar Center Music Foundation, a nonprofit organization focused on granting instruments to music education and music therapy organizations, has announced the expansion of its **Board of Directors** with its latest appointment of **Jae Deal**, award-winning composer and producer and USC music technology faculty member. Deal is also a session keyboardist, programmer and bassist who has worked with several prominent artists including Lady Gaga, Snoop Dogg and Wynton Marsalis, and contributed to projects for Elton John, Jill Scott and Diane Warren. For more information, contact pr@clynemedia.com.



Scott Shapiro

President
ASI Audio

ASI Audio, manufacturer of the 3DME in-ear monitoring and hearing protection system, has appointed **Scott Shapiro** to the position of **President**. Shapiro will oversee and manage all facets of ASI's business and work closely with the company's executive and marketing teams. Shapiro comes from Think-a-Move, Ltd, ASI's co-founding company and a leading developer of advanced hands-free control and communications technologies and Automatic Speech Recognition solutions. Shapiro has also consulted for several companies in the industry, including Pioneer DJ, Melodics, AKAI Professional and more. For more, contact pr@clynemedia.com.



Jennifer Caserta

Head of People
SoundCloud

SoundCloud has announced **Jennifer Caserta** as the new **Head of People**. Caserta will be responsible for developing and executing the human resources strategy to support the overall business and direction of the organization. In her role overseeing the People and Workplace team, she will promote strategic people practices, leadership and development, oversee internal communications and manage employee branding for hundreds of global employees. Caserta brings decades of operational and people practices leadership, including her time at AMC Networks as Chief Transformation and People Officer. For more, contact emily_bender@hustleandco.com.



Taylor Vaughn

Vice President, Media
Republic Records

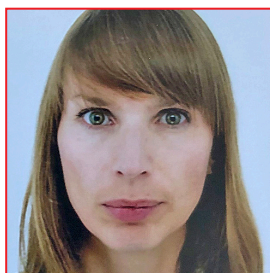
Republic Records has advanced **Taylor Vaughn** to **Vice President, Media**. Vaughn notably envisions and enacts 360-degree media and publicity campaigns for a diverse roster of artists. These acts span a rising vanguard of pop, alternative, and rock talent such as Glass Animals, James Bay, Lord Huron and Greta Van Fleet, as well as legends, including Pearl Jam, John Mellencamp and Jack Johnson. Prior to joining Republic in 2014, Vaughn spent three years at Epic Records. Notably, she serves on the Republic Records Action Committee (R2AC) and is a mentor for She Is The Music. For more information, contact sydney.feinberg@umusic.com.



Leonie Kruizenga

Chief Advancement Officer
Young People's Chorus of New York City

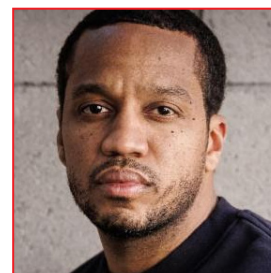
Young People's Chorus of New York City (YPC) has announced the appointment of **Leonie Kruizenga** as **Chief Advancement Officer**. An accomplished development professional and leadership coach with experience in N.Y.C. and Amsterdam, Kruizenga has an impressive background in performing and visual arts. In her new role, Kruizenga will enhance YPC's development team to help deepen, strengthen and expand its work, and take its fundraising to a new level. Currently, Kruizenga serves as a Mentor at New Inc. of the New Museum. She is also on the board of Open Mind, an Amsterdam-based organization focused on raising awareness for social issues through artistic projects in the public space. For more, contact YPCPR@glodownead.com.



Tim Glover

Executive Vice President of A&R
Interscope Geffen A&M

Interscope Geffen A&M has announced the promotion of **Tim Glover** to the position of **Executive Vice President of A&R** at Interscope Records. Glover joined Interscope in 2014 and since then has worked with J. Cole, JID and Ari Lennox. Additionally, he works with the label's partners LVRN, whose artists include Summer Walker and 6lack, as well as A&R duties for Tierra Whack. Originally from Philadelphia, Glover began his career in the music business as a college rep for Universal Music Group while he attended Howard University in Washington, DC. For more information on the promotion, contact jv@spinlab.net.



Mike Shinoda

Community Innovation Advisor
Warner Recorded Music

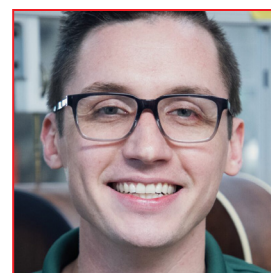
Warner Recorded Music (WRM) has enlisted Linkin Park co-founder and music tech pioneer **Mike Shinoda** as **Community Innovation Advisor**. Shinoda will work closely with Warner Music's leadership and business development teams to help shape the company's artist-centric approach to Web3. With Shinoda's support, WRM will continue to partner with artists to bring their creative visions to life and build communities across new platforms, products, and experiences, while exploring new revenue streams. From his early days as co-founder, vocalist, and writer-producer with Linkin Park, to blazing new paths on Twitch and in Web3, Shinoda has made a career innovating in music, fan communities, and content. For more, contact majeda.hussein@wmg.com.



Matthew Kennedy

Board of Directors
C.F. Martin & Co.

C.F. Martin & Co. announced **Matthew Kennedy** has been elected to the company's **Board of Directors**. The nephew of Chris and Diane Martin, Kennedy has been a full-time employee of Martin for nearly a decade and has held a seat on the board of the Martin Guitar Charitable Foundation since 2020. Currently a Project Manager, Kennedy started his journey with Martin on the manufacturing floor and has held various positions throughout the organization. Kennedy holds a BS from Bloomsburg University with a dual major in Computer Science and Philosophy. He is currently pursuing his MBA in Project Management from DeSales University. For more, contact kate@richlynngroup.com.



◀ AUDEZE EUCLID IN-EAR HEADPHONES



Euclid are Audeze's first closed-back in-ear headphones with the same planar magnetic driver technology as the rest of the Audeze headphones, except in miniature—the drivers are 18-mm in diameter. These in-ears' housings are made from precision-milled aluminum and carbon fiber with a ring of gold trim that matches the gold-plated MMCX cable terminations. I prefer the MMCX connectors because they rotate freely, and securely connect every time with a positive "click" when changing cables.

The Audeze Euclid's single planar magnetic driver is full-range with a frequency response of 10Hz to 50kHz; it does not require a crossover like multi-driver in-ears.

My first testing was on my daily morning walks listening to my favorite streaming service via the included USB rechargeable Cipher Bluetooth cable. Euclid also comes with regular stereo TRS and balanced TRRS cables—both use beautiful braided cabling.

Cipher has a SIRI-compatible built-in microphone for phone calls, and also comes with

MMCX connectors. It has an 8-hour rechargeable lithium ion battery that recharges in up to 2 hours.

On my very first walk, I immediately found the sound three-dimensional with a stereo image clarity I didn't expect. They fit great and, after a while, I forgot that I have them on. I have not had this kind of comfort with any of the pairs of my expensive custom-molded in-ears.

Noise isolation is good while walking out on a busy city street; there is minimal outside traffic noise once I get the fit correct using one of the pairs of the Comply™ ear tips which are included. The Bluetooth cable pairs quickly with my iPhone 12 and will go louder than I can take.

On my own mixes, I can hear all the panning positions clearly and the center image is solid. Reverb tails and other effects are correct in level (perspective) and stereo width. I've been looking for in-ears this true, this comfortable, and with this much sound isolation for a long time! These are now my all-time favorite in-ear monitors and are highly recommended.

Audeze Euclid closed-back in-ear headphones sell for \$1,299 MSRP.

audeze.com/products/euclid

▶ HERITAGE AUDIO BLUETOOTH BT-500 V2

Heritage Audio has an updated version of their Bluetooth streaming module that fits into a single 500-rack slot. This is a great idea for any studio when musicians, artists, and management people just want to quickly play from their phone a new song idea or vocal part, or even a mix directly from their studio monitors.

All phones and devices can stream audio—just pair up to the Heritage Audio Avocet IIA monitor controller, and streamed audio at standard operating line levels. I like that the BT-500 v2.0 is tucked away in one of my 500 racks and the small "rubber ducky" antenna on the front panel allows for a solid BT connection over a much further distance than other devices.

The BT-500 v2 is universal and recognizes what codec your device uses and then streams stereo audio up to 100 meters. A red Sync LED lights up to show you're paired, and you can also manually reset the connection with a red push button on the front panel.

I ran a pair of XLR cables from my 500 rack over to my Cranesong Avocet IIA monitor controller, and streamed audio at standard operating line levels. I like that the BT-500 v2.0 is tucked away in one of my 500 racks and the small "rubber ducky" antenna on the front panel allows for a solid BT connection over a much further distance than other devices.

The BT-500 v2.0 has been an excellent addition to my studio since I first received it for review! I mostly have artists and producers over here in my mix room and being able to compare what I have going on in a mix to what they are hearing on their phones is an amazing tool to have! It's immediate and a major upgrade!

The Heritage Audio Bluetooth BT-500 v2 Module sells for \$299 MSRP.

heritageaudio.net/catalogue/bt-500v2-0



▼ UNITED PLUGINS/SOUNDEVICE DIGITAL AUTOFORMER

SounDevice Digital's Autoformer is a "one stop" analog-sounding finishing plug-in you can insert anywhere in your processing chain to add very specific color and processing. It has three main sections: Preamp, Balancer and Compressor. Each section has a bypass button and you may use just one section on its own as I did many times.

The Preamp gives you a choice of three different emulations of microphone console microphone pre-amps: British, US or American, and GE, or German tube console. I found them all to be good—it depends on what you want—and I liked the British for vocals and drums, and US works for guitars. Preamp has the Mojo control for adding additional color—the British pre-amp is the smoothest here.

The Balancer module is my favorite processor and works as a leveling amp with a lookahead feature called Seer. Adjusting Seer to higher values moves the track ahead in time for zero attack times (you can watch the delay compensation meter in Pro Tools change here). Using a lower Seer value puts a nice attack on a bass guitar part that was played originally with fingers. Balancer also has a gate function connected to the Leveler control; it reduces background noise while there is no signal.

The Compressor has a Gain control to push more level into compression, and Squash sets the amount of compression. There are Time and Ratio control knobs plus a Wet/Dry Mix control as well. All the Compressor section's controls interact heavily.

Lastly, the Out section sets the final output level. I liked the metering on Autoformer with separate gain reduction meters for both the Balancer and the Compressor sections, plus there are VU meters for both the Preamp out level and the Out module's level.

Autoformer is a cool new plug-in from United Plugins/SounDevice Digital! It sells for \$99 MSRP.

unitedplugins.com/Autoformer



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► SOLID STATE LOGIC UC-1 CONTROLLER

SSL's UC-1 is a hardware controller for SSL's Native Channel Strip 2 and Stereo Bus Compressor 2. Comparing to a full size SSL console, the control knob's order, layout, metering, and feel is identical to a SSL channel strip and stereo bus compressor, except it's all in a desktop unit.

Most of the popular DAW platforms for both MAC and PC support the two plug-ins as well as the SSL 360° control software. I tested it in Pro Tools 2022.4 HDX on an old Mac Pro and found the sound of the new SSL Channel Strip 2, with the Anti-Cramping algorithm, to sound excellent.

My first session was for mastering a song I had mixed. The left side of the UC-1 has controls for the channel strip equalizer and filters with the same colored knobs as the console; you may select between the E and G channel EQs. The right side of the UC-1 has the Dynamics section associated with that channel. After using the UC-1 for a week or so, I got to where I could just grab a control reactively while mixing without thinking too much.

In between the two halves of the channel strip is the SSL Bus Compressor 2 with an actual moving coil gain reduction meter, just like the console. After making a slight EQ change on tracks with the SSL Channel Strip 2, I inserted the SSL Bus Compressor 2 on the stereo bus.

It will take a learning curve to maximize using the UC-1 on my sessions, but it's worth enjoying the "hands on" feeling of dialing in EQ and compressor settings conventionally. You can have a SSL Channel Strip 2 on every track, re-configure its chain order and program the extensive side-chain.

The UC-1 will work along side the SSL UF-8 controller, and the two make an awesome upgrade for any studio with the sound of the SSL as well as the tactile feeling and control! The UC-1 sells for \$899.99 MSRP.

solidstatellogic.com/products/uc1



◄ EVANS DRUMHEADS SNARE TUNE-UP KITS

Evans Drumheads is offering two new Snare Tune-Up Kits. These are great for any drummer or even beginning musician who wants the tools, materials and most importantly, the instructions to modify, adjust, and maintain their snare drums. A good sounding snare drum is crucial, acting as the center of the kit's overall sound and the music's vibe—everyone knows a good (as well as bad) sounding snare drum.

The new Snare Tune-Up Kits are available in either a UV1 or Calftone head version. You get Evans' Microfiber cloth, a unique drum key, Lug Lube, hardware polish, a pair of Barney Beats ProMark Rebound 5A drumsticks, a Snare Side 300 drumhead and a 2-pack sampler of the new Evans EQ Pods.

The UV1 Snare Tune-Up kit is available in 13 & 14-inch sizes with Puresound Custom Pro snare wires, best for Rock, Metal, and Funk/R&B kits. The Calftone Snare Tune-Up Kit is available in a 14-inch size with Puresound Concert Series snare wires, ideal for Jazz which provides a classic warm, and full, rich tone. Both Snare Tune-Up Kits provide sonic versatility and durability.

ddar.io/SnareKits.PR



▼ HAZELRIGG INDUSTRIES VNE SINGLE CHANNEL TUBE COMPRESSOR

The Hazelrigg VNE is a 2U, single-channel tube compressor—one channel of D.W. Fearn's VT-7 stereo tube compressor. With all the same circuit design, Doug Fearn designed the VNE (that's aviator jargon for "velocity never exceed") for Hazelrigg Industries. Like the VT-7, the VNE uses pulse width modulation technology to carefully control gain reduction in this all Class-A unit. The PWM methodology offers extremely precise and deterministic control over the audio gain without the deleterious sonic artifacts of typical compressor/limiters.

The VNE is very simple to operate with just five controls on the front panel plus an 11-segment LED gain reduction meter. Additionally, it has a bi-colored output LED that stays green normally and only blinks red on output level peaks. Both the Attack and Release controls are continuously variable, and there is a switchable 6dB/octave 150Hz high-pass filter in the side-chain.

I liked the VNE's sonic transparency, especially for compressing lead vocals. It is almost impossible to get a bad sound when setting the controls on the VNE. I saw up to 7 dB of gain reductions without "dulling" and crunchy distortion.

The VNE has two internal side-chains with different attack, release time constants and also different ratios and compressor knee shapes. Like the VT-7, these parameters are according to Doug Fearn's preferences.

The Hazelrigg VNE is a top-notch single channel compressor that provides nearly transparent control, especially on lead vocals without sonic artifacts even when hard pressed.

It sells for \$4,500 MSRP.

hazelriggindustries.com/vne-compressor



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

Blue Note: Uncompromising Expression

By Richard Havers

(hardcover & paperback) \$48.94

Uncompromising Expression is the first official illustrated history of Blue Note Records. The 400-page hardcover book (with 600 artful illustrations) is authored by Richard Havers and tells the 75-year story of the label that has represented the finest in jazz. Tracing the evolution of jazz from the boogie-woogie, and swing of the '30s, through bebop, funk, and fusion, to the eclectic mix Blue Note releases today, this landmark publication tells the story of an influential jazz institution and commemorates its contribution to modern music and style.

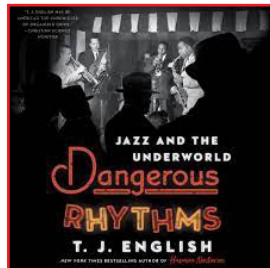


Dangerous Rhythms: Jazz and the Underworld

By T.J. English

(hardcover) \$29.99

Acclaimed crime journalist T.J. English delivers a fascinating, thoroughly researched deep-dive into the symbiotic story of jazz and the underworld, taking the reader into the depths of some of 20th Century America's most notorious vice districts, and documenting how mobsters and musicians enjoyed a mutually beneficial partnership until the scene's racial divide fell out of tune with an emerging Civil Rights movement.

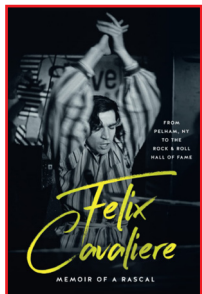


Felix Cavaliere: Memoir of a Rascal

By Felix Cavaliere and Mitch Steinman

(paperback) \$19.95

A founding member of acclaimed hitmakers, The Rascals, Cavaliere reviews his 50-year career and the many hits it has generated, including "Good Lovin'," "Groovin'," "It's a Beautiful Morning," "You Better Run," "I Ain't Gonna Eat Out My Heart No More," and "People Got to Be Free." It's a career that also includes inductions into the Rock & Roll Hall of Fame, Songwriter Hall of Fame, Musician's Hall of Fame, Vocal Group Hall of Fame, and Grammy Hall of Fame.

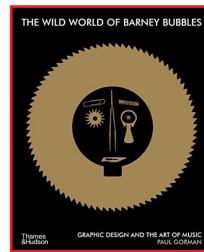


The Wild World of Barney Bubbles: Graphic Design and the Art of Music

By Paul Gorman

(paperback) \$45.00

A celebration of graphic design genius, Barney Bubbles (Colin Fulcher), whose sleeves for Billy Bragg, Elvis Costello, Depeche Mode, Ian Dury, Hawkwind, The Damned, John Cooper Clarke, Nick Lowe and others linked the underground optimism of the '60s to the sardonic and manipulative art that accompanied punk's explosion. This revised, expanded edition contains rare and previously unpublished photos, sketches, notebooks, and original artwork. It includes new essays and 16 extra pages of rare ephemera collected by the author.

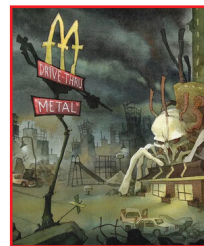


Drive Thru Metal

By Mac Sabbath

(hardcover) \$60.00

Drive Thru Metal is not a stereotypical biography. The four members of MAC SABBATH take fans on a journey through a dystopian fast-food world polluted by its own waste in an innovative hybrid pop-up book. The book features illustrations by Gris Grimly, well-known for his darkly whimsical children's books and the upcoming Netflix film adaptation of his Pinocchio book, and is available in Regular and Special Editions. The package also includes three pullouts and comes with a secret black vinyl prize. Both editions are available in limited quantities. See macsabbath.bigcartel.com/.

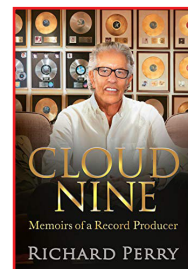


Cloud Nine: Memoirs of a Record Producer

By Richard Perry

(paperback) \$17.95

In his memoir, Perry transports us through his eventful life, from his childhood where he played in bands, starred in musicals, and witnessed the birth of rock & roll; through his sometimes rocky but thrilling climb up the music-business ladder; and finally, into the studios and personal lives of superstars such as Rod Stewart, Barbra Streisand, Ringo Starr, The Pointer Sisters, Carly Simon, Diana Ross, Ella Fitzgerald and more.

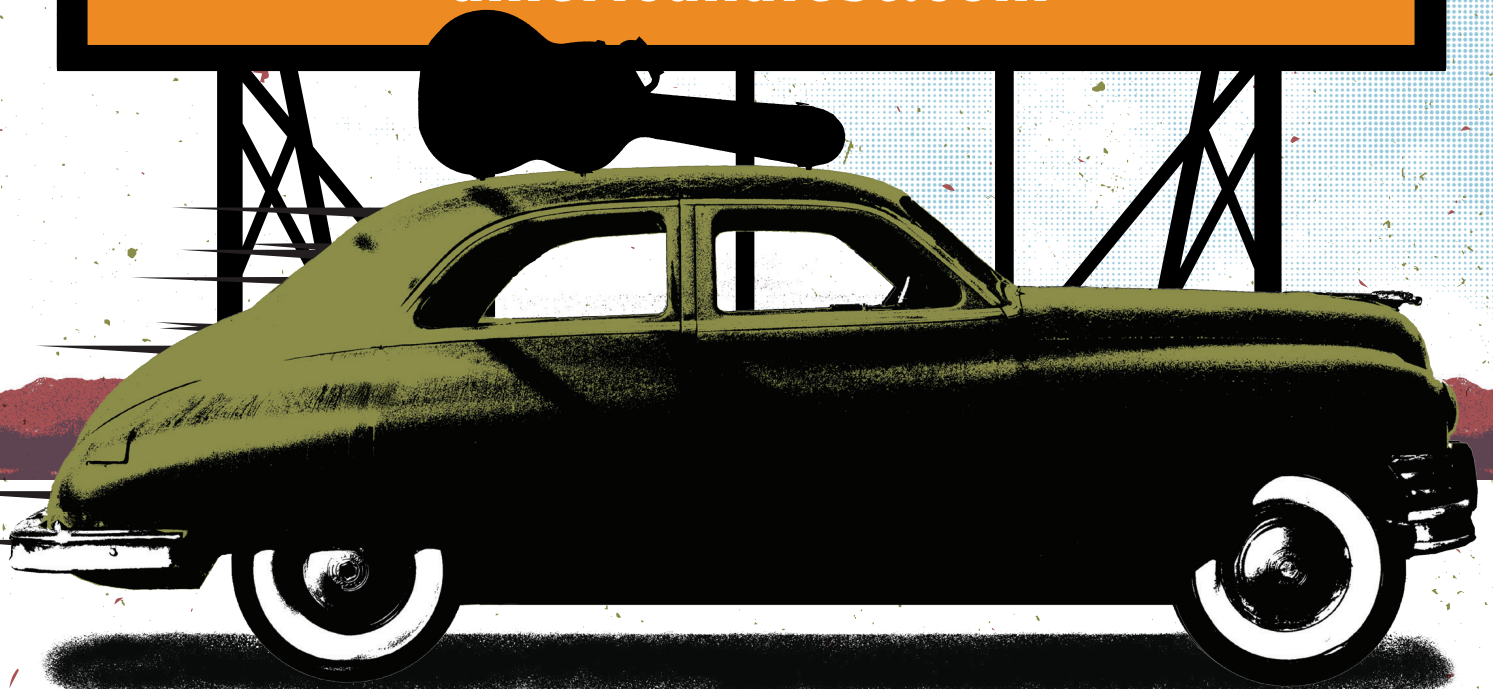


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A 90 Year Tradition of Audio Innovation: CAD (Conneaut Audio Devices) Audio originally took shape as the Astatic Corporation, a company founded in 1931 by two ham radio operators known for developing a line of innovative mics, phonograph pickups and recording heads. The company contributed to the Allied victory in World War II with an underwater sound detection hydrophone and static discharger for Army and Navy Aircraft.

CAD Professional Microphones was originally formed as the Pro Division of the company and has designed and manufactured mics for the recording and live sound markets for the last 34 years. Starting with a revolutionary servo circuit console and breakthrough processing products, they developed a series of innovative and cost-effective high performance studio microphone.

Since taking over CAD Audio in 2006, President Brig Carr--working with his team of product developers, engineers and manufacturing partners--has been dedicated to creating state of the art products with overwhelming value. The company is now more prolific in development than ever, introducing 22 products just this year.

Quote from Brig Carr: "Everything we do is based around creating high-quality, high-value products at an affordable price that exceed our

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customers' expectations," Carr says. "Everything starts with high-level engineering. Our products have comparable or significantly better features than those of our competitors at substantially lower prices."

Four Areas of Focus: CAD has four essential categories of microphones. The first is for live sound and performances--mics for vocals, drums, guitars or any other instrument used onstage. CAD's Stage7 drum mic pack is a hugely successful product that sells in very high volumes. The company also has condenser and dynamic mics for instrument or vocal performance, as well as wireless mics and in-ear monitors. Second, CAD has a broad line of studio mics designed for the nuances and demanding conditions of studio recording. The third category is the broad spectrum of Astatic products for the commercial sound world--the mics used in boardrooms, restaurants, house of worship, schools, courtrooms, and airports. Finally, there are mics for the growing arena of content creators, including podcasters, vloggers, and wireless mics for phones.

Must Experience New Products: CAD recently released the E100SX, the fourth generation of their E100 series mics in three decades, which is a large-diaphragm studio condenser mic. CAD goes back to its roots of high-level design and cutting edge performance with the retooled version of the A77 (with a new dynamic capsule) which was originally introduced in 1957. Carr describes it as a "product that sums up a lot of what CAD is about, as vintage and authentic as you can get." These two products perfectly epitomize the company's dedication to updating and finessing venerable products, in this case with a fresh fit and finish, new electronics and capsules. Also of note is the CX2 USB Audio Interface box featuring 2 XLR combo inputs which can accommodate either a mic or instrument-level audio signal, making it perfect for singer-songwriters and content creators.

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▲ AUSTIN SEXTON KRK

Growing up, Austin Sexton was surrounded and inspired by his father's '60s doo-wop band. Now an independent platinum producer for projects like KYLE's album, *Light of Mine*, Sexton recently released his third personal EP, *Spike*, relying on his KRK ROKIT 10-3 G4 monitors at home, while also using the KRK V-Series 8 monitors while working at Playback Studios in Van Nuys, CA.



▲ JANAESOUND'S EXHIBITION A

St. Louis-born producer, director and performer Janay Woodruff, aka JanaeSound, has presented Exhibition A, a love letter to Women of Color, written in Virtual Real. Nick Hall brings awareness to Woodruff's educational non-profit, Coded by Young Women of Color, which educates, empowers, and engages young Women of Color in computer science and emerging technology.



▲ HEY, THANKS! AT SOUND ACRES

Pictured is New Orleans natives Hey, Thanks! wrapping production on their Iodine Records' debut album *Start/Living*, with singles "From Me 2 U" and "The Part I Call Myself." The LP was produced by Chris Cioni (Hot Mulligan, Sorority Noise) at Sound Acres Studios just outside Philadelphia.



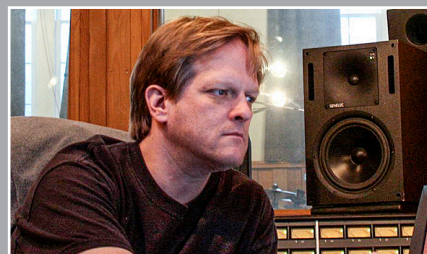
▲ KARL SANDERS AT BONFIRE STUDIOS

Karl Sanders is pictured at Bonfire Studios in Piedmont, SC during his recording of the acoustic instruments heard on his latest solo album, *Saurian Apocalypse*, out now via Napalm Records. Sanders is the mastermind behind internationally renowned extreme death metal band Nile, while his solo work falls under the world music/experimental/ambient genres.

Producer Playback

"Even big artists have said to me that every time they work on something new, they risk being exposed as a fraudulent songwriter. It tears them up to think 'Maybe that's it; I can't do it again. I'm all done with ideas.' That's a normal thing."

— DOUG MCKEAN (*Shinedown, My Chemical Romance*)





▲ BUSBOYS AT UNITED RECORDING

Los Angeles-based rock, roll & soul band The BusBoys returned to United Recording in Hollywood for their new album, *In My Heart*. It's their first recorded at the studio since their controversial 1982 "American Worker" record. Pictured (L-R) at United Recording are Jon Graves, chief recording engineer; Claude Woods, vocalist; Brian O'Neal, founder and Busboys lead vocalist; Scott Moore, United staff engineer; Jon Knox, drummer; and Jeremie Inhaber, recording engineer.



▲ ROUND MIDNIGHT RECONSIDERED

Thelonious Monk's most revered ballads were interpreted by Bay Area guitarist and composer John Schott and an all-star group of improvisers in a continuous eight-hour exegesis, streamed online as the centerpiece of DAWN, a bold reimagining of the Jewish holiday of Shavuot by the national arts and culture non-profit Reboot.



▲ NATALY DAWN OF POMPLAMOOSE

Berkeley-based roots singer-songwriter Nataly Dawn (known as one-half of crowd-funded YouTube sensation Pomplamoose) received a cancer diagnosis in the middle of the pandemic and realized she needed to give herself the space to breathe and reflect. The result is Dawn's most introspective work to date, *Gardenview*, recorded in one week at 64 Sound in Los Angeles.

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“Music Connection has been my go-to, from the endless resources to the very cool features and reviews.”

– Mindi Abair

Humble, cool and kind, Shinedown’s aptly named bassist-cum-band-producer Eric Bass has slid into his expanded role with all of the verve of a veteran climber as he summits Everest. His first production was the band’s 2018 gold record *Attention Attention*. He went on to helm the follow-up, *Planet Zero*, which drops on July 1.

Bass was first profiled in Producer Crosstalk in 2018. He observed then that one of the most important things he’d learned was that the song was boss; that it directs its own flow. Four years later, he still embraces that wisdom. “Don’t have this hubris that you know all these things, even if you have several number-one songs,” he asserts. “You and the band are successful because you’ve always listened to the direction the song wants you to go, not because you’re commanding it.”

Planet Zero is peppered with interstitials throughout, music morsels that feel like seven tiny commercial breaks. “I thought it would be cool to have a thrashy song with these ‘80s keyboards in the chorus,” Bass says of “2184,” the 22-second album opener. “It was two things that don’t go together normally. They’re a message, a kind of warning. I wrote and recorded all of them in three days. But the genesis of it was some random computer noise we heard at the end of [title track] ‘Planet Zero’ that repeats throughout.”

Perhaps two of the most important considerations when outfitting a studio pertain to mics and monitors. “I use Adam’s A77Xs,” Bass explains. “I’ve also got my original passive Tannoy Reveals, which I use as my secondary monitors. The ADAMs don’t sugar-coat anything and when I switch to the Tannoys, I can hear that I’m doing the right thing. As far as mics, I go with the things I’ve always used. I’ve got a pair of original Telefunken AR51s. For *Attention Attention*, those were used as the over-heads on the drum kit. Now they’re the room mics on the drums. The most useful piece of gear I’ve bought recently is the Rupert Neve Master Buss Processor. It was suggested by [Grammy-winning recording engineer featured previously in Producer Crosstalk] Doug McKean, and is an invaluable part of my mix chain. “It seems subtle but when you bypass it, you see that it isn’t.”

Inspiration can strike at nearly any time and be triggered by virtually anything. “The word ‘genius’ is thrown around entirely too much,” he opines. “What I do is dig in the dirt in the studio. You spend enough time experimenting—trying and failing—that eventually the universe hands you certain things. The song ‘Cut the Cord’ [from 2015’s *Threat to Survival*] has the beginning lyric ‘Freedom’ that wasn’t in the song originally, but everyone knows. I was messing around, trying to come up with some kind of synth part to go underneath the guitar riff, and it sounded like the synth was singing ‘Freedom.’ If you’re willing to stay in the studio long enough, you’ll be presented with things that make you seem like you’re some savant when you’re not.”

Shinedown launched its *Planet Zero* tour on April 1 with a world tour to follow in the fall. One of his favorite anecdotes is of recording *Attention Attention* at L.A.’s EastWest Studios when he happened upon a listening party for Steve Vai. He regrets not introducing himself to the guitar grandmaster, but he often finds social situations tricky. True to its name, *Music Connection* has since put the two in touch.

THE 3 MOST IMPORTANT

... lessons he’s learned as an artist and producer are:

- No matter who you are or what you’ve achieved, you’re no more important than the next person.
- The more I think I know, the more I know that I know nothing. Music will humble you.
- I need to learn to love myself more and give myself a break.

Contact Carla Senft - Press Here Publicity,
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Jacob Passick

Director of Digital Marketing
Rostrum Records

Years with Company: Since May 2022

Address: 6320 Canoga Avenue, Suite 1300, Woodland Hills, CA 91367

Web: rostrumrecords.com

Email: Jacob@rostrumrecords.com

Clients: DC the Don, Lou Phelps, Mac Miller, Wiz Khalifa, My Favorite Color, Brevin Kim, Rich the Kid

BACKGROUND

Few people go as far in the music industry as Jacob Passick. Even fewer do so at his tender age. His career began with an Instagram account, Real_NBAMemes, that he ultimately parlayed into a position at Roc Nation, a job he started while still a student at Cornell University. Recently, he moved to Rostrum Records, where he continues his work as a digital marketing strategist.

Finding a Way in and Knowing Your Worth

I used that Instagram account [Real_NBAMemes] to kind of pitch myself within the industry and get into events. When you have an Instagram with a large following, it's much easier to get in contact with certain people. I was always trying to find a way to get into events for free. And that was my way in. It was my way of hustling. Mark Cuban tried to buy my account. His team low-balled me. They were trying to convince me that selling to Cuban was [valuable in itself.] My response was, "Why don't I say I didn't sell it to Mark Cuban because he low-balled me?" I feel that is the much better headline. I ended up selling it for about five times what they offered. From that, it was easy to convince Billboard to hire me to work on their social media team.

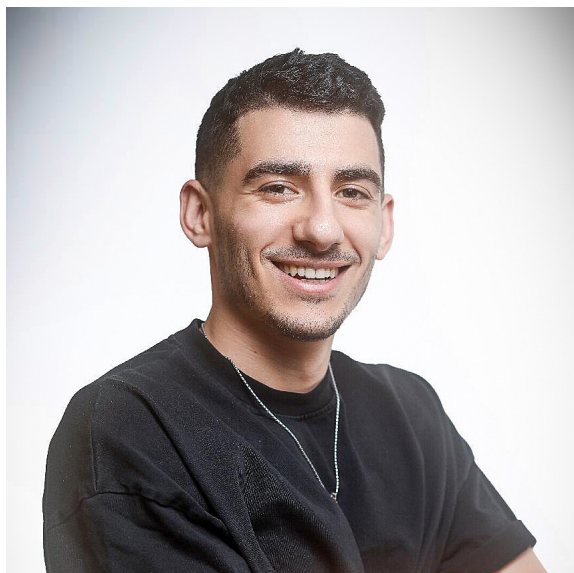
Getting Bizzy

I booked [rapper] Sheck Wes to do a show at Cornell. And it was a success. This was the year after I worked at Billboard Music, where I was managing their music festival page. I was also in charge of Billboard HipHop at the time. I grew their following by 60% in two months. Sheck Wes's manager is Bizzy Bilal Joseph, who's an executive at Columbia Records. He's also one of Travis Scott's managers and business partners. I always knew about Bizzy, but I never had a way to connect with him. When I booked Sheck, it was easy.

Making a Mentor

I knew I had to find a way to create a larger relationship with Bizzy. A few weeks after the show, I reached out. I sent him a huge essay about why I want to work for him, how I'm hungry and eager. He was responsive and wanted to meet.

Sheck Wes was doing a show at the Barclays Center during halftime for an Adidas event. This was during finals at Cornell, but I knew it was my only way to get in touch with Bizzy, so I DMed the event on my NBAMemes account. I



"We just want to break artists, push boundaries and do things that have never been done before. A big part of why I'm hopping on the team is to continue that process."

was able to get photo and press passes. I had full access the night of the event. I ended up seeing him as he walked by and the rest is history.

Seeking In-Roads and Crafting Connections

The industry is hard to get into when you're applying online and thousands of resumes are coming in. My suggestion is to go out and get it. If there's an artist you like, find out who manages that artist. Find out who the tour manager is. Find a way in and create a relationship.

A Brief Stint in A&R

In between Billboard and [working at] Cactus Jack [Records], I was at Island Records doing A&R. I went on LinkedIn and found out some of the assistants in the company. At the time, Darcus Beese was the president of Island. I was able to get a 30-minute meeting with him. Two days later, Island offered me a job for the summer. So I was able to learn A&R, as well.

Roc-ing Out

I was bored one day and saw an open position for a director role. A 21-year-old still in college has no business applying for a director role, but I applied anyway. A few weeks later, I see an email from Roc Nation. It took about two months of interviews and projects, and they hired me. They believed in me and saw my hunger.

Becoming Part of Rostrum

Someone reached out to me about [the position at Rostrum]. My friend sent it [to me], and I'm a huge fan of Mac Miller, so I started talking to the Rostrum team. I emailed Colby [Silon], who is the head of marketing. We met for a chat. And then I met up with Benjy [Grinberg], who's the president and founder of Rostrum, along with Jonathan [Partch], who is the GM. And they

offered me a job right after, literally 15 minutes later. Most of the team lives in LA, but I'll be staying in New York.

It was very fluid, natural, and easy. They made it clear that they believe in me, want me, trust me, and support me. I've wanted to lead a team doing digital marketing and thought this opportunity would be great for me.

A Holistic Job

While I was at Roc, I was only with specific clients. I wasn't overseeing the entire digital marketing team or strategy. [This is] more of a leadership role. I still develop and execute digital marketing and content distribution strategies. I still pitch to key partners. I produce and post digital content to help with our clients' marketing plans. And I also focus on a bunch of our catalog. I'm continually the person to set up meetings with digital platforms and creative agencies to hear about how we can work with different types of developing digital companies. [It's] a step forward and a more holistic view and approach to things.

Rostrum's Roster

I'm excited to see our acts develop. My Favorite Color, he's releasing a song tomorrow. He's so artistic and smart and has so many ideas, from creative direction to scripts to writing all his music. He's an amazing live performer, as well, and an amazing actor who writes his own skits. He did the cover art for his next single. I'm also honored to continue the legacy of Mac Miller and everything that holds for him.

Working Anywhere

I get to work from home, which is awesome. It definitely fits my life better. Being able to work from anywhere is very rewarding. I'm not stuck to a desk or an office. I get to be outside. I get to meet with creators and people throughout the industry without restriction. I'm able to have this open-ended work atmosphere, which is very beneficial.

No Office Politics

What's cool about independent labels is you are away from all the politics. Sometimes, less is more. I've worked at labels where there've been 45 people on a call, and it's not productive. And with a smaller, dedicated team at Rostrum, there's not any bullshit. There's not any company politics. It's just a special group of people trying to break artists, which is clearly something Rostrum is good at.

Track Record and Innovation

We have a specific, dedicated team that knows what they're doing and cares deeply about artists. It's a great place to be for an artist that needs attention, love and guidance. We just want to break artists, push boundaries and do things that have never been done before. A big part of why I'm hopping on the team is to continue that process in the digital space. We want to be innovative. We want to do things that haven't been done before. And we want to be the case study for others to see how we're able to break artists and push tracks.

OPPS

Paramount Pictures wants a Coordinator, Music.

This position will assist the VP, handling general administrative duties. They will also work closely with VP in all creative efforts including music searches—liaising with Publishers and Record Labels—updating spotting/budget charts, helping craft creative music briefs, etc. The coordinator will also organize and catalog incoming and outgoing music materials for feature productions & marketing campaigns. Apply at LinkedIn.

Goldroc Records is looking for a Music Publisher. Music publishers have—to put it in the simplest possible terms—two primary jobs: to commercially leverage a musical work and to get the composer or songwriter paid for it. In exchange for a cut of an artist's profits, they navigate the laws and regulations of the world of copyright management. Apply at Adzuna.

NKSFB, LLC needs a Music Royalty Administrator. This role will assist all areas of royalty administration, including downloading source statements, routing them internally, and onboarding new clients. The Royalty Administrator will also field high volumes of internal and external royalty inquiries in a timely manner. Must have a general understanding of programming convention. Apply via ZipRecruiter.

Create Music Group wants a Hip-Hop—Music Publishing Assistant. This role is responsible for assisting the Music Publishing team with

onboarding clients, maintaining metadata, and settling split disputes with collection societies and publishers. They will also update metadata in internal databases, resolve claim and asset disputes, and complete manual registrations with collection societies. Apply at Monster.

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

LABELS-RELEASES SIGNINGS

Pop renegade Nogo Erez has signed to Neon Gold/Atlantic Records. The artist's first release is the new "Nails" single. "I'm super excited to begin to work with the people of Atlantic/Neon Gold," Erez said in a statement. "This partnership is a big step for me. We've already started to get the ball rolling creatively and we have some big plans ahead of us." **Neon Gold** co-founder, **Derek Davies** added, "We are thrilled to welcome the genreless and borderless Noga Erez to the fold as one of the most visionary artists we've ever had the pleasure of working with." Contact kelly.mcwilliam@atlanticrecords.com for more info.

Americana Soul artist Dirt Miller has released his new single, "Roll The Dice." Produced by **Max Di Carlo**, the single showcases Dirt's mastery of technical guitar playing matched with his gritty, sultry voice. For more info, visit rockgardenconspiracy.com.

Games We Play has signed with Fueled By Ramen/DCD2 Records.



▲ LAKEYAH SAYS MIND YO BUSINESS

Milwaukee-born rapper Lakeyah has released new single and video "Mind Yo Business," featuring Latto. "I love when they chase me. Good luck if you tryin' to replace me," she raps in the song. Of the collab with Latto, Lakeyah said, "I got the chance to collab with one of my favorite new era rap girls! Both the song and the video are fire. I can't wait for everyone to hear 'Mind Yo Business.'" Contact courtney.lowery@umusic.com.

The Los Angeles-based singer-songwriter released a single and video, "I Hope You're Happy." **DCD2** founder and **Fallout Boy** bassist **Pete Wentz** said, "In a time where the world seems to get so much serotonin funded by a committee of likes and comments on social media platforms, true authenticity is scarce but invaluable. This is what drew me to **Games We Play**—it's all there—cohesive, funny, sad—self-aware and ambitious all folded inside of true punk rock hooks. It feels like a throwback, but from the future." Contact sydneyworden@elektra.com for more info.

New Orleans songwriter Julie Odell has signed to Frenchkiss Records. Odell's first single for the label is "Caterpillar," of which she says: "Caterpillar" is about the transformative courage it takes to step into the unknown. It's about life's inevitable change and the change that we choose. It's all a free fall of hoping and trusting that there will be something to grab onto before you land on your face. Navigating the emotional path of worry, doubt, fear, excitement, discovery, joy, peace and all the adrenaline in between." Contact niks@grandstandhq.com.

DIY Spotlight

LOS ANGELES-BASED SINGER and songwriter Ali Angel has managed to get over 75,000 streams on Spotify as an independent artist. She's been performing since she was a child, but in college, things started to get serious.

"Playing a couple shows with a band of guys at school around New Orleans reignited it all for me and pushed me to seriously pursue this as a profession, which I've been doing for the past 2 and a half-ish years now," Angel says.

"My debut EP has a retro nod in terms of production too, since everything was recorded with live instruments, run through tape, and has so many rich elements from soulful horn pads to playful strings and glockenspiel," she says.

ALI ANGEL

Angel's EP was released on June 17. And she's doing it all as an independent artist. That, to her, is what "DIY" means.

"Those of us writing/producing/recording our stuff without the financial or creative support of a label," she says. "I also think of independent artists doing everything independently to promote, market and pitch their music! It's a lot of go-getting, figuring things out as you go, and creating a structure and process that works for you."

Angel has had a lot of success using social media. Consistency, she says, is key.

"TikTok is really king right now and it's all about posting as much and as frequently as you can. I also love how authentic,

messy, and random you can be on TikTok and I think it allows for the most opportunity for growth. The algorithms can really make or break stuff for you so the most important thing is teaching them that you're a content creator, so they know to expand your audience and promote your music better. The algorithm rewards your activity and consistent pushing. I also do a ton of playlist pitching on submission-based websites as well as personal outreach to user-curated playlists and the people who make those playlists by finding their social medias and cold pitching them!"

With her EP out, Angel hopes to stay in people's minds. After all, we all need an Angel in our lives. For more information, visit aliangelmusic.com.



PROPS

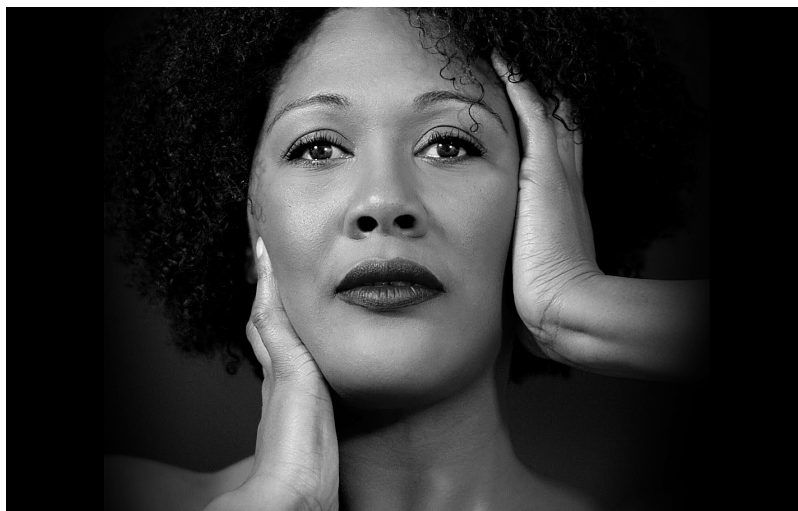
Archspire picks up Juno Award. Congratulations go out to **Archspire** for their Juno Award (aka Canadian Grammy) in the "Metal/Hard Music Album of the Year" category for the *Bleed the Future* 2021 release. According to the label, *Bleed the Future* topped Billboard's charts for Top New Artists (#2), Current Hard Music Albums (#5), Heatseekers (#7), Independent Current Albums (#8), and more, landing a total of 17 impressive chart placements across North America during its first week! Contact Katy@season-of-mist.com for more info.

Seventeen become the second K-pop act to record over two million first week sales. The K-pop group's 4th studio album *Face the Sun* sold 2.06 million copies in the seven days since its release. **"BTS"** are the only other artist in Korea that holds the record of selling over 2 million copies in the first week. The figure—2.06M—also marks the largest first-week sales for an album released in Korea this year." Contact amanda@theoriel.com.

THE BIZ

Alan Parsons visits the new world. Grammy-winning musician Alan Parsons releases new album *From the New World* on July 15, and it's preceded by the single "Uroboros" featuring **Tommy Shaw** of **Styx**. *From The New World* continues with the classic sound Parsons has become known for during his impressive 50+ year career by fusing progressive, symphonic, and classic rock elements together throughout this stunning new album. Contact freeman@freemanpromotions.com for more info.

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



▲ BRANDI & THE ALEXANDERS ARE ON FIRE

New York's genre-spanning soul-rock band Brandi & the Alexanders have announced a September release for new EP *Reflections*. It will be preceded by lead single "Fire." "The spring of 2020, a second Civil Rights Movement overwhelmed the United States. I was as swept up in the movement as anyone, but I decided to write a song to not just stand against the brutality that was happening that spring, but to remind my listeners that this brutality and discrimination is not new. My ancestors survived similar brutality and discrimination for centuries," said singer Brandi Thompson. Contact gemma@tellyourfriendspr.com for more info.

The LEGAL Beat

BY GLENN LITWAK



MARIAH CAREY HAS BEEN sued for more than twenty million dollars over her mega-hit song "All I Want for Christmas is You." The complaint was filed in New Orleans Federal Court.

The plaintiff is Andy Stone, a songwriter from New Orleans, who contends that he co-wrote a song also called "All I Want for Christmas is You" five years before Carey released her version of the song on her 1994 album, *Merry Christmas*. In addition to Carey, her co-writer and Sony Music are also being sued.

Stone has a band called Vince

Vance & The Valiants and his song was released in 1989. The complaint has causes of action for copyright infringement and misappropriation. Stone claims defendants illegally exploited his "popularity and unique style" and that has caused confusion because of Carey's later recording of her song.

Carey's version of the song has been number one on Billboard's top 100 chart every year since 2019. Plaintiff claims his song got "extensive airplay" during the 1993 Christmas season and was also on the Billboard charts.

The complaint states that Stone's attorney contacted defendants in April of 2021 about their claim and was "unable to come to any agreement."

To prevail in a copyright infringement lawsuit, a plaintiff must prove that he or she has a valid copyright, and that the level of copying constitutes misappropriation. The courts require a plaintiff to prove "substantial similarity."

The two songs do not seem at all similar upon listening to them

and they have different lyrics (other than the title). Stone's song is a country ballad and Carey's is a pop song.

This lawsuit raises several interesting legal issues. In general, song titles are not protected by copyright law as they are short and do not contain sufficient originality. If the case goes to trial, expert musicologists could testify as to whether the songs are "substantially similar." It is common in these types of cases for each side to have an expert or experts testify and they can come up with different conclusions.

Another issue is why did Stone wait so long to file his complaint? Carey's song is certified Diamond, sold more than 10 million copies and had over a billion streams on Spotify. It earned over sixty million dollars in royalties, according to a study by *The Economist*. It is the only Christmas song to achieve that level of success. Perhaps surprising to some, under current copyright law, Stone's claim would not be barred for being filed too late as far as alleged infringe-

ments occurring within three years prior to the filing of his complaint.

It appears to me that the plaintiff will have an uphill battle to prevail in court, since the main similarity appears to be the identical titles. In fact, there are a number of other songs with the same title in addition to Carey's and Stone's. Based on the limited amount of information that has been made public, and although I am not a musicologist, I doubt the plaintiff will prevail.

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

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



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

Matthew Vander Boegh, TAXI Member

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

I joined TAXI.

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



It Didn't Take That Long

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

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

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

My Two Secret Weapons

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

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



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

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

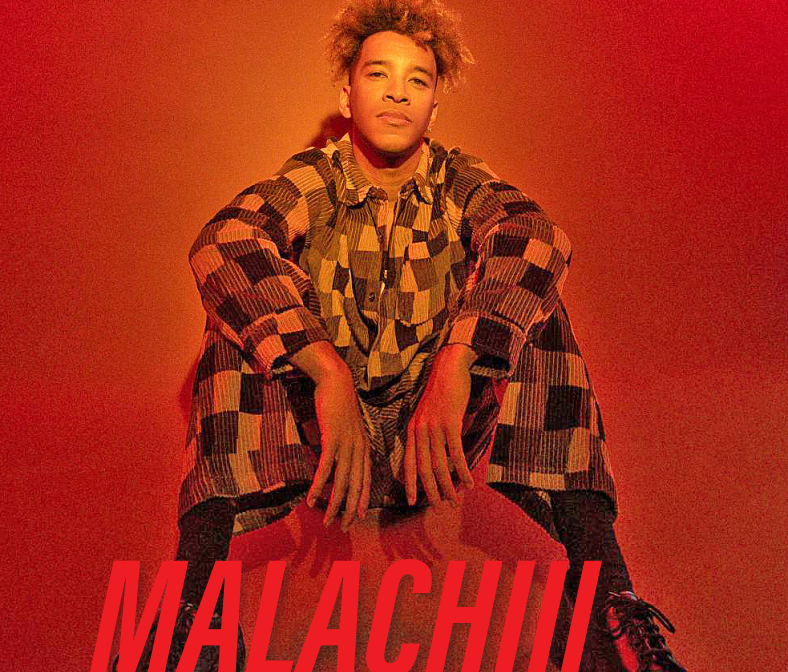
I'm all the proof you need that a regular guy can make enough money with his music to quit his day job! Do what *thousands* of other musicians have done to become successful—join TAXI. You might never have to work another day gig in your life!



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Date Signed: Feb. 2021
Label: Motown Records
Type of Music: Pop/Hip-Hop/R&B
Management: Brian "Deep" Waters & Big Choc
Booking: Mac Clark / CAA
Legal: Joshua Binder / Rothenberg, Mohr & Binder, LLP
Publicity: Courtney Lowery / Motown Records
Web: malachiii.com
A&R: Gelareh Rouzbehani / Motown Records

Malachi Cohen has been performing for the majority of his life. He first hit the stage at age 12 and began earning money from his talents at 14. The rapper-singer started writing original material that same year, then producing around three years later. In 2020, he added two "i"s to the end of his name to symbolize his hyper-conscious, third-eyed perspective.

With that sort of history and vision, perhaps it was inevitable he would garner industry attention. Soon, Malachiii had a publishing deal with Electric Feel. He started independently recording material using his own beats, uploading the results and generating further waves. The deal connected him with fistfuls of notable artists, producers and writers, further adding to his buzz.

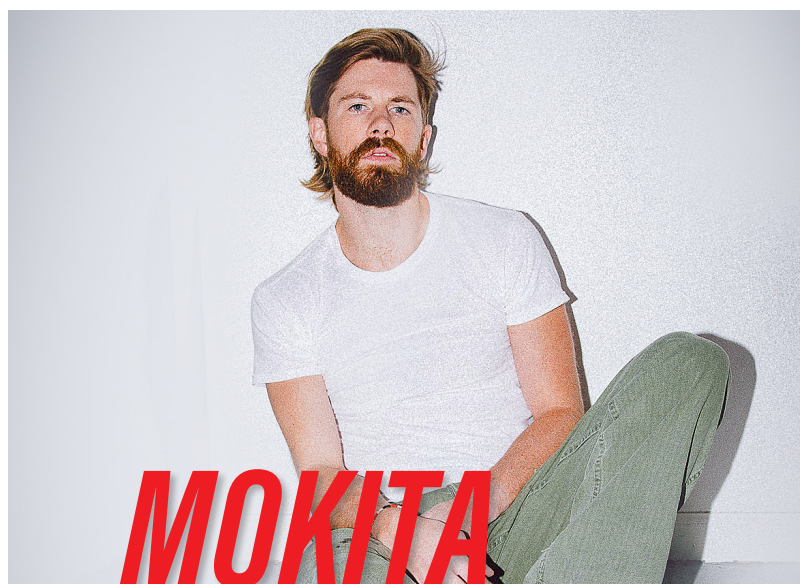
"I'm proud to say I got the deal purely off the music."

Interest came from labels, yet none seemed an appropriate fit. Staying a free agent was a wise choice, as it left him open to being discovered by Motown. "When you have offers on the table," he sagely advises, "it's important that you're working with partners that can bring your vision to life."

Malachiii met with Gelareh Rouzbehani, Vice President of A&R at the legendary label. He played her some of his unreleased music, which she adored. Her approval motivated her to set up another meeting, this time at Chalice Recording Studio in L.A. with CEO Ethiopia Habtemariam. Like Gelareh, she felt incredibly passionate about what she heard. Those tracks then became the basis for Malachiii's recently released EP, *The Ascension*, featuring the blazing single "Hold Me."

The young visionary didn't even check with other players regarding their experiences at Motown before making the deal official. The label's enthusiasm let the performer know he'd found the right home. "I didn't have much of a fan base at the time," he admits. "I'm proud to say I got the deal purely off the music."

Malachiii was further attracted to being different from other artists on the roster, thus allowing him to stand out. Beyond all this was the element of "vibe." "It seemed like a perfect fit," he muses. "I'm excited for everything on the journey to come." — **Andy Kaufmann**



Date Signed: Nov. 24, 2021
Label: Nettwerk Music Group
Band Members: John-Luke Carter
Type of Music: Pop Singer-Songwriter
Management: David Conway & Andrew de Torres
Booking: Tony Sangiacomo - APA
Legal: Jordan Gutglass
Publicity: Penny Palmer - Nettwerk Music Group
Web: thisismokita.com
A&R: Marshall Altman, Eric Robinson, Rachel Cragg

The son of a North Carolina pastor, Mokita (aka John-Luke Carter) began his musical journey singing in the church choir. Growing up in a musical family, there were piano lessons and a stint with the guitar. With an already well entrenched interest in pursuing music, Mokita did some co-writing in college, but after graduating, didn't really know how to parlay his musical interests into a career. A college friend suggested he move to Nashville to pursue songwriting and to learn the business, an ideal place to do both.

Out of necessity, with a limited budget, he purchased enough equipment to set up a home studio and spent the better part of a year learning how to use it. He then started writing and producing tracks, taking him down the DJ/dance path. The artist's early songs attracted the attention of Armada, a dance label in the Netherlands, which then signed him to a deal.

"Getting the deal isn't always ideal."

Mokita was finding success as an independent artist, continually putting out music on his own, and gaining streams on numerous platforms. He then began to question whether this was the best fit for his talents. After much soul searching, he realized that pop-rock was where he really belonged. Because of his ongoing success as an independent, he was approached by Canadian label, Nettwerk, with a prospective deal. Operating from a position of strength, he figured if the deal didn't come to pass, he already had a viable business. Meeting the Nettwerk team proved to be a more than favorable situation for him as they gave him the freedom to produce and record the music himself.

According to Mokita, "Getting the deal isn't always ideal if it's not the right match. Knowing what you want and who can deliver it can save you precious time and keep you from landing in the wrong place." Sometimes that might not reveal itself immediately, but the more you refine your goals, the more you will attract the right situation.

Mokita began his North American tour in June while working on his debut full-length album for Nettwerk. —**Ellen Woloshin**



▲ KOBALT SECURES AFROBEAT STAR

After two successful EPs and more than a billion streams of his music, Nigeria's rising star Omah Lay (born Stanley Omah Didia) has signed a worldwide publishing administration deal with Kobalt Music, in a deal to include global sync and creative services for his entire catalog as well as his future works.

► INGROOVES GETS GLOBAL WITH KAKKAR

Ingrooves Music Group has signed Hindi singer-songwriter Tony Kakkar to a global distribution deal, following hits, "Coca Cola" and "Dheeme Dheeme," which received over 2 billion streams. Kakkar first built momentum with "Saawan Aaya Hai," on YouTube and is founder of Desi Music Factory.



▲ DREAM-POP SHAPESHIFTER SHORT

Korean-Canadian singer-songwriter Luna Li releases "Shapeshifter" film short in collaboration with Amazon Music for APAHM. Visiting a historic Korean hanbok atelier in Los Angeles' Koreatown, Li shares thoughts of racial identity and her hope to provide Asian representation. Watch at: youtube.com/sf2a_HTVJT4

BMI Awards Season

Prolific composer, multi-instrumentalist and conductor Brian Tyler received this year's BMI Icon Award at the 38th annual Film, TV and Visual Media Awards. Tyler's music spans compositions for over 100 feature films including *Avengers: Age of Ultron*, *Crazy Rich Asians*, *F9*, *Now You See Me*, TV-series music including *Yellowstone*, *Hawaii Five-O*, *Scorpion*, and *Magnum PI*, and writing the Formula 1 racing theme. Touring as an electronic artist and producer at festivals including EDC and Hardfest, Tyler recently launched his immersive audio-visual experience "Are We Dreaming," and debuted it at the Lost Lands Music Festival for a crowd of 30,000. Previous accolades include 35 BMI Awards, 5 ASCAP Awards, 12 Goldspirit Awards, and a Cue Award.

Congratulations also go out to BMI composers and lyricists Amy Andersson, Miriam Cutler, Isolde Fair, Penka Kouneva, Starr Parodi, and Lolita Ritmanis on receipt of the BMI Film, TV & Visual Media Awards' Impact Award for their work on the Woman Warriors: The Voices of Change project. The concert series was created to honor the commitment and perseverance of women fighting for social justice, human and civil rights, the environment, and marriage, gender, and educational access equality.

Full honoree listing here: bit.ly/BMTVfilmawards

IAMA Contest Registration

Registration is now open for the 19th Annual IAMA (International Acoustic Music Awards); this is a great opportunity for music artists everywhere. IAMA is the preeminent awards for musicians, promoting excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain exciting radio and web exposure through this competition. Participating sponsors include Acoustic Cafe and Sirius XM Satellite Radio. Music artists stand a chance to win awards in eight different categories: Best Male Artist, Best Female Artist, Best Group/Duo/Folk, Americana/Roots/AAA, Instrumental, Open (any musical style or genre), Bluegrass/Country, etc. There will also be an Overall Grand Prize winner awarded to the top winner worth over U.S.\$11,000, which includes radio promotion to over 250 radio stations in the U.S. and Canada. See inacoustic.com.

SESAC Composers Honored

SESAC's Film and Television Composer Awards honored composers Christophe Beck and The Newton Brothers (Andy Grush and Taylor Stewart) for 2022. Beck was celebrated for his music in comedy, "Free Guy" and for performances of his music on "WandaVision" and "Hawkeye," while the Newton Brothers received their award for horror, *The Forever Purge*. Television composer, Danny Lux was honored for *Grey's Anatomy*, *Manifest*, *Rebel*, *Station 19*, and *Frasier*. More at: bit.ly/VarietySESACArticle



CCC Save The Date

The California Copyright Conference has issued a "save the date" announcement for their sixth "Music Industry Toolbox" session taking place on Thursday, Sept. 22, 2022 at the Los Angeles College of Music.

Created for music publishers, record companies, production libraries and producers, managers, attorneys, and artists, the upcoming session is valuable to all music industry professionals. The intensive features music management software, essential service companies, and performing rights societies (ASCAP, BMI, SESAC and SOCAN) and offers an informal environment in which to connect with and learn from industry leaders.

More at: theccc.org/events/save-the-date-music-industry-toolbox/

▲ SALSA FOR PEERMUSIC

An exclusive administration deal including master and performer rights inks Nicaraguan "Prince of Salsa," Luis Enrique to Peermusic. With 28 entries in the Hot Latin Charts, 2009's "Yo No Se Mañana" spent 11 weeks at the top; Grammy-winning *Ciclos* hit No. 1 on Tropical Album and No. 2 on Top Latin Album charts.

ASCAP and MusiCares Support

ASCAP and the Recording Academy's MusicCares program are providing ongoing weekly cyber support groups—free of charge—to address mental health challenges and addiction recovery.

More at: musicares.org/get-help/addiction-recovery

Creem Magazine Returns

Creem Entertainment has hired former VICE Publisher John Martin as CEO as they draw further investment (from BMG Cypress Ascendant Holdings) and expand their staff roster. Martin will work with JJ Kramer (son of Creem Magazine's founder-publisher Barry Kramer) and original editor, Jaan Uhelszki.

Says Martin, "Young people and music fans of all ages want some cathartic release, to laugh and have fun again, and not take themselves too seriously. That's Creem, and that's rock & roll." More announcements are coming soon.

Hipgnosis Adds Timberlake

Hipgnosis Song Management, through its partnership with Blackstone, has acquired 100% of ASCAP artist Justin Timberlake's music catalog, including copyright, ownership and financial interests of the writer and publisher's shares of public performance income and his written catalog for a rumored \$100 million. Worldwide administration rights are also included (subject to UMPG's rights until 2025).

Timberlake's album sales stand in excess of 150 million (88 million as a solo artist and 70 million with NSYNC), and he has almost 30 million monthly Spotify listeners and 10 million YouTube

subscribers. Biggest hits include "Cry Me A River," "Rock Your Body," "SexyBack," "Can't Stop The Feeling," and others.

Canada's 51st Juno Awards

With their first in-person show since 2019, the Canadian Academy of Recording Arts and Sciences (CARAS) celebrated the best in Canadian music with awards including the International Achievement Award going to Shawn Mendes for helping to elevate Canadian music on the world stage. Full list at: junoawards.ca

Royalties On The Rise

An agreement has finally been reached on compulsory rates for physical releases, downloads, ringtones, and music bundles. The National Music Publishers Association (NMPA), Nashville Songwriters Association International (NSAI), and publishers including Sony Music Entertainment, Universal Music Group and Warner Music Group have filed a motion to approve an immediate 32% increase to \$0.12 per track, set to start in 2023.

This is the first significant change in mechanical royalties since 2006, when CD sales first started to decline.

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



▲ SMP SIGNS GORLEY

Sony Music Publishing (SMP) has signed Kentucky songwriter Ashley Gorley to a global deal in partnership with Domain Capital Group, covering his full catalog and future work. Gorley has co-written for stars including George Strait, Carrie Underwood, Darius Rucker, Weezer, Bon Jovi, Big Time Rush, and others.



▲ THE MLC & NSAI SONGWRITERS BRUNCH

(L to R) Kris Ahrend (CEO, The MLC), Even Stevens (Songwriter), Ellen Truley (CMO, The MLC), Steve Bogard (Songwriter/President, NSAI Board), Jennifer Turnbow (COO, NSAI) and Erika Wollam Nichols (COO/GM, Bluebird Café) at the recent Key West Songwriters Festival Songwriters Brunch.



▲ BMLG SCOOPS CARPENTER

Big Machine Label Group have signed 22-year-old Georgian Mackenzie Carpenter to the Valory Music Co. imprint label. A Belmont University grad, she co-wrote Lily Rose's breakthrough hit, "Villain," has built a fanbase online, and already opened for Parker McCollum, Craig Campbell, Ryan Hurd and Conner Smith.



▲ 10TH ANNUAL 2022 SHEROCKS AWARDS

Honoring women with standout leadership in the music community, this year's SheRocks honorees included Dionne Warwick, Carmen Vandenberg, Eveanna Manley, Julie Robbins, Kerry Fiero, Leslie Aston-Bird, Lyndsey Parker, Sherri Chung, Yvette Young, MILCK, and Meredith Brooks. See: sherocksawards.com

Dave Stewart

Full Circle

Juggling three records under his label, induction into the Songwriters and Rock & Roll Hall of Fame, in addition to his latest 26-track compilation, Dave Stewart describes life as “a bit mad at the moment.” Inspired by his father’s Rogers & Hammerstein collection as a young boy—as well as an unexpected discovery in his dad’s workshop—his career is shifting back to where it all began.

While he dreamed of a professional soccer career, a knee injury left Stewart unable to play. “I wasn’t sure what I was going to do,” he admits. “I was nosing around in my dad’s workshop and there was a little package with a stamp from Memphis on it, unopened.” Inside was a pair of albums and he put one on. “It sounded alien, but something in it hit me really strong,” says Stewart. “This voice sounding like voodoo. I was like, what the fuck is that?!” It was Robert Johnson.

Starting on one string of his brother’s guitar, a neighbor tuned it to a chord. Shares Stewart, “I’m 14. The Rolling Stones, the Beatles, The Kinks are coming out of the radio and kind of playing blues music.” Learning to fingerpick listening to Mississippi John Hurt, Stewart realized that all he wanted was to play guitar all day. He left school at 16.

Collaborating with powerful women throughout his career (including Aretha Franklin, Stevie Nicks, and others), his empathy developed from watching his mum, who was “bursting with creativity, but didn’t know what to do with it.” It also grew from his years with Lennox. “I had written just about every kind of song to do with the strength and vulnerability of women.”

Stewart hates polishing music until “it’s lost all of its edges,” admitting to frequently using first takes. “I like to be raw,” he says. “If something is complex, I like to make sure that what they are playing to has a kind of emptiness to it and not fill it up too much. Songs aren’t just words put together with chords and melody. Each chord has a different feeling and emotion attached to it.”

The film *Deep Blues: A Musical Pilgrimage to the Crossroads* was released in 1991, ultimately leading Stewart to his latest project, “Ebony McQueen.” It is an autobiography of his youth, navigating musical destiny, love, and his evolution into manhood. Set for film and musical stage adaptation, the role of McQueen embodies Robert Johnson as a female blues singer following Stewart around as a ghost no one sees.

Stewart’s forays into musical theater began with music and lyrics for *Ghost The Musical* for London’s West End in 2011. “The mixture of storytelling and song arrangements always fascinated me,” reveals Stewart. “Musicals don’t have to be the way people think—that wall is being broken down by *The Book of Mormon*, *Spring Awakening*, and *Hamilton*. [Musicals] really allow you a full palette and giant canvas, and that’s what I like about it.”

Proud of his family, relationships, songwriting with Lennox, and his four children, Stewart also emphasizes pride in his sobriety. He doesn’t think he would have his family or music had he not given up drugs. “Thank God I came out the other end of that,” confesses Stewart. “For anybody listening, it’s not boring to give up drugs. It just unleashes amazing power.”

Stewart now holds 50 ASCAP and BMI Awards, 4 Ivor Novello Awards, 4 BRIT Awards, a Golden Globe, Grammy, an MPG Outstanding Contribution to UK Music Award, induction into the UK Music and Grammy Hall of Fame, and other accolades.

Contact Mike Gowen@Milestone Publicity, mgowen@milestonepublicity.com
Experience Dave Stewart at davestewartent.com.

“Anyone that knows me knows I’m not a big fan of doing press, but when *Music Connection* (the only magazine I still read religiously) asked me to do the cover of their biggest issue of the year, what could I say? I am more than honored.”

– Alex da Kid

producer/label owner
(Imagine Dragons, Rihanna, B.o.B)

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DROPS

An as-yet untitled documentary on Grammy-winning star **Lizzo** is coming to **HBO Max** this fall, which the artist announced from the stage of the **Warner Bros. Discovery Upfront** presentation at Madison Square Garden along with a teaser of the **Doug Pray**-directed film. Lizzo is executive producing the project with her production company **Lizzobangers**, and it will chronicle the three-time Grammy-winning singer, songwriter, rapper, flutist and actress as she rose to superstardom. Contact tiana.timmerberg@atlanticrecords.com for more information.



Digital releases are already out, but the complete **Stranger Things: Soundtrack from the Netflix Series, Season 4**, both volumes I and II, will be available on CD and cassette Sept. 9, with 2 LP 12" vinyl pressings available later this year. Serving up more '80s musical nostalgia with the likes of **Kate Bush**, **Talking Heads**, **The Cramps** and **Dead or Alive**, the new season was released in two installments on May 27 and July 1. The soundtrack album is conceptualized and produced by the show's creators, **The Duffer Brothers**, and **Nora Felder**. The compilation album is produced by The Duffer Brothers and Grammy nominee **Timothy J. Smith**. For further details, contact maria.malta@sonymusic.com.

Angelheaded Hipster: The Songs of Marc Bolan & T. Rex, a documentary on one of glam rock's pioneers **Marc Bolan** and his band **T.Rex**, made its world premiere at the Tribeca Film Festival in June. Featuring a star-studded cast that includes **U2**, **Elton John**, **David Bowie**, **Ringo Starr**, **Nick Cave**, **Joan Jett** and **Cameron Crowe**, the film was written and directed by **Ethan Silverman**, exploring Rock and Roll Hall of Fame inductee Bolan's stardom and musical influence before his tragic death in 1977 at age 29. The film follows the 2020 release of tribute album and musical companion album, **Angelheaded Hipster: The Songs of Marc Bolan and T.Rex**, which features 26 reimagined songs from Bolan's catalog, plus archival fan and performance footage. For more information, contact paki.newell@bmg.com.

Peter Manning Robinson, inventor of **The Refractor Piano™** and Emmy and BMI Award-winning pianist and composer, has released **"An Hour on Earth,"** the debut single and



video from his new album **Celestial Candy**. The album is out now on Owl Walk Records and showcases **The Refractor Piano**, which Robinson first created when he was scoring music for film and television. It's an acoustic grand piano whose notes are morphed and "refracted" through hardware and software Robinson created and co-developed with producer-film-maker-guitarist, **Klaus Hoch**. Contact Doreen D'Agostino at doreen@doeendagostinome-dia.com.

Licorice Pizza has many claims to fame—beloved record store first opened in July 1969, integral part of Southern California's music scene, starring role in cult film **Fast Times at Ridgemont High**, and namesake of **Paul Thomas Anderson's** critically acclaimed 2021 film, to name a few. Now, in addition to a record chain, **Licorice Pizza** is an independent record label and lifestyle brand, and its first vinyl release will be a special 30th anniversary reissue of **L7's** third album, **Bricks Are Heavy**, due out Sept. 30. The album originally debuted at No. 1 on Billboard's **Heatseekers** chart, and the upcoming release was digitally remastered by **Howie Weinberg** (**Ramones**, **Pixies**, **Metallica**) and

produced by **Butch Vig** (**Nirvana**, **Garbage**, **Smashing Pumpkins**). For more information, contact Jim Merlis at jim@bighassle.com.

After two tours, indie-pop trio **The Happy Fits** have released an official video to their popular track "Dance Alone," shot at the Cameo Villa. Directed by **Rahil Ashruff**, the video depicts a woman (**Lindsee Ann**) donning headphones as she wraps up some household chores, then finds her way to a backyard house party where **The Happy Fits** are playing a show before a crowd of their (real-life) fans. The **Happy Fits** will be performing a handful of U.S. festivals this summer with a tour of Europe and the U.K. slated for the fall. Watch the video at youtube.com/



watch?v=vmMI9Se1e4k and contact Leigh Greaney at leigh@bighassle.com for more details.

The soundtrack for **We Own This City**, which reunited composer **Kris Bowers** (**Green Book**, **Bridgerton**) with **Monsters and Men**, and **King Richard** director, **Reinaldo Marcus Green**, is out now via **WaterTower Music**. Executive produced and written by **George Pelecanos**

(*The Deuce*) and David Simon (*The Wire*), the six-hour series focuses on the rise and fall of the Baltimore Police Department's Gun Trace Task Force and the corruption running rampant in the city. The story is based on the book of the same name by **Baltimore Sun** reporter, **Justin Fenton**. For more, contact Joe Kara at watertowermusic@warnerbros.com.

OPPS

Deadlines are coming up starting in August to submit your project for the Sundance Film Festival 2023. Categories include short films, which covers music videos, as well as features, documentaries, episodic content and New Frontier projects. For a complete list of deadlines, submission guidelines and other information, visit sundance.org/festivals/sundance-film-festival/submit/.

The Next Generation Indie Film Awards is accepting submissions in more than 35 categories for its 2023 event, including for Best Music Video, Best Sound and Best Musical Score. The Grand Prize package includes over \$150,000 worth of film services and rental credits for the winner to create their next passion project. For more information and to submit your project, visit indiefilmawards.co/submit-your-film.

It's been 25 years since the release of *Final Fantasy VII*, and the peer-reviewed Journal of Sound and Music in Games is seeking contributions from scholars on topics related to the music in the game, which has long been cited as a hugely influential series for musicians and composers. The deadline to submit is Aug. 15. For topics, rules and guidelines, go to online.ucpress.edu/jsmg/pages/call_for_papers.

PROPS

Black Eyed Peas, Pitbull, Stone Temple Pilots, Bush, Mod Sun and Girlfriends are among the acts set to headline the first-ever **Atlantis Concert for Earth**, a nonprofit concert and global conservation celebration taking place July 22-23, 2022 in partnership with and from the Azores Islands of Portugal. **Sting** will provide a special virtual performance, and **Nicole Scherzinger** will perform and also host the event, which will feature both live and virtual performances and showcase leading organizations from around the world working to reduce environmental impacts. Featured organizations include **Re:wild, Sea Legacy, Blue Azores,**

The Ocean Cleanup, Innerspace, Jucce and The White Feather Foundation, among others. Select artist performances will be livestreamed worldwide for free on July 23, and tickets to attend in person are offered to Azores locals. For more information, visit concertforearth.veeps.com or contact Hayley Brinkman at brinkman@sunshinesachs.com.

Composer **Kathryn Bostic** has recently brought her music to three films focused on social and cultural issues that premiered at New York's 2022 Tribeca Film Festival: *The Rebellious Life of Mrs. Rosa Parks*, *LIFT* and *Lowndes County & the Road to Black Power*.

Bostic, who is the first black female composer to become a member of the music branch of the Academy of Motion Picture Arts and Sciences, is committed to working on projects that amplify the stories of people who have fought to create change, and she is an advocate for diversity and social responsibility.

The Rebellious Life of Mrs. Rosa Parks is based on Jeanne Theoharis's bestselling biography on the "mother of the Civil Rights movement." *LIFT* tells the story of New York Theatre Ballet's Project LIFT program, which offers scholarships to homeless, home insecure and at-risk children, and *Lowndes County & the Road to Black Power* is about those who fought for the right to vote in Lowndes County, AL, in 1960. For more information, contact marygrace@costa-comm.com.

The critically acclaimed documentary, *Mr. Soul!*,

directed by **Melissa Haizlip** and **Sam Pollard**, was honored with a Peabody Award last month. The honor was presented by **Morgan Freeman**, who said Haizlip's film "offers an enviable range of Black creative expression and stresses how the original show served as a soundtrack of Black Americans at their most radical." The film, which also received Best First Feature Documentary Award at the 2020 Critics Choice Documentary Awards, is a tribute to and exploration of America's first "Black Tonight Show" that aired from New York from 1968-1973, celebrating Black American culture, music, art and life. For more information, contact David Magdael at dmagdael@tcdm-associates.com.

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

OUT TAKE



Nami Melumad

Composer

Web: namicomposer.com

Contact: Marygrace Oglesby, marygrace@costa-comm.com

Most Recent: *Star Trek: Strange New Worlds*

COMPOSER NAMI MELUMAD always had a passion for music and films, and around age 13, she discovered she could pick out the melodies to some of her favorite themes on piano. "I would play the melodies from *Home Alone*, *Harry Potter*, *Lord of the Rings*, *Pirates of the Caribbean*, and I figured if I could play those, I could write my own, too," Melumad says. "I came up with my own ideas—if this movie had a sequel, what would it sound like? I would kind of create demos and experiment with color, tone, instruments. It led me to wanting to do this for real."

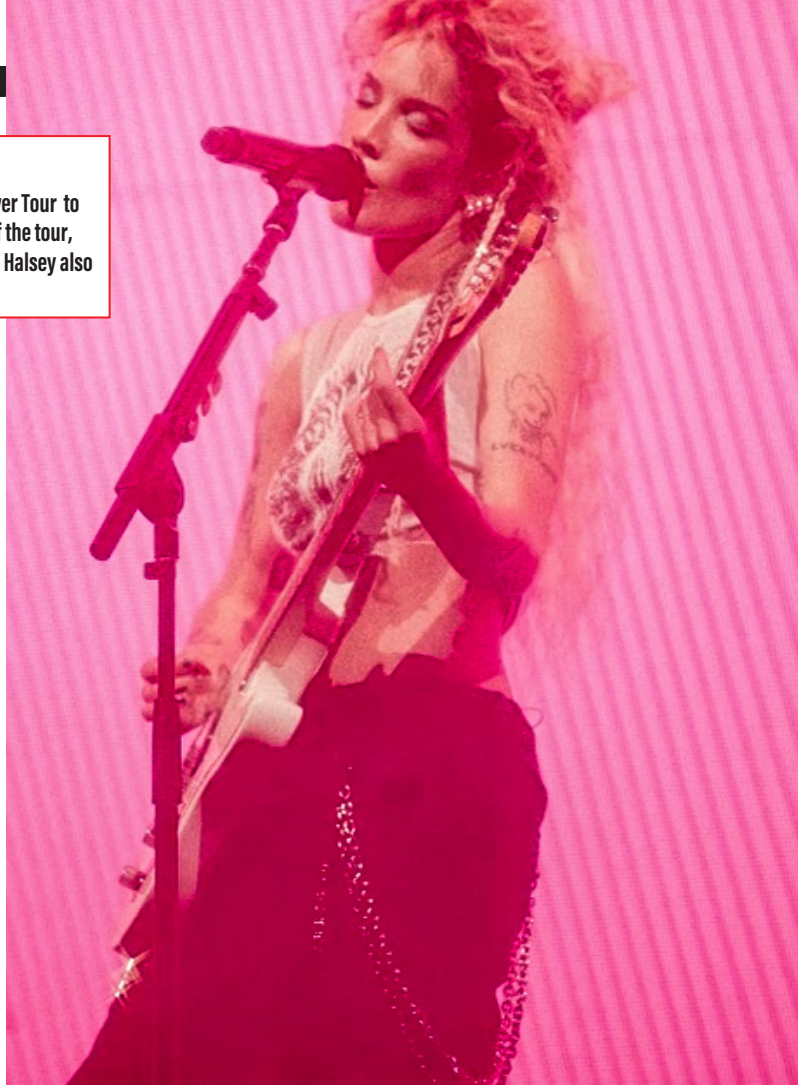
After attending USC's scoring program, Melumad worked on 2020's *An American Pickle* with composer Michael Giacchino, who recommended her to score a *Star Trek* episode. The gig landed her a job writing music for *Star Trek: Prodigy* and *Strange New Worlds*, making her the first female composer for the franchise.

Melumad has also been a board member with the Alliance for Women Film Composers for the past three years and co-founded its mentorship program. "There is still a long way to go with bridging the industry gap between male and female composers. From my personal experience, I'm seeing the TV world is changing faster than film. Still only 2-3% of films are scored by women," she says. "Of course, I think the right person for the job should get the job, but the opportunity needs to be there for women. It's still a boys' club in Hollywood, and it's not so easy to break through. It'll take a while, but we'll get there."

Melumad says she's drawn to projects she identifies with. "When I work with Israeli directors and they work on content in Hebrew, that's a call back home. I've always loved sci-fi, which drew me to *Star Trek*, and it has a great message of hope, a sense of adventure, and it calls for a better future," she says. "For me, it's kind of more about story and characters, rather than who's creating it."

▶ HALSEY'S LOVE AND POWER TOUR

Multi-platinum, genre-bending artist Halsey launched their North American Love and Power Tour to a vibrant crowd at West Palm Beach, Florida's iThink Financial Amphitheatre. At the end of the tour, Halsey will be auctioning off paintings from each show with all proceeds going to charity. Halsey also performed while creating a painting, as we saw when they hosted *Saturday Night Live*.



▲ ANDREA BOCELLI AT THE QUEEN'S PLATINUM JUBILEE

Andrea Bocelli took to the stage at Buckingham Palace last month as part of celebrations for Her Majesty The Queen's Platinum Jubilee, marking her 70-year reign. The tenor performed at the Platinum Party at the Palace alongside Alicia Keys, Andrew Lloyd Webber, Diana Ross, Duran Duran, Sir Elton John, Hans Zimmer, Lin-Manuel Miranda, Nile Rodgers, Queen + Adam Lambert, Sir Rod Stewart, Dame Julie Andrews, The Royal Ballet, as well as the full 75-piece Orchestra of the Household Division.



◀ CHUCK D HONORED

Canadian Music Week has celebrated Chuck D of Public Enemy with the Social Justice Honours Award at the CMW Music Summit at the Intercontinental Toronto Centre Hotel as part of the 40th Anniversary event. Earlier this year, Chuck D curated "Songs That Shook The Planet" for Audible Originals and is currently producing a docuseries on the history of hip-hop.



▲ CRAIG MORGAN

Country star and Army veteran Craig Morgan surprised executives from Operation Finally Home on stage at the Grand Ole Opry during its special Salute The Troops show, presenting a check for \$100,000 to provide mortgage-free homes and home modifications to wounded, ill and injured military veterans, first responders, and their families. Pictured (l-r): Darlene Barrett (Monster Energy), Craig Morgan, Bobby Bones, and Operation Finally Home's Dan Wallrath, Rusty Carroll, and Molly Halliday.



▲ BTS AT THE WHITE HOUSE

During a 35-minute meeting in the Oval Office, BTS and President Biden had a conversation on anti-Asian hate crimes and Asian inclusion, and spoke about President Biden's recent visit to South Korea. Member V said, "Everyone has his or her own history. We hope today is one step forward to respecting and understanding each and every one as a valuable person."



◀ JUSTIN MOORE SWINGS FOR ST. JUDE

Justin Moore teed off for a good cause, hosting the 2022 Justin Moore St. Jude Golf Classic, at Chenal Country Club in Little Rock, AR. An annual event for the Arkansas native, this year's proceeds set the bar higher than ever before, raising more than \$400k for St. Jude Children's Research Hospital to ensure families never receive a bill from St. Jude for treatment, travel, housing or food.

► PRIMUS BIDS A TRIBUTE TO KINGS

Primus has been paying homage to the classic Rush album *A Farewell to Kings* by playing it in its entirety during their "A Tribute To Kings" tour. Geddy Lee got to witness the show on Friday the 13th in Toronto and weighed in on the performance. "On Friday night we had the joyful experience of reuniting with our grand pals from Primus... Les, Ler, Herb and their gang," he wrote on Instagram.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1995-The Presidents-#21

In addition to our profile of artist Johnette Napolitano (Concrete Blonde) and club reviews of Filter and Stiff Little Fingers, our cover story on the quirky, fun-loving Seattle band Presidents of the United States of America elicited the band's more serious side. "It's amazing to be able to make music for a living," said the band's Dave Dederer, "but it's not like all of a sudden you sign a record deal and everything's groovy, and you make a zillion dollars. It doesn't work that way."



2001-Rodney Jerkins-#13

Super-producer Rodney Jerkins was the cover subject of this issue, and he had some refreshing things to say about his process. "I really like working with new artists," Jerkins told *Music Connection*, "because everyone is always expecting to score with the giants in the industry, but sometimes you have to help make that giant." Elsewhere in the issue you'll find a Producer Crosstalk interview with Ronan Chris Murphy (King Crimson).

A full-page photograph of two young women sitting in the front of a roller coaster car. The woman on the left has long brown hair, wears a green and white vertically striped long-sleeved shirt, a blue patterned headscarf, and a necklace. The woman on the right has long blonde hair and wears a bright blue long-sleeved button-down shirt. Both women have their arms raised in the air. The roller coaster tracks and wooden structure are visible in the background against a clear blue sky.

WET LEG

BY BRETT CALLWOOD
PHOTOS BY HOLLIE FERNANDO

BRITISH INDIE ROCK/ POP BAND WET LEG

have only been a thing for a handful of years, yet their rise has been meteoric. The core pair of Rhian Teasdale and Hester Chambers saw their “Chaise Longue” single become a viral hit last year, and then the self-titled debut album shot up to number one in the U.K. album charts (and a respectable #14 in the U.S.). And all of this from a band that, they say, really just formed in order to get into music festivals for free. They’ve been one of the surprise success stories on the last 12 months, but that success is well deserved. We chatted with Teasdale about their story so far...

Music Connection: A bit of background first—how and when did the band form? What was the mission?

Rhian Teasdale: It started in the summer of 2018, at the very end of the summer. Basically, me and Hester had just, like, played loads of festivals together. Not as Wet Leg, but I had a solo thing that was failing. I was sick of doing it, so I was, like, ‘Hester, please can you come and finish these shows with me that I’ve been booked for? I really don’t want to do them, I’m too scared, please come and hold my hand.’ She was, like, ‘Yeah okay,’ and that was the first time that we’d played music together, just the two of us. Because we’ve been doing backing vocals for our friends’ bands, and bits here and there. But we’d never played together, so that was when we first played together.

At the end of the summer, we were, like, “Well, that’s that then.” All of the shows we’d been booked for had finished. But then we were, like, “Hang on a minute, why don’t we just start a new band so that we can do this next summer, as well? Get booked to play some festivals, and then just stay for the weekend.” It’s a good way to get into festivals for free. And we really enjoyed playing music together. So that’s when we decided to start Wet Leg.

MC: And how did this project develop into what it is today?

Teasdale: I didn’t really play guitar and I was, like, ‘I think in this band I want to play guitar.’ Hester was, like, “Okay, I’ll help you.” So, it’s just gone from there, really. It was always supposed to be something that we did alongside our jobs. Hester is a very talented jeweler. She makes bespoke, handmade jewelry. I was working as a wardrobe assistant in London for commercials. So, we’re just super, super busy with that and happy with our lot, to be honest. The band was always supposed to be something cute to do on the side so that we would always have music in our lives. So, after that summer, when the festivals had finished, it felt like, “Oh well, we’ve got nothing going because everything has stopped.” Then lockdown happened, and I went back to the Isle of Wight, and just cracked on with music stuff, just as something to do to keep our sanity.

MC: Describe the sound... How has it evolved since the start?

Teasdale: The solo stuff that I was doing was pretty folky, and introspective, and a bit sad. I think when we started Wet Leg, we just wanted to do something where we weren’t taking ourselves too seriously. Because the thing before took itself very seriously. The reason we started writing, originally, was just to fill enough time for a festival set. So, we figured, ‘It doesn’t really matter about the lyrics, because we’re never gonna record this shot and nobody really, really listens to lyrics when you’re just passing through a festival. So, we just wrote a bunch of weird songs pretty quickly. A few of them are on the album. Like, “Too Late Now” and “Oh No.” “Chaise Longue” wasn’t even written for Wet Leg, and “Wet Dream” as well. They were just songs that me and Hester, and her boyfriend Joshua [Omead Mobaraki], wrote really late at night. Just to go in a folder, and there it would stay, until it didn’t.

MC: I’m English and know the Isle of Wight—is there a healthy music scene there?

Teasdale: When I was there, there wasn’t [a scene] really. I feel like it’s getting a bit better now, in that there’s a music venue. When I was growing up, you just wouldn’t get, and you still hardly do get, touring bands coming over. Likewise, it’s very difficult as a band to get off the Isle of Wight. It’s just so expensive, and so cut off from every other music scene. But there are people making music there, and there always has been. There’s a good folk scene. It’s kind of a “make your own fun” kind of place.

When I was there, there were lots of DIY gigs, and the Ventnor Fringe Festival was just starting up. I think it’s been going for 11 years now, and that’s a really cool little festival. But when I was there as a teenager, we had the Isle of Wight Festival, and Bestival, and that would be it. Sometimes I’d go across the water to see a gig. But yeah, it was incredible going to my first festival when I was 14 or 15, because obviously it was so close to home. Your parents were like, “Okay, I’ll just come and pick you up if anything bad happens.” Whereas if the festivals were off the island, there’s no way that my mum would have let me go to a festival off the Isle of Wight.

MC: “Chaise Longue” was your debut single last year, and it blew up. What do you put that down to?

Teasdale: I don’t know. It’s hard to say. I just remember going to Latitude [another U.K. festival]—that was our first gig since we released anything as Wet Leg—and that was just such a fun festival. It was the first festival back after lockdown, and I think everyone was just really excited. Including me. I was really excited. So, I think maybe releasing a single around then was probably good for everyone. People were just excited to get out of the house and watch the music. But yeah, I did not expect it, because eventually it’s a song about a piece of furniture. So, what are all these people doing listening to it and sharing it? People are mad. What’s wrong with people?

MC: Having fun with words?

Teasdale: Yeah. With “Chaise Longue,” that was just an unhurried, un-self-censored kind of time. It wasn’t supposed to go anywhere. That one wasn’t even written for festivals. That was supposed to stay in a folder on the computer. It escaped somehow. But yeah, that was because I was staying at Hester and Joshua’s flat, because I’d come back to the island for Christmas but didn’t really have anywhere that I wanted to stay. Family can be a bit intense and it’s much nicer to stay with friends. Hester made up the chaise longue that’s in her living room. She makes it into a little bed for me, and that’s where I sleep. I ended up staying, like, six weeks.

It sounds really, like, I was that friend that wouldn’t leave. I know I can’t speak for Hester and Joshua, but it really felt like they wanted me there and we were having a good time. We were having a right old laugh. Hester was

“You can see how it went from this seven-minute silly jam to a three-and-a-half-minute pop song. When we were recording it, Hester came up with a guitar riff. The second verse, I thought about that for a couple of weeks.”

going through a stage where she was painting like Bob Ross; she was watching loads of those and painting. She had about 30 mountain-scape paintings that she’d done, around her flat. Eventually, she had to do a shout-out on Instagram and get someone to claim them because she’d painted so many. It wasn’t even lockdown, but it was like lockdown vibes. We just stayed in, did crafts and made songs. Baked cookies. It all sounds very twee. I cringe at myself, but it was really fun. That’s where “Chaise Longue” and “Wet Dream” came out of.

MC: Since then, the buzz has just grown and grown—how deliberate has it been? How strategic have your drops been?

Teasdale: We’re signed to a label, so I guess Domino have their strategy. Our management have their strategy. But I guess you can hope

that stuff goes as well as it can possibly go, but I think even they're a bit "Ooh, this is going well." Pleasantly surprised.

MC: How much do you put the success down to social media? How do you use it?

Teasdale: I really don't love social media. I really don't. But it is a marketing tool and it is important to have it. I'm a millennial, so Instagram was normal for me, and TikTok is still a bit mysterious to me. Even though numbers-wise we have our biggest following on there. But also, we receive the most hate on there. So, I don't really go on it too much. I just drop

a post and then run away, and try not to get too much into it. Even the compliments—I don't think they're good for you. In a way it's cool, because you can do shout-outs on your stories and be, like, "Hello, I'm looking for a vegetarian restaurant" nearby this random place that we're playing a gig, and you'll get loads of replies. So, it's kind of cute in a community way. But I just don't like it. I wish I did, because I see some of my friends that are in bands and play music, they use it in such a wholesome way and they're able to get their personality across. But I think maybe as we've gained more of a following, I've kind of put it more at arm's

length. It kind of freaks me out a bit more than it used to.

MC: The debut album was released in April—where was it recorded? When? Who with?

Teasdale: We recorded it with Dan Carey at his studio in Streatham, which is in his home. When we went to visit, it had a really homely feel which I think was really important for us. I can't imagine us going into a studio and having to do our takes through glass. It was really cool recording with Dan because generally he will track everyone together at the same time. We hadn't been a band for very long and we'd done, like, three gigs. So that was maybe a bit much for us at that point. So, we did bass and drums together, and we did mine and Hester's guitars together. So, it was really nice, because you don't get that panic when the record button is pressed and it's all in you and it's like, "don't fuck up, don't fuck up." It adds this realness to it. Dan would also have these games where we'd track, like, three songs at a time, and if you mess up on the third take, you have to decide whether you keep it or scrap the whole lot and start again from the beginning. That was fun. That kept it fresh and a little bit stressful in a good way.

MC: Does it feel like there's any pressure, with the added weight of the buzz?

Teasdale: Not really. It's just, like, the damage is done. We've made what we've made. There's not any point in putting energy into stressing about how it'll be received. You can't change that. Also, we were kept super busy in the run-up to the album. There wasn't too much time to get existential, fortunately, because I am quite good at that.

MC: What has been the response to the album so far?

Teasdale: It was very, very strange. I felt really strange for a bit. Everyone was asking about pressure in the run-up to it, and when it did really well, that's when I felt pressure to live up to this 'You've got a number one album,' and I

"The tracklisting part was really fun, because I'd never realized how much difference it makes. I'd never had the opportunity to record a bunch of songs and then play about with the order of them. See how it made me feel. Once we had everything tracklisted, as we were mixing it I noticed that there were recurring themes and then maybe it's not too random."

think we all felt like the pressure is put on you to be as good as this thing is saying you are. So, I felt a little bit uncomfortable with it for the first couple of weeks. After that happened, after that news happened, which is strange because I want to be, like "I was so happy, I felt amazing and like I'd accomplished everything I set out to achieve." But we never really set out to achieve it. I felt happy, but odd. Like, when someone says that you've done a good thing. I was, like, "When are people gonna realize that it isn't real." Like imposter syndrome. Which doesn't make sense.





Quick Facts

- The band's native home of the Isle of Wight is the largest English island, and the second most populated. It's located in the English Channel, two miles from the mainland at its closest point. And it is, of course, home to the Isle of Wight Festival.
- As Rhian Teasdale mentioned in the feature, Hester Chambers makes jewelry. "I'm Hester, I make fine jewellery [U.K. spelling] in silver and gold. Each piece is made one by one, start to finish, using techniques I've learned from my father over the last 15 years," she says on her website. Find her at hesterchambers.co.uk.
- The band got their name by randomly hitting keys on an emoji keyboard. The emojis for "water" and "leg" popped up on the screen, and they ran with it. So, to speak.
- Wet Leg won three Libera Awards this year: Breakthrough Artist/Release for "Chaise Longue," Video of the Year for the same song, and Best Sync Usage for "Chaise Longue" in episode 5 of *Gossip Girl*.
- Joshua Omead Mobaraki, Chambers' boyfriend, was initially a touring guitarist and writing partner for the duo, but according to Teasdale has now joined the band on a more permanent basis.

MC: Are there any themes/concepts to the album?

Teasdale: I think that was one of the fun things about making an album. Oh, we've never done this before—is it going to sound like a complete body of work? Then it was really fun, recording a few songs and then I think we dropped a couple. The tracklisting part was really fun, because I'd never realized how much difference it makes. I'd never had the opportunity to record a bunch of songs and then play about with the order of them. See how it made me feel. Once we had everything tracklisted, as we were mixing it I noticed that there were recurring themes and then maybe it's not too random. Maybe it does fit together. There's a bit of heartbreak in there, which is a recurring theme. The sense of disenchantment. There were a couple of words that came up three or four times, which is quite interesting because I definitely didn't consciously do that.

MC: How does the songwriting process work? Pick a song on the album and take me through it...

Teasdale: "Chaise Longue" is quite a unique one. That came out of this time when I was staying at Hester and Joshua's house. Joshua also plays synth and guitar in the band with us now, which is cool. But he started off with a little drum loop and a bassline, then we set up a microphone and it all came out at once. It was, like, seven minutes long, the original version. It's actually the B-side of the 7" of the song that we released on vinyl—the demo from that night. We didn't really fuck with it much, so it's all there. You can see how it went from this seven-minute silly jam to a three-and-a-half-minute

pop song. When we were recording it, Hester came up with a guitar riff. The second verse, I thought about that for a couple of weeks.

MC: What gear do you each use, both on stage and in the studio?

Teasdale: I'm not a gearhead at all, so I'm gonna be really disappointing. Now, I'm using a selection of EarthQuaker—pedals—because they came to one of our shows. It's really cute, actually, because the first pedal I ever bought was the Avalanche Run by EarthQuaker. I don't really know much about anything, but it looked pretty cool and I liked their branding, man. So, I bought this pedal and we played this gig in December in New York, and one of the people from EarthQuaker came to our gig. She was, like, "They can have whatever they want." So now I use a selection of EarthQuaker, and so does Joshua and Hester. It's really fun being in a band when you're at the level where you get free shit. You feel a bit guilty, because we've got so many guitars now. I have, like, three guitars. I started off playing a surf green Jazzmaster from Gumbtree—that was my first guitar. Then I bought a little vintage guitar, a Ramus, which I'm playing now, actually. I've got it with us in, where are we, Rotterdam. Hester plays a beautiful Hofner, another vintage guitar. That's what she played on the album. On the album, I mainly played Dan's Mustang, which is his favorite guitar. I asked him what his favorite thing in the room is, and he picked that guitar. It was in a house fire, so the neck is all smooth and it's a nice feeling guitar. I don't want to tell you what I'm playing at the minute, because it's not very cool. It's a Fender amp, maybe a Fender Deluxe—I don't fucking know. But it's

not a cool one, because it's digital. It's like a practical school shoe. It's ugly but your mom's making you wear it. It works really well, and our sound engineer has a great time.

MC: What has been your highlight of the last 12 months?

Teasdale: There's been so much. That's like saying, what's your favorite song in the world? I will say something, just so that you can write it down. A highlight for me was making the "Yer Mum" video and the team that we had on that. It was such a great team. Originally, we started out making videos by ourselves, it's kinda been hard not having the time to do that ourselves. Having to reach out and work with other people. But that video was so fun and so wholesome. It was written and directed by Lava La Rue, and our whole team—we had an all-female team apart from the assistant director. He was a he, but everyone else was femme. It's so good—I just love to work with women doing their thing.

MC: What does the future hold? What are the band's plans for the next year or so?

Teasdale: To the end of the year, we're just going to be out on the road pretty much. We go home for a bit after this, then we're going to Primavera, then we go to Sweden and Norway. We're playing Glastonbury, then we've got some U.K. touring, the Isle of Wight Festival, too, which will be nice because I can see my sister and my mom, and walk some dogs. Then we're going to Australia, then back to America—just shit loads of touring.

Contact Chloe Walsh, chloe@theoriel.co

Business Managers

Bills and Investments by Bobby Borg

We've all heard about musicians who hit it big, then ended up penniless. In one such infamous story, rapper MC Hammer, who was once reported in *Forbes* magazine as being worth \$40 million, actually had to file for bankruptcy. If you don't want this to happen to you, the assistance of a good business manager is crucial.

In the early stages of your career, when you're trying to get noticed and you're making no money or just making ends meet, you're probably not ready for a business manager. In fact, all you may need is a certified public accountant experienced in music to help with taxes and to provide general business advice.

But if you plan to hit it big one day, learning about what a good business manager can do now is worth millions to your career and to your future. The following article, excerpted from the book *Business Basics for Musicians, 2nd Edition* by Bobby Borg, covers the role of a business manager, hiring a business manager, important terms of your agreement, and tips on handling finances yourself.

Those who say money isn't everything are usually those who never had to worry about it. Read on.

The Role of a Business Manager in Your Career

The role of a business manager is not to be confused with that of a personal manager.

A personal manager is more like the chief executive officer (CEO) of your company, who helps generate income by helping you attract recording deals, publishing deals, and tours.

A business manager, on the other hand, is more like the chief financial officer (CFO) of your company, who helps manage the income from these deals once they're in place.

A business manager handles all financial issues, such as investments, financial planning, bookkeeping, tour account services, asset administration, tax services, insurance monitoring, and royalty examination. These are all discussed below.

Investment Strategies and Financial Planning

One of the most important roles that a business manager can play in your career is to help you plan for your future. It's not enough to bank on hitting it big.

Planning for the Long Term

A good business manager helps his or her clients plan ahead by first determining what investment strategy is best suited for their needs.

For instance, is a high-risk, short-term strategy (such as stock investments in emerging technologies) a wise plan, or is a long-term, low-risk strategy (such as investing in pension plans, mutual funds, and municipal bonds) a more appropriate scheme?

Jeff Hinkle of the Los Angeles-based business management firm Gudvi, Sussman & Oppenheim (gsogroup.com) says,

We like to think in the long term for our clients. One of the first things that we would do, especially for our younger clients, is to set up a pension plan and start saving for their retirement. Depending on how much they can afford to put aside, we'll probably use the assistance of a professional money manager.

Managing the Portfolio and Minimizing Risk

The money manager opens the investment accounts and recommends appropriate investments such as stocks, mutual funds, treasury bills, and high-quality bonds. Once the investment choices have been made, the money manager then oversees the portfolio on a day-to-day basis; he makes ongoing recommendations as to the mix of investments to maximize clients' return on their money and also minimize their downside risk. The business manager is always involved in these decisions, but the business manager is not a stock picker. That's the money manager's job.

Bookkeeping and Accounting

Business managers not only look out for your future by helping with investments and financial planning, but they also help manage your money on a daily basis by reviewing invoices, paying monthly bills, collecting royalty earnings, depositing money, and monitoring your bank accounts. All of these issues fall under a service known as bookkeeping and accounting.

Opening Accounts

Business managers have long-established relationships with local banks that are familiar with the business management firm and its clients. Your business manager will usually open a checking account (to pay all of your bills) and what's called a pocket account (for whatever personal expenses you may have, ATM withdrawals you may make, etc.). Of course, these accounts are open under your name, and you have to provide your signature to the bank.

Paying Bills

Your business manager then collects all of your income, which can range from touring and merchandising monies to publishing and artist royalties, and deposits it into these accounts. He or she monitors your bank accounts to make sure there's enough money to meet your expenses, reviews your bills (car payments, credit card bills, home mortgages, gardener, personal trainer, etc.) to ensure that all charges are justified, requests your approval and signature (unless you authorize him or her to

sign on your behalf), and then pays your bills. Jeff Hinkle notes:

"We really encourage our clients to be involved in the bill-paying process. Not paying your own bills can be a dangerous thing; it's the old "out of sight, out of mind" problem. We prefer for clients to sign their own checks, although this isn't always possible due to their generally busy schedules. I've had clients who seemed to have a phobia when it came to bills and discussing their spending. Sometimes, as long as they know they can meet all of their expenses, they would rather not deal with any of it at all."

Tour Services

Another important role played by your business manager is the handling of all financial matters pertaining to touring. Business managers are involved with a tour from its inception and planning to the very last show a band performs.

Handling Pre-Tour Activities: Budgeting and More

Your business manager, along with your personal manager, is responsible for putting together tour budgets when you're planning to hit the road. He or she will review all of the performance deals offered by concert promoters around the country to determine the total gross earnings of the tour. A projection of expenses is then made to determine what the potential net profit or loss of the tour may be. Expenses may include the following:

- Tour bus
- Airfare
- Hotels
- Insurance (for personal injury, theft, if you miss a show—called "nonappearance")
- Rehearsal fees
- Per diems (daily allowances paid to the band and crew for food)
- Salaries for the band
- Salaries for the crew
- Production costs (for the sound and lighting equipment)
- Trucking cost (to carry the sound and lights)

- Contingency (an additional percentage [usually 5 percent]) calculated into the budget in case expenses are estimated low or there are unexpected emergencies
- Your agent's fees
- Your manager's commission
- Your business manager's fees

The expenses listed above are an oversimplification of what is usually incurred by a band on the road; the list can easily be a page long. Nevertheless, after determining the total expenses of a tour and then deducting them from the projected gross income, the business manager works at making adjustments in areas where he or she feels money could be saved. Careful planning is required. Any miscalculation of expenses can lead to serious problems at the end of a tour, and instead of making money, you can find yourself thousands of dollars in the red.

Monitoring the Tour During and After: Taxes, Insurance, and More

Once you're on the road, your business manager's work does not end by any means. He or she collects monies taken from each performance and makes sure that the concert promoter paid the appropriate sum. Your business manager then pays all bills owed to the tour bus companies and trucking companies and pays salaries to the band and its crew.

He or she also makes sure a tax return is filed in every state in which a tour is planned. By submitting a budget to the appropriate authorities in each state, your business manager can limit the band's tax obligations by making sure the band is taxed on the net profits of a performance rather than on the total gross earnings taken.

Lastly, your business manager makes sure your band is properly insured while out on the road, especially with something called "non-appearance insurance." This means that if a concert is canceled because your lead singer gets sick or your tour bus breaks down, the insurance company will pay the band the amount it was expecting to earn from that performance. As you can imagine, non-appearance insurance is extremely important. One or two live performance cancellations can cause a band to lose incredible sums of money.

Asset Administration

Moving away from making money, now let's talk about spending it. This brings us to your business manager's next important role, known as asset administration. Let's take a look at common purchases like a home and automobile.

Shopping for a Home

When you're shopping for a home, your business manager will advise you as to what price range you can afford and explain deal points such as loan fees, title insurance, and credit reports.

Unless you're exceptionally fortunate and can pay cash for a home, your business manager will rely on relationships with mortgage brokers to arrange loans.

Shopping for an Automobile

Car shopping is not unlike shopping for a home. Your business manager will advise you of the price range you can afford and explain the finer points of deals such as buying

versus leasing. After you decide what you want to do, the business manager contacts an automobile broker.

Jeff Hinkle remembers one instance in which a client wanted a particular Mercedes model that was especially hard to find. An automobile broker located the car, down to the exact specifications, in Texas and delivered it to Jeff's client in California in a few short days; how's that for service?

Financial Reporting

While on the topic of spending money, let's discuss financial reporting.

Every month, your business manager must send out a detailed statement to his or her clients that includes every deposit made, every transfer of funds made in and out of investment accounts, and every check written. Rather than these reports looking like something a bank would send out, your business manager may categorize items under certain headings, such as recording expenses, housing expenses, and business expenses. This makes it much easier for you to read and understand your statements.

Your business managers will also meet periodically with you to review financial statements and to make projections as to where they see your finances in six months to a year. Jeff Hinkle adds that this is one of the most challenging parts of his job:

"Communication with the client about their money is the key. Most artists would rather think about mixing their new album or an upcoming tour than their finances. That's why we make it a point to have regular financial meetings with all of our clients. Since most of our clients are touring artists, finding the time and place to meet can be difficult. So, several times a year, we will get on an airplane and fly out to meet with a client who is on tour. I've had plenty of business meetings on tour buses and backstage in dressing rooms. Sometimes that's the only way to get in front of the client."

Tax Planning

Another important function undertaken by your business manager involves tax planning. This crucial responsibility can be divided into three categories: determination of an appropriate business entity, handling of payroll and income taxes, and estate planning.

Determining a Business Entity

One of your business manager's major responsibilities is helping you determine what business entity best suits your needs. Should you be a partnership, a corporation, or an LLC (limited liability company)? The choice can significantly affect the taxes you pay.



ONE-CENT ROYALTY AND A \$19 MILLION AUDIT

Most of the horror stories you hear in the music business pale in comparison to what took place in the early days of rock 'n' roll. Take the Beatles, for example. If anyone should have been able to get a good deal, it's the "Fab Four," right? Wrong!

In 1962, music attorneys didn't even exist. The Beatles' first recording contract with EMI called for a paltry one-cent-per-album royalty. Not 1 percent—one cent! And due to several one-year options contained in their contract, it wasn't until 1967 that personal manager Brian Epstein was able to renegotiate the band's record deal.

To make this story even juicier, business manager Jeff Hinkle adds that in 1980, 10 years after the Beatles broke up, an accounting firm was hired to audit EMI for back royalty payments on the Beatles' behalf. The audit resulted in a settlement in the Beatles' favor of around \$19 million. (You can double that amount to get an idea of the money's value in today's dollars.)

If you made a list of all the rock stars who signed one-sided contracts early in their careers and got ripped off by the industry, your list would read like a "who's who" of the music world. So, first and foremost, be extremely careful what you sign and what you agree to when you're nobody, and as you start to make money, be sure to get yourself a great business manager, too.

Your business manager, together with expert lawyers, will help you set up the business entity best suited to your needs.

Handling Payroll and Income Taxes

Your business manager also handles payroll and income taxes. He or she writes checks and pays all personnel, from the crew to the side musicians to the band itself, and deducts all applicable taxes. He or she also prepares all W-2 and 1099 forms for the purpose of filing tax returns. Having a working knowledge of the special deductions that entertainers are allowed to take, your business manager also prepares your tax returns (or, in some cases, business managers hire an outside firm to do this).

Should you ever be audited by the Internal Revenue Service, your business manager will have the authority (granted by you under contract—discussed later in this chapter) to meet with the IRS field agent and show all proper documentation of receipts and deductions taken on your returns. If your business manager is doing his or her job correctly, this is usually not too difficult. But without a business manager working for you, an audit by the IRS can be a nightmare unless you have been extraordinarily organized and careful with your record keeping.

Helping with Estate Planning

Lastly, your business manager helps you with estate planning. In plain English, this means that he or she will assist you in preparing for what will happen to your assets when you die. It may not be something you want to think about while you're young and healthy, but if you've worked hard all your life and are finally successful, you want to be sure your assets are left with the people you love.

Estate planning includes such important issues as setting up wills, trust funds, life insurance, and gifting (the process of giving equitable gifts such as cash or property in order to reduce estate tax liability on inheritance). Your business manager will work with expert attorneys specializing in estate planning to make certain that you and your family members are protected.

Insurance: Liability, Auto, Home, and More

Your business manager also makes sure that you have all of the appropriate insurance coverage in place, including general liability, workers' compensation, auto insurance, home insurance, and non-appearance insurance.

When taking on a new client, a business manager typically contacts that client's current insurance broker to determine what insurance is already in place. If the broker is not experienced in entertainment, the business manager will recommend someone who is.

Although business managers typically have established relationships with experienced entertainment insurance brokers, they will not take their advice at face value. The business manager makes sure that his or her client is getting all the best rates, premiums, and deductibles. Jeff Hinkle notes that insurance is a very important responsibility for business managers. If their clients are sued and don't have adequate coverage, or the right kind of coverage, or have no coverage at all, it can lead to substantial losses and even bankruptcy.

Royalty Examination

Last but not least, let's discuss royalty

examination as the responsibility of the business manager.

Most music business management firms have royalty-examination departments that understand the detailed aspects of royalty earnings. Your business manager monitors royalties from record, merchandising, and publishing deals and makes sure you're paid appropriately when these monies are due.

Hiring Your Business Manager

Now that you have a pretty good idea about the role a business manager plays in your career, it's time to discuss when to hire a business manager, how to find one, and what qualities you should look for.

When to Hire a Business Manager

The best time to hire a business manager is when there's a substantial amount of money passing through your hands (such as at the time when you are about to sign a recording deal and receive a recording fund). Jeff Hinkle warns:

"Just don't wait till the last minute before hiring a business manager. Usually this is done to avoid paying the business manager a commission on their first round of advances. However, this can end up costing the artist more than they save in fees. The problem with waiting is that their money is often wasted or mismanaged, and more times than not, they forget to file their tax returns. By the time the artist decides to hire a business manager, they may have already blown through the advance, but no taxes have been paid. Remember, advances are almost always taxable income in the year received. Once the delinquent tax returns are filed, the IRS adds penalties and interest to the tax bill, compounding the problem."

Finding a Reputable Business Manager

Once you've decided you're ready for a business manager, you have to find one. The best way to do this is usually through personal referrals from people on your professional team, such as your manager and attorney, or from artists who are more successful than you are.

Jeff Hinkle suggests that you get more than just a single recommendation and that you meet with all of the business managers before making your final decision. This is really important. Remember that your business manager is the one person to whom you're usually giving significant control of your money!

And if that's not scary enough, you should know that in the state of California (check other states), a business manager needs no credentials, licensing, or educational qualifications. That's right. So be sure to choose your business manager wisely!

Qualities to Look for in a Business Manager

After you've received a few referrals for business managers and made a few appointments, there are a few things you need to consider before deciding whom to hire:

• **Is the Business Manager a Certified Public Accountant?** Being a CPA doesn't necessarily provide someone with the skills to be a business manager (many great business managers aren't CPAs), but it does give

you some assurance that your business manager is at least a college graduate, is board certified, and has some organizational and accounting skills. Remember, there are no qualifications needed to be a business manager, so essentially anyone can be one.

- **Is the Business Manager Part of a Larger Firm or a Smaller Firm?** Some smaller business management firms (with a staff of 1 to 20 people) simply don't have the same resources larger firms do. For instance, they may not have the capability to undertake a royalty examination, which is often the province of a dedicated department of experts. You don't want to be with a firm that you're going to quickly outgrow. On the other hand, if you start out at a larger firm (50 to 100 people on staff), you risk being overshadowed by their larger, more successful clients.
- **Who Are Some of the Business Manager's Other Clients?** If you haven't heard of any of the clients the business manager represents, it may not be a good idea to go with him or her.
- **How Long Has the Business Manager Been in Business?** An established business management firm is one that has been in business for about 10 years. That's not to imply that firms that have been in business for less than 10 years are not any good; it just means that they haven't handled as many clients and are not as experienced.
- **Does the Business Manager Specialize in Music?** This is perhaps one of the most important questions to consider. If the business manager handles clients in film and television but doesn't work with musicians, he or she may not be right for you. Your business manager must understand the complexities of touring (in both the United States and foreign territories) and royalty issues (publishing, recording, merchandising, and more).
- **Does the Business Manager Handle New and Developing Artists?** This is also important! You want to know that this business manager has the patience and know-how to make your pennies grow into nickels and your nickels grow into dollars.
- **Is the Business Manager Approachable and Pleasant?** If you can't communicate with your business manager, or if you feel uncomfortable or stupid discussing money in his or her presence, then no matter whom he or she represents, you should look for someone else to hire.
- **Does the Business Manager Welcome Your Questions?** You want someone who's going to be helpful enough to take your calls on weekends or at home if you have an important question or concern.
- **Can You Trust Your Business Manager?** This is an obvious concern, but extremely important. You want a business manager who projects a genuine feeling of concern for the security of your future.
- **What Investment Strategies Does the Business Manager Have in Mind for You?** As previously discussed, does the business manager have a long-term, low-risk plan, or a high-risk, short-term plan in mind for you? You probably want to look for someone who is thinking about the long term.

- **Is the Business Manager Independent of the Deals and Investments He or She Is Putting Your Money Into?** If the business manager owns a share in a shopping center and wants you to invest in it as well, you should be wary of his or her advice. Or, if your business manager aggressively pushes you in the direction of investing in a particular stock, he or she may be getting a commission from the stock broker for making the referral.

- **What Kind of Financial Reports Will the Business Manager Give You?** Will the financial reports be issued monthly? Will they be categorized in a way that is easy to read and that you can understand?

- **Will the Business Manager Handle Your Tax Returns?** Some business management firms hire outside CPAs to handle tax returns, and as a result they charge you extra. You want to know this in advance.

- **Is the Business Manager an Expert in Handling Royalties?** Royalties from publishing, merch, and record sales can be a great source of income for you. A business manager needs to understand this very complex and detailed area to ensure that no money is lost or uncollected.

- **Does the Business Manager Have Insurance?** Many business managers are insured against errors and omissions they may make while providing accounting and investment services to you. And finally . . .

- **Has the Business Manager Ever Been Sued?** "Never be intimidated to ask this question of both the smaller and larger firms," says Sharon Chambers of Down to Earth Business Management. "It's often the smaller firms that get the bad rap for unscrupulous activity, but the big firms are just as likely to rip you off. The reason why you rarely hear about these cases is that they settle out of the courts. You should never subscribe to the 'the larger the firm, the safer you are' way of thinking."

As you can see from this list of questions, there is a great deal to consider before hiring a business manager. Just don't forget to use your good old gut instinct. If things don't feel right from the start, they're probably not!

That's about it for hiring a business manager. Now let's move on to the last part of this chapter and discuss business management agreements.

Important Terms of Your Agreement

For many years, formal contracts between business managers and their clients were not standard, but this is no longer the case—at least for many firms. The basic terms of an agreement might include the payment structure, audit rights, power of attorney, and termination rights.

Payment Structure

There are three methods by which business managers are typically paid. These are discussed below.

Flat Retainer

A flat retainer is a fixed monthly sum that is based on the success of the client. Obviously, the

more successful a client is, the more attention he or she will need. On average, a monthly retainer can range from \$500 to \$3,000 for new artists, and far more for successful clients.

Hourly Fees

A straight hourly fee is just that: you're charged by the hour for your business manager's services. The hourly fee is based on the professional level of the person working with you.

For instance, a file clerk can get around \$30 per hour, while a partner of the firm can get \$300 per hour or more. It's usually not possible to pay one hourly rate for everyone involved with your career, so your bill will reflect various rates and charges. For instance, during the tax season (January 15–April 15), you may see higher charges on your bill, since the higher-level CPAs may be preparing your returns.

The "by the hour" system of paying a business manager usually works best for artists making substantial sums of money. As you'll see in a minute, when you choose to pay your business manager a percentage of the deals you enter into, he or she can end up with substantially more money—especially if you're earning large sums from concert performances or publishing deals.

Percentage of the Deal (5 Percent)

The last method of payment is for your business manager to take a percentage, typically 5 percent, of your gross income (excluding investment income, tour support, and recording "costs").

Jeff Hinkle tells me that for tour services, that 5 percent can either be a percentage of the tour's gross (artist guarantees plus overages, but not production reimbursements) or a percentage of the net (total gross minus all tour expenses).

This can add up. Thus, your business manager may sometimes agree to set a cap on the amount of income he or she can earn per year. For instance, a business manager may agree to take in no more than \$100,000 in commissions, and no less than \$30,000.

But business manager Sharon Chambers cautions you to be sure to check on the firm's cancellation policy regarding minimums. Some firms will dump you in a year after they've commissioned your initial advances and monies from touring have slowed down.

Audit Rights

Another point that you may want to stipulate is your right to audit your business manager's books. Business managers will always allow their clients to review all financial records.

That said, Jeff Hinkle adds:

"An audit can actually be a healthy exercise for artists. If anything, they'll get a greater appreciation for what the business manager does by seeing that everything is in order. And in the worst-case scenario, if the business manager is up to no good, an audit may help reveal whose pockets the artist's money has been going into. The stories you often hear of unscrupulous business managers, personal managers, attorneys, or whoever else ripping off unsuspecting artists occur when artists allow one person to have too much control over their career and finances without having any checks and balances. The artist must always pay attention to what's going on around him or her, and not get caught up in the whole fantasy of being a star."

Power of Attorney (or "Limited" Power of Attorney)

The term "power of attorney" simply grants another person "the right to act for you." Jeff Hinkle says:

Generally, all we ask for is what is called a limited power of attorney for handling certain IRS matters (like representing you in tax audits) and signing bills on your behalf (when you're out on the road and too busy to deal with this matter). Always think twice about what rights you grant under a power of attorney, and think three times—no, four—about granting someone full power of attorney—or you might find someone buying a home or financing new automobiles using your money without you knowing about it. Remember, your business manager should only have a limited power of attorney, with the rights you're giving him or her clearly stipulated in writing.

The Right to Terminate

Last but not least, in all relationships between a business manager and client, the client must have the right to terminate at will. Said another way, if you are unhappy with your business manager for any reason, you can fire him or her on the spot.

Just be fair! If you suddenly snap out of rock stardom and realize that you're running out of money due to excess spending or neglect of your finances, despite your business manager's warnings, the only person to blame is yourself. No one should care more about your future than you!

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Business Basics for Musicians

Second Edition

The Complete Handbook from Start to Success

Bobby Borg

BOBBY BORG is a professor of music industry studies and the author of several music industry books, including *Music Marketing for the DIY Musician*, *Business Basics for Musicians*, and (with Michael Eames) *Introduction to Music Publishing for Musicians* on sale at finer book sellers. Contact him via bobbyborg.com.

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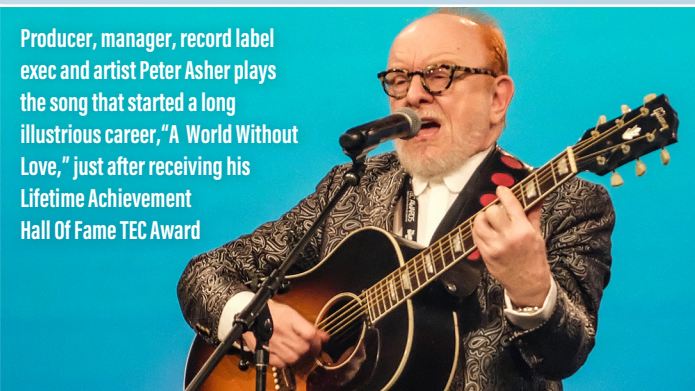
SHOW HIGHLIGHTS

By Brian Stewart

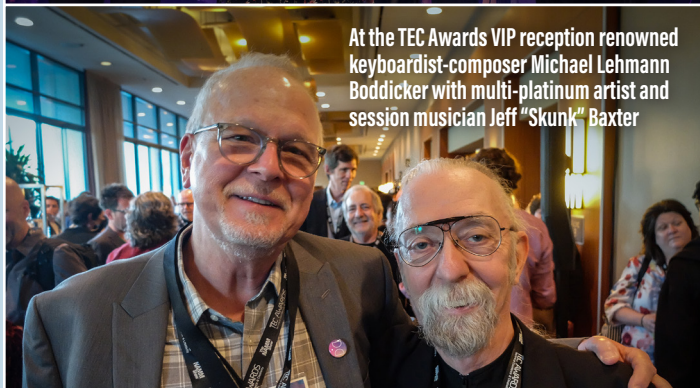
NAMM 2022 was a stellar three-day event featuring thousands of new products including instruments, microphones, recording gear and live sound equipment along with seminars, panels, live bands and so much more. *Music Connection* shines the spotlight on the amazing exhibitors, panels and the TEC Awards main event hosted by comedian and musician Fred Armisen.



EastWest Sounds wins TEC Award for "Best Musical Instrument Software." EW Chief Mktg. Officer Blake Rogers, EW Studio Mgr. Candace Stewart, Asst. Mgr. Keith Munson & EW Founder-Producer Doug Rogers



Producer, manager, record label exec and artist Peter Asher plays the song that started a long illustrious career, "A World Without Love," just after receiving his Lifetime Achievement Hall Of Fame TEC Award



At the TEC Awards VIP reception renowned keyboardist-composer Michael Lehmann Boddicker with multi-platinum artist and session musician Jeff "Skunk" Baxter



At the Harman booth: Kyle Hamilton, acclaimed front-of-house mixer for Doja Cat, Usher, Pharrell & Lizzo with Global Manager Of Product Relationships, Harman Pro, Becki Barabas



We caught up with AFM & SAG-AFTRA Fund Director of Artist Relations, Colin Gilbert, in the main hall with producer-mixer and Fund participant Mark Needham



Pantr seen roaming the floor, the new streaming and social music app for indie musicians. Founding Partners Jason Ferro, Chris Wilkinson, Henryk Garcia



The ESP Guitar booth was rocking with iconic bassist Chuck Wright flanked by ESP Director of A&R Tony Rouser and Purchasing Manager Laura Roberts



"How To Engage Your Audience" Panel With Marketing Consultant, Nicole Slater, Vault Music Dir., Bridget Gardner, moderator prod./author, Bobby Owsinski & vocalist, Tyler Conti

Pogue and Pensado at the Harman Professional Experience Center

On May 5, four-time Grammy-winning producer and engineer Neal Pogue (Tyler, the Creator; Nicki Minaj; Outkast) got together with fellow Grammy-winner Dave Pensado and industry insider Herb Trawick at the Harman Professional Experience Center in Northridge, in Southern California. The three met up to tape an episode of the popular and slickly produced YouTube show Pensado's Place.

The audio production and engineering gig has grown its 250,000-plus subscriber base steadily since 2011. The hosts—longtime audio amigos Pensado and Trawick—bring their unique insights and perspectives to each episode. Pensado has engineered for artists

the problem." It's a simple yet astute observation that also serves as a reminder to fellow engineers: listeners neither know nor care what the levels are. They care about how a song sounds and how it makes them feel.

As the discussion turned to Tyler, the Creator's 2019 Grammy-winning record, *Igor*, Pensado suggested that there was no one else who could have mixed it better than Pogue. "That was one of those records where Tyler and I spoke at length before we even started mixing," Pogue recalls. "To me, it was [like] an abstract painting. If you go back and listen to it, his lyrics aren't up in the mix. Sometimes they're low. It depended on how we felt at that

Like any devout audiophile, Trawick delved into the gear used to mix *Igor*. "[I used] The JBL 708P," Pogue says of the pro-class eight-inch monitor. "Those are my thing. It's funny that they're called 'Ps' because it's like my last name. I also mixed off the 705s. I wasn't a JBL fan years ago, but one day my friend Damien Curry [of Harman] brought me here and sat me in front of [the 708P]. I was blown away and I had to have them. Ever since then, I've mixed on JBLs. I love their accuracy. The bass response is amazing."

That conversation soon evolved into one of plugins. Among Pogue's favorites are Waves' and UA's SSL, Universal Audio's Teletronix's



"Hearing melody brings color to my mind. Then I feel the colors."
—Neal Pogue, producer-engineer

including Mariah Carey, Macy Gray and Rick Ross. A veteran of the music industry, Trawick has landed deals for various artists via his management outfit and has been the force behind the Pensado Awards. Past guests have included studio stars such as Young Guru and mix maestro Chris Lord-Alge.

As the three sat down to talk, Pensado asked the question that's often posed to mix engineers. Which is, "How loud do you deliver your mixes to mastering?"

"I don't really look at it," Pogue explains. "I know some guys check their meters to see if they're too loud. But sometimes it's hard for me to focus on that and really be creative. There are some instances where I can be loud. I'm working on this Andy Shauf album right now and I find myself not that loud. If it's not distorting, then you're good."

Later Pogue referenced his signature phrase "See with your ears" when he observed that "People listen with their eyes now and that's

moment, because the lyrics weren't important. It was more about the whole thing. Nowadays people ask for their vocals loud in front of the mix, but we didn't want that."

Expanding on Pogue's thoughts about pre-production, Pensado underlined how important he believes it is. "That's a good spot to let the customer know that you're trustworthy," he observes. "But boy, if you lose their trust, it's game over."

Trawick refers to Pogue affectionately as "The Soul Hippie," largely because of his flexibility. "That comes from growing up on AM radio and listening to all types of music," the producer asserts. "I absorb it all so it just comes naturally." He also draws on his background as a drummer to shape his approach to a mix.

Interestingly, Pogue says that he sees songs in colors. This is known as synesthesia and is an ability shared by artists such as Tori Amos, Billie Eilish and Pharrell Williams, among others. "Hearing melody brings color to my mind," he explains. "Then I feel the colors."

LA-2A leveler and the Waves Audio API EQs. He also made special mention of Avid's D-Verb, a tool that Pensado also prizes highly.

The Harman Professional Experience Center is a 15,000-square-foot facility that allows the audio gear juggernaut to showcase its various brands—JBL Professional, AKG Acoustics and Crown International among them—to pros and influencers. It's also a spiffy space to hold—and, indeed, record—various events.

One of the first things noticed upon entry is a massive 18'x10' Samsung LED video display, or "wall," as described by Harman, but even that feels like an understatement. It resembles a billboard-sized HD TV welded onto the side of a mountain. Try *Star Wars* on one of those. Harman also has Experience Centers in London, Singapore and China.

For more information:
pro.harman.com/lp/los-angeles-experience-center, pensadosplace.tv, nealhogue.com



David Rosales

Contact: jbonner@milestonepublicity.com

Web: davidrosalesmusic.com

Seeking: Film/TV, Booking, Mgmt, Label

Style: Americana

David Rosales and his terrific band know how to generate a consistently full sound and sustain a good-time vibe. The singer gets all gravelly/bluesy with his voice on the song "Some People" as the band emits a funky, organ-fueled, New Orleans-flavored tone and "tude. "Ask Her To Dance" is a softer, sweeter number (maybe a little cheesy) and wholly familiar theme that any guy can relate to.

Next, Rosales' best outing, the recording where his voice and his terrific, spirited band (including organ, horns) is humming on all circuits, is "Turn It Around," a song with an optimistic, encouraging message. There's little doubt that this artist and his mates could bring a rosy glow to any winery stage or perhaps a wedding or three.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.8



Super OK

Contact: band@superok.band

Web: superok.band

Seeking: Booking, Label, Distribution

Style: Alt-Rock

Somewhere between Social D and Hüsker Dü, Super OK deliver a powerful punch: a dense, rockin' sound, a lo-fi sound mix and lead vocals by Benjamin Buday. The tone and attack are just right. Oh, and did we mention catchy tunes? At the core of its visceral vibe, the band has a knack for simple chord changes that hook the listener.

Best example is "Push," which opens with a biting, screaming Alice In Chains sort of guitar solo that's joined by a megaphoned lead vocal. "616," with its big, crunchy guitar riff, and the perhaps too lengthy "Same Cage" are almost as good. Solid musicianship is all that's required and the band executes ably. Suggestion: bring some variation to the monotonous, bricked out, lo-fi production.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



Just Malik

Contact: ya.favv.malik12@gmail.com

Web: youtube.com

Seeking: Promotion, Review

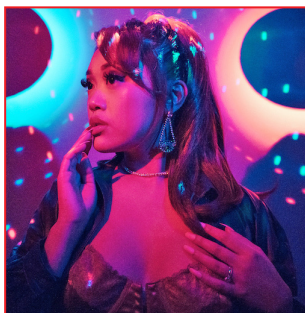
Style: Melodic Rap

Young Atlanta-based artist Just Malik demonstrates a solid mixtape quality with his debut *Playboy Diary* EP. He is a ferocious rapper, with a rapid flow, spewing stream-of-conscious stories with great confidence. "Address It" seems especially honest, with lyrics seeming to truly be taken from his daily journal. "Seeing Red" and "Free King Tut" are hyper-repetitive in structure and sound.

The former features a chiptune, 8-bit Nintendo-sounding instrumental that dominates the track. Overall, it is hard to clearly hear vocals, though that is probably the point. To his credit, Malik sounds like almost no one else—perhaps the trendy hyperpop/experimental sound comes to mind, a la Death Grips, 100 gecs, etc.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4



Alana Rich

Contact: alana.booking@gmail.com

Web: alanarich.com

Seeking: Booking, Label

Style: Dance-Pop

Based in the Pacific Northwest, Alana Rich has put together an impressive calling card of recordings that gleam with a radio-ready polish. Can't say enough about the production, each song so well arranged to present her sexy, breathy voice and relationship lyrics to full effect.

"Light The Way" is a perfect example of Rich's strengths, a very dancey, very Dua Lipa record that takes you through the gears of retro pop of the '70s/'80s. Sounds like a hit to us. Meanwhile, the cool, mysterious song "Euphoria" and the grand piano, handclaps and flute that embellish "Taboo," while not as all-out catchy, are prime examples of today's dance-pop formula. We urge this artist, who's evidently mastered the current form, to blaze a fresh trail.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.4



Wood Willow

Contact: woodwillowmusic@gmail.com

Web: woodwillowmusic.com

Seeking: Label, Mgmt, Agent

Style: Folk, Bluegrass, Americana

Here's a male-female duo whose downhome, roughhewn sound, their rustic vocal harmonies and excellent instrumentation, places you right in a cabin somewhere in a deep dark wood. The dirge-like piece "So Much Runnin'" has one foot squarely in a past era. Though its lyrics are at times clunky, we love the mandolin. The duo trade off as a duet on the downtempo "Southern Intentions" which, though it could use a little more excitement, benefits from harmonies that are 10/10. The female vocalist opens a cappella on "No More Close" and the duet section is perhaps the two singers' best overall performance. The pace is uptempo, the tone optimistic. We urge the pair to keep working toward a great, memorable song.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4



Unsound Foundation

Contact: unsoundfoundation@gmail.com

Web: unsoundfoundation.com

Seeking: Booking, Film/TV

Style: Alt-Rock, Punk

L.A.-based trio Unsound Foundation have some work to do to become fully realized as a band. Yes, they've got cool, crunchy guitar riffs and great drums, and some of the energy is crazy, chaotic fun. But they're going to have to bring up their game in other areas if they intend to get booking and placements. The songs "Antihero," "Unhappy Hour," and "Pounce" are each handicapped by bad singing, bad harmonies, and poor sound quality/mixing that give these recordings an overall amateurish vibe. We like some of the band's clever, poetic lyrics, but these guys are gonna have to put in more time and effort—maybe even recruit a new singer—if they're ever going to be able to find their sound.

Production	7
Lyrics	7
Music	7
Vocals	6
Musicianship	7

SCORE: 6.8

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.



Building Upon The Revelation

Contact: buildingupontherevelation@gmail.com
Web: Spotify.com
Seeking: Film/TV Placements
Style: Progressive Instrumental

Building Upon The Revelation delivers all the hallmarks of prog-rock. Every instrument is in overdrive, which is indeed dazzling at times, but unless you're a fan of sonic chaos, it can be overwhelming as well. "Patterns and Pathways" delivers a drum onslaught, setting the stage for the other instruments to follow. "Engineering a Better Future" begins with a tranquil classical piano theme, and then "bamm!" the screeching intensity ensues. Drums are again a polyrhythmic powerhouse on "Anechoic," keeping the song's classical hard-rock riffs on track. There are nice guitar harmonics, and a catchy hook that gets plenty of repetition. We'd like to hear more hard/soft dynamics and overall simplification of these pieces.

Production 9
 Lyrics x
 Music 7
 Vocals x
 Musicianship 8

SCORE: 8.0



DaKing

Contact: officialdaking@gmail.com
Web: Spotify.com
Seeking: Label, Booking
Style: Rap, Hip-Hop, Trap

"We're goin up. We're fucked up..." It's hard to argue with DaKing's abrasive chorus on "Goin UP" from *DaKing's Land*. We wish there was a bit more range and depth to his songs, as the most interesting feature is the artist's exploration of auto-tune, quickly shifting from deep mumbles to a high falsetto. The effect is appealing, though it becomes overused in most tracks. We suggest to keep practicing with the pitch correction, imploring music theory instead of relying on the gimmick. "Purple In Da Cup" is hypnotic and "Sweet AF" is a bouncer track, although both suffer from production faults with the digitized vocal levels. Side comment: we were surprised by his catalog of crypto-related songs.

Production 7
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 7

SCORE: 7.4



Kick and the Hug

Contact: david@powderfingerpromo.com
Web: kickandthehug.com
Seeking: Booking, Distribution
Style: Indie Rock

Kick and the Hug have commercial appeal, with relatable songs that deal with aspects and issues of love relationships. Singer Doug Murray gives us a deep, confidential tone on "In A Minute," and that concerned us at first because his tone and texture do not effectively cut through the sound mix. However, when he raises his voice to a shout, it's a revelation. "Tree" is a sweet, delicate, intimate tune where Murray is supported by ethereal bells and an echoed finger-plucked guitar that climaxes perfectly with an epic guitar solo. The song that's easiest to embrace is "Girl You Changed." It's got great melodies and is easy to hum along to. We urge the band to take extra care when mixing Murray's lead vocals.

Production 7
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 7

SCORE: 7.4



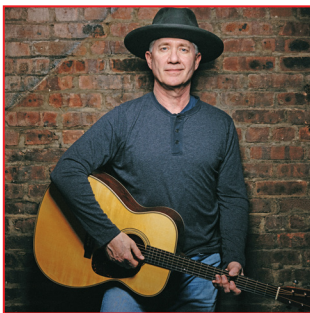
Meg Williams

Contact: megwilliamsmusic@gmail.com
Web: megwilliamsmusic.com
Seeking: Exposure
Style: Americana, Rock, Roots, Blues

It's no surprise this artist is based in Nashville; the calibre of the musicianship makes an immediate impression. Nothing showy, nothing virtuoso, just expert, crafty and professional in service to the song. And it lays a nice foundation for Meg Williams' songs of struggle and life's hard-won lessons. Unfortunately, the artist's voice falls short in delivering the kind of power and conviction that's needed to elevate her material. Instead, whether it's on the snarling, downtempo rocker "Break My Rules" or the melodic warning song "Messing With A Good Thing" (which is probably her best song), Williams' singing does not supply the kind of energy the songs need. We urge this artist to consult with a vocal coach.

Production 8
 Lyrics 7
 Music 7
 Vocals 7
 Musicianship 8

SCORE: 7.4



Dave Vargo

Contact: djvargo@optonline.net
Web: davevargomusic.com
Seeking: Booking, Film/TV, Distribution
Style: Americana

Singer-songwriter Dave Vargo specializes in songs that are concerned with living a quality life, a life of substance, despite having to deal with life's challenges and struggles. It's got a nice (not great) chorus. "Come Take Me Home" has a pleasant, acoustic vibe. It's a heartfelt and laidback song (though perhaps too long) about life's lessons. "Good Enough" is a terrific song—the band and arrangement are great. Vargo's strongest outing might be "Choose," where he delivers his loudest, most forceful vocal. Kudos must be given to his female backup singer on this and the other tunes. She adds quite a bit of color, tone and clarity to the end-product of this artist, whose lead vocals are sometimes slurred and indistinct.

Production 8
 Lyrics 7
 Music 7
 Vocals 8
 Musicianship 8

SCORE: 7.4



Stormy Strong

Contact: stormy@stormystrong.com
Web: stormystrong.com
Seeking: Film/TV
Style: Alternative

Though based on a cartoonish gimmick (a seafaring captain and his faithful crew—which includes mermaids and a truckload of beachballs and floaties), Stormy Strong has a serious gift for infectious hooks and the skills to put his "saltwater rock" across with a light, fun-filled, (some might say silly) panache. Sporting an irresistible hook, "Jumpstart the Heart" is a real rouser, a rockin' pop-punk tune. And what it lacks in substance, it makes up for in sheer party-hearty energy. "Goodbye" delivers a theatrical, *Rocky Horror*-ish vibe as it trumpets the band's seafaring theme. "Nomad on Mars" features female voices ("bring me to the stars!") and a more grown-up sound, and it might be the band's best tune. All aboard!

Production 9
 Lyrics 7
 Music 8
 Vocals 8
 Musicianship 8

SCORE: 8.0

Chastity Brown

Sing to the Walls

Red House Records

Producers: Chastity Brown and Chris Bell

The daughter of a blues musician, Brown certainly has an improvisational demeanor and richness to her voice that is unique. When she sings it is somewhat familiar, yet ethereal at the same time. She embodies the lyricism of Roberta Flack, with the sophistication of Nina Simone and the playfulness of Joan Armatrading. The ambient sound design, funky rhythms and dreamy textures are, at once, vividly contemporary and subtly alluring. The songs focus on love, hope, survival and joy. – **Eric Harabadian**



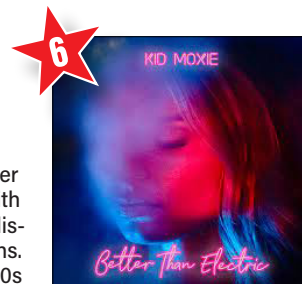
Kid Moxie

Better Than Electric

Pasadena Records

Producers: Various

Grecian-born Elena Charbila assumed her stage name after a chance encounter with a soda. Ever since, she's been tempting listeners to drink up her electronic creations. Her fifth studio effort is brimming with '80s vibes, replacing that era's consumerist perspective with a skeptical darkness that suits our current mood. Most curious is her unorthodox take on AC/DC's "Thunderstruck." Meanwhile, there's no resisting the kinetic bounce of "On a Sunday Night." The concluding remixes, while pleasurable, feel tacked-on and drag down the recording's overall value. – **Andy Kaufmann**



Norma Tanega

I'm The Sky: Studio and Demo Recordings, 1964-1971

Anthology Recordings

Producers: Anthology Recordings

Hearing the song "You're Dead" on my local college radio station recently, I assumed it was by some contemporary female artist. Turns out, the track was recorded in 1966, and Tanega's crystal clear voice and wry lyrics sound as fresh today as they did back then! This two CD deluxe package also includes a fantastic book of her paintings. More than just "Dusty Springfield's girlfriend" this anthology demonstrates that Tanega was and is an artist for the ages! – **David Arnson**



Róisín O

Courageous

Blix Street Records

Producers: Philip Magee & others

Using the downtime during the pandemic to re-ignite her solo career, Róisín O has emerged with this brand-new collection of songs. Primarily a portrait of her relationship ups and downs, there is heartbreak laced with optimism. "Heart and Bones" references a wound too painful to re-open, while "Stolen" refers to the end of a relationship with no fault on either side. The unique duet "Grace" is performed a cappella. Vocals are strong, production quality high; however, more varied subject matter would have made for an even more compelling listen. – **Ellen Woloshin**



Luke Combs

Growin' Up

River House Artists/Columbia Nashville/Sony Music

Producers: Luke Combs, Chip Matthews, Jonathan Singleton

Combs is riding high on a number of career levels, not the least of which is as reigning CMA "Entertainer of the Year." But when you listen to songs off his latest album you realize success has not really changed the robust singer all that much. And, frankly, that humility is why he is where he is today. That is certainly reflected in emotive tracks like the auto-biographical "Doin' This" or the introspective take on a relationship, with "Tomorrow Me." – **Eric Harabadian**



Classless Act

Welcome to the Show

Better Noise Records

Producers: Joe Chiccarelli, Bob Rock, Franco Gravante, Keith Nelson

With enough manic energy to blow the roof off any major venue, Classless Act drops an atom bomb of rock & roll. And they've partnered with some of their like-minded heroes, featuring cameos by Vince Neil on the opening track and Justin Hawkins on "This is For You." "Time to Bleed" recalls some of Slash's historic riffs and "Storm Before the Calm" shows great songwriting and range. "Give it to Me" is a cool breakout single. – **Eric Harabadian**



Fortune

Level Ground

Frontiers Records

Producers: Richard and Mick Fortune

It's been a minute (actually decades) between studio albums, but brothers Richard and Mick Fortune are back for this latest venture. Veteran lead vocalist Larry Greene is also on board and the results are stunning. They are one of the original progenitors of that slick melodic AOR sound where the guts remain intact. Songs like "Silence of the Heart" and "Judgment Day" are power rockers built on huge hooks and stellar harmonies. "Level Ground" and "Hand in Hand" cover a wide range of tastes as well. – **Eric Harabadian**



The Regrettes

Further Joy

Warner Records

Producers: Jackknife Lee and Tim Pagnotta

The Regrettes turn tangled topics into something sweet in *Further Joy*. While it unpacks the acknowledgement and slow overcoming of insecurities and petrifying fears with "Anxieties (Out of Time)," "Monday," and "La Di Da," the album also addresses finding oneself and self-worth, aching queer confessions, and the messiness of love. With a more fusion-forward, "dance-at-whatever-cost" kind of sound, this album sets a new tone for the scene, pushing genre-bending work that is sure of itself and not asking you twice to come along for the ride. – **Elena Ender**



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

LIVE REVIEWS

Viper Room Hollywood, CA

Contact: flypr@flypr.net

Web: janeleehooker.com

Players: Dana Athens, lead vocals, keyboards; Tracy Hightop, lead, rhythm guitar; Tina T-Bone Gorin, lead, rhythm guitar; Hail Mary Zadroga, bass guitar; Lightnin' Ron Salvo, drums

Material: Blues-rockers Jane Lee Hooker had a lot to celebrate at their latest Viper Room performance. Not only was it lead singer and keyboardist Dana Athens' birthday—it was also the official release date of the band's new studio album, *Rollin'*. An N.Y.C.-based outfit consisting mainly of women (except for drummer Lightnin' Ron Salvo), JLH is a good-time, feel-good rock & roll band, and exactly the kind of fun we all could use coming on the heels of a global pandemic.

Musicianship: With a lineup consisting of ex-members of Nashville Pussy, Bad Wizard, Helledorado, and Lez Zeppelin, it's really no surprise that JLH brings the rock. Guitarists Tracy Hightop and Tina T-Bone Gorin are solid rhythm players with especially impressive chops when it comes to soloing, bassist Hail Mary Zadroga lays down the low end while making it look easy, and drummer Lightnin' Ron Salvo is the heartbeat of this arresting quintet, never once overshadowing his bandmates or overplaying.



JANE LEE HOOKER

Performance: Athens is a complete ball of energy with a traffic-stopping, pitch-perfect vocal. To be quite honest, it probably wouldn't matter what JLH chooses to play so long as this petite chanteuse is on the mic. The fact that she adds keyboard to the equation only ups her cool factor. JLH's chemistry is undeniable as they play off each other and joke on stage; it's plain to see that they've spent a lot of time in the trenches together and on the road. Their standout tune would have to be the electrified version of their back-porch acoustic song, "White Gold," which is perhaps the most memorable and hooky song of their set and features a bluesy

slide riff that reaches far down into the Delta and into the depths of your soul. "Lucky" also really showcases Athens' expansive vocal range, and "Weary Bones" harkens some good old-fashioned rock bands like The Black Crowes.

Summary: JLH is one of those bands that you need to see, as their recording simply doesn't do them justice or capture the raw energy of their live performance. While you may not necessarily go home singing every single one of their tunes (hey, it's the blues... not top 40), you will be glad you caught this rock-solid rock band. —Alex Calise



STORMSTRESS

Token Lounge Detroit, MI

Contact: stormstressband@gmail.com

Web: stormstressband.com

Players: Tanya Venom, guitar, vocals; Tia Mayhem, bass, vocals; Maddie May Scott, drums

Material: Just like a gale force blast, Stormstress delivers a hurricane of classic rock and metal-tinged originals, with a pop sensibility. Songs such as "You Can't Hurt Me Now" and "Paint the Mask" plumb the depths of one's psyche and soul, with heart-

wrenching lyrics and epic riffs. "Gold" explores Mediterranean-like modes and textures while "Corpses Don't Cry" blends seemingly dark subject matter, with indelibly arresting hooks and even a danceable groove.

Musicianship: There are no holes in the Stormstress lineup. Each member performs, at once, symbiotically and as a soloist. Identical sisters Venom and Mayhem are substantial lead vocalists in their own right. However, their joint harmonies interlock and shift as the songs dictate. Venom embraces

a diverse tonal palette of color and sonic ideas that pair melodic convention with trippy experimentation. Mayhem and Scott are the dynamic duo that give and take, with equal measure; reckless abandon and thoughtful precision. The band's working credo is a classic example of the sum being bigger than its individual parts.

Performance: It was an album release party for their debut *Silver Lining* and the trio pulled out all the stops. They began with the defiant and declarative "You Can't Hurt Me Now." That opened the floodgates to the equally compelling "Internal Divide." At this point the audience was on its feet. Venom and Mayhem did a nice job keeping the stage flow engaged while taking time to acknowledge the crowd and properly set up stories behind the songs. The sisters dominated the front line, volleying call-and-response solos, trading vocal parts and just keeping things moving. Scott kept time like a Swiss watch, but could also propel rhythms like a freight train. Two prime examples of the band's use of dynamics and serious chops came in the form of the soul-stirring ballad "Fall with You" and a cover of Led Zeppelin's "Whole Lotta Love." This back-to-back attack took you on a journey that was culminated by Venom's phenomenal Jimmy Page-inspired violin bow leads.

Summary: Stormstress is a band that is surely on the rise. They are a power trio built on equal measures—deep, lyrically engaging songs, great hooks, solid musicianship and interesting stage appeal. They are ready to take it to the next rung. —Eric Harabadian

St. John's Episcopal Cathedral Los Angeles, CA

Contact: Jon Bleicher, Prospect PR,
jon@prospectpr.com

Web: susiesuh.com

Players: Susie Suh, vocals, guitar, crystal bowls, bells; Laurann Woods, violin, keyboard, vocals; Kiara Ana Perico, viola, vocals; Leah Metzler, cello, vocals

Material: To support the release of her latest independent album, *Invisible Love*, singer-songwriter Susie Suh delivered an immersive musical healing experience in a Los Angeles cathedral. Inspired by her recent meditative and alternative healing studies (including visits to Lourdes, Glastonbury, Mount Shasta, Ojai, living with Buddhist monks, and plant and herbalism courses), Suh shared six songs from her new record, along with 2014's hit streaming single, "Here With Me," and pieces from 2011's *The Bakman Tapes*.

Musicianship: Between gentle acoustic ("This Is Love" and "Over You") and rhythmic electric guitar ("Down The River"), haunting vocals, and a beautifully interwoven string underpinning, Suh's musicianship is simultaneously solid and subtle. "Down The River" brought a beautiful combination of atmospheric sound and intoxicating vocal delivery, and you could hear a pin drop on Suh's gentle love song, "I Do." Laurann Woods added keyboard and vocals with Suh for "Blood Moon," with the lyrics "watercolor memories are fading," while "Here With Me" highlighted the string section and shared delicate soprano passages.

Performance: Entering the church adorned in a floor-length glittering gown and carrying strings of bell chimes, the first 40 minutes featured Suh playing crystal bowls while guests lay on yoga mats. After the sound-healing primer, the audience was treated to nine songs, the 3-piece string accompaniment underlit by glowing blue light. As the show progressed, more instrumentation was involved, and "Best Friend" included a phenomenal pair of modern interpretive dancers coming down the aisle toward the stage, writhing to the words and music. Show closer "Invisible Love" began on the piano and

transitioned to the opening vocal lines with backing string sounds.

Summary: Taking full advantage of the venue's stunning acoustics and atmosphere (and having left a gift of custom essential oils on each mat), Suh held the audience strangely immune to the chaos of the outside world for the duration of the show (despite the loud crashing of cars and chaos of emergency vehicles just outside). Intimate and deeply resonant, Suh's music created a palpable, unifying feeling of love in the room, and delivered an ethereal concert of rejuvenating sound. - **Andrea Beenham**



The Last Call Tarzana, CA

Web: blacksabbatha.com

Contact: Jim, 661-305-7971

Players: Lisa O'Neal (Sabbatha), vocals; Jim Manzo (Skull Butler), bass; Jimmy Silcox (Skull Iommi), guitar; Francisco Zamudio (BoneZ Ward), drums

Material: Black Sabbath is a tribute band playing all Black Sabbath tunes, including material from the Dio era. All the fan favorites

are played. From "Paranoid" to "Lady Evil," to "N.I.B." to "The Wizard," Black Sabbath and the band play everything to the original specifications. It's a little unnerving when you think of Black Sabbath being sung by a female, but when the vocals are spot-on and the band is clicking like clockwork, everything comes together ever so nicely.

Musicianship: Black Sabbath came out ready to play; and play they did. The music, reproduced almost note for note, is handled

with care. Silcox is a superb axe man as he spreads his aura to the benefit of the other band members. The dexterity he has in his fingers is amazing as he slides his hand up and down the fretboard with a relaxed ease. Manzo is a great player as he graciously holds down the bass so O'Neal can paint on the canvas of his low-end and bottom frequency.

Performance: The set was outstanding, to say the least. Sabbath fired on all cylinders. From the very beginning, O'Neal came out singing in superb fashion, and did not let up. Such energy and purpose has never been seen at The Last Call. Completely engaged with the audience, O'Neal confidently strutted through the crowd, asserting her right to be called, "Queen of the Night!"

Summary: Black Sabbath was considered one of the first jam bands to come out of the '60s and '70s, and so Sabbath came out throwing fire with some of their own jams. Who was behind the jams, you ask? It was Zamudio behind the drum kit. The unsung hero of the night! He held it together for everyone as he would solo in the middle of a song, while playing the song and not skipping a beat. One of the best time-keeping performances witnessed at The Last Call to date. Black Sabbath was seriously so much fun to sit through. It was all you could do to stand up and sing along to all the tunes.

- **Pierce Brochetti**



The Music Hall of Williamsburg Brooklyn, NY

Contact: katie@presshererepublicity.com

Web: instagram.com/lowertown

Players: Olivia Osby, vocals, guitar; Avsha Weinberg, guitar; Eva Smittle, bass; Avika Henig, drums

Material: The Billy Eilish phenomenon has unleashed a growing number of young artists, barely out of high school, who are trying to make sense of their complicated world and how to navigate it. Lowertown, the indie/

alternative duo comprised of Oliva Osby and Avsha Weinberg, recently showcased songs from their new release, *The Gaping Mouth*. The songs are more in the realm of a journaling reportage style than one of taut words and melodies. Songs are intertwined with Osby's persona and mode of expression so much so, that without experiencing the entire package there might be a disconnect.

In "Best Person You Know," Osby shares disappointment in a person who has lost their way: *Do you believe in God or anything at all/ what morals do you stand by or have*

your standards started to fall/ "My Dog," a light-hearted ode to a pet, really speaks of a constant presence who is always there, never judging you, and providing comfort: My dog always knows what to say/words have no meaning/he's right there by my feet.

Musicianship: One would not refer to Osby as a singer's singer. Instead, she is more of an interpreter of her personal observations and experiences. Her vocal range is more limited in terms of notes, but works well with what it needs to express. Weinberg is more of the support member of the duo who plays energetic guitar that provides the foundation for Osby to emote with abandon.

Performance: It's as if she is reciting her personal diary in a stream of consciousness set to music, though there is a recurring pattern of thought that replays itself. Her sense of self-awareness is quite sophisticated for her young age and Osby doesn't hesitate to take full advantage of the performance space. She is blessed with more than a mild dose of charisma, an attribute that cannot be manufactured.

Summary: The duo is finding their way and carving out the messages they want to deliver to the world. While their songs most likely won't live on their own, they need the duo to perform them as they are part and parcel of their presentation. There is, however, an obvious link to the immediacy of feelings that reflect our current culture, especially among an age group grappling with similar issues.

- Ellen Woloshin

Madam Siam Los Angeles, CA

Web: kingqueenMusic.com

Contact: kingqueen@Me.com

Players: Ina, vocals; Adam Gimenez, guitar; Ella G. Burgos; Brandon Valerino, keyboard; Jake Absher, drums

Material: King Queen is a rock & roll band playing all kinds of hard rock and pushing the punk boundaries, as well. Hints of the Ramones, Pat Benatar and the Sex Pistols ooze out of King Queen as they load up and shoot song after hard rock song, in a solid format. The songs are well written. With the lyrics expressing deep, heartfelt feeling and emotion, the audience was easily drawn into the tunes and were made to feel a big part of the whole presentation.

Musicianship: Superb skills all around. Gimenez is on fire as he blisters his way through every lead, leaving no arpeggio unturned. Burgos and Absher are a great team. The rhythm section is superb on every song, and along with Valerino on keys, they make for a very sweet, hard rockin' canvas on which Ina and Gimenez can paint.

Performance: The stage was quite small, plus all the equipment and mic stands and monitors made for cautious footings. Nevertheless, though cramped and restricted, Ina and Gimenez gave the crowd a run for



its money. Ina was so focused on the crowd, she forgot she was on stage. She was so into it that she became part of the crowd and thoroughly enjoyed herself while she screamed and waited at them. And while Ina was enjoying herself, Gimenez was casting spells with his guitar, his fretboard aflame.

Summary: King Queen is very entertaining. The vocals and guitar are pure energy and enthusiasm. Vigor and liveliness radiate from every pore of every band member. They

really enjoy playing for their audience and that translates into an enthusiastic reaction. Blistering solos from Gimenez on "Tornado," "Live it Up" and "Romantic" keep the audience glued to his finger work as everyone zooms in to get a closeup of the action.

Loaded lyrics are a major part of the music for King Queen, as they demonstrate with "Chemically Imbalanced," a song that takes you through a day in the life of a person with this affliction—that he is not a freak; he can love and be loved. Great show! - **Pierce Brochetti**

Updated for 2022, MC's exclusive, national list of professionals will help connect you to those who can handle your career interests and arrange live bookings.
(For MC's lists of Music Attorneys, Recording Studios and much more, please visit musicconnection.com/industry-contacts.)

MANAGERS

5B ARTIST MANAGEMENT

220 36th St., Ste. B442
Brooklyn, NY 11232
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Email: info@5bam.com
Web: 5bam.com
Styles: Metal, Rock, Alt.
*No unsolicited material

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310-450-7132

AAM

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Email: info@aaminc.com
Web: aaminc.com
Contact: Matthew Clayman
Styles: Alt, Rock, Pop, Indie
Clients: Call for roster
*No unsolicited material, represents producers only

Additional locations:

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Los Angeles, CA 90036
310-271-9350

1600 17th Ave., S.
Nashville, TN 37212
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Clients: Fabian, Chris Montez, Little Peggy March, Kathy Young, Johnny Tillotson, Dennis Tufano, Brian Hyland
Styles: Classic Rock
Services: personal management
*No unsolicited material

ARTIST IN MIND

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Clients: Sanders Bohlke, Jeffrey Cain, The Verve Pipe, Brian Vander Ark
Styles: rock, modern rock, pop, adult
*No unsolicited material

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Email: ellenazorin@gmail.com
Web: pedrogiraudotango.com
Styles: Performance Argentine Tango
Client: Pedro Giraudotango Quartet

THE BABBLE BOUTIQUE

Email: Azalee@TheBabbleBoutique.com
Web: azaleemaslow.com/the-babble-boutique
Contact: Azalee Maslow
Styles: All
Services: Social and digital media consulting and management agency. We specialize in converting your followers into paying fans.
*No unsolicited material

BACKER ENTERTAINMENT LLC

87 Plymouth Ave.
Yonkers, NY 10710
914-779-6087
Email: info@backerentertainment.com
Web: backerentertainment.com
Contact: David Backer

BACKSTAGE ENTERTAINMENT

Nashville, TN 37220
615-323-2200
Email: staff@backstageentertainment.net
Web: backstageentertainment.net
Contact: Paul Loggins, John Stevens, Laurent Stoeckli
Styles: All
Services: full-service radio promotion, publicity and PR, radio programming/consulting, personal management, entertainment consulting/marketing
*Accepts unsolicited material

BBA MANAGEMENT & BOOKING

12400 Hwy. 71 W., Ste. 350-177
Austin, TX 78738
512-477-7777
Email: info@bbabooking.com
Web: bbabooking.com, facebook.com/bbabooking
Contact: Laura Mordecai
Styles: rock, jazz
Clients: Matt Wilson, Beto and the Fairlanes, Javier Chapparo
Services: specializes in placing musicians for recording sessions and back up for touring acts, must read sheet music
*No unsolicited material

BEAR CREEK PRODUCER MANAGEMENT

6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100 Fax 425-486-2718
Email: ryanhadlock@hotmail.com
Web: bearcreekstudio.com
Contact: Manny Hadlock
Styles: intelligent rock, indie rock, rock nervous, folk, renaissance, rock, jazz
Clients: Gordon Raphael, Ryan Hadlock, Holy Ghost Revival, Sony Records, Sub Pop, Vertigo, Warner, Transgressive
*No unsolicited material

BEDLAM MUSIC MANAGEMENT

290 Gerrard St. East
Toronto, ON M5A 2G4
416-585-7885
Email: info@bedlammusicmgt.com
Web: bedlammusicmgt.com
Clients: The Sheepdogs, Moors, JuD, City and Colour, Monster Truck

Additional locations:

4525 Russell Ave. #1
Los Angeles, CA 90027

1300 Clinton St., Ste 205
Nashville, TN 37203

BIG HASSLE MANAGEMENT

157 Chambers St.
New York, NY 10007
212-619-1360
Web: bighassle.com/publicity
Styles: alt, indie, rock, pop
Clients: A Girl Called Eddy, Adult Books, AFI, Alexandra Savior, Alice Phoebe Lou, Alt-3, Chole Tang, Chrissie Hynde, Charlie Burg, etc. (see website for entire list)
*Accepts unsolicited material

Additional Location:

3685 Motor Ave., Ste 240
Los Angeles, CA 90034
424-603-4655

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: al@bignoiseno.com
Web: bignoiseno.com
Contact: Al Gomes
Styles: pop, rock, R&B, metal, jazz, acoustic, blues, punk, techno
Clients: Christina Aguilera, Katharine McPhee, Alice Cooper, Little Anthony and the Imperials, Jay Geils, Jim Brickman, Melba Moore
*Accepts unsolicited material--please call or email first

BITCHIN ENTERTAINMENT

1750 Collard Valley Rd.
Cedartown, GA 30125
678-901-0162
Email: ty@bitchinentertainment.com
Web: bitchinentertainment.com
Styles: rock, pop, hip-hop, Americana, s/s, country, R&B, jazz, punk, metal, rap, folk
Clients: Blackhawk, Blue Oyster Cult, Charlie Allen, Gary Campbell, Kansas, Judas Priest, Nickel Creek, Steve Miller Band
*Accepts unsolicited material

BLACK DOT MANAGEMENT

6820 La Tijera Blvd., Ste. 117
Los Angeles, CA 90045
310-568-9091 Fax 323-777-8169
Email: info@blkdot.com
Web: blkdot.com
Contact: Raymond A. Shields, Pat Shields
Clients: producers, engineers, marketing, production
Styles: R&B, jazz, urban adult contemporary
Services: personal management, marketing
*No unsolicited material

BRICK WALL MANAGEMENT

39 W. 32nd St., Ste. 1403
New York, NY 10001
212-501-0748
Email: bwmgmt@brickwallmgmt.com
Web: brickwallmgmt.com

Contact: Michael Solomon, Rishon Blumberg

Styles: pop, rock, country, singer-songwriter
Clients: Adam Landry, Cherry Poppin Daddies, The Clarks, Eddie Berman, Jarett Bellucci, Marshall Altman, Michael Counts, Vanessa Carlton, William Fitzsimmons, 10x Management
*No unsolicited material

BRILLIANT PRODUCTIONS

Decatur, GA 30030
404-312-6237
Email: Nancy@brilliant-productions.com
Web: brilliant-productions.com
Contact: Nancy Lewis-Pegel
Styles: roots, rock, jam, Americana, blues
Clients: Webb Wilder, Geoff Achison, Yonrico Scott, Randall Bramblett, Peter Karp, Glenn Phillips/Cindy Wilson of B-52's
Services: A boutique agency that gives personal attention to musicians
*No unsolicited material

BSQUARED MGMT

LA, VEGAS, NASHVILLE
424-272-5782
Email: bsquaredmgmt@gmail.com
Web: bsquaredmgmt.com
Contact: Birdie Bow
Styles: All Genres
Clients: Laura Bell Bundy, ALONZO, Olivia King, Brittany J Smith

BULLETPROOF ARTIST MANAGEMENT & BOOKING

241 Main St.
Easthampton, MA 01027
413-527-9393
Email: patty@bulletproofartists.com
Web: bulletproofartists.com
Contact: Patty Romanoff
Styles: folk, pop, rock, country
Clients: Dar Williams, The Nields, Susan Werner, Cry, Cry, Cry
*No unsolicited material

BURGESS WORLD CO.

P.O. Box 646
Mayo, MD 21106
410-798-7798
Email: info@burgessworldco.com
Web: burgessworldco.com
Contact: Richard James Burgess
Styles: rock, alt, singer-songwriter, blues, jazz
Clients: Jimmie's Chicken Shack, Ace Elijah, the Electrofied Blues Band
*No unsolicited material

BUSYBOY PRODUCTIONS

77 13th Ave. NE, Ste. 112
Minneapolis, MN
651-230-4362, 818-561-6000
Email: info@busyboyproductions.com
Web: busyboyproductions.com
Contact: Ella Reid
Styles: rock, pop, country, alt.
Clients: Michelle Ella Reid, Lorenzo, Lizzy Borden, White Lion, Gin Blossoms, Anita Baker
*Accepts unsolicited material

CANTALOUPE MUSIC PRODUCTIONS
ELLEN AZORIN, PRESIDENT/AGENT

157 W. 79th St., Ste. 4A
New York, NY 10024
212-724-2400
Email: ellenazorin@gmail.com
Web: facebook.com/
CantaloupeMusicProductions
Styles: Brazilian, Argentine tango, various
Latin-American, jazz
Clients: see website

CASE ENTERTAINMENT GROUP, INC.

119 N. Wahsatch Ave.
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpant.com, oldpant.com
Contact: Robert Case
Clients: Silence, Lisa Bigwood, C. Lee
Clarke, Kathy Watson, Todd Harris,
Sherwen Greenwood, Chad Steele, James
Becker, Stephanie Aramburo, Rocky
Shaw, John Ellis
Styles: pop, rock, country
Services: personal management, record
promotion
*No unsolicited material

CELEBRITY ENTERPRISES

Tijeras, New Mexico
800-700-3898, 505-286-8209
Email: sales@ent123.com
Web: ent123.com
Styles: Variety
Clients: the Pink Flamingos, the 3
Painters, Art Explosion, ARTRAGEOUS!
*No unsolicited material

CENTRAL ARTISTS

1023 N. Hollywood Way, #102
Burbank, CA 91505
818-557-8284
Email: submissions@centralartists.com
Email: centralartists.com/index.html
Styles: Personal management, artists
branding, personal consultation, music
production
*Accepts unsolicited material

**CHANEY GIG AFFAIRS (CGA
MANAGEMENT)**

Buena Park, CA 90620
714-610-9046
Email: ChaneyGigAffairs@gmail.com
Web: chaneygigaffairs.com
Style: R&B Soul, Jazz, Tribute Artist, Poets
Services: Gig, Artist, and Event
Management. As well as, Project (Event
manager, Websites and EPKs),
Task and Business Management.

**COAST TO COAST MUSIC/MUSICBIZ
MENTORS**

Artist Development, Music Biz Education
& Touring
Encino, CA
818-376-1380 (please email us first)
Email: MusicBizMentors@gmail.com
Web: MusicBizMentors.com
Clients: Harold Payne, Gravity 180, Anna
Beatriz, Darius Lux
Styles: All
Services: Management, Promotions and
Booking expert
*Email for permission to send your
materials

COLLIN ARTISTS

Pasadena, CA, CA 91104
323-556-1046
Email: collinartists@gmail.com
Web: collinartists.com
Contact: Barbara Collin, Robert Sax, Goh
Kurosawa
Clients: see website for roster

Styles: jazz, blues, world, Latin, R&B, doo
wop/classics and beyond
Services: Management, promotion,
consulting, booking, workshops
*No unsolicited material

COLUMBIA ARTIST MANAGEMENT, LLC

1180 Avenue of the Americas - 8th Floor
New York, NY 10036
212-841-9564
Email: jcesbron@camimusic.com
Web: camimusic.com
Contact: Jean-Jacques Cesbron
Styles: instrumental, classical, jazz, world,
celtic, vocalists
Services: one of the world's largest
classical music management firms
*Accepts unsolicited material

COUNTDOWN ENTERTAINMENT

252 7th Ave.
New York, NY 10001
212-645-3068
Email: james@countdownentertainment.
com
Web: countdownentertainment.com,
facebook.com/CountdownEntertainment
Styles: urban, hip-hop, pop, rock, country,
alt, dance, club, DJ
*Accepts unsolicited material, see site for
submission details

CRUSH MANAGEMENT

60 11th St., 7th Fl.
New York, NY 10003
212-334-4446
Email: info@crushmusic.com
Web: crushmusic.com
Styles: rock, pop, indie, hip-hop, s/s, punk
Clients: See website for roster
*No unsolicited material

DAWN ELDER MANAGEMENT

303 Loma Alta Dr., Ste. 31
Santa Barbara, CA 93109
(global) 805-963-2415, 805-637-1178
Email: deworldmusic@aol.com
Web: demgmt.com
Contact: Dawn Elder
Styles: world, rock, pop, jazz, roots,
traditional, classical, international,
Central-South Asian underground, Middle
Eastern, North African, Mediterranean
Clients: Souad Massi, Mayssa Karraa,
Simon Shaheen and Arab Orchestra,
Simon Shaheen and Near Eastern
Ensemble, Simon Shaheen and Qantara,
Bassam Saba, Kadim Al Sahr, Cheb,
Sabbah and 1002 Nights and many more.
Services: specializing in Middle Eastern,
Central and South Asian, North African,
West African and Mediterranean
*No unsolicited material

DCA PRODUCTIONS

675A 9th Ave., #252
New York, NY 10036
800-659-2063, 212-245-2063
Email: info@dcaproductions.com
Web: dcaproductions.com
Contact: Daniel C. Abrahamsen
Styles: pop, folk, rock
Clients: Andjam Band, Backbeat
A Tribute, Alison Fraser, Fiesta,
Rockspolision, Lisa Bouchelle, Vladimir &
Nadia Zaitsev, Acrobats of Cirque du Soleil
Services: variety performers, comedians,
musical performers, theater productions
and producing live events
*Accepts unsolicited material

DEEP SOUTH ENTERTAINMENT

P.O. Box 17737
Raleigh, NC 27619
919-844-1515, 615-953-4800
Email: hello@deepsouthentertainment.com

Web: deepsouthentertainment.com
Styles: pop, rock, alt., country, AC,
Christian
Clients: Marcy Playground, Vienna Teng,
Tres Chicas, Parmalee, I Was Totally
Destroying It, Michael Sweet, LanCo, Katie
Garfield
*Accepts unsolicited material.
**Please NO CALLS

DIRECT MANAGEMENT GROUP

8332 Melrose Ave., Top Fl.
Los Angeles, CA 90069
310-854-3535
Email: info@directmanagement.com
Web: directmanagement.com
Clients: K.D. Lang, Katy Perry, Au/Ra,
Steve Perry
Styles: All
Services: Personal management
*No unsolicited material

EMCEE ARTIST MANAGEMENT

Phone: 212-925-6458
Web: emceeartist.com
Styles: Singer/songwriter, Americana, Jazz
Clients: Natalie Merchant, Emedeski
Martin & Wood, The Wood Brothers, Nels
Cline, John Medeski, Oliver Wood, Jenny
Scheinman
*No solicited material

ENTERTAINMENT SERVICES INT'L

1819 South Harland Circle
Lakewood, CO 80232
303-727-1111, 612-810-9000
Email: randy@esientertainment.com
Web: esientertainment.com
Contact: Randy Erwin
Styles: Rock, Classic Rock
Clients: Joey Molland's Badfinger, Larry
Rasperry & The Highsteppers, Brewer
and Shipley, Carl Dixon, the Guess
Who, Humble Pie, Iron Butterfly, Mitch
Ryder and the Detroit Wheels, the Ozark
Mountain Daredevils, Powder Mill, Rare
Earth, the Creek Rocks

ERIC NORWITZ ARTIST MANAGEMENT

3333 W. 2nd St., Ste. 52-214
Los Angeles, CA 90004-6118
213-389-3477
Email: enorwitz@pacbell.net
Contact: Eric Norwitz
Styles: alt., dance, pop, R&B, rock
Services: management & legal
*Accepts unsolicited material

FIRE TOWER ENTERTAINMENT

Located in Culver City, CA
Web: firetowerent.com
Email: artists@firetowerent.com
Contact: Evan Griffith/Ruth Nichols
Styles: Pop, Indie, Singer Songwriter
Clients: Kiran + Nivi, Wesley Stromberg,
Michael Blum, Sophie Ann.
Full roster on website
Services: Artist Management, A&R
consulting, Music Production
*Accepts unsolicited material

FIRST ACCESS ENTERTAINMENT

6725 Sunset Blvd. Ste. 420
Los Angeles, CA 90028
323 454 1162
Email: contact@faegrp.com
Web: faegrp.com
Published: see web
How to Submit: no unsolicited material

FIRST ARTISTS MANAGEMENT

4764 Park Granada, Ste. 110
Calabasas, CA 91302
818-377-7750

Email: info@firstartistsmgmt.com
Web: firstartistsmanagement.com/
Styles: film, singer-songwriter
Clients: film composers, music
supervisors, music editors
*No unsolicited material

FRESH FLAVA ENTERTAINMENT

2705 12th St. N.E.
Washington, DC 20018
202-832-7979
Email: freshflava1@aol.com, freshflava17@
gmail.com
Web: freshflava.com
Contact: Emanuel Maurice 'Moe' Yeoman
Styles: hip-hop, R&B, jazz, gospel, rock
Clients: Elliot Lavine, Tabbo, DJ Sir
Jamm, Stedman Graham, Nathaniel
"Nate" Peavy, Stephanie Jordan, Ski
Johnson, NexXzit, TABBO, WHOP-N-EM's
and KayWOLF
*Accepts unsolicited material

GALE ENTERTAINMENT

244 Fifth Avenue
Suite 2265
New York, NY 10001
646-387-5867
Email: info@gale-entertainment.com
Styles: All
Services: Personal Management,
Entertainment Consulting
*Accepts unsolicited material.
Please email first.

**GARVAN MEDIA MANAGEMENT &
MARKETING**

P.O. Box 737
Sandpoint, ID 83864
208-265-1718
Email: steve@garvanmanagement.com
Web: facebook.com/stephen.b.garvan
Contact: Stephen Bond Garvan (formerly
of NYC, Colorado, New England, MMF-US
Board, Founding Council AMA, IMMF
Global Director of Folk/Roots/Americana,
FAR-West Board/ BOTW Head, former
Swallow Hill Board Chair)
Styles: rock, s/s, roots, country, Americana
Clients: Chris Daniels and the Kings, Ryan
Shupe & the Rubberband, Mark Oblinger,
Walt Wilkins, Chuck McDermott, Jodi
Siegel, Tiffany Gassett, Tom Roznowski,
Michael Kelsh

HARDKNOCKLIFE ENTERTAINMENT

2201 N. Lakewood Blvd., Ste. D236
Long Beach, CA 90815
562-354-1058
Email: info@hardknocklifeent.com
Web: hardknocklifeent.com
Contact: Ayana Cobb
Styles: pop, rap, hip-hop, acoustic, r&b,
Services: Management
*No phone calls

HEADLINE TALENT AGENCY

Headline Talent Agency
27-01 Queens Plaza N
FL 13
Long Island City, NY 11101
212-257-6110
Email: Erica@headlinetalent.net
Styles: Actors for theatre, film and TV
Contact: Erica Bines, Owner

**HEART & SOUL ARTIST
MANAGEMENT, LLC**

Miki Mulvehill
Minnesota Office
651-755-7944
Email: mvt@utrmusicgroup.com,
miki@hsartistmgmt.com
Clients: Leave your EGO, Play the MUSIC,
Love the PEOPLE, Luther Allison

HOFFMAN ENTERTAINMENT

21301 S. Tamimi Trl
Estero, FL 33928
Info: info@ilovehoffman.com
Web: ilovehoffman.com

IMC ENTERTAINMENT GROUP, INC.

19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: imcentertainment.com
Contact: Sylvester Rivers
Clients: Paul Riser
Styles: pop, R&B
Services: full service
*No unsolicited material

IN DE GOOT ENTERTAINMENT

119 W. 23rd St., Ste. 609
New York, NY 10011
212-924-7775 Fax 212-924-3242
Web: indogoot.com
Contact: Michael Iurato
Styles: rock, pop
Clients: Audiodamni, Bel Heir, Black Stone Cherry, Chevelle, Highly Suspect, Halestorm, In This Moment, Kyng, Neon Trees, Robert Fenn, Story of the Year, Theory of A Deadman
*Accepts unsolicited material—Attn: Michael Iurato

Additional locations:

900 South St., Ste. 101
Nashville, TN 37203
10 Greenland St., 4th Fl.

Camden, London, NW1 0ND
England
+44 77 84110102

INDIE MUSIC CONSULTING GROUP

Indie Artist & Label Publicity, Marketing & Consulting
888-242-9331
Web: indiemusicconsultant.com
Voting Member the Recording Academy

**INTERNATIONAL CREATIVE
MANAGEMENT (ICM)**

10250 Constellation Blvd.
Los Angeles, CA 90067
310-550-4000
Web: icmpartners.com
Contact: Carol Goll
Styles: dance, classical, jazz, folk, world, contemporary, R&B, hip-hop
*No unsolicited material

Additional locations:

65 E. 55th St.
New York, NY 10022
212-556-5600

1500 K Street NW
Washington, DC 20006
202-919-2100

16 Great Chapel St.
London, W1F
8th Floor
+044 0208 004 5315

IN TOUCH ENTERTAINMENT

309 W 55th St
New York 10019
212-235-7015
Email: info@intouchent.com
Web: intouchent.com
Contact: Charles Carlini
Styles: All Styles

Clients: Irene Cara, Michael Carvin, David Chesky, Suzanne Ciani, Elisha Abas, Equie Castrillo, Larry Coryell, Mamma Freedom, George Garzone, Eumir Deodato, Keith Emerson, Kenia, Craig Handy, Paulette McWilliams, Captain Beyond
*Accepts unsolicited material. See website for instructions.

INTRIGUE MUSIC MANAGEMENT

24 Preble St., 3rd Fl.
Portland, ME 04101
203-349-9000
Web: intriguemusic.com
Styles: rock, pop
Clients: Waterson, Artem Korolve, Shana Farr, Old Man Canyon, Rene Fris
*No unsolicited material

INVASION GROUP

333 E. 75th Street
#4A
New York, NY 10021
212-414-0505 Fax 212-414-0525
Contact: Steven Saporta
Email: info@invasiongroup.com, steven@invasiongroup.com
Web: invasiongroup.com
Styles: rock, world, folk, singer-songwriter
Clients: Ani DeFranco, David Bieber Archives, Donny McCaslin, Elizabeth Moen, Everett Bradley, Future Generations, Gail Ann Dorsey, Grace and The Victory Riders, Gracie and Rachel, Jai Uttal, Ken Butler, Raye Zaragoza, Ronnie Spector, Seth Glier, Sylvie Simmons
*Accepts unsolicited material

Additional locations:

P.O. Box 27687
Los Angeles, CA 90027
Email: jana@invasiongroup.com
Contact: Jana Fisher

83 Morse St.
Floor 2
Norwood, MA 02062

JAMPOL ARTIST MANAGEMENT

8033 W. Sunset Blvd., Suite 3250
West Hollywood, CA 90046
310-654-1900
Email: assistant@jaminsla.com
Web: wemanagelegends.com
Contact: Jeff Jampol
Clients: The Estates of the following: the Doors, Janis Joplin, Peter Tosh, Jim Morrison, Ramones, Michael Jackson, Rick James, Johnny Ramone, Henry Mancini
*Does not accept unsolicited material

**JAY ANTHONY'S NEXT LEVEL BOOKING
& ENTERTAINMENT AGENCY, LLC**

USA
702-861-5075
Email: Jayanthony@nextlevelbookingandentertainment.com
Web: nextlevelbookingandentertainment.com
Contact: Jay Anthony
Style: ALL

KAHN POWER PICTURES

433 N. Camden Dr., Ste. 600
Beverly Hills, CA 90210
310-550-0770
Email: Artists4Film@gmail.com
Web: artists4film.com
Styles: Film/TV scores, composer/performer/director representation
Clients: Eva Babic, Nancy Bishop, Stewart Copeland, Robert Domheim, J.P. Dutilleux, Claudio Faeh, Jiri Madi, Eric Neveux, J.

Peter Robinson, Peter Golub
*No unsolicited material

**KARI ESTRIN MANAGEMENT &
CONSULTING**

P.O. Box 60232
Nashville, TN 37206
615-262-0883
Email: kari@kariestrin.com
Web: kariestrin.com
Contact: Kari Estrin
Styles: folk, Americana, AAA, roots
Clients: David Llewellyn, Janis Ian, Tony Rice, Bluegrass/Newgrass legend, Suzanne Vega, Kanda Bonga Man, Papa Wemba, Kevin Brown, 3 Mustaphas 3
*Accepts unsolicited material

KBH ENTERTAINMENT GROUP

Los Angeles, CA
818-786-5994
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: All styles, entertainment consulting, publicity, music placement/licensing and live event production
*No unsolicited material

KBM

310-228-8172
Contact: Brent Harris
Clients: Tony! Toni! Tone!, Sounds of Blackness
*No unsolicited material

KRAFT ENGEL MANAGEMENT

15233 Ventura Blvd, #200
Sherman Oaks, CA. 91403
818-380-1918
Email: info@kraft-engel.com
Web: kraft-engel.com
Contact: Richard Kraft
Styles: Film Composers
*No unsolicited material

**KUPER PERSONAL MANAGEMENT/
RECOVERY RECORDINGS**

515 Bomar St.
Houston, TX 77006
713-520-5791
Email: info@recoveryrecordings.com
Web: recoveryrecordings.com
Contact: Koop Kuper
Styles: folk, roots rock, Americana
Clients: the Very Girls, David Rodriguez
*Accepts unsolicited material

**LAKE TRANSFER ARTIST & TOUR
MANAGEMENT**

Studio City, CA
818-508-7158
Web: laketransfermgmt.com/about
Contact: Steven B. Cohen, Mgr.
Clients: Candyboy, Friends of Distinction, Evelyn Champagne King, Rose Royce, DJ Asi Vidal

LAKES COMMUNICATION SERVICES

Los Angeles, CA 90045
323-251-2358
Email: lakescommunications@gmail.com
Contact: Jeffery Lakes
Clients: Mark Drummond, Lakes The Voice
Styles: R&B, HipHop, Smooth Jazz, Urban Contemporary
Services: artist management, marketing, business development

**LEN WEISMAN PERSONAL
MANAGEMENT**

357 S. Fairfax Ave., Ste. 430

Los Angeles, CA 90036
323-653-0693, 323-653-7670
Email: persmanmnt@aol.com
Web: persmanmnt.com/Services.html
Contact: Len Weisman
Styles: R&B, soul, blues, gospel, rap, soul, pop
Clients: Jewel With Love, Chosen Gospel Recovery Singers, Winds Of Fate, Rapture 7, Chosen Gospel Singers, L'Nee, Sister Maxine West, TooMiraquas (rapper), Winds of Fate
*Accepts unsolicited material

LEONARD BUSINESS MANAGEMENT

5777 W. Century Blvd, Suite 1600
Los Angeles, CA 90045
310-458-8860
Email: info@lbmgmt.com
Web: leonardbusinessmanagement.com
Contact: Jerry Leonard
Clients: Call for roster
Styles: All
Services: Business management only
*No unsolicited material

LIPPMAN ENTERTAINMENT

Beverly Hills, CA 90210
310-775-5228, 805-686-1163
Email: music@lippmanent.com
Web: lippmanent.com
Contact: Michael Lippman, Nick Lippman
Clients: producers, artists, songwriters
Styles: All
Services: Full-service
*No unsolicited material

LLOYD SAX MANAGEMENT

3021 Airport Ave. #101J
Santa Monica, CA 90405
310-572-0023
Contact: Lloyd Sax
Web: artistsmatter.org/contact
Email: lloyd@artistsmatter.org, submission@artistsmatter.org
Clients: Troy Burgess
Styles: All
Services: personal and business management
*Accepts unsolicited material

LOGGINS PROMOTION

310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com, facebook.com/logginspromotion
Contact: Paul Loggins
Services: Represents both major and independent artists. All genres.

MAINE ROAD MANAGEMENT

P.O. Box 1412
Woodstock, NY 12498
212-979-9004
Email: mailbox@maineroadmanagement.com
Web: maineroadmanagement.com
Contact: David Whitehead
Styles: rock, singer-songwriter, pop
Clients: Lloyd Cole, Mimi Goese, HELMET, Joe Henry, Joe Jackson, Hugh Laurie, Keeley Forsyth.
*No unsolicited material

MAJOR BOB MUSIC

Nashville, TN 37212
615-329-4150
Web: majorbob.com, facebook.com/majorbobmusic
Contact: Bob Doyle
Styles: Country, Pop
Clients: Garth Brooks, JP Williams, John & Jacob, Alysa Vanderheyem, Josh London
*No unsolicited material

MANAGEMENT ARK

116 Village Blvd., Ste. 200
Princeton, NJ 08540
609-734-7403, Vernon H. Hammond III
301-859-4050, Edward C. Arrendell, II
Email: ed@managementark.com
Web: managementark.com
Contact: Vernon Hammond III, Edward C. Arrendell, II
Styles: jazz
Clients: Wynton Marsalis, Herlin Riley, Cecile McLorin Salvant
*No unsolicited material

MASCIOLI ENTERTAINMENT CORPORATION

319 Dillon Cir.
Orlando, FL 32822
407-701-9342
Email: Mascioli319@gmail.com
Web: masciolientertainment.com
Contact: Paul A. Mascoli
Styles: country, jazz, R&B, orchestras, swing, tropical, rock
Clients: See website for roster
*Accepts unsolicited material

MCGHEE ENTERTAINMENT

21 Music Sq. W.
Nashville, TN 37203
615-327-3255
Email: info@mcgheela.com
Web: mcgheela.com
Clients: Kiss, Paul Stanley, Ted Nugent, Down, Caleb Johnson

THE MGMT COMPANY

6906 Hollywood Blvd., 2nd Fl.
Hollywood, CA 90028
323-946-7700
Email: inquiries@themgmtcompany.com
Web: themgmtcompany.com
Contact: Marc Pollack

MICHAEL HAUSMAN ARTIST MANAGEMENT

17A Stuyvesant Oval
New York, NY 10009
212-505-1943
Email: info@michaelhausman.com
Web: michaelhausman.com
Contact: Michael Hausman
Styles: rock, pop, singer-songwriter
Clients: Aimee Mann, Suzanne Vega, the Both
*No unsolicited material

MIKE'S ARTIST MANAGEMENT

Funzalo Records
P.O. Box 571567
Tarzana, CA 91357
Email: dan@mikesartistmanagement.com
Web: funzalorecords.com
Contact: Mike Lembo
Styles: rock, pop, Americana
Clients: Tony Furtado, Mostly Bears, Luca, Brian Lopez
*No unsolicited material

MIKE GORMLEY

L.A. Personal Development (LAPD)
Email: Glebe99@yahoo.com
Web: lapersdev.com/history

MILLION DOLLAR ARTISTS

12 Lake Forest Court West
St. Charles, MO 63301
636-925-1703, 888-521-8146
Email: maxmillion1@earthlink.net
Web: americaneagle recordings.com/welcome
Contact: Dr. Charles "Max" E. Million
Styles: All Styles

*Accepts unsolicited material. See website for instructions.

MOKSHA MUSIC MANAGEMENT

Hollywood
1247 North Crescent Heights Blvd. Suite D
West Hollywood, CA. USA. 90046
323-842-4434
Email: info@MokshaEntertainment.com, MyInfoMoksha@gmail.com
Web: Moksha Entertainment.com, BobbyLeigh.com
Contact: Bobby Leigh
Clients: Stony Sugarskull, DieAna, Karuna, WaWa Baby, Lindsey Loon, Diana Meyer, Dr. Monike Demmler
Styles: Rock, Pop, Punk Rock, Psychedelic Punk
Services: Personal Management, Artist Development, Tour Management, Social Media Management
Bobby Leigh is an active member of the PGA (Producers Guild of America), FIND (Film Independent), CAA (Creative Actors Alliance), NALIP (National Association of Latino Independent Producers), IP (Independent Producers), IFF (International Film Finance), IDA (International Documentary Association and Filmmaker's Alliance).
*Accepts unsolicited material in U.S. office only.

MORRIS HIGHAM MANAGEMENT, LLC

2001 Blair Blvd.
Nashville, TN 37212
615-321-5025
Web: morrishigham.com
Styles: Country
Clients: Kenny Chesney, Brandon Lay, MamaDear, Old Dominion, Ryan Griffin
*No unsolicited material

MSH MANAGEMENT

Studio City, CA
503-332-3229
Email: mshmgmt@yahoo.com
Web: mshmgmt.wix.com/music-management
Contact: Marney Hansen
Clients: Silver Lining, Eddie Curi, Nocturnal Drifters, Nancy Luca, OC3 and Jensen Buck
Services: personal management
*No unsolicited material

MTS MANGEMENT GROUP

227 Gill Road
Apollo, PA. 15613
412-445-5282
Email: michael@mtsmanagementgroup.com
Web: mtsmanagementgroup.com

MUSIC & ART MANAGEMENT

Asheville, NC 28801
828-225-5658
Web: musicandart.net
Contact: Steve Cohen
Styles: Jazz, Electronic, Experimental, Multimedia
Clients: Theo Bleckmann, Carl Hancock Rux, David Wilcox, Vijay Iyer
*Does not accept unsolicited material

MYRIAD ARTISTS

P.O. Box 550
Carrboro, NC 27510
919-967-8655
Email: trish@tg2artists.com
Web: myriadartists.com
Contact: Trish Galfano
Styles: folk, bluegrass, jazz, Americana
Clients: A.J.Croce, Mike Marshall, Leahy, Sugar and the Mint, Seamus Egan,
*No unsolicited material

NETTWERK PRODUCER MANAGEMENT

3900 W. Alameda Ave., Ste. 850
Burbank, CA 91505
747-241-8619
Email: info@nettwerk.com
Web: nettwerk.com
*No unsolicited material

Additional locations:

Head Office:
1675 West 2nd Ave
2nd Floor
Vancouver, BC V6J 1H3
604-654-2929

263 S. 4th St.
P.O.Box 110649
Brooklyn, NY 11211
212-760-1540

15 Adeline Place, Ground Fl
London, WC1B 3AJ
011-44-207-456-9500

Neuer Kamp 32
20357 Hamburg, Germany
49-40-431-846-50

NEW HEIGHTS ENTERTAINMENT

Calabasas, CA 91372
323-802-1650
Email: Info@newheightsent.com
Web: newheightsent.com
Contact: Alan Melina
Styles: All Styles
Clients: See Website
*No unsolicited material

ONCE 11 ENTERTAINMENT

310-906-9800
Email: javier@once11ent.com
Web: once11ent.com
Contact: Javier Willis
Styles: all types of Latin and world music
Clients: Espinoza Paz, Vazquez Sounds, Annette Moreno, Sergio Arau, Agina Alvarez, Jerry Demara
Consulting and Personal Management
*Call before sending material.

PERFORMINGBIZ.COM

10 Chestnut Ct.
Palmyra, VA 22963
Email: jg@performingbiz.com
Web: performingbiz.com
Contact: Jeri Goldstein
Styles: All Styles/Coaching and Consulting Only
*Accepts Unsolicited material

PERSISTENT MANAGEMENT

P.O. Box 88456
Los Angeles, CA 90009
Email: pm@persistentmanagement.com
Web: persistentmanagement.com
Contact: Eric Knight
Styles: All
Clients: Disciples of Babylon—Eric Knight, Blake Nix, Keith Shaw
Services: Personal Management
*We Do Not Accept Unsolicited material, email links only, see website for info

PETER KIMMEL'S MUSIC CATALOG

P.O. Box 55252
Sherman Oaks, CA 91413-0252
818-980-1039 Cell/Text 818-903-6518
Email: peter.kimmel@sbcglobal.net
Web: linkedin.com/in/peterkimmel
Contact: Peter Kimmel
Styles: All
Services: Music Sync Licensing Publishing.
*Call for approval before sending material

PLATINUM STAR MANAGEMENT

9663 Santa Monica Blvd. #320
Dept MC
Beverly Hills, CA 90210
Email: jen@platinumstarmgmt.com
Web: platinumstarmgmt.com
Contact: Jennifer Yeko
Clients: Specializing in film/TV placement, radio promotion, music publicity and managing pop/rock/singer-songwriters
*Accepts unsolicited material

PRIMARY WAVE MUSIC

116 E. 16th St. #9
New York, NY 10003
212-661-6990
Contact: Steven Greener
Email: sgreener@primarywave.com
Web: Primarywave.com
Clients: Cee Lo Green, Fantasia, Melissa Etheridge, Brandy, Cypress Hill, Eric Benet, Toots & The Maytals.

Additional location:

10850 Wilshire Blvd, Suite #600
Los Angeles, CA 90024
424-239-1200

Q PRIME MANAGEMENT

New York, London, Nashville
212-302-9790
Email: newyork@qprime.com (NY), nashville@qprime.com (Nashville), london@qprime.com (London)
Web: qprime.com
Styles: rock, Pop
Clients: Bear Hands, Silversun Pickups, Red Hot Chili Peppers, Eric Church, Brothers Osborne
*No unsolicited material

RAINMAKER ARTISTS

1000 Westbank Dr.
Suite 5B
Austin, TX 78746
512-229-7799, 214-744-0290
Email: paul@rainmakerartists.com
Web: rainmakerartists.com
Contact: Paul Nugent
Styles: rock, pop
Clients: Blue October, Bowling For Soup, IAMDYNAMITE, Danny Malone
*Accepts unsolicited material

RAM TALENT GROUP

Fort Lee, NJ 07024
201-363-1461 Ext. 201
Email: ruben@rubenrodriguezentertainment.net
Web: RAMTalentGroup.com
Contact: Ruben Rodriguez
Styles: urban, gospel, urban AC, Latin music

RED LIGHT MANAGEMENT

5800 Bristol Pkwy, Suite 400
Culver City, CA 90230
310-273-2266
Email: info@redlightmanagement.com
Web: redlightmanagement.com
Styles: All styles
Clients: Phish, Luke Bryan, Alabama Shakes, Lady Antebellum and many more.
*Accepts unsolicited material

Additional locations:

Virginia
New York
Nashville
London
Atlanta

Seattle
Charlottesville

REGIME MANAGEMENT

Agoura Hills, CA
Email: info@regimeinc.com
Web: regime72.com
Clients: The REGIME client base ranges from Athletes, Artists, Musicians & Producers - From Hip Hop to Latin Jazz to Funk & Reggae. From legendary Graffiti Artist Risk, Hip Hop pioneers Everlast, House Of Pain, DJ Muggs & Dilated Peoples to Poncho Sanchez, Lettuce, Lucky Chops, Common Kings, Amigo The Devil - & many, many more.

RIGHTRACK MANAGEMENT

3927 Hemway Court
Santa Susana, California 93063
(Artist direction and Career Advocate)
Contact: Alex Rosenthal aka Chase Williams
805-200-9772

Email: ar.cw.917@gmail.com
Styles: All Genres, specifically Rock, Contemporary and Alternative.
Clients: (past and present)
Jean Luc Ponty, Jack Mack and the Heart Attack, Dave Mason, Freddie Hubbard, Spencer Davis, and many more. Active client; MALCOLM BRUCE (Son of Jack Bruce). Malcolm Bruce is an international multi instrumentalist. He is a Composer, Arranger and Songwriter. His first Opera "King Yous Folly" is scheduled to open in London 2022.

Look for RIGHTRACKS new upcoming sites. New Website and platforms.

*No unsolicited material.

RON RAINEY MANAGEMENT, INC.

8500 Wilshire Blvd., Ste. 252
Beverly Hills, CA 90211
310-277-4050
Email: ryan@ronrainey.com
Web: ronrainey.com
Contact: Ryan Jones
Clients: John Kay and Steppenwolf, ANGEL
Services: management
Styles: rock, classic rock, hard rock, stoner rock, metal
*We can accept unsolicited material

RPM MUSIC PRODUCTIONS

420 W. 14th St., Ste. 6NW
New York, NY 10014
212-246-8126
Email: info@rpm-productions.com
Contact: Danny Bennett
Styles: rock, pop, jazz
Clients: Tony Bennett
*No unsolicited material

RPS RECORDING AND ENTERTAINMENT GROUP

4212 E. Los Angeles Ave.
Simi Valley, CA 93063
805-551-2342
Email: rpsentertainment.group@gmail.com
Contact: Gary Bright
Styles: Various genres along with Gospel and Christian
*No unsolicited material please

RUSSELL CARTER ARTIST MANAGEMENT

567 Ralph McGill Blvd.
Atlanta, GA 30312
404-377-9900
Email: info@rcam.com
Contact: Russell Carter
Styles: singer-songwriter, alt., Americana,

pop, rock
Clients: Indigo Girls, Matthew Sweet, Susanna Hoff, Shawn Mullins, Chely Wright, the Shadowboxers, Sarah Lee Guthrie, Abe Partridge

SEMAPHORE MGMT AND CONSULTING

748 E. 9th St.
New York, NY 10009
773-733-1838
Email: info@semaphoremgmt.com
Web: semaphoremgmt.com
Contact: Taylor Brode, Lauren Davis
Styles: alternative - electronic, experimental, punk, rap, club
Services: General Management, Project Based Short Term Consultancy
Clients: Debby Friday, Kamixlo, Provoker, Katie Gately, Meth Math, Evanora:Unlimited

SAM

Silva Artist Management
722 Seward St.
Los Angeles, CA 90038
323-856-8222
Email: info@sammusicbiz.com
Web: sammusicbiz.com
Contact: John Silva
Clients: Foo Fighters, Band of Horses, Ryan Adams, Jimmy Eat World, Beastie Boys, Beck, Sonic Youth, Queens Of The Stone Age
Styles: alt., rock
*No unsolicited material

SHERROD ARTIST MANAGEMENT

Music Entertainment Manager/A&R
252-241-6362
Contact: Sean Sherrod
Email: infosherrroddartistmanagement@mail.com
Web: sherroddartistmanagement.com

SKH MUSIC

540 President St.
Brooklyn, NY 11215
Email: skaras@skhmusic.com, khagan@skhmusic.com
Web: skhmusic.com
Contact: Steve Karas, Keith Hagan
Clients: The Afghan Whigs, Arthur Buck, Joseph Arthur, Davina and the Vagabonds, Greg Dulli, Robert Finley, The Gutter Twins, Jonny Lang, Lily & Madeleine, The Magpie Salute, Squirrel Nut Zippers, TOTO, The Twilight Singers

SOUNDTRACK MUSIC ASSOCIATES

4133 Redwood Ave., Ste. 3030
Los Angeles, CA 90066
310-260-1023
Email: info@soundtrk.com
Web: soundtrk.com
Contact: John Tempereau
Styles: All Styles
Clients: Composers: Cliff Martinez, Rod Abernethy, Evan Lurie, (see website for roster)
*No unsolicited material

SO WHAT MEDIA & MANAGEMENT

890 W. End Ave., Ste. 1-A
New York, NY 10025
212-877-9631
Email: sowhatasst@me.com
Contact: Lisa Barbaris
Styles: rock, pop
Clients: Cyndi Lauper, Billy Porter, Amanda Shires, Liv Warfield
*No unsolicited material accepted

SPARKS ENTERTAINMENT, LLC

420 W. Huron St., Ste. 110

Chicago, IL 60654
844-566-3799
Email: spark@djdjones.com
Web: sparkentertainmentgroup.com
Styles: ALL, hip-hop, R&B, country, rock, acting, modeling
Clients: Gary, Lyrix
Services: Talent Management, Career, Development, Booking, Promoting

STARKRAVIN' MANAGEMENT

McLane & Wong
11135 Weddington St., Ste. 424
North Hollywood, CA 91601
818-587-6801 Fax 818-587-6802
Email: bcmclane@aol.com
Web: benmclane.com
Contact: Ben McLane, Esq.
Styles: pop, rock, alt.
Services: Personal management, legal services
*Accepts unsolicited material

STEVEN SCHARF ENTERTAINMENT

126 E. 38th St.
New York, NY 10016
212-779-7977
Web: stevenscharf.com
Contact: Steven Scharf
Styles: rock, alt., singer-songwriter, hip-hop, world, producers, film & TV composers
Clients: Mackenzie, The Kickback, Leah Siegel, Liquid, Mike-E
*No unsolicited material

STEVE STEWART MANAGEMENT

12400 Ventura Blvd., #900
Studio City, CA 91604
Email: stevestewart@stevestewart.com
Web: stevestewart.com
Contact: Steve Stewart
Styles: alt., rock, pop producers, film & TV composers
*No unsolicited material

STIEFEL ENTERTAINMENT

21731 Ventura Blvd, #300
Woodland Hills, CA 91364
310-275-3377
Contact: Arnold Stiefel
Clients: Rod Stewart
Styles: rock, pop
Services: personal management
*No unsolicited material

SUNCOAST MUSIC MANAGEMENT

212 Otter Ridge Dr
Brandenburg, Ky 40108
888-727-1698, 727-237-7971,
(Ohio) 330-730-1615
Email: suncoastbooking@aol.com
Web: suncoastentertainment.biz
Contact: Al Spohn
Styles: rock, classic rock, metal, variety
Clients: Nightrain International (Guns n Roses Tribute), Hells/Bells (AC/DC Tribute), Battery (Metallica), Madmans Diary (Ozzy), Kiss Army (Kiss), LedSmith (Led Zeppelin & Aerosmith)
*Accepts unsolicited material

SURFDOG/DAVE KAPLAN MANAGEMENT

1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8800
Email: lauren@surfdog.com
Web: surfdog.com
Contact: Lauren Fricke
Style: Rock / Reggae / Soul / Americana
Clients: Brian Setzer, Stray Cats, Dave Stewart, Sublime

TAC MUSIC MANAGEMENT

9971 E. Ida Pl.
Greenwood Village, CO 80111
720-431-2604
Email: tracey@tacmusicmanagement.com
Web: tacmusicmanagement.com
Contact: Tracey Chirhart
Styles: blues, southern rock, hard rock, country, bluegrass
Clients: see website
Services: personal & business management, promotion, marketing
*Accepts unsolicited material

TAKEOUT MANAGEMENT, INC

785 Quintana Road #174
Morro Bay, CA 93442
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Styles: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including independent.
Services: Personal management, shop for distribution and record deals. Production and remix with major producers.

TED KURLAND ASSOCIATES

173 Brighton Ave.
Boston, MA 02134
617-254-0007 Fax 617-782-3577
Email: agents@tedkurland.com
Web: tedkurland.com
Contact: Ted Kurland
Styles: jazz, blues, vocals
Clients: Pat Metheny, Wynton Marsalis, Bill Charlap, John Pizzarelli, Lisa Fischer, Bobby McFerrin, Bobby Rush, Chris Botti, Sonny Rollins, Taylor Rae and more
*No unsolicited material

TENTH STREET ENTERTAINMENT

1115 Broadway, 12th Floor
New York, NY 10010
212-334-3160
Email: info@10thst.com
Web: 10thst.com
Clients: Motley Crue, Nikki Sixx, Sixx:AM, Papa Roach, Blondie, Oh No After Midtown, Bad Wolves, Bailey Zimmerman, Bleeker, Dorothy, Fire From the Gods, Five Finger Death Punch, Hollywood Undead, Ice Nine Kills, In Flames, Saul, Solence
Styles: All
Services: personal management
*No unsolicited material

Additional location:

113 North San Vicente Blvd.
2nd Floor, Suite 241
Beverly Hills, CA 90211
310-385-4700

THAT'S ENTERTAINMENT INTERNATIONAL, INC. (T.E.I.)

3820 E. La Palma Ave.
Anaheim, CA 92807
714-693-9300
Email: jmcentee@teientertainment.com
Web: teientertainment.com
Contact: John McEntee
Styles: All
Services: Entertainment broker for corporate/concert events, personal management
*No unsolicited material

THREEE

Erik Eger Entertainment, Inc.
918 N. Western Ave., Ste. A

Los Angeles, CA 90029
213-381-5100 Fax 213-381-5115
Email: info@threere.com
Web: threere.com
Contact: Erik Eger
Styles: All styles
Clients: Dan Carey, Stuart Matthewman, John Hill, Johnny McDaid, Jordan Palmer, Mark Rankin, Stint, Jordan Palmer, Daniel Ledinsky, Blanda
*We do not accept unsolicited material

TKO ARTIST MANAGEMENT
Nashville, TN
615-383-5017
Web: facebook.com/TKOArtistMgmt
Contact: T.K. Kimbrell
Styles: Country
Clients: The Bacon Brothers, Toby Keith, Ashley Campbell, Colt Ford, Krystal Keith,
*No unsolicited material

TOM CALLAHAN & ASSOCIATES
Boulder, CO
310-418-1384
Email: tc@tomcallahan.com
Web: tomcallahan.com
Contact: Tom Callahan
Services: full-service consulting company, including record promotion, legal services, Internet marketing, web design, retail promotion and publicity.
*No unsolicited material

TOWER MANAGEMENT
106 Shirley Dr.
Hendersonville, TN 37205
615-430-0244
Email: rufuswendy@live.com
Web: castlerecords.com
Contact: Ed Russell
Styles: country, rock, AC, bluegrass, blues
Clients: Carl Butler, Bridgette Elise, the Hoods, Edd Greer, Eddie Ray, Eddie Ray II, Shane Keane, Jimmy Velvet, Abby, Cody Dooley, Jerry Presley, Mike Garnett
*Accepts unsolicited material, see website for instructions

TRUNKBASS ENTERTAINMENT, LLC
Los Angeles, CA
Email: info@trunkbassent.com
Web: trunkbassent.com
Contact: JayneRenee
Clients: Available upon request
Styles: R&B, Hip-Hop, Pop, Alternative
Services: Artist Development, Booking, Production, Consulting
*Accepts unsolicited material via email

VARRASSO MANAGEMENT
103 Main St.
Copperopolis, CA 95228
510-792-8910
Email: richard@varrasso.com
Web: varrasso.com
Contact: Richard Varrasso
Styles: rock, covers, country
*Accepts unsolicited material

VECTOR MANAGEMENT
P.O. Box 120479
Nashville, TN 37212
615-269-6600
Email: info@vectormgmt.com
Web: vectormgmt.com
Contact: Ken Levitan
Styles: country, pop, singer-songwriter
*No unsolicited material

Additional locations:

430 W. 15th Street
New York, NY 10011

9350 Civic Center Dr.
Beverly Hills, CA 90210

VELVET HAMMER MANAGEMENT
9014 Melrose Ave., W.
Hollywood, CA 90069
310-657-6161
Email: info@velvethammer.net
Web: velvethammer.net
Clients: System of a Down, Alice in Chains, the Deftones, Code of Orange, Night Riots
Specialties: All
*Accepts unsolicited material

WANTED MANAGEMENT
Email: wantedgregg@gmail.com
Web: facebook.com/WantedMgmt
Styles: rock, blues, pop, punk, soul
Services: personal management
Clients: Jane Lee Hooker, Echo Del Tusker
*No unsolicited material

WHIPLASH PR & MANAGEMENT
398 Columbus Ave
PMB #183
Boston, MA 02116
781-545-1301
Email: rockergirl363@aol.com
Web: whiplashprandmanagement.com
Clients: Venus Theory, The Ormewoods, The Lumineers, see website for roster

WOLFSON ENTERTAINMENT, INC.
805-494-9600
Email: info@wolfsonent.com
Contact: Jonathan Wolfson, Dillon Barbosa, Sammy Wolfson, Tom Burger
Web: wolfsonent.com
Styles: All
Clients: Daryl Hall and John Oates, Loverboy, Huey Lewis & The News, Live From Daryl's House, The Tubes, Down North
Services: Personal management. Also offers full-service social media and media relations for clients.

BOOKING AGENTS

25 LIVE
25 Music Sq. W.
Nashville, TN 37203
615-777-2227
Email: david@25ent.com
Web: 25ccm.com
Contact: David Breen
Styles: Christian
*No unsolicited material

ACA MUSIC & ENTERTAINMENT
705 Larry Ct.
Waukesha, WI 53186
800-279-7909, 262-790-0060
Fax 262-790-9149
Web: acaentertainment.com
Contact: Louie Higgins
Styles: variety, bluegrass, bands, lounge acts, nostalgia, DJ's, club, festival bands, ceremony, dinner hour, cocktail
Services: Represents nightclub and acts for private functions, not currently seeking new clients
*Accepts unsolicited material

ACT 1 ENTERTAINMENT
28 Price Street
Patchogue, NY 11772
631-758-3505
Email: info@act1entertainment.net
Web: act1entertainment.net
Contact: Martha Martin
Styles: rock & roll, blues, acoustic, swing, folk, Caribbean

Services: mostly books acts for parties/events
Clients: info upon request
*Accepts unsolicited material

AGENCY FOR THE PERFORMING ARTS (APA)
10585 Santa Monica Blvd
Los Angeles, CA 90025
310-888-4200
Web: apa-agency.com
Styles: All
*Call before submitting material

Additional locations:

3 Columbus
23rd Floor
New York, NY 10019
212-205-4320

150 Fourth Ave. North, PH
Nashville, TN 37203
615-297-0100

3060 Peachtree Rd. NW, Ste. 1480
Atlanta, GA 30305
404-254-5876

129 John Street
Toronto, Ontario, Canada M5V2E2
416-646-7373

53 Palace Gardens Terrace
Suite 2
London, W8 4SB UK
+44-20-3871-0520

AMW GROUP
8605 Santa Monica Blvd.
West Hollywood, CA 90069
323-455-2881
Web: amworldgroup.com
Styles: All Styles
Clients: info upon request
*No unsolicited material

Additional locations:

New York City
228 Park Ave., S.
New York, NY 10003
212-461-4796

382 NE 191st Street
Miami, FL 33179

ARTIST REPRESENTATION & MANAGEMENT
1257 Arcade St.
St. Paul, MN 55106
651-483-8754 Fax 651-776-6338
Email: molly@armentertainment.com
Web: armentertainment.com
Contact: John Domagall
Styles: specializes in '80s-early '90s rock, country, blues, metal
Clients: info upon request
*No unsolicited material

BBA MANAGEMENT & BOOKING
Austin, TX
512-477-7777
Email: info@bbabooking.com
Web: bbabooking.com
Styles: jazz, Latin, rock, classical singer-songwriter
*No unsolicited material

BIG BEAT
1515 University Dr., Ste. 102
Coral Springs, FL 33071
954-755-7759
Email: talent@bigbeatproductions.com
Web: bigbeatproductions.com
Contact: Richard Lloyd

Styles: all styles
Clients: info upon request
*Accepts unsolicited material

BOOKING ENTERTAINMENT
Two Park Avenue, 20th Floor
New York, NY 10016
1-800-4ENTERTAINMENT,
800-436-8378
212-645-0555
Email: agents@bookingentertainment.com
Web: bookingentertainment.com
Contact: Steve Einzig
Styles: rock, pop, jazz, adult contemporary, pop, R&B
Clients: info on website.
*No unsolicited material

CANTALOUPE MUSIC PRODUCTIONS
157 W. 79th St., Ste. 4A
New York, NY 10024
212-724-2400
Email: ellenazorin@gmail.com
Web: cantaloupeproductions.com
Contact: Ellen Azorin, President
Clients: see website
Styles: Booking agent specializing in Brazilian, Argentine, Cuban and other Latin music, as well as other world music and top level jazz ensembles.
*Does not accept unsolicited material

CELEBRITY TALENT AGENCY INC.
111 E. 14th St., Ste. 249
New York, NY 10003
212-539-6039, 201-837-9000
Email: markg@celebritytalentagency.com
Web: celebritytalentagency.com
Contact: Mark Green
Styles: jazz, R&B, hip-hop, comedians, gospel
Clients: info upon request
*No unsolicited material

BRUCE COLFIN LAW, PC
99 Lexington Ave., Suite 5032
New York, NY 10006
212-691-5630, 516-830-1951
Email: thefirm@thefirm.com
Web: thefirm.com
Contact: Bruce E. Colfin
Styles: rock, blues, world, reggae
Clients: Dark Star Orchestra, Mick Taylor, Sly and Robbie, Marty Balin, Freddie McGregor, Niney the Observer, Bernard Purdie
*Accepts unsolicited material—Submit material with a S.A.S.E. and proper postage for return

COLLIN ARTISTS
Pasadena, CA 91104
323-556-1046
Email: collinartists@gmail.com
Web: collinartists.com
Contact: Barbara Collin, Robert Sax, Goh Kurosawa
Styles: jazz, blues, world, Latin, R&B, doo wop/classics and beyond
Clients: Mary Stallings, Jeri Brown, Kevin Mahogany, Andy Bey, Alan Paul, Latin Jazz Masters, Bobbi Humphrey, Kathy Kosins and more
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Web: concertedefforts.com
Contact: Paul Kahn

Styles: blues, soul, jazz, gospel, zydeco, Cajun, folk, singer-songwriter, rock, world
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 Miami Beach, FL 33139
 305-538-7535

6075 Poplar Ave.
 Suite 410
 Memphis, TN 3119
 901-763-4900

3560 Lenox Road, Suite 1525
 Atlanta, GA 30326
 404-816-2722

444 N. Michigan Ave., Suite 3540
 Chicago, IL 60611
 312-242-2700

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 303-989-0001
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Web: electricevents.com
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Styles: mostly classic rock
Clients: info upon request
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 212-633-2600
Email: info@entouragetalent.com
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Contact: Wayne Forte
Styles: rock, pop, singer-songwriter, jazz
Clients: info upon request
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 615-320-7678 Fax 615-321-5382
Web: fatcityartists.com
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Contact: Jim Fleming
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 323-655-5007

Email: acrane-ross@harmonyartists.com
Web: harmonyartists.com
Contact: Adrienne Crane-Ross
Styles: tribute, nostalgia, R&B, Latin, blues, bluegrass, jazz, swing
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Styles: jazz, Latin, world
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Clients: info upon request
 *No unsolicited material

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 305-763-8961, 212-229-9160
Email: Maurice@mmsmusicagency.com
Web: mmsmusicagency.com
Contact: Maurice Orlando Montotoya
Styles: jazz, Afro-Cuban, Brazilian, contemporary/pop
Clients: info upon request
 *No unsolicited material

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 615-915-2641
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Web: musiccityartists.com
Contact: Charles Ray, President/Agent
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Greenville, RI 02828
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Contact: Al Salzillo
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Web: paradigmagency.com
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Styles: rock, hip-hop, electronica,
industrial
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212-897-6400

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Web: paradiseartists.com
Contact: Howie Silverman
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917-703-0851

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Clients: Dionne Warwick, Village People,
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Seagal, Gloria Gaynor, Ready For The
World, Surface, Erasure's Andy Bell, Tito
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Twista, Jon B, Kenny Lattimore, CeCe
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Web: selakentertainment.com
Contact: Steve Selak
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615-564-2580

Miami, FL
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South Tower, Fl. 8
Miami, FL 33131
786-574-5210

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Email: info@universalattractions.com
212-582-7575
Fax: 212-333-4508

Additional Location:

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Los Angeles, CA 91364
424-248-5705
Email: info@universalattractions.com
Web: universalattractions.com
Styles: All
Clients: info upon request

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P.O. Box 7827
Houston, TX 77270
281-431-9393
Email: info@walkerentertainment.com
Web: walkerentertainmentgroup.com
Contact: Ernest Walker, President/CEO
*No unsolicited material

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Web: wmeagency.com
Styles: All
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Nashville, TN 37203
615-963-3000

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New York, NY 10010
212-586-5100

100 New Oxford St.
London, WC1A 1HB
+44 (0) 20 8929 8400

MLC Centre, Level 25
19 Martin Place
Sydney, NSW 2000
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131 Academy Avenue
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Email: stevenfoxbury@gmail.com
Web: yellowcouchstudio.com
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Clients: Sean Rowe, Anna Tivel, Peter
Mulvey, Jeffrey Martin, Laney Jones,
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Promote and Engage with Your Fans While On Tour

There's been plenty of news about the long-awaited return of live music since the pandemic began, but in the interim, the digital landscape has changed quite a bit. TikTok has continued to shift to the forefront of social media usage for Gen-Z, along with the ever-present Instagram. Surprisingly, people seem to be opening and engaging with email marketing more than ever before. So what does this mean for promoting a tour? A lot, actually. A huge part of what I do on a daily basis at Feature.fm is helping artists and their teams stay ahead of the curve on digital trends to help propel their promotional efforts and careers. We know that touring is a big part of that. So, here are my top tips to help build and maximize your strategy the next time you hit the road.

Leading Up to Tour

You've locked in your tour dates, congrats! Now, it's time to get your fans excited that they finally get to see your amazing live show. In the lead-up to hitting the road, you want to make it as easy as possible for your fans to find all the key details on your upcoming tour.

First and Foremost, Build Out Your Promotional Strategy

Planning is paramount for success when executing a promotional strategy. Be sure to define responsibilities among team members and create content roll out plans for social media. Outlining your budget for any promotional costs, such as ad spend, merchandise, etc., is also crucial. Not only to avoid cutting into tour revenue, but also to keep track of resource allocation for future promotions.

Set up an Artist Bio Link

The handy "link in bio" has become one of the most important areas of social media real estate for artists and businesses alike. By setting up an Artist Bio Link, you can make the process of promoting your tour a lot easier by keeping tour dates, merchandise, and new music, easily accessible. No need to switch out links each time you want to promote something new on your socials. Essentially operating as a microsite, link in bio tools can potentially increase referral traffic to secondary platforms, like your Artist Spotify or ticketing partner, by up to 15% (via Pars.ly)

Reach New Fans by Joining Concert Discovery Platforms

Bandsintown and Songkick are both great concert discovery platforms where artists can share all their upcoming concert dates. With millions of registered users on each, they offer an untapped audience of live music lovers who

could be your next biggest fans. You can also coffer by services like Feature.fm to easily share with fans or add to your Link in Bio.

Add a Personal Touch with Email Marketing

Compared to social media, email marketing often takes a back seat in the artist's promotional tool kit, despite being one of the most widely used channels of online communication. Take a direct and personalized approach by creating engaging email updates to keep your fans informed about your tour. You could also use the opportunity to build your subscriber list by

you reach the right audience. I recommend running geo-targeted ads for cities from your tour route to boost awareness of your upcoming show with locals.

You're on the road, now what?

You planned and executed an awesome pre-tour promo strategy to get tickets selling, and you're finally on the road. The fun isn't over yet. Keep your fans engaged and part of the journey with the following tips.

Get Creative and Reward Fans With a Contest

Contests are a great way to reward loyal fans and encourage social engagement by incentivising certain actions. Take a fun and creative approach such as asking concert goers to share and tag you in their favorite photos from your show. Not only does this help keep your tour top of mind for your followers, but it can also help expose you to new fans. Just be sure to adhere to contest guidelines per platform and region. We've made this process a little easier with the launch of our new contest tool. A high customizable bio link microsite where you can ask fans to take action like following your Spotify for a reward.

Make it Immersive with a Tour Themed Playlist

Bring your fans into the experience by creating a tour themed playlist to share with them. You could include the songs you've been listening to whilst on the road or even boost streams on your own catalog by making a tour setlist playlist.

You can now make streaming truly immersive thanks to Spotify's Canva tool where you can add video, 2D or 3D graphics that are shown when specific songs are being streamed. Loops of video filmed on the road could add a personal touch.



offering special incentives for fans to sign up, such as early access to ticket sales.

Give Fans a Glimpse of Your Live Show

Remind your fans exactly why they need to catch you on tour by posting a video of you performing. You could splice footage from a past concert or even film a special behind-the-scenes preview from a band rehearsal session. With video content typically leading to higher engagement rates, be sure to also include a call to action in the caption directing fans where to buy tickets.

Get the Word Out Far and Wide With Social Media Ads

When run correctly, social media ads or "boosted posts", can be a highly effective strategy to increase ticket sales. Offered on Instagram, TikTok and Facebook, social media ads are relatively easy to set up, cost effective (ranging from a \$0.50 - \$2.00 cost per click), and offer hyper segmented targeting to help

DANIEL SANDER is the Chief Commercial Officer at Feature.fm, overseeing the commercial strategy of the company. Having been with Feature.fm since 2014, he has had the opportunity to work personally with hundreds of artists and music marketers to understand their needs and translate them into viable business solutions. Influencing nearly every aspect of the company, Daniel is responsible for shaping and launching Feature.fm's product offering, identifying market trends and ensuring smooth operational efficiency. Dan is also a hobbyist musician and has prior experience in corporate banking.

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WITH HER NEW B16 MOTHERSHIP HOME RECORDING SOLUTION



B16 Motherboards:

- BMB1 - Avid DigiLink
- BMB2 - MADI
- BMB3 - Dante
- BMB4 - SoundGrid
- BMB5 - USB 2.0
- BMB6 - AES/UBU

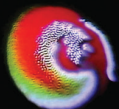
B4 MIC/LINE Daughter Card Features:

- 4-channel MIC/LINE ADC
- NextGen Analog BOPA14
- NEW BX6 input transformers
- ADC filter select

B22 ORCA Control Room Monitor Features:

- Audiophile attenuator
- 2 stereo speaker outputs and 1 headphone output
- 2 DAC channels with switchable BX5 transformers
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for Guitar, Bass, Vocals, Horns, Drums, you name it.

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