

MUSIC CONNECTION

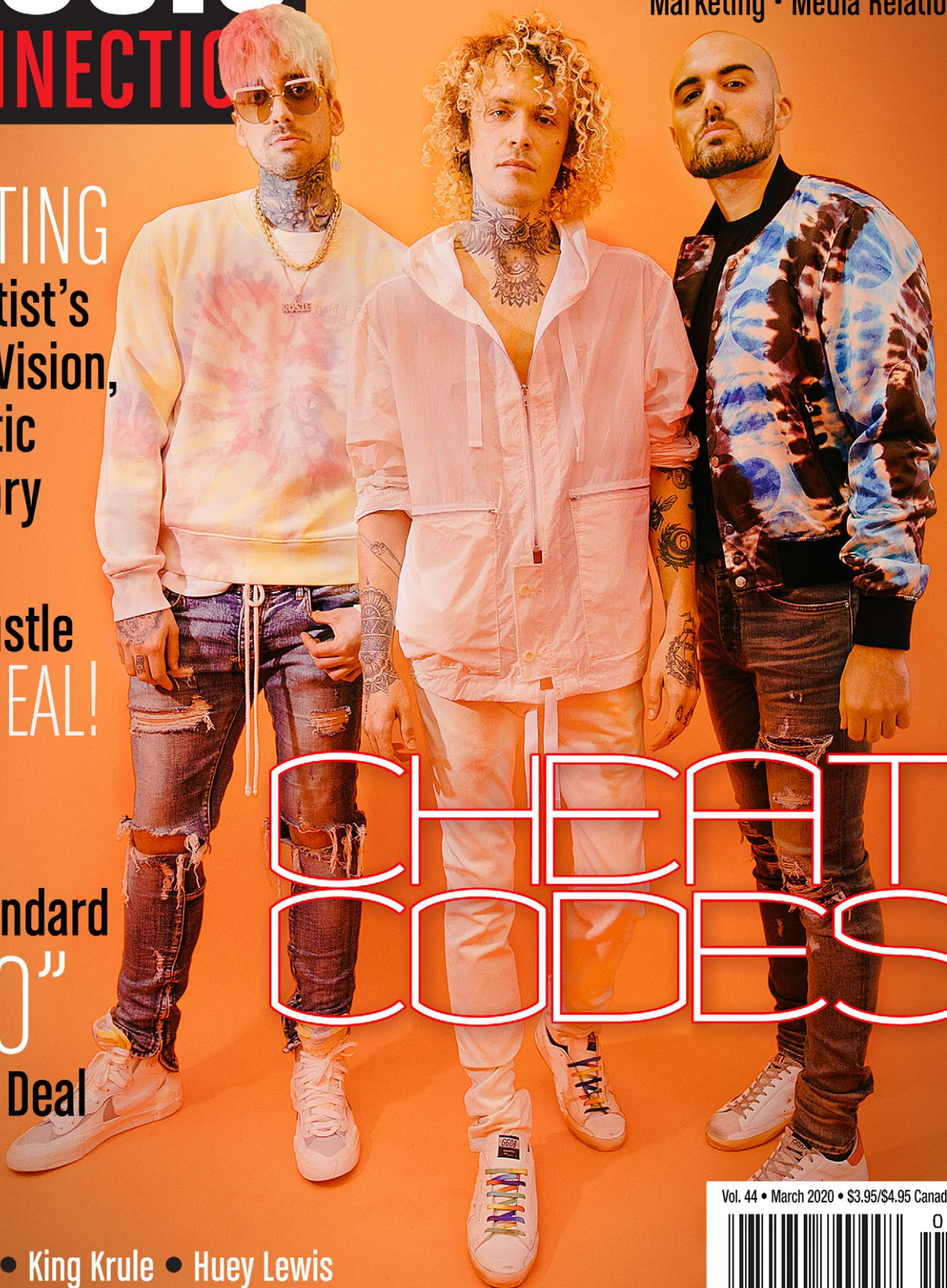
EVERYTHING INDIE

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FOR REAL!

Beyond
The Standard
"360"
Record Deal



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Vol. 44 • March 2020 • \$3.95/\$4.95 Canada



COMPANY OF GREATNESS

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TECH 21

Analog BrillianceSM

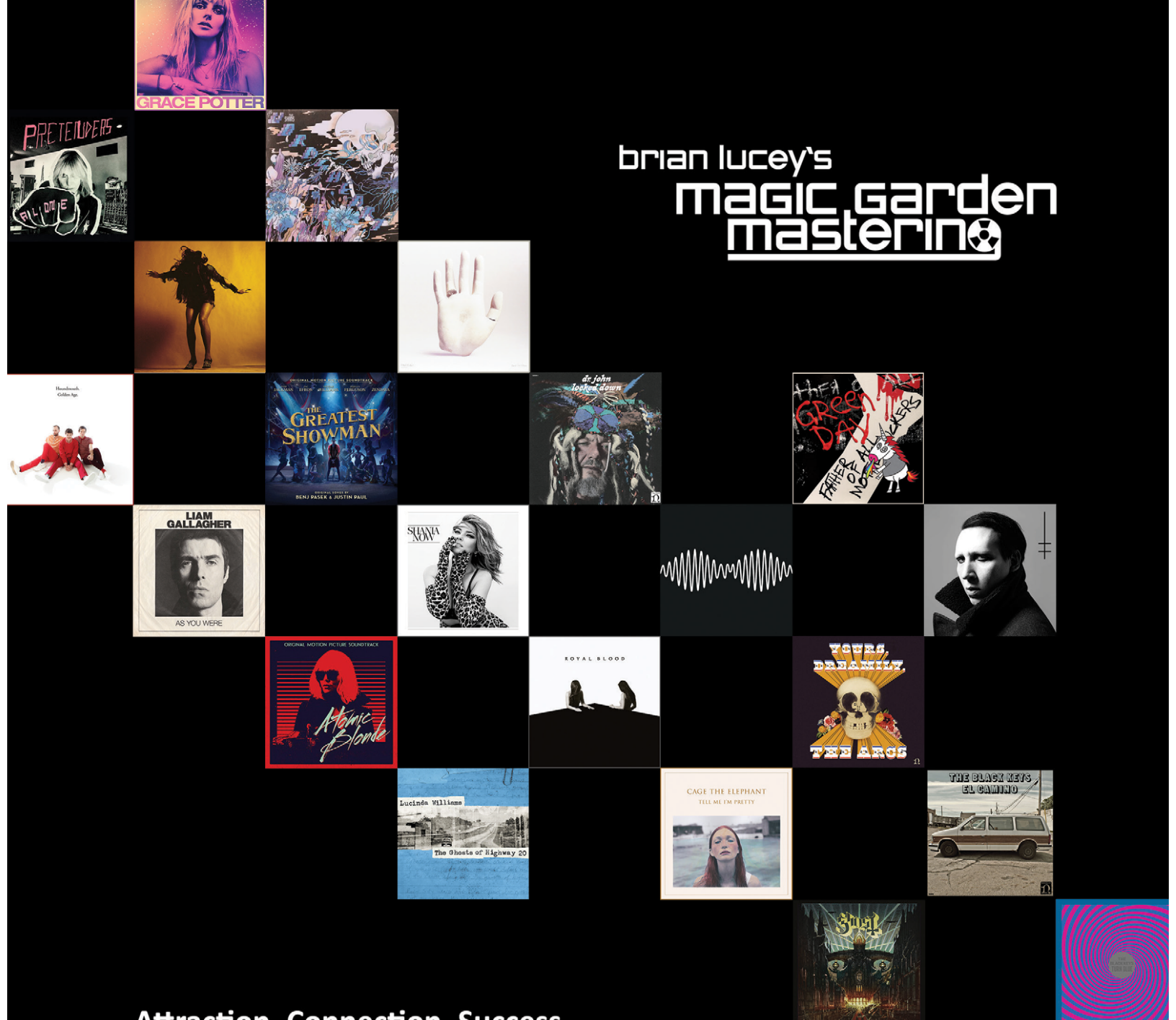
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brian lucey's MAGIC GARDEN mastering

Attraction. Connection. Success.

- The Greatest Showman Soundtrack: Grammy Winner, iTunes #1 in 77 Countries
- Katy Perry - Cozy Little Christmas: Amazon Music #1
- Liam Gallagher - As You Were: Billboard #1, top vinyl sales in the UK
- Dr. John - Locked Down: Grammy Winner - Best Blues Album
- Shania Twain - Now: Billboard #1
- Royal Blood - How Did We Get So Dark? Billboard #1
- Ghost - Cirice: Grammy Winner - Best Metal Performance
- Chet Faker - Built On Glass: Aria Award Winner
- Cage The Elephant - Tell Me I'm Pretty: Grammy Winner - Best Rock Album
- The Black Keys - El Camino: Grammy Winner - Best Rock Album
- Arctic Monkeys - AM: #1 UK, Certified Platinum US, UK
- The Black Keys - Brothers: Grammy Winner - Best Alternative Album





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Cheat Codes

In our exclusive interview with Cheat Codes members Trevor Dahl and Matthew Russell, we learn how this electronic trio have—with an artist friendly label, 300 Entertainment—forged a burgeoning career that includes chart-busting songs, high-profile collaborations and over 4 billion streams.

By Brett Callwood

Photos: Grace Rivera



48 Rhythm Tribe!

By Kurt Orzeck

Creating Your Artist World, Vision, Aesthetic and Story

By Ari Herstand



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58 Directory of Everything Indie

Compiled By Denise Coso

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RALEIGH MUSIC GROUP

raleighmusicgroup.com

Founded on a Dynamic Partnership: In 2016, industry veterans Steven Storch and Peter Raleigh launched NYC and LA based Raleigh Music Group, a multi-faceted international boutique music publishing company that works with legendary catalogs and contemporary songwriters and artists alike. The duo began working together at Imagem Publishing, which had the catalogs of Rodgers & Hammerstein and classical publishing giant Boosey & Hawkes.

Prior to that, Storch enjoyed a two-decade tenure at Sony Music and eventually became CFO of Sony ATV Music Publishing. Earlier in his career, Raleigh was Head of Copyright at Cherry Lane Music Publishing. When Imagem was sold in 2015, the two decided to pool their skillsets and mutual knowledge and passion for music to create a smaller, hands-on company. As stated on their website, Raleigh Music Group's mission is to provide outstanding service to their clients while maximizing royalty revenue and protecting the long-term value and global ownership rights of the songs they represent.

Catalog, Clients and Placements: Raleigh Music Group started with catalogs representing two of popular music's greatest legacies, George Gershwin and Elvis Presley, which the two had worked on at Imagem. Those are the foundation of a clientele that includes '90s hip-hop trio Lords of the Underground, Sudanese-Scottish folk singer Eliza Shaddad, Brooklyn rapper PHresher (who is featured on Eminem's 2018 track "Chloraseptic"), writers who have scored song placements with Chris Brown and Ariana Grande, and songwriter-producers who have worked with John Legend, H.E.R., Ne-Yo and Mary J. Blige.

Raleigh works with the top music supervisors in the film and TV industry and, most recently, has placed songs in the multiple Oscar-nominated films *Joker* and *Once Upon a Time in Hollywood*. Their dedicated creative staff handles all A&R activities and synchronization licensing and sets up collaborations for their signed songwriters.



Utilizing the Latest Technologies: Utilizing better technology than the majors allows Raleigh to offer the same services in a more efficient way. All systems are cloud based and all royalty statements are accessible in real time via an online portal. These tech-based efficiencies help Raleigh to deal more easily with local ASCAP and BMI offices in foreign territories and cut out the middleman so that they can pay their clients faster and more accurately. Among the new tech services they use are Music Maestro and Audiam™. Music Maestro is the leading solution for administering song catalogs, from registering copyrights to licensing catalogs, processing royalties, paying clients and building global networks. Audiam™ helps identify, monetize and collect advertising generated from YouTube videos.

Contact Raleigh Music Group, 212-804-8181

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Arielle Aslanyan

Director of Publicity
The Syndicate

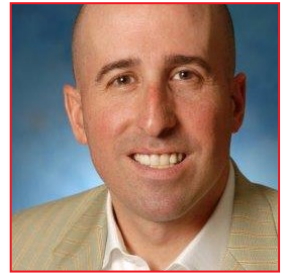
Entertainment marketing agency **The Syndicate** has announced that new hire **Arielle Aslanyan** will join the publicity department as Director of Publicity. In this role, she will spearhead full press campaigns and new business opportunities. Aslanyan joins The Syndicate with 17 years of experience in the music industry. She began her career in artist management at Azoff Music working with Velvet Revolver and Stone Temple Pilots. She then mastered the world of brand partnerships working on campaigns for Slash, Linkin Park, Kanye West, Enrique Iglesias. Reach her directly at arielle@thesyn.com.



Kris Ahrend

CEO
Mechanical Licensing Collective

The **Mechanical Licensing Collective** announced industry executive **Kris Ahrend** will serve as the organization's **CEO**. Ahrend began his career in the music industry providing legal services to Sony's US divisions. Later on, he served as a senior executive for Rhino Entertainment and Warner Music Group. In 2016, Ahrend was promoted to President of US Shared Services and tapped to lead the development and launch of Warner Music's new Center of Excellence for Shared Services in Nashville. Ahrend will begin his tenure with the MLC effective immediately. To learn more about Ahrend's role, contact alexandra.sollberger@stonesrivergroup.com.



Alena Althouse

Marketing and Communications Manager
Reflex Marketing

Reflex Marketing has announced that **Alena Althouse** has joined the firm as **Marketing & Communications Manager**. Althouse brings a wealth of marketing prowess to Reflex, possessing a Master's in Communication and significant experience in major e-commerce, having most recently supported the NHL Shop for industry leader Fanatics. With a full understanding of marketing promotions, branding, sophisticated email systems and e-commerce metrics, she will provide valuable services and hands-on assistance to all Reflex Marketing constituents. You can contact her directly at alena@reflexreps.com.



Camille Kenny

A&R Coordinator
Big Loud Records

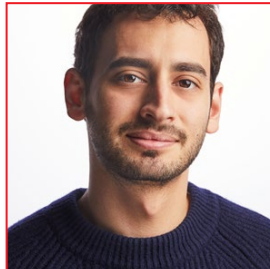
Big Loud levels up their records division with **Camille Kenny** as **A&R Coordinator**. Kenny brings a dynamic career background in the music industry to the innovative label. The Carrollton, GA-native graduated from Middlebury College in Vermont with a degree in English & American Literature and Music, and last served as Creative Manager with THIS Music, following her Agent Trainee role with WME. She will steward artistic development, record delivery and actionable intelligence for Big Loud Records in her position. Reporting directly to VP of A&R Patch Culbertson, Kenny can be reached at camille@bigloud.com.



Julian Swirsky

Senior Vice President of A&R
Republic Records

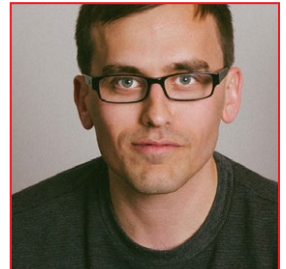
Republic Records has promoted **Julian Swirsky** to **Senior Vice President of A&R**. In this post, Mr. Swirsky will identify, sign and cultivate the careers of developing talent in addition to accelerating and amplifying the success of rising stars. As A&R Manager since 2018, he co-signed alternative pop phenomenon Conan Gray alongside EVP Ben Adelson. He also signed 2019's biggest breakthrough rap star, the multiplatinum chart-topping Lil Tecca. In addition to working on 2020 albums from Gray and Tecca, he will focus on welcoming more new acts. He is based at the label's New York City headquarters. To learn more, contact sydney.feinberg@umusic.com.



Johnny Minardi

Vice President of A&R
Elektra Music Group

Elektra Music Group announced that **Johnny Minardi** has been promoted to **Vice President of A&R**. Among his notable signings to the label, Minardi has inked artists such as The Band CAMINO, Grandson, nothing.nowhere., Fever 333, and most recently, Australian sensation Tones and I, whose hit single, "Dance Monkey," has hit No. 1 in 20 countries around the globe. Minardi has also worked with the likes of All Time Low, The Front Bottoms, Against the Current, Lights, and Mister Wives, among others, and played a key role in bringing Travis Barker's newly founded DTA Records to EMG. For more information, contact Communications@wmg.com.



Darren Baber

SVP, Media & Strategic Development
Warner Records

Warner Records announced that public relations vet **Darren Baber** is joining the company as **SVP, Media & Strategic Development**. Baber comes to Warner from Epic Records, where he spent six years as Vice President of Publicity and played an integral role in the success of Fifth Harmony, Meghan Trainor and Camila Cabello. Baber began his career in 2000 in the promotion department at Virgin Records before transitioning into publicity in 2003 at BWR Public Relations. Baber will be based at the label's Los Angeles headquarters. For more information, contact the EVP, Media & Strategic Development at Laura.Swanson@warnerrecords.com.



Margie Kim

Chief Advancement Officer
Los Angeles Philharmonic Association

The **Los Angeles Philharmonic Association** announced the appointment of **Margie Kim** to the position of **Chief Advancement Officer**. Kim joins the LA Phil from The Trust for Public Land in California, where she was the Chief Philanthropy Officer. Her responsibilities include the management of all Los Angeles Philharmonic Association fundraising efforts, including the formulation, planning and execution of a fundraising strategy that incorporates the LA Phil's mission, donor stewardship and development operations, alongside the many facets of the Development department. Contact sjefferies@laphil.org for more information.



▼ KRK SYSTEMS CLASSIC 5 MONITORS

KRK Systems, part of the Gibson family of brands, introduces the Classic 5 Professional Bi-Amp Studio Monitors designed using many of the concepts from KRK's well-known ROKIT line of powered monitors. The Classic 5 monitors are built using carefully selected components making them perfect for songwriting, mixing and mastering.



Some of the time-tested features include a bi-amped Class A/B amplifier capable of 55-watts of power and a built-in automatic limiter to prevent damage to both the 5-inch glass-aramid composite woofer and the one-inch soft dome tweeter. Frequency range is stated as 46-Hz to 34.5-kHz and the enclosure is updated (from the original ROKIT 5) using a low-resonance design for minimized distortion and colorization. The cabinet has a built-in foam isolation pad underneath to decouple it from your desktop or the console's meter bridge.

During my listening tests, I found the one-inch soft dome tweeter with its optimized waveguide provided articulate highs and excellent stereo imaging. The front-slotted bass port reduces bass buildup when the monitors are positioned on a desktop or near corners of your room.

But don't worry about not having enough bass! Frankly I was surprised by the Classic 5's powerful bottom-end. But if you just can't get enough, engage the LF Level adjust for up to 2dB of bass boost. This three-position rotary switch also has Flat, -1dB and +1dB positions. Ditto on the HF rotary switch for boosting or cutting the treble.

A fine set of powered monitors any music maker would love, the KRK CLASSIC 5 Professional Bi-amp Studio Monitors come with XLR, 1/4-inch, and RCA input connections and sell for \$149 MSRP.

krksys.com/Classic

► APOGEE DIGITAL CLEARMOUNTAIN DOMAIN PLUG-IN

Apogee Digital's Clearmountain's Domain™ is a multi-effects plug-in that emulates legendary mixer Bob Clearmountain's personal FX signal chains that he has developed over decades. This is an entire mix of studio emulated hardware gear including live echo chambers, delays, harmonizers, de-essers, EQs, saturation circuits, and an analog console.

Domain opens up with the mesmerizing FX Visualizer View—a color-coded vector scope that displays the stereo sound field input signal shown in white with each of the effects colored-coded. The delays are in blue, pitched delays are green, and reverbs come in lavender.

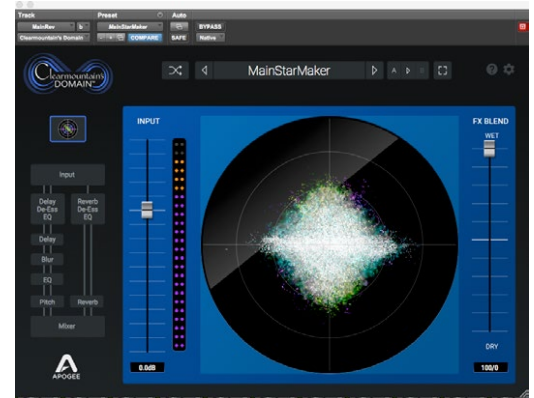
I installed Domain in Pro Tools Ultimate HDX 2019.10 as a send/return effect, but you can use it as an insert effect as well. I was looking for a magical treatment for a synthesizer motif, a Mini-Moog track that played at the intro, bridge, the solo section and the song's fade out. I wanted a memorable effect to enhance this heroic theme in just the right way.

I chose a preset called "Avalon BV"—it was a version of the treatment Clearmountain used when he mixed Roxy Music's *Avalon* album. There was Spin and Spin Cross feed was enabled along with Link Spin. Also in play were Delay Pitch Shift at 12 and 11-cents left and right respectively and Random was selected that gave a wide and dreamy stereophonic image to my mono synth track. There was also Pitch Delay at 9-ms and finally, Roscoe Chamber 2 with 115-ms pre-delay.

I like using the Mixer page to rein in the hugeness of this effect, but most importantly, I'm happy to have such a glorious sounding plug-in for my mixing work. It really is a remarkable tool and I am just getting started using it effectively!

Clearmountain's Domain is downloadable and runs Native in AAX, AU, VST, VST 3 hosts and sells for \$349 MSRP.

apogeedigital.com/shop/clearmountains-domain



◀ RØDE NTG5 BROADCAST SHOTGUN MICROPHONE

The new NTG5 is called a short-range shotgun microphone and provides a very tight polar pattern with a smooth off-axis response. Mostly made from aerospace-grade aluminum, the NTG5 weighs 76g and the included PG2-R pistol grip shock mount weighs 224g and together they are perfect for either handheld use or at the end of a boom pole.

The NTG5 has an RF-bias small-diaphragm condenser TF5 capsule with a highly directional super-cardioid pattern, just a 10dBA noise floor, and is capable of 130dB SPL. The mic measures only 203mm long. This is a fully professional microphone with a fresh design that uses circular interference ports rather than the usual linear slots. The new port design is said to produce a "superior progressive wave interference" that produces a crystal clear, uncolored sound.

The Røde NTG5, whether used on a pistol grip, boom pole or on top of your camera, is perfectly suited for capturing dialogue or any environmental and ambient sound. It sells for \$499 MSRP. It comes with a complete location recording kit including the PG2-R pistol grip shock mount, bare mic clip, cable, WS10 windscreen and other accessories.

ntg5.ode.com





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◀ CASIO PRIVIA PX-S DIGITAL PIANO SERIES

The **Privia PX-S1000** (\$899.99) and **PX-S3000** (\$1,199.99) deliver features and performance that make playing piano more enjoyable than ever. While their slight profile makes them some of the slimmest digital pianos in the world, these pianos provide authentic grand piano sound and feel.

The newly developed Smart Scaled Hammer Action Keyboard is what makes the 232-mm depth possible. Going beyond the accepted standards for hammer-action keyboards, the new design reproduces the individual response characteristics of each of the 88 keys on a grand piano. In addition to the size advantage, the PX-S1000 and PX-S3000 weigh in at about 25 pounds, allowing performers to transport them to and from gigs with ease.

Casio's new proprietary Sound Source delivers authentic grand piano sound, including multiple types of resonance and mechanical sounds. A free app allows complete control via an Android or iOS device, and also offers PDF score viewing. Other features include 192-note polyphony, integrated Bluetooth audio, optional battery power using 6-AA batteries, MIDI recorder, and more.

CasioMusicGear.com

▶ NUGEN AUDIO SIGMOD UPDATE

The new **SigMod** ver 1.2.3 greatly updates the original plug-in for use in VST, VST3, AAX, and AU host DAW systems. SigMod provides the structure and connectivity for using its twelve included single-process modules. The audio signal processing modules are: Mid/Side, Protect, Mono, Switch, Delay, Phase, Trim, DC offset, Tap, Crossover, Insert, and Mute/solo. You may use as many as you want to develop very creative chains.

Various DAW mixers and/or plug-ins already come with many of these processes included—but it is not consistent and they are never available as separate entities. For example, while Phase or Polarity flip is standard in Cubase's mixer, in Pro Tools it is not. It requires an instance of Avid's Trim plugin whenever you need polarity flip.

With SigMod instantiated on an audio track, you can build whole chains of any of the twelve modules for processing, from very basic to very elaborate. You can now insert a VST2, VST3 or AU plug-in anywhere in your signal chain using SigMod's Insert module, even in DAWs that do not support VST2, VST3 or AU. The updated Insert module has both wet/dry and link controls.

I use the Protect module on the headphone mix feed especially when non-engineer singer/musicians use my Pro Tools rig—it keeps the headphone volume protected when a user-settable threshold is exceeded. I am finding new uses all the time with SigMod and when I mention it to Cubase or Logic users, they now can have it too! There are thousands of possible chains! SigMod, now more than ever, is for DIY, sonic tweekers, DJs and sound designers.

SigMod is available for \$49 MSRP.

nugenaudio.com/sigmod



▼ TECH 21 STEVE HARRIS SH1 SIGNATURE SANSAMP

Iron Maiden founder Steve Harris' bass rig has not changed much in his over 40-year career until now. His new signature SH1 SansAmp simulates the sound of his custom pre-amp, the Alectron, and his vintage Marshall cabs loaded with EV speakers. It was incorporated into his live sound on the latest Iron Maiden tour and will be used for smaller venues with his British Lion project when bringing the big rig isn't practical.

The SH1 keeps up with Steve's fast bass lines and distinctive style and tone, but the SH1 is not just for one single tone or genre. The controls provide an expansive range of a whole spectrum of bass tones great for any music.

There are two channel modes with individual gain and level controls, Blend, 4-band active EQ, and a Bite switch to activate a "Steve" boost for extra clank and clarity. Other features include chromatic tuner plus an XLR Output to go direct to the PA console or studio board. The rugged all-metal housing measures 7.75-inches L x 2.5-inches W x 1.25-inches H and weighs just 12 oz.

The Tech 21 Steve Harris SH1 Signature SansAmp sells for \$299 MAP.

tech21nyc.com



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

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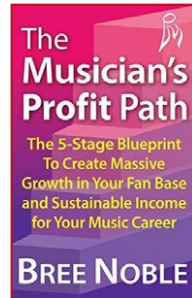
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(paperback) \$14.99

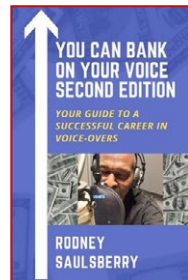
Trying to get from unsigned and unknown to working and successful can seem like a daunting task. Experienced musician and songwriter Bree Noble shares her steps to success in this book, highlighting a 5-stage process. The book deals with practical concerns like building a fan base, getting exposure for your songs, and building your image, as well as the mental and personal obstacles that stop many musicians from fulfilling their dreams. Developed from first-hand experience, the book instructs you on how to best overcome the doubt that comes with any creative endeavor.



You Can Bank On Your Voice – 2nd Edition

By Rodney Saulsberry
(paperback) \$24.99

A sought-after and talented voice-over artist and coach, Saulsberry gives readers his many years of learned experience in the industry in this instructional book, a useful guide for anyone trying to break into the voice-over industry.

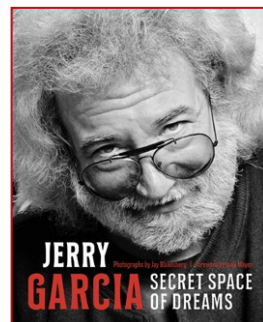


Topics covered include how to audition, finding an agent, interpreting copy, vocal warm-ups, marketing strategy and more. As long as you have the talent, this book can be your practical guide to navigating the business of voice-overs, directly from someone who has already done it.

Jerry Garcia: Secret Space of Dreams

Photographs by Jay Blakesburg
Foreword by John Mayer
(hardcover) \$60.00

This photo collection shows Grateful Dead guitarist and leader Jerry Garcia on stage or together with band mates and collaborators. In addition to the many photographs are interviews and quotes from the people who knew him best, including contemporaries like Bill Weir, Bob Dylan and Carlos Santana, as well as members of younger generations like John

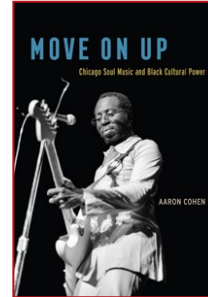


Mayer. All have been influenced to some degree by Garcia's unique style and guitar mastery. No other band captured the spirit of the '60s like the Grateful Dead and Garcia and this book aims to carry on that band's legacy.

Move On Up: Chicago Soul Music and Black Cultural Power

By Aaron Cohen
(paperback) \$20.00

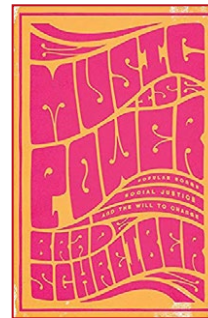
Well remembered as a locus point for blues and jazz, Chicago also gave rise to soul music. Writer, scholar and part-time DJ Aaron Cohen uncovers that history in this book, and how the rise of soul coincided with the black empowerment in Chicago. Some of the most legendary soul acts of all time came from the Chicago soul scene, including Earth, Wind, and Fire, Chaka Khan and Minnie Riperton. Cohen draws from over 100 interviews to recreate the music and atmosphere of the time. The book shows how music can inspire and uplift entire communities and become an outlet for frustration.



Music is Power: Popular Songs, Social Justice and the Will to Change

By Brad Schreiber
(hardcover) \$29.95

Music is Power documents the history of protest songs about war, racism, sexism, ecological destruction and more. Author Schreiber takes a wide lens to the protest song, examining the ways different artists approach the style. The book goes over artists and songs



you'd expect to find on any protest list, such as the Dead Kennedys, Bob Dylan and Gil Scott-Heron, while also re-examining classic bands and artists like James Brown and Black Sabbath and their ability to transcend the limitations of the music industry to deliver powerful political messages.

Kid's Guide to Learning the Ukulele

By Emily Arrow
(paperback) \$12.99

The ukulele is a great instrument for kids because of its size and simplicity. This book by YouTube teacher Emily Arrow aims to make things even easier, offering interactive learning



exercises, engaging lessons and plenty of space for kids to experiment with their own creativity and imagination. Chock-full of pictures and illustrations, the book makes for a smooth learning experience for children who learn through pictures better than words.

real people reel music



photo: Lester Cohen

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LIQUID MASTERING

liquidmastering.com
sproutcity.com

Lifelong Passion For Sound: The branding line on the home page of Liquid Mastering—“Passion for the Art, Science & Emotion of Sound”—truly reflects the lifelong mindset and dedication that Eugene, OR based mastering engineer Thaddeus Moore brings to every project. At the age of 19 in 1997, he launched Sprout City Studios which has since been a popular recording and mixing, rehearsal and educational facility, recording thousands of albums for indie artists.

Ten years in, Moore realized he was interested in mastering after working with other mastering engineers on client projects. His passion for this final creative step in the recording process led him to start Liquid Mastering in 2008. While working with artists ranging from punk to electronica, black metal to church choirs, EDM to jazz, Liquid Mastering gives equal attention, love and care to each project. No matter the kind of music, podcasts, audio-books or TV shows clients create, Moore—who works with clients all over the world—goes through all the steps required to make the tracks sound clearer and more vibrant.



Liquid Mastering’s Mission: “I have always been extremely passionate about the emotional intensity of great sounding music and its power to create feelings in a listener,” Moore says. “There are a lot of exciting, emotionally impactful elements that mastering can enhance at the end of the recording process. Mastering allows me to get technically nerdy about the mix balance of songs, while helping artists achieve their vision.” He adds, “That sense of having the hair stand up on your arms from the beauty or intensity of someone’s composition is what I try to bring out of every session, regardless of style. I enjoy using both the analog and digital systems available now to remove any obstacles decreasing the clarity of the sound.” He says, “We’re trying to capture and convey something so immersive and potentially life altering.”

Stem Mastering: For artists and songwriters who aspire to have their music considered for sync rights for film and TV, Moore encourages stem mastering. “When stems are combined, they approximate the sound of the final mix but allow for deeper control over all the separate elements of a song, without full mix limitations.” Though many mastering engineers resist it, he embraces it and believes that it’s good for future remixing possibilities as well. As he writes on his site, “Stem mastering can be a great way to correct problems or make changes without affecting other components of the mix. Essentially, we’re still mastering it as we would a stereo file, but because everything is separated into groups, we have a greater degree of control over how we make changes.”

Workshops: Moore has been conducting classes for many years out of Sprout City Studios. He started doing audio classes for LCC Continuing Ed Dept in 2004, but now lists them for anyone in the community. He also does recording workshop lockouts at the studio where his students get to record and mix a real band EP, in addition to mixing workshops that help people working at home on hip-hop, rock and pop get better at what they do. He shares some of his mastering expertise in a free mastering ebook, which can be downloaded by scanning the bar code in his ad in MC.

Call or Text Liquid Mastering, 541-286-5434



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Tell Congress to stand up for fair pay for music creators.

www.musicfirstcoalition.org



MUSIC CONNECTION





▲ Echosmith Shine Like Diamonds

Alt-pop sibling trio Echosmith recently released their newest album *Lonely Generation* and a video for their single “Diamonds.” The trio—comprised of Sydney (lead vocals/keyboard), Noah (vocals/bass) and Graham Sierota—has earned critical acclaim and reached a worldwide audience during their tours with Twenty One Pilots and Pentatonix and with their hit “Cool Kids,” which could be heard on radios all across the country.



▲ Hop Along Quinlan’s Solo Journey

Hop Along’s Frances Quinlan has released her official solo debut *Likewise* on Saddle Creek Records. Prior to the release, Quinlan released the single “Your Reply” off the album. The artist produced all of the artwork on *Likewise* including the self-portrait on the album cover. To celebrate its release, she announced pop-up art exhibitions in New York and Los Angeles that are free and open to the public. Currently, she is embarking on a tour that started in London and will end in Austin, TX.



▲ Friendly Relations Between Denmark and the US

Sync and publishing company 411 Music will be launching a collaboration series with Universal Denmark and Glass Music, a Copenhagen-based management company, from Feb. 17 until March 1 in Los Angeles. The series will see writers, artists and producers from all corners coming together for one week with Danish talent. Danish producer Ole Bjørn did early sessions due to prior work commitments with *The X-Factor*. Pictured (l-r): Katie Moore, Bjørn and Cait Cole.



▲ Vera Partners with Weir and Ryon for New Single

Music icon Billy Vera (center) joined National Record Promotions Larry Weir (left) and engineer Jeff Ryon (right) for a session at Studio City Sound. Vera is set to release a single to radio from his new *Timeless* album next month with Weir heading up the radio promotion campaign.

Producer Playback

“What people don’t realize about recording on tape is that you always have to listen to what’s coming off of it and make adjustments...depending on the results.”

—Kevin Shirley (Tina Arena, Baby Animals)





▲ Ebert's New Single is "Today's Top Tune"

Alex Ebert's new song "Stronger" was recently spotlighted by KCRW as their "Today's Top Tune." Ebert is an original co-founder of multiple bands including Ima Robot and Edward Sharpe and the Magnetic Zeroes, whose 2009 song "Home" has gleaned almost 400 million streams on Spotify. Ebert's hit single was a cut off his new solo album *I vs I*, which released earlier this year.



▲ Hellgarden to Make Debut

Brazilian band Hellgarden has recently released the tracklist for their first ever album *Making Noise, Living Fast*, which will be released worldwide by North American label Brutal Records. The album was recorded directly on tape at ForestLab Studios in Rio de Janeiro with the help of producer Lisciel Franco. The band released a single from the album titled "Learned to Play Dirty."



▲ MC Stays in Touch

Frequent *MC* contributor and feature story writer Rob Putnam recently covered the GRAMMY rehearsals. While waiting outside, he bumped into producer Eric Lilavois. Putnam interviewed Lilavois at his Seattle-based studio London Bridge a few years ago for *Music Connection* and the two have kept in touch over the years. Pictured (l-r): Putnam and Lilavois.

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BACKGROUND

The second oldest performance rights organization in the country, SESAC is responsible for the licensing and administration of hundreds of thousands of songs. Sam Kling, who became President of the venerable PRO five years ago, talked with us about what makes this organization unique and why not every songwriter can become a member.

Siren Song

We attract songwriters by talking to them or their representatives about how we differentiate in the marketplace and what that differentiation yields, which we believe is an opportunity for a mutually beneficial relationship in which we are able to license their works on a free market basis and thereby pass along a premium that they otherwise can't have.

The other element we talk to them about is the fact that because we are so much smaller, we know everybody's name and are able to respond to needs, unlike our competitors. And we're able to augment our songwriters' teams whenever possible. If there's something we can provide that your manager, lawyer, business manager or publisher isn't able to help you with, we are able to bridge the gap.

Personal Contact

We have a team that's spread out across LA, Nashville, New York and we have a guy in London as well. We have a collective roster, but that collective roster is divided amongst the creative services team. We handle all kinds of questions, from the simple, like, "Where's my statement?" or "Did I receive a check this month?" to the very difficult, like, "I need to change the path of my career and I need your help planning out how that's going to work."

At one point in my life, I was a songwriter at another PRO. I never rose to the highest echelons of songwriters, but was lucky enough to be involved in one hit record; I did not receive [the type of] attention [SESAC's songwriters get]. In all fairness, I never asked for it.

Culmination of Experience

My approach to SESAC has several layers of experience baked into it. It's not only my experience as a songwriter, but it's my experience as an artist manager, my experience as a publisher, my experience in the hospitality and customer service industry. So I've created what I think is a fairly unique viewpoint in which to leverage those experiences to our existing client base.

Exclusivity

I like to work with songwriters who create great



"You need to educate yourself and go into situations with a plan. You shouldn't expect an industry to have bigger plans for you than you have for yourself."

music, are surrounded by a great team and have a high likelihood of a successful career. The selection process is very specific in that I encourage my team (and I behave in the same manner) to approach [signings] as if they were a publisher or label and only have limited resources. The more they're focused on making sure the songwriters they're signing are people they believe are immensely talented, the more I encourage them to move forward.

Moving For Money

If we're talking to a more established or highly successful songwriter who's interested in making a change, we will look at prior earnings and catalogs and how those catalogs are structured to see if moving them to SESAC would actually provide them with a benefit. Nobody comes to SESAC to make less money than they're previously making.

Making Festivals and Recording Sessions Happen

I try to keep things focused in a way that provides benefit to the writers. To the extent we are booking festivals or hosting showcases or encouraging our writers to appear at a certain event, we try to program stages in which those writers will reach an audience that they otherwise wouldn't. That's specifically helpful for emerging artists/songwriters.

With respect to booking recording sessions, we are not a record label and don't create masters, but to the extent we can connect individuals to create great records we do that.

No Consent Decrees

Because we have the body of work that we have, we are able to negotiate with various licensing groups. SESAC has a unique ability to create a paucity of its works in the marketplace. Whereas some of our competitors are handcuffed by consent decrees that make them grant licenses to all comers, we can say no. We can say a price and, if they don't agree to that price, we can say don't use our music.

That gives us a powerful proposition in the marketplace.

The Fair Pay Battle

The more things change, the more things stay the same. Obviously, the consumption of music has shifted from records and record stores to streaming. That's been the battle since inception—making sure that users of music pay songwriters for their work. And advocating on behalf of songwriters remains our number one focus.

Maybe the players have changed, but the game has remained the same. Literally today, there's a significant endeavor by several digital companies to change how copyright law works in the United States. We're working with Senator [Thom] Tillis and his colleagues to ensure that the way copyright works stays the same and that songwriters and publishers continue to receive benefit from it.

Thinking Differently

We are creatively minded, but we think differently. What is normal or accepted at some of our competitors is not how we do things. We like to add as much value back to our songwriters as we possibly can. ASCAP has their I Create Music Expo. That's great for ASCAP, but it doesn't necessarily work for us. We're not a one-size-fits-all kind of company.

Garbage In, Garbage Out

The best scenario is to have a great publisher partner, but if you're a self-published songwriter and don't have a business manager or lawyer who is highly skilled in copyright, the best thing you can do is educate yourself. Make sure your songs are registered properly, that your songs are being uploaded with the masters into our systems. Make sure you have your ISRCs and ISWCs correct and handy. It's a garbage in, garbage out system. You put in high-quality data, you're going to get high-quality results.

For Profits, For People

I've come across people who think that we're profits over people, which we're not, because songwriters and publishers drive our profits. That's an important distinction to make about SESAC—we are an unapologetically for-profit company, whereas some of our competitors are not.

What's New

The biggest change at SESAC is our expansion into international rights management. We've created a company called Mint and we are working with publishers across the United States to represent their works, both on a European basis and increasingly into Asian territories—India, China... And we're very excited about that.

There's also the recent news where Harry Fox Agency, who SESAC purchased approximately five years ago, was recently awarded the vendor for the MLC [Mechanical Licensing Collective] gig. So we're excited about that. And just on the PRO front we continue to be excited about songwriters who have an incredible talent for delivering something new, something that no one's ever heard before and something that makes us get up and take notice in a way that's unique to them.

OPPS

TAXI, the world's leading independent A&R Company, is looking for qualified music screeners in the following genres: 1) Urban Pop 2) Hip Hop and 3) Orchestral / Hybrid Orchestral to add to its A&R Team. TAXI screeners listen to and assess song and artist submissions and give written critiques based on professional experience in the current music industry. All screening is done in the office in Calabasas, CA. Schedule is flexible. Go to indeed.com.

Creative Arts Agency (CAA) is looking for an assistant, music touring. The assistant will provide administrative support to a senior agent in the music touring department. The ideal candidate should be motivated, interested in the concert booking space, quick-thinking and open to working in an environment where he/she is capable of performing administrative tasks in a fast-paced environment. Growth opportunities exist for top performers. Based in Los Angeles. Go to indeed.com.

Capitol Music Group is looking for an A&R in the pop genre, based in Hollywood. Based at the iconic Capitol Tower in the heart of Hollywood, Capitol Music Group is home to some of the best-known labels in modern music; encompassing the jazz icons of Blue Note, Capitol's generations of pop stars, and the legendary recordings of Motown to name but a few. They produce, distribute and promote some of the most critically acclaimed and commercially successful music in the industry. This role is a fantastic opportunity to join

an organization on the cutting edge of the modern music business and, as part of Universal Music Group, a chance to be part of the world's leading Music Company. Go to indeed.com.

Universal Music Publishing Group (UMPG) is looking for a film and TV music licensing administrator. They're looking for a detail oriented, efficient individual for a licensing administrator to work within the fast-paced synchronization clearance and licensing department. The right candidate will have the ability to perform data entry and have a general knowledge of music clearance and licensing. Great communication skills are crucial, as well as the ability to work mindfully within a team-driven atmosphere. A strong passion for music is a must! Go to indeed.com.

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

LABELS•RELEASES SIGNINGS

Singer, songwriter and producer Half Waif has signed with Anti-Records, the Epitaph Records sister label. Her first release for Anti- will be the album **The Caretaker**, out in March. It is, according to her press release, an "album that negotiates the space between working alone and with others, between isolation and connection. The result is her boldest work yet. Even the album cover seems to declare a statement of intent in high resolution, a deliberate move from the obscured, muted mystery of her



▲ Tank and the Bangas Celebrate Their Nomination
Recent *Music Connection* cover story band Tank and the Bangas attended Spotify Hosts "Best New Artist" Grammy Party at The Lot Studios in Los Angeles. Their "Best New Artist" nomination is the group's first Grammy nod.

previous work: the artist's sharp image radiates before a brilliant blue storm, staring you right in the eye."

PROPS

Congratulations to Mark Lusk, the new President/General Manager of Christian music label Red Street Records. "Mark is a proven veteran of the music industry, and his vast knowledge and expertise

will be an exciting, extraordinary addition to our executive team," said owner/CEO **Jay DeMarcus** in a statement. "We are honored to have him. With these changes, **Don Koch** is promoted to Executive Vice President of Creative/A&R."

Congratulations to Margie Kim, who has been named chief advancement officer for the Los Angeles Philharmonic As-

DIY Spotlight

ADAM MASTERSON

Born in West London and based in New York, singer-songwriter and multi-instrumentalist Adam Masterson has proved that he both loves to travel and experience differing cultures, and that he loves to land himself in the world's busiest cities. It's all to the benefit of his music though; the artist has a rock & roll edge to his rootsy pop ditties that recalls the likes of Jesse Malin and even Elvis Costello.

"I usually write a melody first and then I try to put the lyrics to it," Masterson says. "I still believe in that. I've always been fascinated by a song that's got a strong backbeat to it. I did grow up listening to rock & roll music, and I like the excitement, tension and energy in it. It had a reach and relevance that I picked up on. I listen to a lot of alternative music now. Anything that's got that

combustive element to it is something I feel happening within me anyway. That's where I draw my inspiration."

Masterson is preparing to release a new EP in 2020 called *Delayed Fuse* that will be followed closely by a new album.

"I've written a bunch of new songs and started playing them in the sets," he says. "They've gone over really well, with people telling me to record them. I'm gonna try and get them down. I'm excited to see if I can get that done quickly. It's still very much in the process and in the magic of it all. There'll possibly be another record next year too because the material is loading up now."

For more information on Adam Masterson's shows and releases, visit adammasterson.com.



sociation. “Margie is one of the most respected fund raisers in the business, committed to building a culture of philanthropy and advancing the strategic goals of the institutions she has served,” said **Chad Smith**, CEO. “She joins the LA Phil’s executive team at an inflection point, as we launch into our second century of work, even more committed to advancing our art form and broadly serving the communities of Los Angeles.”

The Hollywood Bowl was honored as the winner of the Outdoor Concert Venue of the Year at the 31st Annual Pollstar Awards. Previously the Bowl was awarded Best Major Outdoor Concert Venue by Pollstar 14 consecutive times. More info at hollywoodbowl.com.

THE BIZ

All eyes are on musicians in Germany as they demand a greater share of streaming revenue from major labels. Major German musicians including **Helene Fischer**, **Rammstein** and **Die Toten Hosen** have joined forces for the com-

plaint, according to the German newspaper *Frankfurter Allgemeine Sonntagszeitung*. 14 managers and lawyers have contacted **Universal**, **Sony**, **Warner** and **BMG** to question the legalities of the current pay structure. The results could have massive international ramifications.

A new music platform has launched, with the aim of enabling artists to take control of their careers. **Beatchain’s** premium services help musicians share their talent, connect with fans and earn money from their music, without having to share profits and creative control with industry middlemen. See beatchain.com for details.

According to musicbusinessworldwideneews.com. UK distribution and label services provider Ditto Music is launching Bluebox, a suite of tools for musicians. “It’s going to revolutionize payments across the music industry and help the millions of artists claim what is rightfully theirs,” says CEO and founder **Lee Parsons**.



▲ The Temptations Embark on 60th Anniversary Tour
Legendary Motown Records group The Temptations will celebrate their 60th anniversary this year with a national tour concluding in their native Michigan in June. In the fall, they will travel across the Atlantic to perform eight more shows in the UK. Pictured (l-r): Otis Williams, Ron Tyson, Willie Greene Jr., Terry Weeks.

The LEGAL Beat

BY GLENN LITWAK



IN RECENT YEARS major labels have been almost exclusively offering new artists what are known as “360 deals.” In the traditional major label recording contract the record company only took a percentage of record sales. With a 360 record deal, the label also takes a percentage of such revenue streams as touring, merchandising, endorsements, music publishing and even acting and modeling. It should be noted that not all 360 deals are the same; there are many variations

On one end of the spectrum is being signed to a major and on the other end is being truly independent and selling your music on your website.

Beyond The Standard “360” Record Deal

Most artists don’t like 360 deals for obvious reasons: they don’t want to share ancillary revenue streams with a record company. But is there anything you can do about it? Fortunately, there may be.

Limit the Revenue Streams

It is possible you can limit the income streams the label takes percentages of. For instance, if you are already an established actor, you can argue the label should not

and a separate advance for touring.

Do It Yourself

You can simply not sign with a major record label in the early stages of your career or at all. If you build up your fan base before you sign, you may be able to get a better deal. If you have enough clout, you may be able to negotiate a joint venture type agreement. Let’s look at the example of Chance the Rapper. He began

sign to a label.” Several of his records were released exclusively on Apple. While his is a nice success story, there are some advantages to signing to a major label.

New Models

Some independent labels may offer an alternative to the standard 360 deal. For instance, Samuel D. Hayslett, President and Founder of independent label Music Files Inc., offers artists a singles deal where the label has the option to choose a number of singles recorded by the artist.

The label does not pay for the recording costs as Mr. Hayslett states most new artists nowadays have home studios or ways to record themselves. The artist is not committed to a long-term recording contract and it is not a 360 deal.

“Most artists don’t like 360 deals for obvious reasons.”

take any of your acting income. The argument is that the label should not share in this income since they had nothing to do with creating it.

Decrease the Percentages

If the label wants, for instance, 35% of your touring income, you can try and negotiate it down. You can also argue that if the label wants a percentage of touring income, then they should give you tour support

his career selling mixtapes which led to connections to established music producers. He also started getting publicity, such as a feature in *Forbes Magazine*.

Eventually, Chance began to appear on other artists mixtapes and was the opening act on Childish Gambino’s first North American tour. There was a bidding war to sign him with the major labels but he didn’t sign, saying, “There is no reason to

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.



The Truth About TAXI...

An Unedited Forum Post from TAXI Member James Kocian

<http://forums.taxi.com/post353820.html#p353820>

Hi Friends,
It's been awhile, but I'm still here!!

TAXI has been the singular catalyst for me in the past 2 years. I am closing in on 2 years of membership and my experience has been overwhelming. I will be at the Road Rally this year, as I've recently been invited to speak at the 'Successful Members' panel.

This is all beyond humbling to me, and I feel indebted to Michael and his incredibly talented staff.

Taking Risks...

In a nutshell, TAXI has motivated me and allowed me to take creative risks; to dabble in genres I didn't even know existed, and to develop relationships with high-level music professionals I otherwise would NEVER have had access to.

Major Publishers

So far this year I've signed 13 songs with major publishers. I'm writing with people all over the USA, and have made regular trips to Nashville a part of my routine. I've been co-writing with a guy who has had multiple (recent) #1's. It boggles my mind actually.

Once in a Lifetime Opportunity!

I'm writing Hip Hop tracks for a well known rapper's next project, and I'm connected to a Multi-Platinum, Grammy-Winning Producer who allows/asks me to regularly send him material to pitch to the biggest artists in music. That in and of itself is enough is a once in a lifetime opportunity, and it's been ongoing for nearly a year.

There's more, but this isn't about me. It's about: T-A-X-I Have I mentioned that I live in GREEN BAY, WI? I mean, sure, we have the Packers — but it isn't exactly a music hub for anything more than Journey tribute bar bands.

I really can't stress how invaluable TAXI is to people who are willing to put the CRAFT into the ART of songwriting and music production. The "Forwards" section of the [TAXI] forum itself is worth the membership fee. Why?

Figured Out What Elements I Missed...

It's not to brag about Forwards. What I did was hit the [TAXI] Forums after I got "Returns" and found members who received "Forwards" for the same listings. Then I went and LISTENED. I analyzed the differences in our songs. Lyrics. Vocals. Arrangements. Instrumentations. Productions. I re-read the listings, and figured out what elements I missed. And I adjusted accordingly.

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The success of members (at least this member) is a TEAM effort. And I am honored to consider TAXI part of my team. It is possible to succeed. To "make it." To realize our dreams.

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Date Signed: April 2019
Label: Music Knox Records / BBR Music Group / BMG
Band Members: N/A
Type of Music: Country
Management: jake.kennedy@theanvilmgmt.com
Booking: Brad Bissell - CAA
Legal: Derek Crownover & Nathan Drake - Loeb & Loeb
Publicity: Jaclyn D. Carter - Shore Fire Media, jcarter@shorefire.com
Web: sykamoremusic.com
A&R: Michael Knox

No stranger to hard work, Sykamore epitomizes authentic artistry and the power of great networking. With roots in rural Alberta, Canada, she knows who she is and is not afraid to express her observations and feelings about life's most emotional situations—a gift that defies her young age, and a trademark that ultimately got her signed. “You are going to find success being yourself,” she says. “What people like about you is what makes you authentic and different—just embrace it!”

Her label journey started on Twitter when Sykamore followed Thomas Rhett (son of hit songwriter Rhett Akins), which led his father to follow her music. Akins watched, listened, then messaged her and a friendship began, leading Sykamore to start visiting Nashville, where Akins helped to craft her career roadmap. Akins' appreciation of her music led to a move to Nashville and a publishing deal with Home Team Publishing (Thomas and Rhett's company) in 2017. In 2018, Sykamore self-released her first EP, *Self Medicine*, resulting in over 1.4 million streams to date.

“I want to look back on my first record and be proud.”

In Nashville, Sykamore met manager Jake Kennedy. Eager to help with her career, Kennedy happened to be on the phone with Michael Knox and forwarded Sykamore's material. “I had my imprint label for about a year with BMG,” Knox recalled, “but hadn't found anything that inspired me.” Instantly impressed, Knox reached out to Home Team Publishing to set up a meeting. A few meetings later, the deal was made—a 360 with a guarantee for one album and an option for more. Sykamore was soon in the recording studio for her upcoming album and has been hard at work ever since. “I want to look back on my first record and be proud of what I did.”

When asked what made him want to work with Sykamore, Knox's response was simple: “What makes an artist is being believable. And everything she sings and writes—I believe it! She is a true singer-songwriter with something to say.” — **Andrea Beenham**



Date Signed: October 2019
Label: Polyvinyl Record Co.
Band Members: Josh Burgess, guitar, vocals, keys; Olivia Campion, drums; Charlie Ryder, guitar, bass, keys; Christie Simpson, vocals, keys
Type of Music: Alternative Pop
Management: Lindsay Brandt - Honest Defector, lindsay@honestdefector.com, 631-889-2736
Legal: Paul Sommerstein, ps@paulsommerstein.com
Publicity: Sarah Avrin - Girlie Action Media, 814-777-0709, sarah@girlieaction.com
Booking: Alisa Preisler - Ground Control Touring, alisa@groundcontourtouring.com
Web: yumizouma.com
A&R: Seth Hubbard

Kiwi quartet Yumi Zouma was formed originally in New Zealand and is now splayed across the globe in New York, London and Christchurch, NZ. Following a four-year relationship with New York indie outfit Cascine, the band found a new home recently with Polyvinyl. Like many deals, it was mined from the members' organic network. Armed with the insights gained from its tenure with Cascine, the band was battle-hardened and fully prepped for the industry demands.

“We were fortunate as a band,” says Josh Burgess, Yumi Zouma singer and guitarist. “The first song we ever made we sent out to a few

“Those initial calls gave a lot of insight.”

labels including Cascine. We were with them for about four years. That was a good foundation to get an idea of what the band wanted to sound like and the signing process. We started to work with a manager and lawyer around that time as well.

“We didn't even have a record then,” he continues. “If you want to get signed—the reason you should want to—is so you can release music. If you wind that back, you've got to make music. Before we'd even found [Polyvinyl] we'd mixed and recorded our whole record. It's important to keep making music because it shows you what you need to explore in order to make more art. When we'd finished it, our lawyer and manager began to send it around to their contacts and ones we'd made playing shows. That's the nicest way to do it. Those initial calls gave a lot of insight [into which label was the best match].” Once both the label and band were convinced that the ideal partner had been found, a deal was inked.

Yumi Zouma's single “Right Track / Wrong Man” dropped on Dec. 11. American indie label Polyvinyl patterns its deals after noted Chicago mainstay Touch and Go Records, which is known for its fifty-fifty splits. The full-length record *Truth or Consequences* is targeted for release in March with a tour to follow, which will likely include festivals. — **Rob Putnam**



MADISON KOZAK

Date Signed: July 22, 2019
Label: Songs & Daughters
Band Members: Madison Kozak
Type of Music: Country
Management: N/A
Booking: Kylene Sharpe - CAA
Legal: N/A
Publicity: Julianne Cassidy, jcassidy@sweettalkpr.com
Web: madisonkozak.com
A&R: Patch Culbertson, Seth England, Nicolle Galyon

Make a decision, commit to it, learn from the best mentors you can find and follow through with hard work. That formula for success started early for Madison Kozak, stepping on her first stage at age nine. Catching the performance bug early, she never looked back. "I never thought I would sign a record deal less than a year out of college," she says. "With the right team around you and the right amount of passion, anything can happen!"

Her move to Nashville at age 14 proved pivotal. "Every book I read, documentary I watched, mentor I had," Kozak recalls, "stemmed from, or ended up in, Nashville." Once there, she began writing and wanted to perform, but her family pushed for college, so she enrolled at Nashville's Belmont University to study the music business.

One of the clubs Kozak joined in her junior year put a music publisher panel together to critique her work. Present were Big Loud Publishing executives Seth England and Hannah Wilson, who saw something special and brought about collaborations with songwriters Tom Douglas

"I heard songs I wished that I was writing."

and Craig Wiseman. Six months later, a showcase was set up, attended by country star Nicolle Galyon, an idol and "virtual mentor" for Kozak. Galyon was moved to tears. "Madison is a storyteller for every girl," Galyon says. "When I heard her play, I heard songs I wished that I was writing. They were songs that I wanted out in the world and I wanted to find a way to help make that happen."

England asked if Galyon would be open to writing with Kozak, and she responded saying that she was inspired to start a new label. Later that year, Songs & Daughters launched with the goal of addressing gender disparity in country radio by nurturing female artists, with Kozak as the lead artist.

Says Kozak, "Nicolle told me recently, 'I thought when I signed a record deal that all my worries would go away, but the race never really stops—it just gave me a launch pad.' Nicolle always reminds me not to look left and right, to know that it is a ladder and that you just need to keep climbing." — **Andrea Beenham**



Date Signed: November 2019
Label: Smartpunk Records
Band members: Chris Mclelland, vocals; Steve Flynn, guitar, backing vocals; Dean Barry, lead guitar, backing vocals; Andrew Echavarría, drums; Cameron Kisel, bass, backing vocals
Type of Music: Post Hardcore
Management: Steve Flynn - Nominee, Nomineemusic@gmail.com
Booking: Steve Flynn
Legal: Loren Wells - Pierson Wells, loren@piersonwells.com
Publicity: Becky Kovach, becky@bigpicturemediaonline.com, 212-675-3103
Web: nomineemusic.bandcamp.com, instagram.com/Nomineemusic
A&R: Matt Burns

Austin-based band Nominee had logged countless stage hours before it connected with Smartpunk Records. The members soon came to consider the pairing a perfect match for several key reasons.

"We had a couple of South by Southwest showcases in which Smartpunk was affiliated," singer Chris Mclelland recalls. "Our live show has more energy than our records. I think we proved that after our first [showcase] and it sparked their interest. We were looking for label representation, but when they popped up, they were very clear that they were behind our vision."

"Matt [Burns] was always willing to show that he believed in what we

"Don't take the first deal you're offered."

were doing and didn't want to have a ton of input other than support," guitarist Steve Flynn adds. "He helped as part of our creative team, which was the most encouraging thing for me."

Nominee was further attracted to Smartpunk because of something that scant few other labels offer: health benefits. "This hasn't come to fruition yet, but they know I'm a diabetic," Mclelland explains. "They mentioned the idea of being able to provide health insurance. A lot of the songs have to do with my deteriorating mental health and they were so understanding and behind it."

There'd been interest from other labels in the past. But like a Tinder date that bears as much promise as a prison Thanksgiving brunch, the chemistry simply wasn't right. "One of them mentioned Spotify numbers and that didn't sit well with me," Mclelland recalls. "I know how important streams are but it seemed like they only cared about what we could already bring to the table versus what they could help us bring. Don't take the first deal you're offered. Wait it out because the right one will come along and you'll know it when it happens."

Nominee's full-length record is targeted for an early 2020 release. Plans to play a number of established festivals have begun to take shape.

— **Rob Putnam**

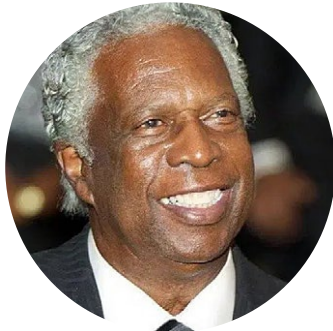


▲ SESAC at the Grammys

SESAC songwriter-artist PJ Morton (pictured) took home his second trophy for Best R&B Song with “Say So.” Songwriter Tedd Tjornhom received his first win for Best Contemporary Christian Music Performance/Song for “God Only Knows,” and Best Rap Song went to “a lot,” written by DJ Dahi, who also produced Best Alternative Music Album winner *Father of the Bride* by Vampire Weekend.

► Stevenson Honored by Songwriters Hall

Among the 2020 inductees into the Songwriters Hall of Fame is Motown originator William “Mickey” Stevenson, co-writer of “Dancing in the Street” (Martha & The Vandellas), “It Takes Two” (Marvin Gaye and Kim Weston), and “Devil With a Blue Dress On” (Mitch Ryder and the Detroit Wheels).



▲ De La Ghetto to peermusic

De La Ghetto has signed a global publishing administration deal with peermusic. He is readying his upcoming studio album *Los Chulitos*, set for release later this year. Pictured (l-r): Yvonne Drazan, VP Latin Division, West Coast, peermusic; Julio Bagué, VP, Latin Division, East Coast and Puerto Rico, peermusic; De La Ghetto and Kathy Spanberger, President & Chief Operating Officer, peermusic.

The CCC Presents Money Talks

The California Copyright Conference will present “Money Talks: Strategies for Maximizing Collection of Music Royalties,” moderated by Renee Jeske, Manager, Income Tracking, Disney Music Group, and Diane Ramirez, VP, Royalty Accounting & Administration, Royalty Review Council, taking place on March 10 at the Courtyard Marriott, 15433 Ventura Blvd., Sherman Oaks, CA 91403.

The panel will cover how royalties are earned, computed and paid, details on reviewing statements and identifying income that is missing, and common rights holder problems that impede collections, and how to fix these.

Check-in is 6:15 pm, cocktail hour from 6:30 - 7:30 pm and dinner and panel discussion 7:30 - 9:00 pm. Check out theccc.org for registration specifics.

BMI Basics with 101 Workshop

BMI 101 is a one-hour introductory workshop for anyone interested in learning more about the current role BMI plays in the complex world of the music industry. You’ll spend the hour with two BMI reps discussing the history of BMI, how to utilize their current services to the fullest extent and some basic 101 tips and tricks.

The workshop will take place on Mar. 26 in BMI’s Los Angeles office, 8730 Sunset Blvd., 3rd Floor West, Los Angeles, 4:00 pm - 5:00 pm.

Attendance is free but space is limited. If you are interested in attending, you must RSVP to BMI101@bmi.com.

MUSEXPO on the Approach

MUSEXPO Creative Summit

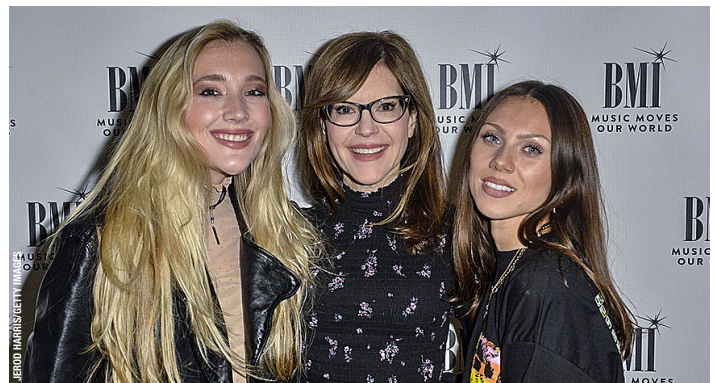
continues to confirm some of the most innovative and inspiring executives from across the global music and media landscape to join its 2020 event. The 22nd edition of the event is set to return as part of California Entertainment Week 2020 in Burbank, CA from Mar. 22 - 25, joining together the Global Synch & Brands Summit, A&R Summit and Worldwide Radio Summit.

Among industry executives confirmed for MUSEXPO Creative Summit 2020 are: Alexandra Patsavas, Founder, Chop Shop Music Supervision; Alicen Catron Schneider, Sr. VP, Music Creative/Head Of West Coast Music Operations, NBCUniversal Television; Andrea C. Martin, Chief Executive, PRS For Music; Anita Chinkes-Ratner, Sr. VP & Head of Music and Licensing Strategy, Viacom; Aton Ben-Horin, Global VP, A&R, Warner Music Group; Ben Dorenfeld, Sr. Music Producer, Anomaly; Benjamin Weeden, COO, Clubs & Theaters, Live Nation; and Bob Lefsetz, Publisher, The Lefsetz Letter.

MUSEXPO has also confirmed record labels, music publishers, managers, distributors, booking agents, promoters, streaming, digital, radio and media companies delegates already registered to attend MUSEXPO 2020 from Africa, Australia, Europe, Asia, N. America and South America—from over 30 countries and counting. Information on artist showcasing opportunities, registering your attendance to MUSEXPO 2020, direct flights to Burbank Airport and conference discount hotel room bookings within the Burbank, CA area is available at musexpo.net.

BMG Pairs with Tracklib

International music company BMG has signed a deal with Tracklib, the Stockholm-based sampling service



▲ BMI Show in the Snow

BMI’s annual Snowball showcase featured an all-female roster of songwriters including (l-r): newcomer Chloé Caroline, award-winning songstress Lisa Loeb and vocal powerhouse Georgia Ku, who stopped to pose for a photo during the 2020 Sundance Film Festival at The Shop.

that has revolutionized sample clearance. BMG will provide a selection of music from its massive catalog to be featured on Tracklib, where producers can sample the music and get straightforward clearance in a few clicks, something that historically could take months.

It's the latest step in Tracklib's continuing mission to make music sampling and clearance easy, legal and affordable. Tracklib allows users to find, sample and license recordings using a simple system with fixed prices and instant licenses. Producers and artists know before buying a track how much a sample license will cost. In this era of continuous, spontaneous releases and non-traditional distribution, the platform's ease and clarity present a unique solution to one of the music industry's thorniest ongoing issues.

Major artists like J. Cole, Mary J. Blige and Brockhampton have used Tracklib-licensed samples in their hits, and icons like Isaac Hayes have released previously unheard material from the vaults via the platform. Tracklib has also strived to open the world of sampling to new artists and producers by making the sample clearance process much more efficient. Tracklib samples have been in hits by J. Cole, DJ Khaled and many others. See Tracklib.com.

Head for the Hills with Inner Circle Songwriting Retreat

The 7th Annual Inner Circle Songwriting Retreat will be held at a private villa in the Ojai Hills, CA from Thurs. Mar. 26 - Sun. Mar. 29.

The co-writing and performance weekend will feature Grammy- and Emmy-winning songwriters and producers who have collaborated and written for major artists such as

John Legend, Charlie Puth, Cee Lo Green, Justin Timberlake, Celine Dion, Katy Perry, Jason Mraz, The Temptations, Luther Vandross, Pitbull, Ray Charles, Snoop Dogg, Notorious B.I.G., Wiz Khalifa and more.

The four-day songwriter's retreat is intensive but uplifting, hosted by veteran songwriter Alan Roy Scott, filled with co-writing, master classes, critique sessions, recording opportunities, performances, group collaborations, breathtaking views, catered meals and connections that will last a lifetime.

The Ojai Villa has the perfect ambience and amenities with lots of meeting areas, writing nooks, lovely patios with inspirational views and a starlit jacuzzi to unwind in the evening. All meals will be catered in house, featuring locally sourced, organic produce, creating a community spirit throughout the event.

Registration info is available at songwritingretreats.com.

Open Mic Opps in LaLa

If you are in the Los Angeles area, make plans to visit the Guitar Merchant Open Mic, held every Wednesday at the well-appointed music store located at 22807 Satcoy St., West Hills, CA. The event is held from 7:00 pm - 10:00 pm. If Irish music is your groove, join the session at Griffins of Kinsale, 1007 Mission St., South Pasadena from 8:00 pm - 11:00 pm, also on Wednesday evenings. If Old Time Music is your genre, you're not alone: check out the Old Time Music Jam on the first Thursday of the month at 1642 Beer and Wine Bar, 1642 W. Temple St., Los Angeles, CA.

DAN KIMPEL, author of six music industry books, is a content and music contributor for a variety of print, electronic media and podcast platforms.



▲ Joseph Arthur in the ASCAP Music Café

ASCAP featured singer-songwriter and composer performances at the recent Sundance Film Festival. Pictured is ASCAP songwriter Joseph Arthur.



▲ David Olney: A Songwriter's Songwriter

Song Biz notes the passing of the indelibly gifted songwriter David Olney, whose songs were recorded by Emmylou Harris and Linda Ronstadt among many others. He passed onstage at the 30A Songwriters Festival in Florida.



▲ National Music Publishers Association Shares Vision

NMPA President and CEO David Israelite, delivered a presentation titled "NMPA's 20/20 Vision: The Decade of Songwriter Empowerment" at the organization's Grammy Week event. Pictured (l-r): David Israelite, President and CEO, NMPA; Danielle Aguirre, EVP and General Counsel, NMPA; AIMP National Chair and Los Angeles Chapter President Teri Nelson-Carpenter, President and CEO, Reel Muzik Werks, LLC; and AIMP Nashville Chapter President John Ozier, Executive Vice President, Creative, Reservoir.

► Lewis Capaldi to Kobalt

Scottish singer-songwriter Lewis Capaldi has signed an international neighboring rights deal with Kobalt. The 23-year-old artist moves over to Kobalt from PPL, where he was previously represented for international neighboring rights royalties (which are due to sound recording copyright holders for public performances of their songs). His smash ballad "Someone You Loved" was nominated for Song of the Year at the Grammy Awards.



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Vanessa Carlton

The Sound of a Healing Heart

On her new full-length collection, *Love is an Art*, Vanessa Carlton testifies to the necessity of change. A song title, "I Can't Stay the Same," resonates as Carlton enters into the newest phase of her two-decade career.

Producer David Fridmann, known for his work with MGMT and Flaming Lips, brings florid audacity to the tracks. "I sent Dave a lot of classical references," Carlton says. "When you're listening to a recording of a classical piece, it's a bigger bandwidth of sounds. I wanted us to have that huge girth in the recording process. We could use the term 'cinematic,' but it's about approaching the record as if it was orchestral."

Now a Nashville resident, Carlton, who is married to John McCauley of the band Deer Tick, co-wrote the songs with singer-songwriter Tristen, with whom she shares a geographic proximity. "I had been a huge Tristen fan for years. I moved to Nashville and our house was right in front of hers. She would walk from her apartment, across the creek right into my yard. We'd write while my daughter was asleep. It's like a dream, but that's Nashville."

Creating outside of her comfort zone was essential to Carlton as songwriter. "I wanted unconventional song structures. Tristen and I hit it off so well. I've never done co-writing like that before—it was like writing stories or essays, and sending the words back and forth and editing and re-editing. I wanted to put more time into that process than I had before. We wrote until there were no wasted words."

With "Future Pain," Carlton shares this thought: "Bad boys become sad boys/It's only cute when you're young." She says it's one of her favorite sentiments. "It might become a tattoo or a bumper sticker," she laughs. "Companion Star" features Carlton on lo-fi keyboards. "Dave said if he hears something great in a demo, he uses it. He's not going to try and beat it. I would send him my shitty GarageBand demos and he was so into them. He used my demo recording on that song," Carlton explains.

When Carlton first emerged as an artist almost 20 years ago, it was with an indelible song, "1000 Miles," recently covered by Lewis Capaldi. "That song will never die," Carlton professes. "In any medium, some of our greatest successes can be our greatest challenges. I can't complain and I'm very lucky. I know songwriters who are way better than me, and they don't have that one 'stars aligning' moment. I have to continue writing my way out from behind the earlier songs. I think it's a wonderful challenge. It means I can do what I want."

In 2019, Carlton made her Broadway debut starring as Carole King in the musical *Beautiful*. "I played it like a singer-songwriter. Talk about throwing myself into a world I knew nothing about—I learned so much in such a short period of time. It changed my life." King was simultaneously a wife in an emotionally challenging relationship, a mother and a blazingly successful songwriter. "She had a baby, and she was going to 1650 Broadway every day to write. She was writing her way out of her situation."

Carlton references the complexity of a past relationship on the closing track of *Love is an Art*. The song portrays a romance she had with an older man, when she was being "gas lit." She explains, "I will be 40 this year. I said to myself, 'This is the first and last time I will write about this.' It's the closing song on the album and the closing song in my mind. The end of the song is an exorcism."

Carlton notes, "You have to do the work yourself. It takes years. We go through chapters of our lives that bring us to our knees, but we have to get out of the victim stance. You have to become your own shaman. Wisdom will take you to that place."

Contact Ashley Lanaux/Jari Wilson, ashleyl@pressherepublicity.com, jari@pressherepublicity.com



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-Chris Lord-Alge

DROPS

Once Were Brothers: Robbie Robertson and The Band, a Daniel Roher-directed documentary film, has been released on **Magnolia Pictures**. Featuring **The Band's** guitarist and primary songwriter **Robbie Robertson**, **Martin Scorsese**, **Bruce Springsteen**, **Eric Clapton**, **Taj Mahal**, **Jann Wenner**, **Ronnie Hawkins**, **Van Morrison** and **Dominique Robertson**, the film was inspired by Robertson's 2016 bestselling memoir **Testimony**. *Once Were Brothers* tells the story of Robertson's life and career with the help of archival footage and interviews. Contact gladys.santos@ginsberglibby.com for further details.



RuPaul's Drag Race All Stars winner and musical artist **Trixie Mattel** recently premiered a unique musical special, **Trixie Mattel: One Night Only**, to delighted YouTube viewers and an audience of Barbies in her own living room. Mattel performed several songs off her new album **Barbara**, including surf-rock bop **"Malibu"** and **"Jesse Jesse,"** an ode to celebrity crush **Jesse Eisenberg**. Described as equal parts late-night Adult Swim short, NPR Tiny Desk Concert and stand-up comedy routine, the performance can be watched at bit.ly/39CB9e3. Contact [Josh Page](mailto:Josh.Page@shorefire.com) at jpage@shorefire.com for more information.

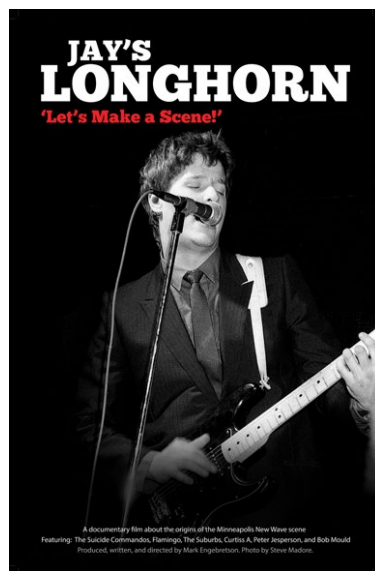
The **Depeche Mode** concert film and documentary **Spirits in the Forest** is now available for streaming on **Prime Video**, featuring emotional interviews and performances from the band's record-breaking 2017-2018 **Global Spirit** tour that reached over three million fans at 115 shows around the world. The film debuted in more than 75 countries to over 220,000 people, landing a No. 2 spot in Germany, Italy and the UK in the global box office and No. 3 in Mexico. For further details, contact sarahmary.cunningham@sonymusic.com.

Mark Engebretson's new indie documentary **Jay's Longhorn**, a film about the iconic Min-



neapolis rock club of the same name, released in December and can be viewed at vimeo.com/ondemand/jayslonghorn. Jay's Longhorn may not be a household name to some, but it was the epicenter of late '70s Minneapolis punk and indie rock that gave a platform to artists like **The Suicide Commandos**, **Flamingo**, **Curtiss A**, **the Suburbs**, **the Replacements** and **Hüsker Dü** at a time when the local music scene was dominated by mainstream cover bands. The film features interviews with some of the club's former acts, like **Dave Ahl** and **Steve Almaas** of **The Suicide Commandos**, **Lori Barbero** of **Babes in Toyland**, and Jay's Longhorn owner **Jay Berine**. Contact markenge@gmail.com.

Recorded at Colorado's renowned **Red Rocks Amphitheatre** last June, **John Fogerty's 50 Year Trip - Live at Red Rocks** was released recently as a double LP and live DVD. The concert film captured a special stop along Fogerty's national tour in celebration of the **Creedence Clearwater Revival** co-founder's 50-year career, featuring CCR classics like **"Proud Mary," "Bad Moon Rising"** and **"Centerfield,"** along with covers of **"I Heard**



it Through the Grapevine" by **Gladys Knight and the Pips** and **Dale Hawkins' "Suzie Q."** Contact melissadragich@gmail.com.

The world premiere of **Without Getting Killed or Caught**, a documentary on the complex relationship between legendary songwriters **Guy Clark**, **Susanna Clark** and **Townes Van Zandt**, will be at the **2020 South by Southwest Film Festival**. Featuring narration by Academy Award winner **Sissy Spacek**, the film tells the story of best friends who loved the same woman and the musical works the love triangle inspired with vintage photos, footage and interviews from the late **Guy Clark**, **Rodney Crowell**, **Steve Earle**, **Vince Gill**, **Jo Harvey Allen**, **Terry Allen** and **Verlon Thompson**. The film was directed by **Tamara Saviano** and **Paul Whitfield**, and based on **Susanna Clark's** diaries and **Saviano's** 2016 book **Without Getting Killed or Caught: The Life and Music of Guy Clark**. Contact info@juiceconsulting.com.

A special cut of the documentary feature **Beastie Boys Story**, from **Beastie Boys** members **Mike Diamond** and **Adam Horowitz** and Oscar-winning director **Spike Jonze**, will open exclusively in select IMAX theaters on April 3 with a global

premiere April 24 on the heels of the 26th anniversary of the trio's No. 1 charting album **III Communication**. The collaboration grew out of Diamond's and Horowitz's bestselling **Beastie Boys Book** and reunites Beastie Boys with Jonze, who directed the band's single "Sabotage" more than 25 years ago. For more information, contact Steve Martin at steve@nastylittleman.com.

OPPS

Submissions will open soon for the **2020 California Independent Film Festival Association's** annual film scoring competition, offering international film composers a chance to showcase and receive recognition for their work. Check back at caiff.org for registration information and deadlines.

South by Southwest, one of the nation's biggest conglomerations of film, media and music, will kick off on March 13. Featured sessions include "Peak TV and the Problem of Choice," "Media and Activism" and "But, How Do I Raise Money for MY Project?"

For a complete list of film and TV industry-related events and speakers, visit sxsw.com/conference/film-and-tv-industry.

Created by the **World Soundtrack Academy** to highlight the work of young artists, submissions are open for the **SABAM Award for Most Original Composition by a Young International Composer**. Contest participants write



certs, *The Delia Sessions* aims to share music and bridge connections between global audiences, bringing viewers to world conflict zones like the West Bank or Palestine's Gaza Strip through music. The YouTube series consists of five-minute live music shows produced in and featuring musicians from these conflict zones, featuring Palestinian artists including **Rola Milad Azar, Milad Fatouleh** and **Lina Sleibi** performing primarily traditional Arabic songs. For more information, contact Christine Brackenhoff at christine@rockpaperscissors.biz.

Laurel Canyon, a two-part documentary series directed by **Alison Ellwood**, will premiere May 31 on **Epix**, using rare footage and audio recordings to tell the story of the artists who started a musical revolution in the now-legendary Los Angeles neighborhood. The series features new interviews with **Jackson Browne, Don Henley, Michelle Phillips, Graham Nash, Linda Ronstadt, Bonnie Raitt, Roger McGuinn** and more, and music historian and *Music Connection* contributor **Harvey Kubernik** was a consultant on the series. For more information visit epix.com.

The 18-year-old platinum artist and six-time Grammy winner **Billie Eilish** will perform the

title song—co-written with brother and multi-Grammy winner **Finneas**—to the upcoming 25th **James Bond** film, *No Time to Die*, becoming the youngest artist in history to write and record a James Bond theme song. The song released on **Darkroom/Interscope Records**. Eilish also recently debuted a moving music video she directed on sibling love, starring her and Finneas



a symphonic score for a selected film or TV excerpt, and compositions of the three finalists are performed during the **World Soundtrack Awards Gala and Concert** in October. Check worldsoundtrackawards.com/en/projects/composition-contest/20 for more information.

PROPS

The **Delia Arts Foundation** recently premiered *The Delia Sessions*, a music video series featuring musicians facing complex geopolitical situations. Inspired by NPR's Tiny Desk Con-

for a song they co-wrote together, "Everything I Wanted." Eilish performed live this year at the Grammy Awards in January and the Oscars in February. For more information, contact Alexandra Baker at alexandra@highrisepr.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



Kate Simko

Composer/DJ/Producer

Web: katesimko.com

Contact: [Maike Eilert, maike@whitebearpr.com](mailto:maike@whitebearpr.com)

Most Recent: *We Believe in Dinosaurs*

Kate Simko is a producer, an internationally touring DJ and performer, has a record label—London Electronic Recordings—and leads her own hybrid ensemble of synth and live instrumentalists called the London Electronic Orchestra. But somewhere in all of that, she also discovered a love for film composition, getting her first experience by working with Oscar-winning sound designer Stephen Flick.

"I played piano my whole life; I started in classical piano in university and quit to learn how to produce and do a radio show," she says. She advises aspiring composers to manage their time to prioritize writing music above all else. "If you've got eight hours in a studio, spend half that actually composing and not getting sidetracked by administrative stuff. The more you do that—actual writing, whether it's for yourself or a specific project—you're growing as an artist."

In 2018, Simko took part in a performance and discussion series at the Royal Albert Hall in celebration of the 100th anniversary since women won the right to vote. Simko said the percentage of women in the music industry is still low, yet support networks are becoming more and more common. "Organizations like She Said So—there are so many alliances for women in music that weren't around just a few years ago," she says.

One of Simko's most recent credits, *We Believe in Dinosaurs*, a documentary about a controversial life-size "Noah's Ark" built in Kentucky by new-earth creationists, presented one of her greatest challenges yet as a film composer. "This documentary was set in a singular place," Simko says, "and I wanted to keep the film feeling fresh and exciting while the actual footage was not that diverse. I had to work to create excitement and tension. There are two different belief systems within the film—the creationists and scientists—and the two sides are clashing. I enjoyed creating that tension."

► **Little Big Town Brings Country Back to Carnegie Hall**

Little Big Town recently released their ninth studio album, *Nightfall*. In celebration, the country group hit up New York City's historic Carnegie Hall and The Apollo Theatre for three sold-out shows. The band's Carnegie Hall performance marked the first time since 2013 that a country music act had performed there. The album received a Grammy nomination this year. The band is currently on the road on The *Nightfall* Tour ending in Denver in May.



▲ **Bettencourt Gets Lucky at Soundcheck Live**

Famed Extreme guitarist Nuno Bettencourt hit up this month's Soundcheck Live as Guest Curator. Joined by artists Gavin DeGraw and Godsmack's Sully Erna, Bettencourt performed several classic hits from Dio to Paul McCartney to the Doobie Brothers alongside the Soundcheck Live resident band. Soundcheck Live is a monthly jam series held at Hollywood's Lucky Strike Live that features some of LA's most notable touring and session players. Find out more at [instagram.com/soundcheckliveofficial](https://www.instagram.com/soundcheckliveofficial).



◀ **Young Pays Tribute to Wife, Daughter**

Brett Young recently kicked off his headlining "The Chapters" Tour in Knoxville, TN in support of his sophomore release, *Ticket to L.A.* The tour weaves through pivotal chapters of his personal journey. Young performed hits including "Catch" and gave audiences never-before performed songs including "Lady," a special tribute to his three-month-old daughter and wife, Taylor Mills Young.



▲ **Arts Makes Today Show Debut**

Tenille Arts made her debut appearance on *Today with Hoda & Jenna*. The trip to New York also included a performance and interview at AOL Build and several news outlets to promote her new album *Love, Heartache, & Everything in Between*. To learn more, visit [facebook.com/tenillearts](https://www.facebook.com/tenillearts). Pictured (l-r): Jenna Bush Hager, Arts and Hoda Kotb.

Tidbits From Our Tattered Past



1985—Chaka Khan—#4

In this vintage *Music Connection* issue, we spoke with super singer Chaka Khan, who advised, “If you don’t say when you are going to stop working, they’ll work you to DEATH!” Also included are a profile of sideman guitarist Gregg Wright (Michael Jackson) and concert reviews of roots rockers Los Lobos and jazz trumpeter Chet Baker.



2004—Flogging Molly—#24

It’s St. Patrick’s Day time again, kids, so take a look back at this issue, featuring seven-member Celt-punk band Flogging Molly. In our interview, frontman Dave King told us that by being in a large band “We constantly have to watch expenditures. One disadvantage is it’s crowded on the tour bus. But I’d say the advantages far outweigh the problems.”



▲ Lynch Celebrates Hometown with Sing-Along

Country singer Dustin Lynch celebrated the release of his fourth album *Tullahoma* named for his hometown in Tennessee. Lynch hosted an all-night sing-along at Marathon Music Works in Nashville. Friends, family, Tullahoma locals and Nashville industry pros were among those that attended to help ring in the release and witness the artist’s 90 minute set. Lynch is scheduled to go on his Stay Country Tour starting in Detroit.



◀ Grammy Winners Gather Post-NAMM

Many gathered at the annual GINGIO Post NAMM Event at the Sofitel Hotel in West Hollywood. It was an evening of networking with industry celebrities and Grammy winners in attendance at Ryan Cross’ Monday Jazz Eclectic in the Riviera 31 Lounge. Pictured (l-r): Patrick Greppl, Executive, Merging Technologies; John Greenham, 2020 Grammy winning mastering engineer (Billie Eilish); Jane Scobie, co-host; Gingo Muehlbauer, music consultant/host; Grammy winning mastering engineer Brian Lucey.

▶ Herstand Teaches Us How to Make it in Music

Music industry expert and author Ari Herstand recently debuted the second edition of his best-selling book *How To Make It in the New Music Business* at the Barnes and Noble at The Grove in LA. At the event, Herstand interviewed recording artist Andy Grammer for his upcoming podcast. He also gave away two prizes to lucky audience members—a Fender Strat guitar and a Shure SM58 mic.



cheat codes

BY BRETT CALLWOOD



l-r: Matthew Russell, Trevor Dahl, KEVI (Kevin Ford)

It's been an enormous couple of years for Los Angeles-based electronic trio Cheat Codes. Composed of DJs and producers Trevor Dahl, Matthew Russell and Kevi (real name Kevin Ford), the group put out the *Level 1* EP in 2018 and followed it, appropriately enough, with *Level 2* the following year. In between, they've collaborated with a variety of high-profile artists including Demi Lovato ("No Promises"), Little Mix ("Only You") and Nicky Romero ("Sober").

The track "Who's Got Your Love?" from the *Level 2* EP took things, quite literally, up to another level. A collaboration with Irish producer, singer and DJ Daniel Blume, the song pulled in over four billion streams and reached #1 on the dance charts. With a very contemporary EDM sound and a gift for polished flair, it's fair to say that things are going very well as the group comes off of a well-received tour with Steve Aoki and prepares to release their debut album, as well as the *Level 3* EP. We spoke to Dahl and Russell about all of that, and so much more...

Music Connection: The band formed in 2014 and started releasing music a year later—what was the mission at the beginning?

Matthew Russell: The background was, we were all on different individual projects and we felt like we were being put into a box a little bit, so the idea of this project is we wanted to do an electronic, DJ project with the mentality of a producer—that we can pivot to any kind of sound that we wanted to. If you listen to the music from 2015 up until 2020, it's been extremely different every single year. We have different sounds that we experiment with. That was the main idea, and then the name is all about doing what you want, going straight for what you want, not what society dictates. We always try to find the cheat code.

At the beginning of the group, we were doing everything ourselves—recording our own vocals, singing, mixing, mastering, producing the tracks. I made the logo. We were making the beats, recording live guitar—we were doing everything. That was our cheat code, and our goal was to put out a song every single month. We were able to do that because we were doing everything ourselves, so it would cost us like \$50 to put out a song.

Our whole mentality is just like, doing what you really want and not doing what you think you're supposed to do. And always making the most of what you've got in any situation. Finding the cheat code in those situations.

I think a lot of people have the mentality of, "Well, if I get this amount of money or this con-

nection, then I can go after what I want." But in reality, you've just got to go for it.

MC: Your sound has evolved over the past five years—what influenced that evolution?

Russell: For me it's boredom. If we feel like we're bored with songs that we're making, then we need to switch it up, because it needs to be fun for us, and I think a lot of people might stick to what works when they've found a sound, and that's great. That works for a lot of artists. But I think I would just lose my mind if I had to play a song on stage for like 10 years and keep making the same song over and over again.

Trevor Dahl: When we came to this project we wanted to be able to blend all sorts of different genres together, to be able to switch it up and not be too stagnant. We all came from different backgrounds; I did acoustic music before, Matt did rock, pop and hip-hop, and Kevi did urban stuff. So we came from different styles and

"We're actually thinking albums are coming back. People crave a body of work from artists they love and not just the one tune."

backgrounds, and when we came together we wanted to be able to switch it up whenever we felt like it, and it's definitely evolved into our thing. For instance, we did a song with Demi Lovato, and then the next one was with Trippie Redd and Blackbird. So we like to switch it up and not stay in one place.

Russell: In the background of doing a producer/DJ project is also the idea that we don't have to sing on the songs if we don't want to. We can make a song, and maybe it doesn't fit our personal singing voices so we can reach out to other artists and just make something that we would have never made on our own or vice versa. So we have unlimited options and that's what we love about the project.

MC: Does the technology dictate the art? And are there limits to what it can achieve?

Russell: Not so much. Obviously, in the last 15 years, technology has given us a lot more room to create whatever we can envision—I guess in a sense. But it's almost to the point that everything you can possibly imagine is almost at your fingertips, so it's a matter of being creative and putting your own twist on things.

MC: You're based in LA, correct? What do you think of the current Los Angeles electronic music scene? How often do you guys perform in Los Angeles?

Russell: Honestly, we tour every weekend. We probably play LA maybe three times a year. Maybe more if there's a special event or something. So we're not playing LA or hitting the clubs every weekend.

I would say, in some of the major cities like LA and New York, there's a lot going on so there's a lot of distractions. I almost feel like other cities, whether it's Miami or whatever, when you're traveling every weekend you find these pockets of fans that are diehard and are so excited to see you. So excited that there's a show in their town, and sometimes those are some of the most fun shows to play. You play these grungy small clubs, but they're having the best time in the world. Sometimes, those are the best cities.

But LA in particular, as a scene, I think is great because it always seems to be on the cutting edge as far as new music, and you're going to hear it first. That's why we live in LA, because we want to be able to work with new, upcoming songwriters or artists, or even just fashion as far as being inspired by different visual artists. So I think creatively in general, LA is a very inspiring place to be.

MC: You've released two EPs so far—*Level 1* and *Level 2*. Is that the way to go in the digital world? Is it even worth releasing full-length albums anymore, especially for electronic music fans?

Dahl: Even though we haven't done an album, we're actually thinking albums are coming back. People crave a body of work from artists they love and not just the one tune. They're waiting for more. A lot of my favorite songs from artists aren't necessarily the singles. They're maybe the b-sides and the songs that don't get 20 million streams, but they tell more of a story and tell me more about the artist. We want to start getting to that more, so we're thinking about our first album right now, which we're pumped about. Five years of making singles and EPs, so we're happy to be making a full body of work, which has been awesome.

We're also working on *Level 3* as well, so we have a shitload of music lined up.

MC: Does your deal with 300 Entertainment allow you that sort of freedom, to release music as and how you wish?

Dahl: Yeah. We were lucky enough when we were making the deal with them that we were able to build it out where we can release music whenever we feel like it. So we have a partnership with them where we can release music and not be stopped by anybody, so it's good.

MC: How about your management team—do you feel like you have supportive people working with you?

Dahl: We have a couple of management teams, but YMU is the big company and then Red & Gold.

Russell: We have a company based in the UK, as it's good to have feet on the ground over there. We do a lot of collaborations there—we just did a song with Liam Payne. So it's good to connect with labels out there, because we usually have a different international label partner when we put out music physically. Then we have the other two companies focusing on different things, whether it be touring and the other one focusing more on keeping in with the US label, keeping on our releases, A&R-ing and stuff like that.

Dahl: We used to have the one company in the US and it was cool but we thought we were limited a little bit with our resources and having things going on internationally. The teams actually work together and they still work together on other projects as well.

MC: Obviously you've worked on a lot of collaborations—is that a process you enjoy?

Dahl: Absolutely, yeah. It's kinda why we went into it. Like Matt said, we get bored. So being able to go from Demi Lovato to Trippie Redd, to be able to work with completely different styles of music but still some of the biggest names out there—it's interesting being able to do that, finding out how different people work and how songs are made. How to create something special.

MC: Do you have a favorite?

Dahl: I think the new one with Trippie Redd, Prince\$\$ Rosie and Blackbear, "No Service in the Hills." I've been excited about this one for a while. The fact that it's all come together and everyone's ready to go, I'm excited.

Russell: I'd probably say "No Service" too. We've had this record for over a year, so it's pretty exciting that it's coming out now. Going back to what you said, the pro and the con of collaborating is you've got to work on different people's schedules and stuff like that, but you're always gonna get something new that you wouldn't have made on your own, because you're getting those influences from the other artists.

Trippie Redd came in and just wrote, put his

"The name is all about doing what you want. Going straight for what you want. Not what society dictates. We always try to find the cheat code."

entire spin on the record. Blackbear came in later and he rewrote the hook in his own swaggy perspective, bringing in some lyrics that we would have never come up with on our own. It's interesting—I think to collaborate as much as we do, you have to be really open-minded. It's fun for us, because it feels like you're learning, not getting stale or bored, which is important.

MC: How much time do you spend in a room with them, or is it all done electronically?

Dahl: It's different for every artist. In 2020, a lot of it is via the internet or friend-to-friend. Blackbear, for example, is really good friends with one of our good homies, so that's how that one worked out. Demi, we were in the studio with her, doing her vocals, going back and forth on how to do whatever we've got to do to make it better. It was awesome. So every artist is different, everyone has a busy schedule. Luckily the internet is a pretty great tool.

MC: You've managed to reach four billion streams on YouTube—how do you do that in this saturated market?

Dahl: I think the biggest thing is we've always tried to put our best foot forward. We're constantly working on new ideas—if you have 100 ideas, pick your favorite 10 and then put your favorite one out first. It's all a matter of working, working, working and putting your best foot forward. When you do that, you really maximize on every possible chance you have to make things bigger—to make every song bigger than the last one. That's the mentality you need to have, as far as making everything better every time you do something.

MC: "Who's Got Your Love" reached #1 on the dance charts. Were you surprised by the success?

Dahl: For me, it's hard to expect anything, ever. Like I say, it's just a matter of wanting to put out our favorite song that we have out at that time. Whatever we're really excited about. That song, for example, is my favorite song on the *Level 2* EP, so I was pumped about that one and I thought that would have the biggest chance of doing well, so I'm glad that it did.

Russell: Yeah. It recently got placed on this big UK reality show called *Love Island*, so people have been Shazaming it and stuff. Me and my girlfriend watch that show all the time.

Dahl: You never know where a song is going to fit or just end up, and how people are going to hear it or experience it. It's always different. It's never just the same formula.



Russell: That song is fucking perfect for *Love Island*, though. They've used like four of our songs.

MC: You worked with Daniel Blume on that one...

Russell: Shout out to Daniel Blume. He's the man. We met him through a Twitter DM, and he said he'd love to collaborate with us one day. He sent us a few songs and we thought they were awesome so we kept in contact. He was like 15 or 16 at the time, super young, and we eventually found an idea that we could do together. This was it. It's kinda crazy.

MC: How did the songwriting process work on that one?

Russell: He had the vocal idea and then it went back and forth with the production. I sang the lyrics to the second verse, he did the formatted vocal, then we bounced it back and forth until we were all happy, via the internet.

MC: What would be your dream collab?

Dahl: As far as anybody in the world, I got into music because I love The Beatles, so it'd have to be Paul McCartney, even though I have no idea what that would sound like, but that's the beauty of the way we make music. Something like that would be unreal.

Russell: It'd be cool to do a song with Empire of the Sun.

Dahl: If Kevi was here, he would say Drake, so I'm going to pop that in for him.

MC: How much work goes into your live show?

Russell: We're actually working on our live show right now where we're incorporating live instruments—Trevor playing guitar and me playing bass. We have a drummer and potentially keys.

Dahl: It still feels very much like an electronic

QUICK FACTS

1. One of the songs that first brought Cheat Codes to the public's attention was "Sex" in 2016, which featured a sample from Salt-N-Pepa's "Let's Talk About Sex," and saw them collaborate with Kris Kross Amsterdam (whose name is a nod to hip-hop act Kris Kross).
2. "Sex" was also the first song that saw them certified gold in the USA (plus platinum in Britain, Australia and Germany).
3. Cheat Codes have remixed songs for artists as prestigious as Kelly Clarkson, MØ, U2, Katy Perry (featuring Nicki Minaj), Thirty Seconds to Mars and Ed Sheeran.
4. Cheat Codes signed to 300 Entertainment in September 2016.
5. Other artists they've collaborated with include Kaskade, Sofia Reyes and Willy William, Dabby Quest and Ina Wroldsen, Agrojack, Kim Petras, Dvbbs, Kiiara, Fetty Wap and CVBZ, and Cade.

set, DJ oriented, but we wanted to create special moments to show that we have more musical ability than just DJing—we play instruments. We want to have a little more fun and jam out. Creating moments like that separates us from everyone else.

MC: What does the band have coming up in 2020?

Dahl: We're about to tour, hitting pretty much everywhere in the States. We're doing a show in Mexico, in Dubai, so we'll be really busy

in February. We're booking shows for the spring and summer right now, and then we're working on a live show that we're hoping to perfect by the fall and winter and then at the same time finishing up the *Level 3* EP and our debut album. It's going to be a really busy year, but we've been working on a lot of this stuff for a while so we're trying to put the finishing touches on everything and show it to the world.

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Creating Your Artist's World, Vision Aesthetic and Story

By Ari Herstand



Before you even think about creating a release strategy that will give your album the recognition it deserves, you need to first figure out yourself. The one major thing that separates the artists who have diehard fans from those who have merely passive listeners—or worse, pity supporters—is one thing: I, Artist.

We're all artists. We create art. But to become an Artist with a capital A requires a helluva lot more than just "great music."

So how do you go from an artist to an Artist? Of course, creating exceptional music is step one. But every great artist can do this. You need to showcase that you are so much more than just someone who can make great music.

Bob goes to work embodying the role of Company Man. He wears slacks, fancy shoes and a neatly pressed button-down shirt. He is clean-shaven, wears expensive cologne and his hair style is straight out of a Brooks Brothers catalog. When he walks into a conference room, he signals to everyone that Bob means business—of the office variety. He speaks with perfect diction. Looks people dead in the eye when he shakes their hand firmly. He performs in the conference room masterfully. As he presents his slide deck, he can answer everyone's questions with prowess and depth. He has worked out every angle and has thought through his concepts to their core. Not a hole to be poked. His coworkers leave the conference room inspired and impressed. Bob plays the role of Company Man flawlessly. He is cherished and rewarded. A promotion is in Bob's future.

Now, what does Bob the Company Man have to do with you the Artist? If you want to be an Artist with a capital A you need to embody the role of Artist to the core. Just like Bob had to learn how to dress, speak, present and interact with colleagues, you have to learn how to embrace your inner Artist.

Society encourages conformity. Falling in line. Keeping your head down. But Artists are leaders. Artists help people connect with their souls.

Artists not only tap into a higher consciousness, but guide their followers to explore states of existence outside the daily mundane. Artists inspire those who are willing to open up and challenge their states of being.

The greatest Artists can inspire a generation into action. Or a couple in to love.

Songwriters vs. Musicians vs. Artists

I know what you're thinking: "I just want to make music and I want people to dig my music. What are you even talking about?" Well, if you want to be a behind-the-scenes songwriter, you can move to a songwriting hub, write a million songs, get a publishing deal and be on your merry way. If you want to be a hired gun, you can follow your employers on stage and play your part in the background, conforming to these Artists' desires of how you should look, act and play.

But if you want to be the Artist, you can't just play the part. You need to be the part.

My friend texted me the New York Times' six-minute *Watch How a Pop Hit Is Made* doc about Zedd, Maren Morris and Grey's "The Middle." If you've seen this video, then you may have asked yourself the same thing my friend asked: "Why didn't Sarah sing it?!" To briefly sum it up, a songwriting team consisting of Sarah Aarons and a couple of producers made a great-sounding demo for a song they wrote called "The Middle," in an attempt to get it cut by a famous Artist. The video details the process and struggle in trying to

find the right singer for the song. Fifteen different famous singers sent in their own demos (auditions) to "win" the song. Every time the producers received another singer's demo, they felt more discouraged. Zedd recalled: "I'm looking for someone to sing it with the same intention as Sarah sang it. There were months we almost gave up because no one could sing it properly."

So my friend understandably wondered why not just have the best singer sing the damn song? She wrote it!

The simple answer is, she was not the best vessel to deliver this message. Sure, Sarah

If you want to be the Artist, you can't just play the part. You need to be the part.

has a voice perfect for the song and is an undeniable hit songwriter, but she is not an Artist with a capital A. She is an artist, of course. But she may not be ready or prepared (or have the desire) to lead a generation.

What does this all mean? Why is this important? If someone digs "that one song" and they start exploring who the artist is, they start down a rabbit hole of information. If all of the socials are disjointed and confusing, the bio is bland and reveals nothing of interest or substance, and the photos and videos are forgettable, that potential fan will lose interest and move on. However, if this person unveils a beautiful, enticing, enriching and inviting world the Artist has created, that potential fan may turn into a hardcore, card-carrying member of the Artist's fan club for life.

Fans connect with Artists who help them reveal truths about themselves.

Tons of people have great voices. Tons of people write great songs. Very few, however, are Artists who can bring their followers to spiritual heights. If it sounds cult-like, well, it kind of is. That's why people pay so much to attend huge concerts. It's not because they like "that one song," it's because they love the Artist and everything she stands for. And they want to join their fellow congregants in the church of that Artist for a night—levitating and connecting.

Creating the Artist World

So, you have to create your Artist world. Everything should be filtered through the lens of the Artist. You the Artist. Everything needs to be cohesive. If it's not, you will confuse your audience and they will move on. But how do you do this? There are a few concrete steps you can take to help you grow.

Step 1: The Artist Vision

Just like politicians don't begin their cam-

paigns without first working out their message and platform, you should not begin the release strategy without working out yours as well. What do you stand for? What do you stand against? What do you believe in?

I encourage you to create a My Vision document. List about 20 key words and phrases that you think the project is all about. Thoughtful, Playful, Fun, Aggressive, Heart-warming, Angry, Sensitive, Hip, Brash, Sexual, Political, Activist, Coming of Age, Reflective, Colorful—you get the idea.

Once you have these keywords, make another list of what the project is not about. And then start free-writing. Tell the story of the project. Have fun with it. You can always update this, and it will always evolve as you evolve as an Artist. This exercise is just for you. These lists and writing samples aren't meant to be public.

Your Vision should feel like your music.

Step 2: The Artist Aesthetic

Defining your Artist aesthetic is crucial. It's the first glimpse into your world. The first touch. People remember visuals a lot more than they remember sounds. Your aesthetic is so much more than your image. Your image is a part of your aesthetic. The project aesthetic ties everything together.

The aesthetic should feel like your Vision. And should feel like your music. Are you seeing a pattern here?

The easiest way I've found to help solidify an Artist aesthetic is by utilizing Pinterest. First, create a "Vibe Board." The Vibe Board is the main hub other boards will stem from. Pin images to the Vibe Board that feel like your project. Everything and anything. Photographs, landscapes, colors, fashion spreads, logos, album covers, t-shirt designs. Go outside the world of music for this. It's more about capturing a vibe, feeling and energy than trying to find similar images in the world of music. You could save a photo of a ballroom dancer, an orchestra at Carnegie Hall and a painting from the Sistine Chapel. A photo of a model in a magazine and print of a candle. Don't rush this process. It should take you a few weeks at least, if not a few months.

Once you feel good about the Vibe Board, create more boards: Photo, Live, Fashion/Clothing, Music Video(s), Single Release, etc.

Your Photo Board may pull a few photos from the Vibe Board, but this board should only contain photos of people. Only pin the photographs you like the look and feel of. How they were shot. The energy you get from them. This is the board that you send to your photographer before a photo shoot. The biggest mistake bands make is that they lock in a great photographer and leave it up to her to guide the vision of the band. No one understands your project better than you. If you leave the visual direction up to someone else, they may come up with something completely off base. But it's not their fault. They have not been given proper direction. So send them your Photo Board.

Once you have your aesthetic on point, everything visual will fall into place. You'll never be at a loss for what to wear on stage or at a photoshoot, or what to post to Instagram or your website. You will have no problems tossing away album cover or music video ideas if they don't fit within the aesthetic of the project.

The aesthetic is just a visual way of communicating your vision. It's an easy way for fans to enter your Artist world.

Step 3: The Artist Story

Yes, we are complex human beings with a million different stories, but, as we've established, people are not following you because they know or understand you as a complex human being—it's because they love you as an Artist. You need to come up with the most captivating story that feels like your music, your vision and your aesthetic. It should all make sense. Your story will evolve over the course of your career. Each huge release is a good time to rethink and rewrite your Artist Story. You need a main story of who you are as an Artist. The one thing people will remember about you. And you'll also need a story, per release, about the material—whether it's a song, album, music video or event.

The Live Show

When you put on a live show, you'll have your aesthetic (and outfits) worked out from the Live Board. It should feel like your vision, aesthetic, story and recordings.

Staying Authentic

You may be feeling that this is all a bit too calculated and manufactured for your liking, but on the contrary, these are just tools to help you solidify your own vision. And your Artist World. Nothing will be fake or disingenuous. Everything will be honed and pointed. When someone dips their toes into your world because one of your songs came up on their Discover Weekly, they will be so enamored and connect instantaneously on such a deep level that they will dive in headfirst and forget to come up for air until they are gasping for the mundane once again.

Separating the Artist from the Person

We are all complex humans with varying states of being. Some days we fully embody the art—especially while writing, recording or performing. Some days we play the role of Bob the Company Man while at the day job. Some days we play the role of mother, daughter, sister, brother, father, son, aunt, uncle, niece, nephew, student, teacher, friend.

As the Artist, you should not showcase

every aspect of your being. It would be pretty odd if your band website and socials were all about your best friend—her beautiful family and home, with stories and accompanying photos of how you're always there for each other, through thick and thin. Photos and videos of the trips you've been on—overseas and around the neighborhood. With a section devoted to her and her boyfriend that includes a full blog entry of their most recent vacation.

This, of course sounds absurd, and I know you would never do this with your digital mu-

Everything needs to be cohesive. If it's not, you will confuse your audience and they will move on.

sic profile, but you embody this when playing the role of Friend in your daily life. When you have your Friend hat on, you are all in. You are there for your friend. Her family and her significant other.

But as Artist, you don't need to showcase your world as Friend.

Now, this is not merely about what you can or cannot show on social media. It's about how best to showcase you as the Artist. So that when potential fans enter your world, it's understood and cohesive. Can you have photos of you and your friends, family, what have you? Maybe. If it's in line with your Artist Vision, Aesthetic and Story.

Singer-songwriters struggle more than most with what to share with the world via social media. Because their birth name is the name of the project, it can feel disingenuous

not to show all of you. But no fan is following you the Artist because you are an amazing Friend (son, daughter, teacher, mother, uncle, etc.). That's why your friends stick around. Not your fans.

If you're a solo artist, it's a lot easier to create a different Artist name. What Josh Tillman did with Father John Misty. Justin Vernon did with Bon Iver. Stefani Germanotta with Lady Gaga. Lizzy Grant with Lana Del Rey. Austin Post with Post Malone. Abel Tesfaye with The Weeknd. Donald Glover/Childish Gambino. Andrew Cohen/Mayer Hawthorne. David Jones/David Bowie. Garrett Borns/Borns. Claire Boucher/Grimes. Kelsey Byrne/Vérité. Brandon Paak Anderson/Anderson Paak. Sarah Winters/Vox. The list is endless.

Creating an artist project with a new name enables you to separate you, the person, from you the Artist. This doesn't mean you have to change your name. It's just easier.

Whether you change your name or not, whether you're a solo artist or a band, you need to filter everything through your Artist persona. Everything you put out from music, videos, photos, social posts, interviews, performances, email blasts, everything, is as the Artist.

Matt Nathanson does a great job of this. His birth name is Matt(hew) Nathanson. He grew up as Matt Nathanson. Went to school and had jobs as Matt Nathanson. He's a singer-songwriter whose stage persona is equal parts comedy and music. He is fun, outgoing, hilarious, positive, uplifting, sensitive and down to earth. His Artist persona is just this. It's not some crazy alter ego. People love Matt Nathanson the Artist because he showcases this self to the world consistently. As a person, is he ever sad, angry, disgusted? Does he go to the gym? To the grocery store? Of course! He's human. But if he only showed his sad, angry, sweaty self to the world, his fans would drop off like flies. You understand Matt Nathanson the Artist. He's not being inauthentic by not sharing the parts of his (human) self that don't fit in his Artist persona.

Just like you, the Dutiful Employee, at your day job don't get sloshed and put on a strip tease in front of your boss (even though you may do so in other situations with other crowds), you, the Artist, need to play the part of Artist for your music career. •

ARI HERSTAND is the author of *How To Make it in the New Music Business* (second edition), a Los Angeles based musician and the founder of the music business education company and blog Ari's Take. Follow him on Instagram @ariherstand.

SECOND EDITION

How to Make It in the New Music Business

Practical Tips on Building a Loyal Following and Making a Living as a Musician

Ari Herstand





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MARCH 22ND - 25TH 2020

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Sir Lucian Grange
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Scooter Braun
Founder, SB Projects
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Sarah Stennett
Founder & CEO
First Access Entertainment
at MUSEXPO

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Information on showcase artist submissions, event partnership and sponsorship opportunities, direct flights to Burbank Airport, conference discount hotel room bookings within the Burbank, CA area is available at MUSEXPO.NET

For More Details Contact: Tyler Polzin at tyler@anrworldwide.com or +1.323.782.0770

2020 Show Highlights

It was another record-breaking year for the NAMM show, which drew a record 115,888 attendees to the Anaheim Convention Center where 7,000 brands were represented by 2,000 exhibiting companies. *Music Connection* cameras caught all the action in front and behind the scenes of the floor exhibits, expert panels and the NAMM TEC Awards honoring Joni Mitchell with the Les Paul Innovation Award.



Herbie Hancock presents the Les Paul Innovation Award to Joni Mitchell at the NAMM TEC Awards.



Chris D'Angelo, Spotify Head of Production and Studio Facilities; Brian Stewart AFM & SAG-AFTRA Fund PR & Marketing Manager; and producer Eddie Kramer at the Spotify VIP table at the NAMM TEC Awards.



Fun on the "Studio Tips" panel with The Village Studios Manager Tina Morris; Capitol Studios VP Paula Salvatore; EastWest Studios Manager Candace Stewart; and United Studios Manager Rob Goodchild with CJ Vanston moderating.



Wade Metzler, Senior Director, Artist & Industry Relations, SoundExchange; Ambrosia singer-guitarist David Pack; and songwriter-artist Stephen Bishop at the SoundExchange "Collecting Digital Royalties" panel.



Producer-engineer Ross Hogarth and Mojave Audio President Dusty Wakeman.



Mix engineer Chris Lord-Alge and SSL Senior VP Phil Wagner.



Kings X singer-bassist dUg Pinnick and Tech 21 founder and designer Andrew Barta.



Radio personality-producer Christian Hand interviewing drummer Matt Sorum at the Harman Pro booth.



The 13th Annual P&E Wing Grammy Celebration Honors Dr. Dre

As the official kickoff to GRAMMY Week, this signature event at The Village Studios paid tribute to the artistic achievement and innovation of Dr. Dre—one of the music industry's most groundbreaking and influential producers of all time. Dr. Dre was presented with the award by Interim Recording Academy President & CEO, Harvey Mason Jr., and was humble in his speech, thanking his wife (“She’s the only person on this planet that I’m a little bit afraid of,” he joked) and Jimmy Iovine for their support over the decades. Music sensation and Dre protégé Anderson .Paak dazzled the packed house with a stunning performance.



Maureen Droney, Recording Academy Senior Managing Director, Producers & Engineers Wing.



Dr. Dre



Marcella Araica and Jimmy Douglass, multi-award-winning engineer-producers.



Chris Lord-Alge, multi-GRAMMY® Award-winning mix engineer and **Jeff Greenberg**, CEO, The Village Studios.



Anderson .Paak performs.



Dave Haywood of Lady Antebellum.



Producer-engineer **Dave Cole** and mastering engineer **Pete Doell**.



Producer-engineer **Mark Needham** and AFM & SAG – AFTRA Fund Associate Director of Sound Recording **Julie Sandell**.

Indie Record Producing & Engineering

Today we are spoiled with all of the technological advances we have at our fingertips when it comes to computer recording. I always viewed this as a double-edged sword. On the one hand it is very convenient to be able to use a program like Logic Pro and choose a prerecorded drum setting, but on the other hand this makes productions sound homogenized. I think everything of course has its place, but for commercial record production I lean towards custom recorded instruments, meaning I use real musicians!

There are lot of things to keep in mind when you are self-producing, engineering and performing on records today. In the days of old, there was a whole team of people at a record company that would work toward an artist's success, such as A&R, art department, finance dept., recording studio, etc. But today, artists have to wear all of those hats. Yes, the artist keeps all of the royalties and masters now; however, they also have to make the correct decisions during production. Hopefully the below will help you make better recordings and understand the process.

1. Compose the Right Songs.

The first step to making a strong album is composing the right music. I can't tell you how many people just hang on the same handful of songs for 15 years and still want to rework them into a new album. The fact is, I have always found it much more productive to start from scratch and just write new material until you have well over an album's worth of songs. Then from there start to weed out the weaker material until you have 10 very strong songs!

2. Cast Guest Artists for the Right Tracks.

This can be done simultaneously with writing the tracks for the album. I've produced, engineered and performed on a number of concept albums, like *Guitars for Wounded Warriors*, *Orlando in Heaven*, and *Guitars for Veterans* in which I've always thought about the guest I want on a track while composing so I tailor the music to that particular artist's sound. For example, when I wrote the song "Black Hawk" I already knew that I wanted Billy Sheehan on the track, so I tailored the music to his style to give him a nice space in the middle to shine on bass. On *Guitars for Wounded Warriors* I composed a nice ballad entitled "Freedom" with Steve Morse already in mind for the track. When he heard the song it inspired him to write a beautiful melody that we both harmonized on for the final mix.

3. Secure a Budget. This is the 800 pound gorilla in the room that everyone likes to ignore. Most musicians don't like to deal with this

part of the equation, but it is one of the most important parts! Whether you are bank rolling it yourself, have investors or are taking out a loan, you need to create a budget for recording the album. The best way to do this is by song. Each song will be different unless you plan on having guest musicians on each track, which will require payment. Make a simple Excel sheet with the title of each track and a column of expenses. If you are a band, then it makes it easier because a band can record all of the tracks together and work as a team. As a solo artist it is much harder because the solo artist is the only person in the room with a true vested interest in success. Therefore he or she is expected to foot the bill for the production.

4. Work-for-Hire. Very Important! If and when you hire musicians, whoever they may be—



singers, guitarists, drummers, keyboardist, etc.—always—I repeat: always make them sign a Work-for-Hire agreement. It basically states that you: 1) hired and paid them for their contribution on the song; 2) you are allowed to use their name as well as image; 3) no further compensation is to be paid to them besides what is stated in the agreement. Always keep this document in a safe place, because you never know what will transpire in the future. Believe me, I have been dragged into court because of Work-for-Hire disagreements and have gotten out having this document as proof.

5. Producer vs. Engineer. I think there is a lot of confusion between these two roles, although I have always found the best producers come from a strong engineering background. In fact, in my opinion a good producer is also essentially a good engineer. Traditionally a producer's role involves having the overall vision for the artist and the album—what musicians to hire, flushing out the songs, ensuring great performances, handling the

budget and even playing various instruments on the recordings. The engineer strictly has a technical role being in charge of the studio recording process—miking all instruments, ensuring recording levels are correct, adjusting mix/playback levels and implementing various effects processors, whether physical outboard gear or plug-ins to each track.

6. Make Sure You Have Good Recordings.

I approach recording as an art form, as a painter does his canvas, using the instruments and outboard gear as paints for the palette. For example, if you are recording vocals try to capture a good tone—not the easy way through a cheap USB microphone, but rent, borrow or even buy a decent mic pre-amp and microphone for the production. This makes a world of difference to the overall sound of your music and you'll look back one day and say, "Yeah man I got a great sound on that song!"

7. Secure the Best Side Musicians.

Come on man... this is your album... why compromise?! You don't want to just try to get by with demos using computer instruments, unless that's what you are trying to emulate. I remember being in this situation in the beginning of my career, but there weren't computer instruments I compromised to—it was mediocre musicians. I have always looked back at that album and wished I had hired better side musicians, but of course I didn't have the budget at the time!

Once again, that's why I say make sure you have the financial resources to get the album done right. Listen, a lot of side guys will cut you a deal if you have them record numerous

tracks. And if you have Midi strings recorded for a song, then hire a violinist or cello player to add a real feel to the recording; it will make a difference when you mix it.

8. Do Not Rush Production. Get the production right. There is no rush, especially if this is your first recording. Please try not to use demos, because most demos always need to be flushed out and reworked. I know we live in an instant gratification world, but live with the mixes and performances for a while before releasing them to the public. You might find that a song or two may need further work.

BRIAN TARQUIN is an established, multi-E Emmy-winning composer-guitarist. He has won three Emmys and has been nominated six times. In 2019 Tarquin received a Global Music Gold Award for his release *Orlando in Heaven* for "Best Album." Tarquin received "Best Album of the Year" nominations from the Independent Music Awards for his releases *Guitars for Wounded Warriors*, *Orlando in Heaven* and *Guitars for Veterans*.

Who reads Music Connection?



THE INDIE ARTIST

“Music Connection magazine, whether online or in print, is the best publication for anyone with either an interest in music or the music industry to read—hands down. MC is always on the pulse of what is happening within the business at the present moment, providing up-to-date, invaluable resources to all creatives and industry-types.”

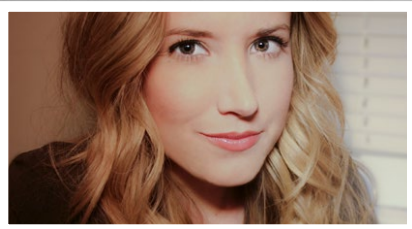
– **Kara Connolly**



THE EDUCATOR

“As the author of four music business and marketing books, an instructor at UCLA and Musicians Institute, and a music business consultant, it’s my job to keep up to date with the best music business and entertainment resources available. This is both necessary for my own research and for recommendation purposes to clients and students. By far, Music Connection ranks as one of the best physical and online resources for musicians and business folks today. A must read.”

– **Bobby Borg**, author *Music Marketing For the DIY Musician* and *Business Basics For Musicians*, Musicians Institute



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“I was honored to share my story with the Music Connection family in Music Connection’s “A&R Roundtable.” Music Connection magazine has been a major music source for me since day 1 of my career, 10+ years ago!”

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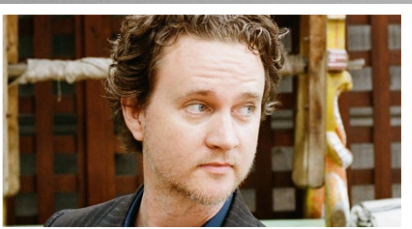
– **David Avery**, Powderfinger Promotions



THE PRODUCER-SONGWRITER-LABEL OWNER

“Music Connection, the only magazine I still read religiously.”

– **Alex the Kid**, Imagine Dragons, Nicki Minaj, Dr. Dre



THE GRAMMY WINNER

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

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A Reborn Rhythm Tribe Keeps it In The Family

One of the age-old debates in music is whether it's tougher to break through as a new artist or to break through again after having achieved success in the past. Rhythm Tribe, a hard-to-categorize project that has underground multiple incarnations, is in some ways trying to achieve both.

The Afro-Latin collective led by guitarist, vocalist and founder Thomas Guzman-Sanchez began in 1989 as a Los Angeles-area four-piece also featuring his wife, Marla; brother, Paul; and friend Steve Meade. The band experienced significant success, signing to Elektra and then BMG, and nestling onto

neo-funk indie.

Which is to say, Rhythm Tribe's sound still isn't easy to define. (Their song "You Are the One" cracked the top 20 on Billboard's smooth jazz chart.) But fortunately, this time around, the music industry isn't as cut-and-dry and exclusionist as it used to be. It's much more fragmented—and much more Latin-friendly to boot.

"I've never experienced as much racism as when I went to the conventions [in the early '90s]," Thomas remembers. "But here we are, and it's a new time. And it seems like time has caught up with our acid Latin style."

thought I was out of it. So for months I was battling with myself, saying, 'I think this is really good.'"

His feelings were confirmed when the band recorded, essentially ad hoc, a version of The Police's "Message in the Bottle" that they had only rehearsed earlier in the day.

"We [initially] recorded nine songs [but] had 30 minutes left in the studio," he says. "We played [the cover song] in the kitchen in the morning. At the end, [Brisa] said, 'I can do better.' And I said, 'No ... that's really good!'"

Thomas has ambitious plans for Rhythm Tribe, to put it mildly. He intends for them to

"It seems like time has caught up with our acid Latin style."

— Thomas Guzman-Sanchez

MTV with a flashy video for the groovy tune "Gotta See Your Eyes."

But, while Rhythm Tribe also earned accolades from Rolling Stone, Thomas and company were tragically tagged with the backhanded compliment that they were "ahead of their time."

"We were selling out concert halls and on the same label as Metallica and Motley Crue. We did the Tonight Show with Jay Leno," Guzman-Sanchez recalls. "But promotions departments didn't help, and we were stuck. There was no way to connect with the consumer except with live shows."

From 1995 until recently, Rhythm Tribe remained more or less dormant, with Thomas keeping the project under the radar and not pursuing radio airplay.

Now, Rhythm Tribe is reborn with new rhythms and a new tribe to boot. Consisting of three Guzman-Sanchezes—Thomas, his son Mason (guitarist/vocalist) and his daughter Brisa (singer)—along with friend Esau Garcia (percussionist/drummer), the group falls into the category of acid Afro-Latin smooth jazz

In many respects, Rhythm Tribe may as well be a new project altogether. Four years ago, Thomas stumbled across an unfinished recording that his mother and father, noted Puerto Rican guitarist Rafael Guzman-Sanchez, had recorded together in 1957. The younger guitarist completed the track, "Todo Eso," with modern live instrumentation and vocals, and made it the centerpiece of Rhythm Tribe's recently released comeback record, *Generations*.

"I used iZotope software, it's this advancement in audio repair and correction—and removing pops and bringing EQ into certain frequency—so it sounds current, because if you listen to the original, it's all crackly," he says.

Thomas' father passed away in 1985 and never had the chance to meet Mason and Brisa, born in 1995 and 1998, respectively. But on "Todo Eso," three generations of the Guzman-Sanchez family are united.

"This is the reason I started the project," Thomas said, before adding more frankly: "I didn't think that the kids would be great. ... I

re-enter the studio to record three more songs, releasing "You Are Mine" as the next single, and says he is considering three offers with major labels to partner with the release.

Moreover, Thomas has already compiled five music videos for *Generations* and a half-hour documentary on the project that he aims to air on Los Angeles TV station KTLA, bolstered by a 30-second spot he wants aired over the course of four weeks.

As the proverbial icing on the cake, Thomas wants Rhythm Tribe to finally make their debut live performance.

Regardless of the outcome of those plans, though, Thomas intones that making music with his children is what has brought him the most joy through the serendipitous *Generations* affair.

"Now that I'm a dad, I'm sitting across with my kids and can get what [my dad] was feeling," he says. "It's absolute love. We're communicating without speaking."

Contact Thomas Guzman-Sanchez, Rhythm Tribe, 818-727-1979

If You Produce Creative Content, Then Learn From Taylor Swift

2020 could be a big year for Taylor Swift fans. It's the year when the 10-time Grammy winner might completely re-record the first five albums in her best-selling catalogue.

Last August, Swift told *Good Morning America*, "My contract says that starting November 2020 ... I can record albums one through five all over again." She added, "I think it's important for artists to own their work. I'm gonna be busy, I'm very excited."

Who Owns the Songs?

I find the conflict between Swift and Scooter Braun—the new owner of her early catalogue—very interesting. Not because I'm necessarily a fan of either, but because of what was being said, by Swift's fans in particular:

"She wrote the songs ... they're her songs ... she can perform them whenever and wherever she wants!"

Not so fast! They were written by Swift, so they're her songs. But the law determines who owns them, and what she can do with them. In this situation, ownership is controlled by copyright law and the agreement that Swift signed.

Background of the Conflict

Swift's debut album was self-titled. She signed an agreement for her debut album, and several more, with the record label Big Machine. The details of the agreement are confidential, but apparently Big Machine owns the masters for Swift's first six albums. Last June, Scooter Braun's Ithaca Holdings agreed to acquire Scott Borchetta's Big Machine Label Group.

Swift doesn't like Braun and has stated, "Never in my worst nightmares did I imagine the buyer would be Scooter." Swift has since claimed that Braun won't let her perform her old songs. Fans are outraged, celebrities have taken sides, and the media can't get enough.

Why Creative People Should Care

What's interesting for creatives, is the difference between being the author and being the owner. This applies to anyone who creates songs, videos, articles, photographs, paintings, drawings, computer programs or other content.

Copyright law protects the expression of an idea in tangible form. More succinctly, if you express an original idea that can be reproduced, then copyright law protects it. With respect to ownership, the law states that the creator (the author, photographer, videographer etc.) initially owns the copyright. Since Swift created the songs, copyright law says she owns them, unless they were a work for hire, or she agreed in writing to give them to someone else.

Work for Hire

An exception to the general rule that an author owns the copyright, work for hire is when an employee is hired to create a work within the scope of his or her job description. In that situation, the law says the employer owns the

work. However, two criteria must be met in order to be a work for hire: 1) it has to be an employee, not an independent contractor, and (2) the employee's creation of the work must be within their scope of employment.

There is a famous US Supreme Court decision relating to work for hire and what is required. The case involved James Reid, a sculptor who was hired by The Center for Creative Non-Violence in Washington, DC, to create a sculpture showing the plight of the homeless. The sculpture was called Third World America. CCNV argued that they owned the copyright to the sculpture because it was a work for hire, but the court ruled that, in fact, James Reid owned the copyright because work for hire didn't apply. The court said that a work-



for-hire employee must be a true employee, as commonly understood, not an independent contractor (i.e., with their own tools, schedule, and plan for the work.)

Swift was definitely an independent contractor. She worked on her own and created her songs independent of any employer. So, she is the owner, until she transfers her rights to another.

Assigning Away Your Rights

Despite being an independent contractor, Swift clearly entered into an agreement and gave her copyrighted songs to Big Machine. This is called an assignment of rights and it's the way an artist can transfer their rights under copyright law.

Swift didn't give her rights away for free, of course. Her record label promoted her at great expense, paid her handsomely and took considerable risk. It can cost more than a million dollars to produce a single pop hit. When Swift started, she was not a star; she was a potential star. In the agreement that she and Big Machine signed, it stipulated what each party was going to do and what

each party would get. It further likely detailed what Big Machine could do with what they now owned, that being the right to sell to another party, even if it was to Swift's "worst nightmare."

Understanding What You Sign

Big Machine was founded by Scott Borchetta, and I'm sure that Swift trusted Borchetta when she signed with him. But, you have to remember that people change, circumstances evolve and, well, business is business. According to people familiar with the sale, \$300 million was the price for Borchetta to create Swift's worst nightmare—to have her songs owned by Scooter Braun.

Bottom line, you have to read and understand any agreement you sign. When it comes to your intellectual property, be very careful that you are not assigning your rights, unless that is what you actually intend to do.

We've all heard it, "We've been friends for years. I trust him. He would never hurt me." Maybe it's true, but what if you're wrong? Your friend takes a different job, loses control of the business, or someone with 300 million great reasons decides to sell their business? Your work is now owned by someone you don't know, or worse, is your worst nightmare. You have to provide language in the agreement to protect yourself from the unknown. The point is, the person you know and trust today might be a different person tomorrow.

Obviously, these agreements are negotiated. The terms are in part a result of the leverage that you have. As a newcomer, Swift had little leverage with Big Machine. As a superstar, the tables have turned and she now has the leverage. Her new deal with Universal Music Group's Republic Records is much better. She posted a letter on Instagram saying in part, "It's also incredibly exciting to know that I'll own all of my master recordings that I make from now on."

The Takeaway

If you're a creator of copyrighted works, you must understand copyright ownership rights, and the related provisions in your agreements. Just as important, you also have to understand that if they aren't there, they should be. For example, "You cannot transfer my rights to a third party without my permission."

What you don't know can hurt you in the Intellectual Property world. Not knowing may have you looking at the light at the end of the tunnel, when you're actually staring at a train. Your IP is very valuable. Just ask Taylor Swift.

WILLIAM H. HONAKER is an intellectual property attorney at Dickinson Wright PLLC. He has 30 years of experience in evaluating patents, trademarks and copyrights, and advising clients on the protection of inventions, trademarks and copyrightable subject matter.

Theophilus London

Bebey

My Bebey Records

Producer: Theophilus London, various

Where there's TL, there's always collaboration, experimentation and global music undertones. So if you're a casual hip-hop head looking for more "Big Spender" bangers, move along. Instead, *Bebey* is a collection of island vibes, housing hints of lo-fi, synth-wave, emo and R&B beats with an '80s Afro-boogie cover sprinkled in for good measure. With the first four tracks setting a foundation of Caribbean new wave, London's hip-hop persona doesn't appear until five tracks deep, on "Cuba." And it works. Other standouts include "Seals," "Whiplash" and "Only You"—a safe re-imagination of the Steve Monite cult classic. — **Andy Mesecher**



8

Eminem

Music to Be Murdered By

Shady/Aftermath/Interscope

Producer: Various

Eminem spontaneously released his 11th studio album with a vengeance. *Music to Be Murdered By* pays tribute to Alfred Hitchcock, and is somewhat a part two to *Kamikaze*, previously released just two years ago. Eminem attacks critics throwing stones at his "throne." They awoke the sleeping giant, who was really just taking a nap, and Eminem delivered to his audience unmatched lyrical ability and sharp production; no one can ever try to take IT away from him. Eminem proves himself to be the "Godzilla" of rap, with "No Regrets," and for those who don't believe, soon "You Gon' Learn." — **Adam Seyum**



8

Green Day

Father of All Motherfuckers

Reprise Records/Warner Music Group

Producer: Butch Walker

Here's a departure from Green Day's signature pop punk sound and is perhaps Billie Joe Armstrong's most daring conquest in songwriting since his band published a sung-through rock musical to complement the release of *American Idiot* nearly 10 years ago. "Meet Me On The Roof" is a mixture of garage rock, Motown and soul, while the upbeat "Ready, Aim, Fire" is an alt-rock song from the opposite side of the pop music spectrum. Green Day's 13th LP is an excellent addition to their overall body of work and it affirms that they definitely belong in the conversation for the greatest punk rock band of all time. — **Miguel Costa**



8

Huey Lewis & The News

Weather

BMG

Producer: Huey Lewis & The News

At a time when these classic '80s hitmakers should be celebrating a comeback (first album) to the heart of rock & roll filled with soulful, high-energy, guitar and brass fired licks, they're instead fearful that, due to Lewis' rare inner ear disorder Meniere's Disease, this may be their swan song and they may never tour again. It's a cruel shame, too, because this all too short set hops gleefully from a classic '50s doo wop vibe to twangy trad country to Stax-filled R&B to the feisty pop-rock that was truly the "Power of Love" in pop music 35 years ago. You'd never know there was a health issue listening to these truly irresistible, heartfelt and fun-filled gems. — **Jonathan Widran**



8

Kelley Suttentfield

When We Were Young:

Kelley Suttentfield Sings Neil Young

Kelley Suttentfield Music

Producer: Tosh Sheridan

Neil Young's lack of pop radio overexposure ensures that just about every song that East Coast jazz interpreter Kelley Suttentfield mines from his catalog sounds vibrant, fresh and exciting. Ensembling seamlessly with frequent collaborator, guitarist Tosh Sheridan, and a top-tier NYC rhythm section—and driven by her deeply sensual voice—Suttentfield and her band create an eclectic, dynamically arranged blend of jazz swing and gritty pop/rock, with dashes of blues, soul and lush strings throughout. — **Jonathan Widran**



7

Mac Miller

Circles

Warner Music

Producer: Various

Circles is Mac Miller's sixth and first posthumous album released after his untimely death back in 2018. Though Miller was a rapper, *Circles* is not a rap album. It is melancholy and possibly the artist's most intimate and vulnerable project to date. Miller dealt with and was open about dealing with his own personal mental health issues and on "Complicated" he raps, "Inside my head it's getting pretty cluttered/I try, but can't clean up this mess I made." It's like he found splendor and peace by allowing himself to experience his own emotions. Most significantly, *Circles* displays the sudden joy that may be found in our worst of times. — **Adam Seyum**



6

Venice

Jacaranda Street

Lennon Records/MARS Label Group

Producer: Michael Lennon

It's a family affair when the Lennon brothers get together. Pat, Kipp, Mark and Michael are the Southern California group known as Venice. And their Laurel Canyon-flavored songs capture the essence of classic CSN&Y, Jackson Browne, Beach Boys, Eagles and more. Their vocal harmonies are exquisite and the songwriting is original and fresh. It's a collection that seems to mine a deep set of emotions. They tap into ancestral questions in the lyrical title track, dissect the heart of a relationship in "My Love Waits for Me" and absolutely nail what every soul of a certain age ultimately encounters in "Middle Age Lullaby." — **Eric Harabadian**



8

King Krule

Man Alive!

True Panther Sounds

Producers: Dilip Harris and Archy Marshall

The US music scene has seen several waves of a British invasion. Most recently, artists like Adele and Sam Smith, have grown extremely popular. English rapper, songwriter, musician and producer King Krule may be closely following. He is set to release his third studio album *Man Alive!* soon—a record on which he is credited as co-producer. So what can you come to expect from this upcoming release? Think atmospheric, moody melodies supplemented by brooding, warped vocals, which can already be seen in singles "Alone, Omen 3" and "(Don't Let the Dragon) Draag On." — **Carmina Taylor**



8

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



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Sam Sherwin

Contact: info@mediastewpr.com
Web: samsherwin.net
Seeking: Label, Booking, Film/TV
Style: Rock, Blues, R&B, Americana

New Jersey-based artist Sam Sherwin and his band know how to whip up a gritty, crowdpleasing, goodtime rock & roll cocktail that is retro-modern and timeless, the kind of Jersey Shore band quality that Springsteen turned into pure gold. In fact, The Boss is a consistent influence on Sherwin's sound, from the gritty-as-gravel lead vocals, to the spirited female singers and tasty piano/organ threads, all of which convene with veteran ease to make an audience clap along or feel deeply ("Losing"). We especially like Sherwin's mid-tempo character study "Johnny Got Soul" and its tag line "...and he could shake the maracas too." These recordings make it clear that Sherwin must be a formidable live act.

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

SCORE: 7.6



Gramma Rikki

Contact: GrammaRikki@gmail.com
Web: grikki.com
Seeking: Film/TV
Style: Adult Contemporary Pop

Self-produced artist Gramma Rikki has created an electronically unique vocal persona, giving her voice a robotic dimension that enhances both the humor and the pathos in her songs. "Blind Leading the Blind" is a critique of our dotcom world and what the artist perceives as the de-evolution of humanity: "The flock doesn't know it, but they are the sheep!" On "Fly Out Loud" a fetching guitar melody, a harpsichord and a chiming chorus all combine for a multi-colored pageant of sound that's somehow reminiscent of the Beatles' *Sgt. Pepper's*. Classical strings, a synth chorus and a very nice Americana violin come together nicely on the spirited, inviting "My Dream." This artist has created a unique sonic world.

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

SCORE: 7.8



Ace Jonez

Contact: youngace2403@yahoo.com
Web: reverbnation.com/AceAntionijonez
Seeking: Label, Film/TV
Style: Hip-Hop/Pop/R&B

We like how North Carolina/Atlanta artist Ace Jonez can mix up the elements of his sounds, offering more than a one-dimensional attack. "65 Days" is a standout because the 808's and ad libs complement the gritty sound of the rapper's style perfectly. It's a hard track, which is why the concept behind the seductive, slow jam "Paradise Island" is such a nice change of pace—in theory. While this dancehall reggae track has an angelic, commercial rhythm to it, the hook could be a bit more catchy and his rap cadence just doesn't mesh well with the Caribbean vibe that he's going for. "Logic," with its hypnotic, psychedelic guitar riff shows Ace to be a conscious rapper—with a convincing backbone.

- Production 8
- Lyrics 7
- Music 7
- Vocals 6
- Musicianship 7

SCORE: 7.4



Yd

Contact: tsbrecords@yahoo.com
Web: tsbrecords.wixsite.com/tsbyd
Seeking: Label
Style: Rap/Hip-Hop

Colorado-based Yd (Yung DeNiro) brings an altogether daring and distinctive rap attack that mostly avoids the tried and true. Take "Make Room," for example. Set to a track with modern jazz overtones, Yd raps at warp speed about blazing his own path. We think that's what he's saying—he definitely could work on his enunciation. His sometimes herky-jerky flow shows off a clever, humorous dimension on "Ran For The Plate," an altogether unusual recording. The artist shows his solid grip on the more conventional sounds of hip-hop on "Worth It," with its featured rapper Daruko and assorted samples enriching the multi-layered production. Yd is for hip-hop listeners looking beyond the same-old same-old.

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

SCORE: 7.2



Loza Rose

Contact: contact@lozarose.com
Web: lozarose.com
Seeking: Label, Booking, Film/TV
Style: Electronic/Pop

Anyone looking for a serious, substantial singer-songwriter should check out Loza Rose, whose penetrating, soul-baring songs possess an equal amount of intimacy and urgency. Best of all is "Lonely," which rides a neo-classical piano through a reverbed expanse that builds to include an angelic choir. The key element, though, is the artist's own voice, which emits a convincing amount of hurt. Not quite so compelling are the pop-y and more heavily electronic "Out of Sight" and the confessional "Identity," where she reveals her day-to-day struggle with mental health. ("You don't seem to see the pain I can't release.") We expect this young artist's work to only get better and more substantial as her voice matures.

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

SCORE: 7.8



Rachel Troublefield

Contact: booking@racheltroublefield.com
Web: racheltroublefield.com
Seeking: Booking, Film/TV
Style: Indie Pop

It's clear why the recordings by artist Rachel Troublefield have garnered TV licensing. Her moody, artful songs—spearheaded by the artist's interesting vocal edge and electronic flourishes—have a quality that is richly produced and consistently mood-inducing. "What A Time" is interesting in the way it melds a heavy, downcast mood with positive, optimistic lyrics about a budding love affair. The breakup song "Muscle Memory" has an abiding sadness and roiling anguish that suggest the artist's voice has a deep reservoir of emotion. She switches from remorseful to rejoicing, however, with "Put Me In" an upbeat, energetic and inspirational tune with catchy pop chorus. Lots of talent and potential here.

- Production 8
- Lyrics 7
- Music 8
- Vocals 6
- Musicianship 8

SCORE: 7.8

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.



Stalkid

Contact: stalkidCO@gmail.com
Web: stalkid.bandcamp.com
Seeking: Label, Booking, Film/TV
Style: Alternative

Dark, hypnotic and ultimately unsettling, these recordings by Minneapolis artist Stalkid (Roman Non) give off a spooky, hypnotic glow that illuminates a fine-line between desperation and insanity. "Dreams In The Witch House," "My Heart Is A Stone" and "A Curse for Enemies" each has an appropriately imperfect, unvarnished quality, a rough authenticity that allows for an occasional off-key moment, all of it serving the unsettling vibe these songs emit. Along the way, the artist dishes surprises, like a fluid, blues-reeking guitar solo that's fueled by "a hole where my soul used to be." This is convincingly dire and ultimately unsettling stuff that takes us out of the club and into the asylum.

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

SCORE: 7.2



The Sweet Kill

Contact: thesweetkill@gmail.com
Web: thesweetkill.com
Seeking: Label, Booking, Film/TV
Style: Dark Wave, Electro Rock

A project spearheaded by Pete Mills, the Sweet Kills' recordings are rich with layers of audio ingenuity that invigorate each track and add to the dark, futuristic moods. "Night Terror Creeper," for example, has electronic flair, including a bass tone that suggests a giant, burbling bug creature. The production skills here can't be under-estimated. And the track's stately strings and synth sirens accompany Mills' voice, which has the ideal tone for the songs. "Burn" has a more alt-rock stance but has similarly strong and forceful drums. "Evil" has '80s techno elements, vivid imagery and strong sonic propulsion overall, although the dark lyrics are quite light on substance. Perhaps collaborate with a lyricist?

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

SCORE: 7.8



David Edlund

Contact: edlunddavidinfo@gmail.com
Web: soundcloud.com/edlunddavid
Seeking: Film/TV
Style: Instrumental R&B

From Sweden, David Edlund is a composer whose sensibility revels in the mysterious and otherworldly—but with a beat. A piece like "Privacy," for example, might be ideal for an extraterrestrial space movie. Its eerily tolling bell and overall cloudy-with-a-chance-of-cataclysm vibe are effective mood setters. Memorable for its creepy vocal effects and synth handclaps, "The West" could be a good fit for a rapper in search of an eerie track or for a filmmaker's action-thriller soundtrack. "Days Gone By" conjures a murky nether-region with haunting melodies and an overall underwater atmosphere that's given a nice accent by some bright notes from a mandolin. Overall, this is solid, though familiar, material.

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

SCORE: 7.3



Grant Nesmith

Contact: gnesmith90@gmail.com
Web: grantnesmith.bandcamp.com
Seeking: Label, Film/TV, Distribution
Style: Indie/Americana

These acoustic recordings by Grant Nesmith and his backups (including pedal steel and beat box) have a casual, mellow vibe, a wistful and bittersweet Americana twang, that is sometimes alluring. Nesmith's high-pitched voice complements the mood in "Gone So Fast" with its message of life's fleeting moments. Alas, the song is not structured to peak in a satisfying way. The mood shifts to upbeat/mid-tempo and breezy for "Every Night" whose sad undertones (pedal steel again) serve as a lonesome, solitary life. "Rise" rides a dreamy, somber pace which shifts to a heavy but equally sluggish guitar riff. We suggest Nesmith structure his future songs to deliver more drama, energy and pacing.

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

SCORE: 7.2



The Scarlet Tangerines

Contact: scarlettangerines@gmail.com
Web: soundcloud.com/scarlettangerines
Seeking: Label, Booking, Film/TV
Style: Alt-Rock

Recordings by Minnesota fivesome The Scarlet Tangerines demonstrate a consistently unfortunate disconnect between the band and its singer. In fact, instead of enhancing the work of these performers, the recording/mixing does quite the opposite. "The Night," "Let Me Go" and "Undo You" are each plagued by a number of sonic issues. Bottom line is that the guitars, drums and vocals seem to have trouble lining up—even guitar flourishes sound off-key and oddly miss the beat. The biggest victim, however, is Heidi, whose flat-energy vocals sound as if they were recorded in a dead room without the band behind her. We suggest the band plug in, rock out and record live-in-studio to see what happens.

- Production 5
- Lyrics 6
- Music 6
- Vocals 6
- Musicianship 6

SCORE: 5.8



Officer

Contact: mejjin@ei-pr.com
Web: soundcloud.com/iamofficer
Seeking: Interviews
Style: Alternative/Dark Indie

Together with his tight band, London-based Dc Logan (aka Officer) emits a sound that, though organic at its core (with tasty fuzz distortion on the guitar leads), is leavened with a lush bed of electronics. And the plaintive intelligence in his voice gives life to his poetic, penetrating lyrics which, while occasionally clunky, are most often compelling. "Tilt the Clox" demonstrates a vocal range that climbs to a touching falsetto. On the film soundtrack-friendly "Heavening" he confesses "All my crimes are just for you." The more upbeat "Pylon Moon" has a cool bassline and emits a lyric intensity along with an abrasive guitar solo. Officer's songs could be of interest to filmmakers known for relationship dramas.

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

SCORE: 7.8

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

Harvard & Stone Hollywood, CA

Contact: mike@earshotmedia.com

Web: 18thandaddison.com

Players: Tom Kunzman, vocals, guitar and bass; Kait DiBenedetto, vocals, guitar and keyboard; Brian Dylla, drums

Material: New Jersey-based duo 18th & Addison sophisticatedly blend elements of rock and pop that span decades. In their latest release, *Old Blues / Modern Love*, familiar pop-punk elements derived from beloved bands like Paramore and Good Charlotte are apparent in combination with anthemic modern radio rock inclusions in the vein of Neon Trees, and funk punk influences from the likes of The Ramones. A listener's interest can easily be piqued from their focus on male-female harmonies and sharing of lead vocals.

Musicianship: Both strive to make it known to their audience that they are more than willing to put in the hard work to fine-tune their skill sets. Kunzman showcases long-term guitar training and vocal precision, while DiBenedetto's poised yet energetic persona radiates through confident lyrics and impressive bass riffs. In recording, their instrumental abilities are reversed, which proves that they are not afraid to venture into learning the other's strengths and become more well-rounded musicians.

Performance: 18th & Addison held the audience's attention from their first guitar strum until their last drum hit. They focused on introducing fans old and new to the sounds of their current EP, while also including some throwbacks from their previously released work. Overall, their setlist was chock-full of upbeat



tunes and earworm lyrics.

The band not only strives to put on an exciting show, but they also make a point to get their audience involved in intimate musical connections. Throughout their set, they were not afraid to pump up the crowd with entertaining banter, encouraging the crowd to sing along with them. It honestly took a lot of willpower to not want to bust out some fun dance moves, due to the energy radiating from the stage.

Summary: 18th & Addison are no strangers to traveling around to promote their music, so don't expect them to be shying away from the live performance scene anytime soon. They showcase a professionalism that radiates throughout their recorded work, and even more so in their stage presence. They are here to not only release meaningful-yet-ear-catching music, but to eventually become a household name.

– Heather Allen



Rockwood Music Hall New York, NY

Contact: beatrice@empktr.com

Web: lisabellmusic.com

Players: Lisa Bell, vocals; Chris Daniels, guitar; Ani Azoto, bass

Material: In town to promote her fifth album release, *Back Seat*, Colorado-based artist Lisa Bell dove right in to her new collection of Americana, R&B/soul-based songs. After years of raising children, Bell is pursuing the music career that she temporarily put on hold. Embarking on a new chapter, she embraces

feelings about time passing, dreams deferred, renewed dreams and the changing nature of relationships.

The title track "Back Seat" sets the tone for the show: *I'm not willing to take a back seat/ while that dream's passed me by/while the times of obligation it kept me safe here for some time/I find all the inspiration that I haven't seen for miles/was giving me directions from the back seat all the while.* In "I Don't Know What You Want From Me," a more haunting, bluesy number, Bell questions the status of a relationship: *Through the years the expectation never ceases to amaze...I don't know what*

you want from me/I try to let it be/ it's time to set me free/cause I don't know what you want from me.

Musicianship: Bell, currently exploring more of her rootsy side, also references a warm jazz sound, the genre in which her career originated. She has power in her voice, but does not exploit it, a common pitfall when those tools are at your disposal. She employs a backing instrumental duo, comprised of fellow Colorado musicians, who create a solid enough background for her vocals. She enlists guitarist Chris Daniels, for a solo, a good way to infuse variety into the mix.

Performance: While Bell's presentation was inviting, at the top of the set, she announced that she wasn't going to speak, just sing. Audiences are excited to learn more about the human side of an artist beyond what the song can tell them, (since you can't assume the song is necessarily about the artist per se), whether it's any relevant backstory, an off-handed quip or an observation. This can only serve to strengthen the relationship between the audience and the performer. To her credit, Bell did maximize her time on stage, and from a musical standpoint the songs hung together.

Summary: It is empowering to witness someone reinvent herself while hanging on to her dreams; however, audiences want to share in that experience more fully. Bell might take extra time to address her narrative by not solely depending on the song's content.

– Ellen Woloshin



to their flavor. Rather, their sound comes marinated in the pure elation of spreading a fabulous cacophony. That is not to say their beats remain stationary; many of their most arresting moments come with an unexpected tempo shift or electrified guitar bridge soaking up the spotlight. Despite persistent incomprehensibility, tattooed sex kitten Stabby elicits bewitching vocals and, most potently, a mesmerizing stage presence. How she moves in high heels is nothing short of miraculous.

Performance: While Stabby wins the award for best poses and lunatic mugging, honorable mention goes to guitarist Mike, who draws the eye in his sensible skirt. When the axesmith faced a technical snafu, the singer made an admirable effort at providing amusing patter as he scrambled for a fix. A sign taped to an amp proclaimed their name, yet the vocalist could have used that moment to identify the group's individual players. After their final song, the sparse, snow storm-braving audience (evidently filled primarily with friends and family) called for more, resulting in a two-song encore.

Summary: Music is to be enjoyed by everyone, including the players; therefore, A Bunch of Jerks has their hearts in the right place. With no fucks left to give, they're doing exactly what they know best—cutting loose among friends. It's a refreshingly real lack of calculation that can't be knocked. The flipside is that they come unwashed, more partygoers with instruments than seasoned performers. But, as with all things punk, to expect otherwise is to be square. Just bathe in the noise and smile. —**Andy Kaufmann**

Midway Café Boston, MA

Contact: jerk@abunchofjerks.com

Web: abunchofjerks.com

Players: Stabby, vocals; Mike, guitar; Bat, bass; Ethan, drums

Material: Ever wondered what happens when a band's Give A Damn breaks? Study this posse of jerks for the answer. Built for

fun, the self-described kitten rock quartet bleeds loud, fast and louder punk without a speck of concern for decorum. From morbid opener "Dirtnap" to screechings about pitbull acceptance, everything about the band encapsulates the glorious righteousness of not giving a shit.

Musicianship: It's not that they're bad players. It's more that virtuosity isn't key

The Satellite Los Angeles, CA

Contact: diplomacyforcowboys@gmail.com

Web: cowboydiplomacymusic.com

Players: Ian Cochran, lead vocals, guitar; Brad Bentley, bass guitar; Billy Boswell, lead guitar; Matt Whilden, drums

Material: Hailing from Austin, TX, Cowboy Diplomacy takes the fundamentals of alternative rock and blues, and decorates them in a sound all its own. The band's songs are percussion-driven, punctuated with energetic guitar riffs, prominent hooks and lyrics that range from sexy to serious. Doing great justice to their classic influences, there is something uniquely evocative and primal that sets the band apart.

Musicianship: Singer Ian Cochran's voice comes from what sounds like a deep well; part alt-rock gravel and part mid-century croon, the kind of voice that quiets a room and draws even the cynics in. Matt Whilden on drums is a standout, his pristine timing, feel and power matched only by his eye-catching charisma. Billy Boswell shows incredible prowess on lead guitar, exhibiting rhythmic consistency, accented by knockout solos and wailing, deeply satisfying riffs. Brad Bentley wows on bass, making complicated and smart finger work on the fretboard look like a walk in the park.

Performance: Cowboy Diplomacy started with "Long Time Coming," a driving, unapologetic tune. The set flowed well, keeping the energy up, but bringing heart and respite when it was



due. Things revved up even more when they got to "Wet," a particularly strong, sensual number with shredding guitars and creative transitions.

Music aside, the band is a blast to watch. They each had a distinct choreography to their jumps and leaps about the stage, but seemed to come together for a perfect rock & roll tableau at just the right instant. "Some Kind of Way" arrived at an ideal moment in the set; slower, more ballad-like and allowing the crowd and band to catch their breath. They ended with "Burn Down the Road," a poignant, emotional number that showed the depth and breadth of what this group can do. The audience was deeply engaged, with ecstatic responses ranging from

the profane to the religious. There is some room to grow when it comes to stage banter and audience interaction, but mainly because this is the kind of band the fans want to connect with.

Summary: With influences ranging from Metallica to Hozier, and peppered with hints of Tom Waits and even some roots music, Cowboy Diplomacy brings an impressive repertoire of outright bangers and the capacity for emotionally charged, thought-provoking music. This band transcends its genre, embracing something far more eclectic, interesting and exciting than a generic label could ever hope to define. —**L.T. Tannenbaum**

Sheraton Stage Anaheim, CA

Contact: steve@firesetsfire.com

Web: namm.org/thenammshow/2020/events/sam-woolf

Players: Sam Woolf, lead vocals and guitar; Orion Meshorer, keys and guitar; Daniel Feldman, cajon

Material: No stranger to the spotlight after his appearance on the 13th season of *American Idol* in 2014, Sam Woolf delivered grounded, seemingly effortless vocals on the Sheraton lounge stage, accompanied by producer-guitarist Orion Meshorer. With a solid presence and confident delivery, Woolf's music was easy to absorb and added a beautiful presence to the room. His engagement with the crowd, however, felt limited. There was almost no interaction with his audience between songs, which would have been a great addition, given his natural musicality and clear body-soul connection to the music.

Musicianship: Opening the set with original track "You," Woolf delivered a delicious warmth in his vocals. Clearly used to playing together, Woolf and Meshorer worked well on stage and needed little in the way of communication to flow naturally between songs. Meshorer's switch from keys to the Martin guitar—and a surprise appearance by Daniel Feldman on cajon—added to the energy of the overall performance and provided a welcome shift in momentum on



the stage with a tightly syncopated, paired-down cover of Morgan Wallen's popular track, "Whiskey Glasses."

Performance: On his original, "What More Can I Say," Woolf did not disappoint, delivering his trademark seamless octave leaps and stunning vocal runs. The addition of Meshorer on keys and guitar and Feldman on the cajon added just enough support to the melodic vocals without overpowering the tune. The group's gentle covers of Florida Georgia Line's "Holy," Fleetwood Mac's "Landslide" and Tom Petty's "Free Fallin'," which closed

the evening, made clear that all three musicians have put serious time into their craft and have built solid interplay skills.

Summary: With an overall mellow vibe and his natural, easy, solid performance, Sam Woolf is a gifted singer-songwriter who knows who he is and sings from the heart. He remains understated and beautiful to the ear with a simple, soulful delivery and great use of space and timing. His originals are melodic and invitational, and the lyrics are honest, resulting in an authentic musical unfolding. Definitely one to watch. — **Andrea Beenham**



The Mint Los Angeles, CA

Contact: DougDeutschPR1956@gmail.com

Web: TheProvenOnes.com

Players: Kid Ramos, guitar; Brian Templeton, vocals; Anthony Geraci, keys and piano; Willie J. Campbell, bass; Jimi Bott, drums; Joe Mack, trumpet; Chris Mercer, saxophone

Material: The Proven Ones are categorized as blues music but, man, there are so many influences oozing out of these guys. They played a lot of blues, yes, but it was frosted with sweet icing like chocolate R&B, vanilla country and strawberry rock & roll. Super enjoyable songs

were played that had some super fun twists. The songs are all written with catchy rhythms and even catchier grooves. Songs like "Get Love," with its Southern Rock feel and heart-warming lyrics, get you tapping your toes 'n shakin' what the good lawd gave ya.

Musicianship: All the players from The Proven Ones are top notch. Ramos came out firing from the hip and hitting all targets in songs like "Don't Leave Me This Way" and "Somebody Loan Me A Dime." A shredding blues guy with superb tone and a tasteful approach makes for an awe-inspiring performance. Campbell and Bott were made for each other as they

held down the rhythm section with remarkable accuracy. All the while dancing around and having a great time, they had an infectious influence on everyone in the room as one and all sang and boogied to thunderous beats. Geraci is a great piano player. Adding some well placed rhythm and beautiful leads, his layers of groove are a readily welcomed treat to an already juicy set. Mack and Mercer are more icing on the cake. This delightfully sweet music is taken up a notch when they add their own style of trumpet and sax. Is Joe (Bonamassa) missing you guys, yet?

Performance: The performance was good. The stage was crowded with cables, guitars, amps and people, but The Proven Ones proved that they came to play. Templeton was excellent in addressing the crowd and keeping them involved. Directing traffic and making sure the songs went smoothly must be in a lead man's job description, because while belting out the tunes he played traffic controller and all with a good voice. "You Ain't Done" was by far the best Templeton tune on the set list.

Summary: The Proven Ones are a very tight and well rehearsed group. True to their name, they are proven musicians from all walks of life. Numerous accolades include Grammy nominations, Lifetime Achievement Awards, Blues Music Awards, Blues Foundation nominations and Cascade Blues Association Awards. Having played with the likes of The Fabulous Thunderbirds, Radio Kings, Sugar Ray, James Harmon, Smokin' Joe Kubek, Rod Piazza, The Pretenders, Janiva Magness, John Mayall, Freddie King, T-Rex and Buddy Guy, The Proven Ones are a band not to be missed.

— **Pierce Brochetti**



having individual moments to shine though not exactly interacting with each other. Rocky Kuner is a talented vocalist; her pitch is clean and she carries great support for powerful vocal lines. Not much is to be complained about in musicianship, as the band is clearly well rehearsed and well polished.

Performance: Small stages are tough for rock bands; there is less room for impactful movement, less room for crowd interactions, less room for showboating, all things that rock bands love to utilize for their shows. That being said, YYNOT did an excellent job maneuvering the difficult space—much to the delight of their audience. However, creating a cohesive image is very important for a band like this. Kuner is an asset: appealing to a younger demographic, as well as carrying pop tonalities that set this group apart from any other Rush tribute band. She needs to act like it and own the stage confidently. She is a rockstar after all.

Summary: YYNOT is doing a lot of things right. Talented players, solid songs and good arrangements make for a great start. What YYNOT needs to do now is, as they say, “turn it up to 11.” Make the live show more bombastic, make the arrangements dramatic and exciting, treat yourself as a legend in the making. All of these things are pieces of the puzzle; putting it all together, breaking free of your influences and cutting a path as more than just another rock band, will be the keys to the kingdom. — **Kara Bradford**

Molly Malone's Los Angeles, CA

Contact: yynotband@gmail.com

Web: yynotband.com

Players: Rocky Kuner, vocals; Billy Alexander, guitar, background vocals; Tim Starace, bass; Kyle Brian Abbott, drums

Material: Due to a pretty drab house mix, it was difficult to get a good sense of the lyrical and melodic quality of some of the songs. After checking over their recorded material to get a clearer picture, the heavy Rush influences were more obvious. The song structures are clear

and distinct, punctuated by truly remarkable players. “Another Trip Around the Sun” and “She Said I Love the Rain” were standouts in the set. Particularly notable in the material are fairly sturdy arrangements—though some restraint could be interesting for song dynamics.

Musicianship: Guitarist and bassist Billy Alexander and Tim Starace, respectively, are clearly top-notch players—not a single note out of place. Drummer Kyle Brian Abbott held his own as well, and blended into the songs with formidable backing power. The trio set up the picture of a home-cooked rock band, each

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420 40th Street #5
Oakland, CA 94609
510-985-0325
Email: store@1234gorecords.com
Web: 1234gorecords.com
*not actively accepting demos

300 ENTERTAINMENT

112 Madison Ave
New York, NY 10016
Email: info@threehundred.biz
Web: 300ent.com
Notable Artists: Young Thug, Shy Glizzy, Famous Dex, Anna of the North

4AD RECORDS

17-19 Alma Rd.
London, SW 18, 1AA, U.K.
+44 20 8870 9724
Email: demos@4ad.com
Web: 4ad.com
Roster: Camera Obscura, Ariel Pink's Haunted Graffiti, Atlas Sound, Zombi

Additional locations:

134 Grand Street
New York, NY 10013
212-995-5882

2035 Hyperion Ave.
Los Angeles, CA 90027
213-341-4823

88RISING

New York, NY
Contact: Sean Miyashiro
Email: shop@88rising.com
Web: 88rising.com
Notable Artists: Joji, Rich Brian, AUGUST 08

825 RECORDS, INC.

825 48th St.
Brooklyn, NY
347-240-5417
Email: mattyamendola@825records.com
Web: 825records.com
Styles/Specialties: Artist development, solo artists, singer/songwriters, pop, rock, R&B

10TH PLANET RECORDS

P.O. Box 10114
Fairbanks, AK 99710
Email: 10planet@mosquitonet.com
Web: 10thplanet.com

A12 ENTERTAINMENT

Email: contact@a12entertainment.com
Web: a12entertainment.com, facebook.com/A12Entertainment
Contact: Ashley Di Buduo
Styles/Specialties: All genres, with a focus in Rock, Alternative, Metal, Indie-Rock, Classic Rock, Indie-Pop

A389 RECORDINGS

P.O. Box 12058
Baltimore, MD 21281
Email: dom@a389records.com
Web: a389records.com

AARON RECORDS

P.O. Box 428
Portland, TN 37148
615-325-3340
Email: aaronrecords@aol.com
Web: aaronrecords.com

ACCIDENTAL ENTERTAINMENT, INC.

E-mail: Hello@accidentalentertainment.com
Styles: ALL: alternative, indie, rock, acoustic, Latin, electronic/pop, classical, international.
Services: Music licensing and sync, artist and composer development / representation, publishing and admin.

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

A-F RECORDS

P.O. Box 71266
Pittsburgh, PA 15213
Email: demos@a-frecords.com
Web: a-frecords.com
*Currently accepting demos

ACTIVATE ENTERTAINMENT

5062 Lankershim Bl. #174
N. Hollywood CA 91601pr
818-505-0669
Email: submissions@activate1.com
Contact: Jay Arthur
Genres: Pop, Hip-Hop, R&B/Soul, Rock, Country

ALIAS RECORDS

838 E. High St. #290
Lexington, KY 40502
Email: accounts@aliasrecords.com
Web: aliasrecords.com
Styles/Specialties: indie-rock, singer-songwriters, electronic
Distribution: ADA
*No unsolicited material

ALLIGATOR RECORDS

New Material
P.O. Box 60234
Chicago, IL 60660
773-973-7736
Email: info@allig.com
Web: alligator.com

ALTERNATIVE TENTACLES

P.O. Box 419092
San Francisco, CA 94141
510-596-8981 Fax 510-596-8982
Email: mail@alternativetentacles.com
Web: alternativetentacles.com
Styles/Specialties: punk rock, spoken-word, underground
*Unsolicited material accepted

AMATHUS MUSIC

Attn: A&R
P.O. Box 95
Hewlett, NY 11557
Email: demo@amathusmusic.com
Web: amathusmusic.com
Contact: Chris Panaghi
Styles/Specialties: dance music, electronic, pop
*Accepts Demos

AMERICAN EAGLE RECORDINGS

12 Lake Forest Court West
St. Charles, MO 63301
888-521-8146 Fax 314-965-5648
Email: info@americaneaglerecordings.com
Web: americaneaglerecordings.com

AMERICAN LAUNDROMAT RECORDS

P.O. Box 85
Mystic, CT 06355
860-460-8903
Email: americanlaundromat@hotmail.com
Web: alr-music.com
*Not accepting demos
*Business inquires only

AMHERST RECORDS

5221 Main St. Ste 2
Williamsville, NY 14221
716-883-9520
Email: info@amherstrecords.com
Web: amherstrecords.com

ANTI-

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: publicity@epitaph.com
Web: anti.com, facebook.com/antirecords

API RECORDS

P.O. Box 7041
Watchung, NJ 07069
Email: apirecords@verizon.net
Web: apirecords.com

APPLESEED RECORDINGS

P.O. Box 2593
West Chester, PA 19380
610-701-5755
Email: jim@appleseedmusic.com
Web: appleseedmusic.com

ARCTIC SIREN PRODUCTIONS

4105 Turnagain Blvd., Ste. L
Anchorage, AK 99517
907-245-7311
Email: artcsirn@alaska.net
Web: arcticsiren.com
Contact: Peggy Monaghan

ARKADIA LABEL GROUP/ VIEW INC.

11 Reservoir Rd.
Saugerties, NY 12477
845-246-9955
Email: Viewvid@aol.com
Web: view2bonline.com

ASTHMATIC KITTY RECORDS

P.O. Box 1282
Lander, WY 82520
Email: info@asthmatickitty.com
Web: asthmatickitty.com
Notable Artists: Sufjan Stevens, Julianna Barwick

ASTRALWERKS RECORDS

1750 Vine Street
Hollywood, CA
Web: astralwerks.com
Styles/Specialties: electronic/rock
*No unsolicited material accepted

BAR-NONE RECORDS

P.O. Box 1704
Hoboken, NJ 07030
201-770-9090
Email: glenn@bar-none.com
Web: bar-none.com
Contact: Glen Morrow, Owner
Distribution: ADA
*Unsolicited material accepted

BARSUK RECORDS

P.O. Box 22546
Seattle, WA 98122
Web: barsuk.com
Roster: Death Cab For Cutie, the Long Winters, Mates of State, Menomena, Nada Surf, Ra Ra Riot, Phantogram, Ramona Falls, the Wooden Birds, David Bazan, Maps & Atlases, Say Hi, Big Scary, Laura Gibson, Pacific Air, Chris Walla
Distribution: Redeye
*Please DO NOT send us MP3s or other audio files, but please DO send us links to your music or press kit. See website for submission.

BASEMENT BOYS INC.

2328 Champlain St, NW #309
Washington DC 20009
410-683-9103
Email: basementboys@att.net
Web: basementboys.com

BEC RECORDINGS

P.O. Box 12698
Seattle, WA 98111
206-691-9782
Email: lori@mergepr.com
Web: becrecordings.com

BEGGARS GROUP

(Also XL Recordings, Rough Trade Records, Matador Records, 4AD)
134 Grand St.
New York, NY 10013
212-995-5882
Email: banquet@beggars.com
Web: beggarsgroupusa.com
Contact: Matt Harmon, President

Styles/Specialties: indie-rock, pop, electronic and many more
Roster: Vampire Weekend, Sonic Youth, Queens of the Stone Age, the National, Warpaint, the xx, Yo La Tengo and the New Pornographers
Distribution: ADA

Additional location:

2035 Hyperion Ave.
Los Angeles, CA 90027
213-341-4823

BIELER BROS. RECORDS

4100 N. Powerline Rd., Ste. U-5
Pompano Beach, FL
954-979-4781
Email: info@bielerbros.com
Web: bielerbros.com
*If you are interested in submitting your music, please send audio or video LINKS only. We DO listen to all submissions

BIG DEAL RECORDS

15503 Ventura Blvd., Ste. 300
Encino, CA 91436
818-922-0807
Email: Info@bigdealmusicgroup.com
Web: bigdealmusic.com
Styles/Specialties: pop, rock, R&B
*No unsolicited material

Additional locations:

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

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

BIG NOISE

11 S. Angell St., Ste. 336
Providence, RI 02906
401-274-4770
Email: ai@bignoisenor.com
Web: bignoisenor.com
Roster: Artists have included Christina Aguilera, Katharine McPhee, Red Hot Chili Peppers, Paul Doucette (Matchbox Twenty), Little Anthony & the Imperials, Jim Brickman, J. Geils, Bela Fleck.
*We are currently accepting demo submissions. Please call or email first.

BIT RIOT

P.O. Box 647
LaGrange, IL 60525
Email: info@bitriotrecords.com
Web: bitriotrecords.com, facebook.com/bitriotrecords

BLACKBERRY RECORDS

370 Towne Center Blvd.
Ridgeland, MS 39157
601-206-4600
Email: blackberry@blackberryrecords.com
Web: facebook.com/blackberryrecords

BLACK DAHLIA MUSIC

P.O. Box 631928
Highlands Ranch, CO 80163
505-672-0333
Email: blackd@blackdahlia.com
Web: blackdahlia.com

BLACKHEART RECORDS

636 Broadway
New York, NY 10012
212-353-9600
Email: blackheart@blackheart.com
Web: blackheart.com
Styles/Specialties: all styles
*Unsolicited material accepted, ATTN: A&R Dept.

BLOODSHOT RECORDS

3039 W. Irving Park Rd.
Chicago, IL 60618
773-604-5300

Email: bshq@bloodshotrecords.com
Web: bloodshotrecords.com

BLUE CANOE RECORDS
Atlanta, GA & Tokyo Japan
Web: bluecanoerecords.com

BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G
Burbank, CA 91506
Email: mailorder@bomprecords.com, label@alive-records.com
Web: bomp.com, aliveenergy.com
Contact: Patrick Boissel

Roster: the Black Keys, Two Gallants, Buffalo Killers, Brian Jonestown Massacre, Soledad Brothers, The Warlocks, the Black Lips, SSM, Brimstone Howl, Trainwreck Riders, Black Diamond Heavies, Bloody Hollies
Distribution: Lumberjack Mordam Music Group

*Unsolicited material accepted. We are a small team, but we listen to it all. Do not contact us, we will contact you if we dig what we hear.

BOOSWEET RECORDS

P.O. Box 45256
Los Angeles, CA 90045
310-613-3535
Styles/Specialties: jazz, jazz fusion, smooth jazz, R&B, pop, reggae, hip-hop, rap, rock, metal, guitar instrumental, alternative

Roster: Miguel Muga, Kiko Loureiro, Vernon Neilly, Marcelo Roacio, Edu Ardanuy

BRAINFEEDER RECORDS

Los Angeles, CA
Email: bfcustomerservice@diystro.com
Web: brainfeedersite.com
Roster: Thunderscat, Kamasi Washington, Flying Lotus

BRIDGE NINE RECORDS

119R Foster St., Bldg. 4 Ste. 3
Peabody, MA 01960
978-532-0666
Email: info@bridge9.com

BLACK ROSE PRODUCTIONS

Tri-Main Center
2495 Main St.
Buffalo, NY 14214
Email: blackroseproductions@gmail.com
Web: blackrosemusicpub.com

BURNSIDE RECORDS

6635 N. Baltimore Ave, Ste 226
Portland, OR 97203
503-231-0876
Email: marly@bdcdistribution.com
Web: burnsidedistribution.com

CANADIAN RECORDING SERVICES LTD.

Vancouver, Canada
604-985-0679, 866-888-6464
Email: mimi@canadianrecordingservices.com

Web: canadianrecordingservices.com
Styles/Specialties: all genres, offers free studio referral and project coordination services

CANYON RECORDS

P.O. Box 61564
Phoenix, AZ 85052
800-268-1141
Email: canyon@canyonrecords.com
Web: canyonrecords.com

CASTLE RECORDS

106 Shirley Drive
Hendersonville, TN 37075
615-430-0244
Email: rufuswendy@live.com
Web: castlerecords.com

CELESTIAL HARMONIES

Division of Mayflower Music Corp.
1951 N. Wilmoat Rd.
Tucson, AZ 85712
520-326-4400 Fax 520-326-3333
Email: celestial@harmonies.com
Web: harmonies.com

CENTURY MEDIA

The Century Family
12706 W. Washington Blvd.
Los Angeles, CA 90066
323-418-1400
Email: mail@centurymedia.com

Web: centurymedia.com

*Unsolicited material accepted, see web for details

CEXTON RECORDS

P.O. Box 80187
Rancho Santa Margarita, CA 92688
Offices in CA and NYC
949-766-1384
Email: johncexton@aol.com
Web: cexton.com

Contact: John Anello, Jr.
Roster: Johnny Mandolin, Larry Luger, Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Doc Anello & the Swing Machine Big Band, James L Dean Big Band, Reissues of Sinatra, Martin, Andante Duo Italian Music, Marie Anello Opera CD, Otaku in Crime Japanese Anime music

Styles/Specialties: jazz, big band, swing and Italian-American artists
Distribution: Indie, point of purchase, Internet, specialty stores

CLEOPATRA RECORDS

11041 Santa Monica Blvd., PMB 703
Los Angeles, CA 90025
310-477-4000 Fax 310-312-5653
Web: cleopatrarerecords.com
Contact: Brian Perera, Tim Yasui

Styles/Specialties: gothic, rock, metal, rap, R&B, dance, classics, soundtracks

CLICKPOP RECORDS

P.O. Box 5765
Bellingham, WA 98227
Email: dave@clickpoprecords.com
Web: clickpoprecords.com

CLOSED SESSIONS

Chicago, IL
Email: alex@closedsessions.com
Web: closedsessions.com
Notable Artists: Jamila Woods, Kweku Colins, Webster X

CMH RECORDS

2898 Rowena Ave., #201
Los Angeles, CA 90039
800-373-8073
Email: info@cmhrecords.com
Web: cmhrecords.com

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

COMMUNION RECORDS

London & Brooklyn
Email: info@communionmusic.com
Web: communionmusic.com
Notable Artists: Michael Kiwanuka, Gotye, Tennis

COMPASS RECORDS

916 19th Ave. S.
Nashville, TN 37212
800-757-2277, 615-320-7672
Fax 615-320-7378
Email: info@compassrecords.com
Web: compassrecords.com

CONCORD RECORDS

100 N. Crescent Dr., Garden Level
Beverly Hills, CA 90210
310-385-4455
Email: submissions@concordmusicgroup.com
Web: concordmusicgroup.com

Roster: Karrin Allyson, George Benson, Casey Abrams, Nat Adderley

CRACKNATION

Lombard, IL 60657
Email: info@cracknation.com
Web: cracknation.com

CROSSROADS ENTERTAINMENT

50 Fish Drive
Arden, NC 28704
828-684-3066
Email: care@crossroadsmusic.com
Web: crossroadsmusic.com

CURB RECORDS

48 Music Sq. E.
Nashville, TN 37203
615-321-5080
Web: curb.com, curb.com/licensing
*No unsolicited material accepted

DAEMON RECORDS

P.O. Box 1207
Decatur, GA 30031
Email: hello@daemonrecords.com
Web: daemonrecords.com

DANGERBIRD RECORDS

3801 Sunset Blvd.
Los Angeles, CA 90026
323-665-1144
Email: info@dangerbird.com
Web: dangerbirdrecords.com

Roster: Juiceboxx, *Repeat Repeat, A. Sinclair, Holly Miranda

DAY 6 ENTERTAINMENT

716 Oak Circle Drive East
Mobile, AL 36609
251-662-3257
Contact: Cynthia Corral
Email: newtalent@day6entertainment.com
Web: day6entertainment.com

DCD2 MUSIC

Email: info@dcd2records.com
Web: dcd2records.com

DEAD TRUTH RECORDINGS

9238 N.W. 13th Pl.
Coral Springs, FL 33071
Email: deadtruthrecordings@gmail.com
Web: deadtruthrecordings.com

DEEP SOUTH RECORDS

P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: info@deepsouthentertainment.com
Web: deepsouthentertainment.com

DEATHBOMB RECORDS

Los Angeles, CA
Web: deathbombarc.com
Notable Artists: JPEGMafia, clipping

DELMARK RECORDS

4121 N. Rockwell
Chicago, IL 60618
773-539-5001 Fax 773-887-0329
Email: jazzpromo@delmark.com
Web: delmark.com

DELOS PRODUCTIONS

P.O. Box 343
Sonoma, CA 95476
800-364-0645, 707-996-3844
Email: orders@delosmusic.com
Web: delosmusic.com
Styles/Specialties: classical

DISCHORD RECORDS

3819 Beecher St. N.W.
Washington, DC 20007
703-351-7507
Email: dischord@dischord.com
Web: dischord.com

D'MAR ENTERTAINMENT, INC.

7723 Tylers Pl. Blvd., Ste. 275
West Chester, OH 45069
513-617-2392
Email: dmarentertainment@fuse.net
Web: dmarentertainment.com
Contact: Sheila A. Jordan
Styles/Specialties: smooth jazz, R&B, gospel
*Accepts unsolicited material

DOMO RECORDS

11022 Santa Monica Blvd., #300
Los Angeles, CA 90025
310-966-4414
Email: info@domocart.com
Web: domomusicgroup.com
Contact: Dino Malito

Styles/Specialties: new age, world music, rock, soundtrack, ambient, electronic
*If you are interested in submitting your music to us, please see our website

DOMINO RECORDS

P.O. Box 47029
London, UK SW18 1EG
Web: dominorecordco.com
Notable Artists: Blood Orange, Arctic Monkeys, Animal Collective

DOWNTOWN RECORDS

New York, NY
Email: hello@downtownrecords.com
Web: downtownrecords.com
Notable Artists: Smino, Mura Masa, Tei Shi

DRAG CITY RECORDS

P.O. Box 476867
Chicago, IL 60647
312-455-1015 Fax 312-455-1057

Email: press@dragcity.com
Web: dragcity.com

DSPB

237 Cagua N.E.
Albuquerque, NM 87108
505-266-8274
Email: dsbp@dsbp.cx
Web: dsbp.cx

DUALTONE RECORDS

3 McFerrin Ave.
Nashville, TN 37206
615-320-0620
Email: info@dualtone.com
Web: dualtone.com

ENTERTAINMENT ONE MUSIC US

200 Varick St.
New York, NY 10014
Web: entertainmentone.com

EARWIG MUSIC COMPANY, INC.

2054 W. Farwell Ave., Ste G
Chicago, IL 60645-4963
773-262-0278
Email: info@earwigmusic.com
Web: earwigmusic.com

EAST 2 WEST COLLECTIVE

11022 Santa Monica Blvd, #350
Los Angeles, CA 90025
323-965-0852
Email: jlabel@e2wcollective.com
Web: muchandhousepr.com
Contact: Laura Ackermann, Senior Publicist

EMPEROR JONES RECORDS

P.O. Box 4730
Austin, TX 78765
Email: brutus@emperorjones.com
Web: emperorjones.com

EPITAPH RECORDS

2798 Sunset Blvd.
Los Angeles, CA 90026
213-413-7353
Email: christine@epitaph.com
Web: epitaph.com
Styles/Specialties: alt-rock, punk
Distribution: Indies
*No unsolicited material

ERASED TAPES RECORDS, LTD

174 Victoria Park Road
London E9 7HD Great Britain
Email: records@erasedtapes.com
Web: erasedtapes.com
Notable Artists: Nils Frahm, Masayoshi Fujita, Penguin Café Orchestra

ESTRUS LLC

P.O. Box 2125
Bellingham, WA 98227
Email: website@estrus.com
Web: estrus.com
*No unsolicited material

EQUAL VISION RECORDS

P.O. Box 38202
Albany, NY 12203-8202
518-458-8250 Fax 518-458-1312
Email: info@equalvision.com
Web: equalvision.com
Styles/Specialties: punk, hardcore, indie, emo, rock, pop, metal
*No physical demos. Email links to stream your music (no downloads), with a biography

EYRST

Portland, OR
Web: eyrst.com
Notable Artists: Neil Von Tally, The Last Artful, Dodgr, Myke Bogan

FAT POSSUM RECORDS

P.O. Box 1923
Oxford, MS 38655
662-234-2828 Fax 662-234-2899
Email: matthew@fatpossum.com
Web: fatpossum.com

FAVORED NATIONS ENTERTAINMENT

17328 Ventura Blvd., #165
Encino, CA 91316
818-385-1989
Email: info@favorednations.com
Web: favorednations.com
Roster: See web
Styles/Specialties: all styles are welcome
(Label is co-owned by Steve Vai)

FEARLESS RECORDS

5870 W. Jefferson Blvd., Ste. E
Los Angeles, CA 90016
Email: demos@fearlessrecords.com
Web: fearlessrecords.com
Styles: See website for details

FERRET MUSIC

1290 Ave. of the Americas, 24th Fl.
New York, NY 10104
Email: ferretstyle@ferretstyle.com
Web: ferretstyle.com
Distribution: Roadrunner Records, RED
*See web for submission guidelines

FERVOR RECORDS

1810 W. Northern Ave.
A-5, Box 186
Phoenix, AZ 85021
Email: info@fervor-records.com
Web: fervor-records.com
*We do not accept unsolicited material

FEVER RECORDS

ATTN: Sal Abbatiello
P.O. Box 219
Yonkers, NY 10710
914-725-0011
Email: info@feverrecords.com
Web: feverrecords.com

FIRST ACCESS ENTERTAINMENT

6725 Sunset Blvd. Ste. #420
Los Angeles, CA 90028
Email: la@firstaccessent.com
Web: firstaccessent.com
Published: see web
How to Submit: no unsolicited material

FONOVisA RECORDS

Universal Music Group
Miami, FL 33166
Web: universalmusica.com/fonovisa

FOODCHAIN RECORDS

6464 Sunset Blvd., Ste. 920
Hollywood, CA 90028
323-957-7900
Note: Please submit demos by mail

FREDDIE RECORDS

5979 S. Staples St.
Corpus Christi, TX 78413
361-992-8411 Fax 361-992-8428
Email: sales@freddierecords.com
Web: freddiestore.com

FRESH SELECTIONS

Portland, OR
Web: freshselects.bandcamp.com
Notable Artists: The Last Artful, Dodgr, SiR, Mndsgn

FRONTIER RECORDS

P.O. Box 22
Sun Valley, CA 91353
818-759-8279
Email: betty@frontierrecords.com
Web: facebook.com/thefrontierrecords
Styles/Specialties: hardcore punk, OC punk, punk-pop, alternative rock
Roster: Adolescents, Middle Class, Eddie & the Subtitles
*Does not accept demos

G2 RECORDS

14110 N. Dallas Pkwy., Ste. 365
Dallas, TX 75254
972-726-9203 Fax 972-726-7749
Email: info@g2records.com
Web: g2records.com

GEORGE TOBIN MUSIC

102 N.E. 2nd St.
Boca Raton, FL 33432
Email: Georgetobinmusic@aol.com
Web: headlineirrecords.com

GET HIP, INC.

1800 Columbus Ave.
Pittsburgh, PA 15233
412-231-4766 Fax 412-231-4777
Email: gregg@gethip.com
Web: gethip.com

GHOSTLY INTERNATIONAL

P.O. Box 220395
Brooklyn, NY 11222
Email: booking@ghostly.com
Web: ghostly.com
Notable Artists: Mary Lattimore, Tadd Mullinex, Matthew Dear, Kilo, Tycho

GLASSNOTE RECORDS

770 Lexington Ave., 16th Fl.
New York, NY 10065

646-214-6000 Fax 646-237-2711

Web: glassnotemusic.com
Roster: Phoenix, the Temper Trap, Mumford and Sons, Two Door Cinema Club, Givers, Oberhofer, Childish Gambino, Daughter, Little Green Cars, Robert DeLong, Flight Facilities, Half Moon Run, CHVRCHES, Foy Vance, Jeremy Messersmith, Panama Wedding

Additional locations:

Los Angeles
8201 Beverly Blvd, Suite 400
Los Angeles, CA 90048
Email: marc@glassnotemusic.com
Contact: Marc Nicolas
323-822-4112 ext. 2279

London

10-11 Lower John St, Soho
London W1F 9EB
020-7183-6887

Toronto

2450 Victoria Park, Ste. 1
Toronto, Ontario
M2J 4A1
416-718-4424

GO-KUSTOM REKORDS & FILM

P.O. Box 77750
Seattle, WA 98177
Email: gokustom@gmail.com
Web: go-kustom.com

GOOD YEARS

Email: info@goodyearsinc.com
Web: goodyearsinc.com
Notable Artists: BANKS, Francis and the Lights, Jim-E Stack, LOYAL, Mick Jenkins and TTY

HACIENDA RECORDS

1236 S. Staple St.
Corpus Christi, TX 78404
361-882-7066
Email: hacienda@haciendarecords.com
Web: facebook.com/haciendarecords

HEADS UP INTERNATIONAL

Concord Music Group
5750 Wilshire Blvd, Suite 450
Los Angeles, CA 90036
Email: submissions@concordmusicgroup.com
Web: concordmusicgroup.com/labels/Heads-Up

HOMESKILLET RECORDS

Sitka, AK
Email: galanin@gmail.com
Web: homeskilletrecords.com

HOPELESS RECORDS

PO Box 495
Van Nuys, CA
818-997-0444
Email: ar@hopelessrecords.com
Web: hopelessrecords.com
*See web FAQ for submission guidelines

**HOT TOMATO RECORDS
DEEP SOUTH ENTERTAINMENT**

P.O. Box 17737
Raleigh, NC 27619
919-844-1515
Email: info@deepsouthentertainment.com
Web: deepsouthentertainment.com

Additional Location:

Nashville

PO Box 121975
Nashville, TN 37212
615-953-4800

IAMSOUND RECORDS

524 N. Kilkea Dr.
Los Angeles, CA 90048
Email: info@iamsound.com
Web: iamsoundrecords.com
Roster: Bleeding Knees Club, Banks, the Black Ghosts, Charli XCX, Florence and the Machine, Fools Gold, IO Echo, Kate Boy, Little Boots, Lord Huron, Men, MS MR, Newvillager, Nikki Lane, Salem

ICEHOUSE MUSIC

952 Echo Ln., Ste. 380
Houston, TX 77024
713-463-6931 Fax 713-463-6929
Email: david@icehousemusic.com
Web: icehousemusic.com
Distribution: Brick and Morter, iTunes

IDOL RECORDS

P.O. Box 140344
Dallas, TX 75214
Email: info@idolrecords.com
Web: idolrecords.com

INDIANOLA RECORDS

3014 Shelton Rd.
Valdosta, GA 31606
Email: john@indianolarecords.com
Web: indianolarecords.com
Styles: hardcore, metal, rock
Distribution: E1 Entertainment

INNOVATIVE LEISURE

2658 Griffith Park Blvd, #324
Los Angeles, CA 90039
Contact: Nat Nelson, Jamie Strong & Hanni El Khatib
Email: info@innovativeleisure.net
Web: innovativeleisure.net
Notable Artists: BADBADNOTGOOD, Nosaj Thing, Rhye

INTEGRITY LABEL GROUP

4050 Lee Vance View
Colorado Springs, CO 80918
1-888-888-4726
Email: CustomerCare@integrityMusic.com
Web: integritymusic.com
Contact: David C. Cook
*No unsolicited material

Additional location:

1646 Westgate Circle, Suite 106
Brentwood, TN 37027
888-888-4726

INVISIBLE RECORDS

P.O. Box 16008
Chicago, IL 60616
773-523-8316
Email: info@invisiblerecords.com
Web: facebook.com/InvisibleRecords

IPECAC RECORDINGS

Email: info@ipecac.com
Web: ipecac.com
Contact: Greg Werckman
Distribution: Fontana
Roster: Fantomas, Melvins, Northern State, Dalek, Skeleton Key, Peeping Tom, Dub Trio

JAGGO RECORDS

323-850-1819 Fax 323-850-1873
Email: studios@jaggo.com
Web: jaggo.com/studios
Styles/Specialties: pop, rock, jazz, R&B, hip-hop, soul, World music
*Unsolicited material accepted

JAGJAGUWAR

213 S. Rogers St.
Bloomington, IN 47404
Contact: Darius Van Arman, Chris Swanson
Email: radio@jagjaguwar.com
Web: jagjaguwar.com
Notable Artists: Bon Iver, Angel Olsen, Unknown Mortal Orchestra

JAZZ LINK ENTERPRISES

3721 Columbia Dr.
Longmont, CO 80503
303-776-1764
Email: hiblejrjude@gmail.com
Web: jazzlinkenterprises.com

JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-242-4034
Email: chuck@sonicsafarimusic.com
Web: jonkey.com
Contact: Chuck Jonkey
Styles/Specialties: environmental, world, traditional, ethnic
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone
*No unsolicited material

KALIMBA MUSIC, INC.

15260 Ventura Blvd., Ste. 1750
Sherman Oaks, CA 91403
818-528-7443
Email: admin@kalimbaentertainment.com
Web: kalimba-music.com
Styles/Specialties: adult contemporary jazz, smooth jazz, R&B
Distribution: Online

KEMADO RECORDS

87 Guernsey St.
Brooklyn, NY 11222
Email: info@kemado.com
Web: kemado.com
Roster: the Sword

KILL ROCK STARS

819 SE 14th Loop
Suite 106
Battle Ground, WA 98604
Email: krs@killrockstars.com
Web: killrockstars.com
*Accepting demos from active, touring bands

KOCH RECORDS

See E1 Music Group

K RECORDS

P.O. Box 7154
Olympia, WA 98507
360-786-1594
Email: mailorder@kreccs.com
Web: kreccs.com
Roster: Karl Blau, Aries, Jason Anderson
Currently not accepting demos

KRANKY

Chicago, IL
Email: krankyinfo@gmail.com
Web: kranky.net
Notable Artists: Stars of the Lid, Grouper, Tim Hecker

LAMON RECORDS CORPORATION

P.O. Box 1907
Mt Juliet, TN 37121
615-379-2121 Fax 615-379-2122
Email: dave@lamonrecords.com
Web: lamonrecords.com

Additional locations:

Hollywood, CA
818-850-0625

Charlotte, NC
704-282-9910

LAZY BONES RECORDINGS

10002 Aurora Ave. N., Ste. 36 PMB 317
Seattle, WA 98133
310-281-6232
Email: scott@lazybones.com
Web: lazybones.com
*At this time we are not accepting demos

Additional Location:

Melbourne, Australia
(03) 9028 2200

LAZY S.O.B. RECORDINGS

P.O. Box 4084
Austin, TX 78765
512-480-0765 Fax 512-499-0207
Email: LazySOB1@aol.com
Web: lazysob.com

LEG (Loggins Entertainment Group)

310-325-9997
Email: staff@backstageentertainment.net
Web: backstageentertainment.net

LEVIATHAN RECORDS

P.O. Box 745
Tyrone, GA 30290
770-257-8697
Email: general@leviathanrecords.com
Web: leviathanrecords.com

LIT CITY TRAX

London, UK
Email: jcush@litcitytrax.com
Web: litcitytrax.bandcamp.com
Notable Artists: DJ Rashad, Visionist, J-Crush

LITTLE FISH RECORDS

P.O. Box 19164
Cleveland, OH 44119
216-481-1634
Email: littlefishrecords@gmail.com
Web: littlefishrecords.com
Contact: Greg David

LIZARD SUN ENTERTAINMENT

1621 W. 25th St., Ste. 115
San Pedro, CA 90732
310-505-3958
Email: floyd@lizardsunentertainment.com
Web: lizardsunentertainment.com

Contact: Floyd Bocox, CEO & President
Styles: country, pop, rock

LOCAL ACTION

London
Email: info@localactionrecords.co.uk
Web: localactionrecords.co.uk
Notable Artists: Deadboy, Jammz, DAWN

LOVECAT MUSIC

P.O. Box 548, Ansonia Sta.
New York, NY 10023
646-304-7391
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com

LUAKA BOP

195 Chrystie, 602B
New York, NY 10002
212-624-1469
Email: eric@luakabop.com
Web: luakabop.com
Styles/Specialties: pop, world
*No unsolicited materials

MACKAVENUE

18530 Mack Ave., Unit 299
Grosse Pointe Farms, MI 48236
800-875-8331
Email: info@mackavenue.com
Web: mackavenue.com

MAGGIE'S MUSIC

P.O. Box 490
Shady Side, MD 20764
410-867-0642
Email: mail@maggiesmusic.com
Web: maggiesmusic.com

MAGNA CARTA RECORDS

A-1 Country Club Rd.
East Rochester, NY 14445
585-381-5224
Email: info@magnacarta.net
Web: magnacarta.net
Styles/Specialties: progressive metal
*submit physical promo materials to
above address % Demo Submissions
*See website for details

MALACO MUSIC GROUP, THE

P.O. Box 9287
Jackson, MS 39286
800-272-7936, 601-982-4522
Email: malaco@malaco.com,
demo@malaco.com
Web: malaco.com

MAMA RECORDS

P.O. Box 26850
Tempe, AZ 85285
1-480-491-6430
Email: sales@summitrecords.com
Web: summitrecords.com
Styles/Specialties: jazz--big band,
contemporary
Distribution: hard goods: Allegro Media
Group (North America); digital: IODA

MANIFESTO RECORDS

1180 S. Beverly Dr., Ste. 510
Los Angeles, CA 90035
310-556-9800 Fax 310-556-9801
Email: esc@manifesto.com
Web: manifesto.com
Contact: Evan Cohen, Business Affairs
Styles/Specialties: rock, indie, Brit-pop,
punk
Roster: Alice Cooper, Dead Kennedys,
Tom Waits
Distribution: MVD
*No unsolicited material

MARSALIS MUSIC

323 Broadway
Cambridge, MA 02139
617-354-2736
Web: marsalismusic.com
*Not accepting any artist submissions

MATADOR RECORDS

134 Grand St.
New York, NY 10013
703-915-1211
Email: info@matadorrecords.com
Web: matadorrecords.com
Styles/Specialties: all styles
*Unsolicited material accepted

MEGA TRUTH RECORDS

P.O. Box 4988
Culver City, CA 90231
Email: jonbare@aol.com
Web: jonbare.net
Contact: Jon Bare
Styles/Specialties: blues and rock

MELLO MUSIC GROUP

Tucson, AZ
Email: info@mellonmusicgroup.com
Web: mellonmusicgroup.com
Notable Artists: Oddisee, Open Miek
Eagle, Apollo Brown

MERGE RECORDS

Chapel Hill, NC
Email: merge@mergerecords.com
Web: mergerecords.com
Roster: Arcade Fire, Barren Girls,
Caribou, Divine Fits, Ex Hex, She & Him,
Teenage Fanclub, M. Ward and more.

METAL BLADE RECORDS

5160 Van Nuys Blvd., #301
Sherman Oaks, CA 91403
Email: metalblade@metalblade.com
Web: metalblade.com
Styles/Specialties: heavy metal,
progressive, rock *No unsolicited
material

Additional location:

Metal Blade Records GMGH
Marshallstrasse 14
73033 Goppingen, Germany

METROPOLIS RECORDS

P.O. Box 974
Media, PA 19063
610-595-9940
Email: demo@metropolis-records.com
Web: metropolis-records.com
*accept CD or CD-R formats or
SoundCloud links

MEXICAN SUMMER

87 Guernsey St.
Brooklyn, NY 11222
Email: info@mexicansummer.com
Web: mexicansummer.com
Notable Artists: Ariel Pink, Weyes
Blood, Dungen

MILAN ENTERTAINMENT

Sherman Oaks, CA
Web: milanrecords.com
Styles/Specialties: soundtracks,
electronic, world

MIND OF A GENIUS (MOAG)

Web: mindofagenius.co.uk
Notable Artists: THEY, Gallant, ZHU

MINT RECORDS

P.O. Box 3613, M.P.O.
Vancouver, BC, Canada, V6B 3Y6
604-669-MINT
Email: info@mintrecs.com
Web: mintrecs.com
Roster: Hot Panda, Immaculate
Machine, Fanshaw, Kellarissa, John
Gulick
*Accepts demos in CD in the mail with a
handwritten note and contact info

MILK RECORDS

P.O. Box 35
Moreland LPO
Coburg 3058
Victoria, Australia
Email: milkrecordsmelbourne@gmail.com
Web: milk.milkrecords.com.au
Notable Artists: Courtney Barnett

MIXPAK RECORDS

Brooklyn, NY
Email: info@mixpakrecords.com
Web: mixpakrecords.com
Notable Artists: Popcaan, Palmistry,
Murio

MORPHIUS RECORDS

100 E. 23rd St.
Baltimore, MD 21218
410-662-0112
Email: info@morphius.com
Web: morphius.com

MOTION CITY RECORDS

1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser,
10 Pound Troy, UFO Bro, Drag, Wendy
Bucklew

MOUNTAIN APPLE COMPANY, THE

1330 Ala Moana Blvd., Ste. 001
Honolulu, HI 96814

808-597-1888 Fax 808-597-1151
Web: mountainapplecompany.com
Styles/Specialties: traditional and
contemporary Hawaiian

MOUNTAIN HOME RECORDS

50 Fisk Drive
Arden, NC 28704
828-684-3066
Email: care@crossroadsmusic.com
Web: mountainhomemusiccompany.com
Styles/Specialties: bluegrass
*No unsolicited material

MRG RECORDINGS

Email: submissions@mrgrecordings.com
Web: mrgrecordings.com, facebook.com/mrgrecordings
Contact: A&R
Styles/Specialties: rock, electronic,
ambient, folk

MUSIC IN CANNABIS

5062 Lankershim Bl. #174
N. Hollywood CA 91601
702-268-6078 text
Email: submissions@MusicInCannabis.com
Contact: Dr.J.Marley Genres: Music
Inspired by & Dedicated to Cannabis
(Distributed Worldwide by SONY &
ALLIANCE)

N. E. H. RECORDS

7915 Oxford Rd.
Niwot, CO 80503
303-652-0199
Email: mmcpherson@nehrecords.com
Web: nehrecords.com

NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.

102 E. Pikes Peak Ave., Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: newpants.com, oldpants.com
Contact: Robert A. Case
Styles/Specialties: pop, rock, rap, R&B,
country
Roster: Stephanie Aramburo, Chad
Steele, C. Lee Clarke, Tech T, James
Becker, Kathy Watson, Lisa Bigwood,
George Montalbano, Silence, Sherwin
Greenwood, Joel Diehl, John Ellis and
Phyllis Shaw.
*Unsolicited material through
management or lawyer only. Please
contact before submitting

NEW VISION MUSIC GROUP & NVM RECORDS

7306 Ann Cabell Lane
Mechanicsville, VA 23111
804-350-4746
Email: newvisionmusicgroupnvmrecords@gmail.com
Web: newvisionmusicgroup.com
Styles/Specialties: New Country,
Traditional Country, Bluegrass, Christian,
Christian Country, Gospel & Americana

NEW WEST RECORDS

2923 Berry Hill Dr.
Nashville, TN 37204
615-385-4777
Web: newwestrecords.com
Roster: see web
*No unsolicited materials accepted

NINJA TUNE

P.O. Box 4296
London, SE11 4WW
Email: demos@ninjatune.net
Web: ninjatune.net/home
Notable Artists: Bonobo, Actress,
FaltyDL, The Bug
*We are now only accepting demos in
digital form

NITRO RECORDS

7071 Warner Ave., Ste. F736
Huntington Beach, CA 92647
Email: info@nitrorecords.com
Web: facebook.com/nitrorecords
Styles/Specialties: punk/pop
Roster: see web

NOISEY BY VICE

Brooklyn, New York 11249
Email: noisey-media@vice.com
Web: vice.com/en_us/section/music

NONESUCH RECORDS

1633 Broadway

New York, NY 10019
212-707-2000
Email: info@nonesuch.com
Web: nonesuch.com
Roster: Emmylou Harris, Joni Mitchell,
Gipsy Kings, kd lang, Randy Newman,
Wilco, Brian Wilson, Stephen Sondheim,
Kronos Quartet, Youssou N'Dour, Buena
Vista Social Club, Laurie Anderson and
more

OGGIO RECORDS

3540 W. Sahara Ave., #308
Las Vegas, NV 89102
702-800-5500
Web: oggio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: George Lopez, the Sparks,
Jackie the Jokeman Martling, reissues,
novelty, soundtracks, Beatallica

OH BOY RECORDS

P.O. Box 150222
Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
*no unsolicited material accepted

PAPER GARDEN RECORDS

170 Tillary St., Apt. 608
Brooklyn, NY 11201
Email: demos@papergardenrecords.com
Contact: Bryan Vaughn
Web: papergardenrecords.com
Roster: Alcoholic Faith Mission, Darla
Framer, Mighty Tiger, Pree

PARMA RECORDINGS

223 Lafayette Rd.
North Hampton, NH 03862
603-758-1718
Email: info@parmarecordings.com
Web: parmarecordings.com

PAUL WINTER

P.O. Box 72
Litchfield, CT 06759
860-567-8796, 800-437-2281
Email: info@livingmusic.com
Web: paulwinter.com,
facebook.com/paulwintermusic/info

PHIRE MUSIC

GSB Building Center
1 Belmont Ave, Ste 8043
Bala Cynwyd, PA 19004
215-334-5814
Email: phiremusicgmt@gmail.com
Web: phiremusicgmt.com
Contact: Jamie Burrell (media), Brian
McDaniel (other)
Styles/Specialties: Artist development/
marketing and promotion, hip-hop, R&B,
production
Distribution: Independent

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: pinchhit.com
Contact: Mike Naylor
Styles/Specialties: alternative
and pop

POSI-TONE

P.O. Box 2848
Los Angeles, CA 90294
310-871-2652
Email: info@posi-tone.com
Web: posi-tone.com
Styles/Specialties: jazz
Roster: Orrin Evans, Jim Rotondi,
Ralph Bowen, Brian Charette, Jared
Gold, David Gibson, Ehud Asherie,
Doug Webb

PPL ENTERTAINMENT GROUP, INC

PO Box 261488
Encino, CA 91426
310 317-0322
Email: pplzmi@aol.com
*No unsolicited material accepted
Contact: Maxx Diamond
*No unsolicited material accepted.
Must first email or write with SASE for
permission.

PRA RECORDS

212-860-3233
Email: pra@prarecords.com
Web: prarecords.com
Contact: Patrick Rains
Styles/Specialties: jazz
Roster: Jonatha Brooke, Randy Crawford,

David Sanborn, Curtis Stigers
Distribution: Ryko

PRAVDA RECORDS

4245 N Knox Ste 7
Chicago, IL 60641
773-763-7509
Email: kenn@pravdamusic.com
Web: pravdamusic.com

PRIMARILY A CAPPELLA

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

R&S RECORDS

Email: andy@rsrecords.com
Web: randsrecords.com
Roster: James Blake, Nicolas Jaar, Paul White

RAMP RECORDS

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

RAP-A-LOT RECORDS

Houston, TX 77292
713-680-8588
Email: info@rapalotrecords.com
Web: rapalotrecords.com

RAZOR & TIE ENTERTAINMENT

214 Sullivan St., Ste. 5
New York, NY 10012
212-598-2200
Email: press@razorandtie.com
Web: facebook.com/RazorandTie, razorandtie.com
Roster: see website

RED EYE MUSIC GROUP

505 Eno St.
Hillsborough, NC 27278
877-733-3931
Email: info@redeyeworldwide.com
Web: redeyemusic.com
Note: no unsolicited material

RED HOUSE RECORDS

916 19th Avenue South
Nashville, TN 37212
800-757-2277, 615-320-7672
Email: info@compassrecords.com
Web: redhouserecords.com
*Unsolicited material accepted

RELAPSE RECORDS

P.O. Box 2060
Upper Darby, PA 19082
610-734-1000
Email: relapse@relapse.com
Web: relapse.com
Roster: High on Fire, Jucifer, Origin, Brutal Truth

REMBARECORDS

P.O. Box 611
Montrose, CA 91021
818-244-5661
Email: michael@rembarecords.com
Web: rembarecords.com
Contact: Jennifer Russell, Michael Gayle
Styles/Specialties: all styles

REVELATION RECORDS

P.O. Box 5232
Huntington Beach, CA 92615
714-842-7584
Email: webmaster@revhq.com
Web: revelationrecords.com
Styles/Specialties: hardcore, punk, emo and metal
Roster: See website
*Unsolicited material accepted

RHYMESAYERS ENTERTAINMENT

2409 Hennepin Ave.
Minneapolis, MN 55405
612-977-9870
Email: info@rhymesayers.com
Web: rhymesayers.com

ROADRUNNER RECORDS

Warner Music Group
1633 Broadway
New York, NY 10019
212-275-2000
Web: roadrunnerrecords.com

Styles/Specialties: rock

*Unsolicited materials accepted, see web for details.

ROCKZION RECORDS

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

ROIR (SAY ROAR!)

(Reachout International Records)
P.O. Box 150-460
Van Brunt Station
Brooklyn, NY 11215
718-852-7647
Email: info@roir-usa.com
Web: roir-usa.com
Styles/Specialties: punk, reggae, rock
*Demo Policy: Please submit all demos via MusicXray: musicxray.com

ROTTEN RECORDS

P.O. Box 56
Upland, CA 91785
909-920-4567
Email: radio@rottenrecords.com
Web: rottenrecords.com
Styles/Specialties: rock, punk, heavy metal
*Unsolicited material accepted. No phone calls please

ROUGH TRADE RECORDS

66 Golborne Rd.
London, W10 5PS
713-388-4111
Email: enquiries@roughtrade.com
Web: roughtrade.com
Notable Artists: Princess Nokia, Jennylee, Parquet Courts

RRO ENTERTAINMENT

P.O. Box 4263
Parker, CO 80134
Email: les@lesfradkin.com
Web: rroentertainment.com

SACRED BONES

Brooklyn, New York
Email: info@sacredbonesrecords.com
Web: sacredbonesrecords.com
Notable Artists: Amen Dunes, Zola Jesus, Jenny Hval

SECRETLY CANADIAN

213 S. Rogers
Bloomfield, IN 47404
812-335-1572
Email: info@secretlydistribution.com
Web: secretlycanadian.com
Notable Artists: Whitney, ANOHNI, serpentwithfeet, War On Drugs

SHANGRI-LA PROJECTS

P.O. Box 40106
Memphis, TN 38174
901-359-3102
Email: sherman@shangrilaprojects.com
Web: shangrilaprojects.com

SIX DEGREES RECORDS

P.O. Box 411347
San Francisco, CA 94141
Email: licensing@sixdegreesrecords.com
Web: sixdegreesrecords.com
Roster: See web
Distribution: Fontana
*we do not accept unsolicited demos.

SMILE RECORDS

Los Angeles, CA
Email: smilerecords@gmail.com
Web: smilerecords.homestead.com/homepage.html
Contact: Tony Valenziano, President

SONIC IMAGES ENTERTAINMENT GROUP

12400 Ventura Blvd., #268
Studio City, CA 91604
323-650-4000
Email: sonicimages@sonicimages.com
Web: sonicimages.com

SOULECTION

Los Angeles
Contact: Joe Kay, Head of A&R
Web: soulection.com
Notable Artists: Goldlink, Sango, Ta-ku

SOUND KITCHEN STUDIOS, LLC

112 Seaboard Ln.

Franklin, TN 37067

615-579-6555
Email: iblonder@soundkitchen.com
Contact: Ira Blonder
Web: soundkitchen.com
Specialties: All Genres
*Unsolicited material accepted

SOUNDSCAPES MEDIA GROUP

1534 N. Moorpark Road, #183
Los Angeles, CA 91360
Tel: 805-405-8078
Email: info@soundscapesmedia.com
Styles/Specialties: Jazz, Acoustic, Vocal, Latin, Pop, Blues, Classic Rock, Classical - HD Recordings and Distribution, Immersive formats
* Unsolicited Material Accepted

SPARROW RECORDS

(Capitol CMG Label Group)
101 Winners Cir.
Brentwood, TN 37027
615-371-4300
Email: info@capitolcmg.com
Web: sparrowrecords.com
Styles/Specialties: Christian
*No unsolicited materials

SST Records

406 Talbot St.
Taylor, TX 76754
512-387-5331
Email: orders@sstsuperstore.com
Web: sstsuperstore.com
Styles/Specialties: rock, jazz, punk, progressive rock
*Unsolicited material accepted

STANLEY RECORDINGS

2126 W. Temple St.
Los Angeles, CA 90026
213-483-0778
Email: info@stanleyrecordings.com
Web: stanleyrecordings.com

STONES THROW RECORDS, LLC

2658 Griffith Park Blvd, #504
Los Angeles, CA 90039
Email: losangeles@stonesthrow.com
Web: stonesthrow.com
Notable Artists: J Dilla, Dam-Funk, NxWorries

SUB POP

2013 4th Ave., 3rd Fl.
Seattle, WA 98121
206-441-8441 Fax 206-441-8245
Email: info@subpop.com
Web: subpop.com
Styles/Specialties: rock, alt. rock
*No unsolicited material

SUPREME ENTERPRISES INTERNATIONAL CORP.

P.O. Box 1373
Agoura Hills, CA 91376
818-707-3481
Email: supreme2@earthlink.net
Web: raggaforce.com
Contact: J. Sarmiento
Styles/Specialties: trance, Latin, reggae
*No phone calls, please

SURFD OG RECORDS

1126 S. Coast Hwy. 101
Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Email: demo@surfdog.com
Web: surfdog.com
Contact: Anifa Strine
Roster: Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, the Wylde Bunch
*Unsolicited material accepted, see website

SYMBIOTIC RECORDS

P.O. Box 88456
Los Angeles, CA 90009
424-245-0416
Web: symbioticnation.com
Syles/Specialties: All
Roster: Ignacio Val, Eric Knight
Services: Record Label
*Accepts unsolicited material email links only—no phone calls

SYMPATHY FOR THE RECORD INDUSTRY

120 State Ave., N.E. 134
Olympia, WA 98501
Email: sympathy13@aol.com
Web: sympathyrecords.com

TANGENT RECORDS

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

TERRIBLE RECORDS

Brooklyn, NY
Contact: Ethan Silverman
Email: ethan@terriblerecords.com
Web: terriblerecords.com
Notable Artists: Solange, Empress Of, Blood Orange

THIN MAN ENTERTAINMENT

P.O. Box 322
Torrance, CA 90507
310-320-8822
Email: submissions@thinmanentertainment.com
Web: thinmanentertainment.com
Contact: Jeremy Meza
Styles/Specialties: alternative rock, darkwave, deathrock, gothic, industrial, jazz, junk, punk and psychobilly

THIRD MAN RECORDS

623 7th Ave. S.
Nashville, TN 37203
615-891-4393
Email: storefront@thirdmanrecords.com
Web: thirdmanrecords.com

THUMP RECORDS

P.O. Box 9605
Brea, CA 92822
Email: djultraight@thumprecords.com
Web: thumprecords.com
Contact: Bill Walker, CEO
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
*New Artist submission guidelines: see website.

TREASURE ISLE RECORDERS, INC.

2808 Azalea Pl.
Nashville, TN 37204
615-297-0700
Email: fredvail@treasureislenashville.com

TRUE PANTHER SOUNDS

New York, New York
Email: sound@truepanther.com
Web: truepanther.com
Notable Artists: Tobias Jesso Jr. London O'Connor

URBAND & LAZAR

Los Angeles, CA
London
323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com
Styles/Specialties: indie rock, alternative, s-s
*We do not accept unsolicited material

VAGRANT RECORDS

5566 W. Washington Blvd.
Los Angeles, CA 90016
323-302-0100
Email: info@vagrant.com
Web: vagrant.com
*We do not accept unsolicited demos

VAN RICHTER RECORDS

2145 E. Tahquitz Canyon Way 4-219
Palm Springs, CA 92262
858-412-4329
Email: manager@vanrichter.net
Web: vanrichter.net
Styles/Specialties: industrial, gothic, metal
*Accepts unsolicited material

VAPOR RECORDS

1460 4th St., #300
Santa Monica, CA 90401
Email: webstar@vaporrecords.com
Web: vaporrecords.com

VICTORY RECORDS

346 N. Justine St., 5th Fl.
Chicago, IL 60607
312-666-8661 Fax 312-666-8665
Email: contact@victoryrecords.com
Web: victoryrecords.com
*Accepts unsolicited demos

WARP RECORDS

Sheffield London
Web: warp.net
Email: usa@warprecords.com
 Notable Artists: Hudson Mohawke, Danny Brown, Aphex Twin, Kelela
 *not seeking unsolicited demos

WICKED COOL RECORDS

434 6th Ave., Ste. 6R
 New York, NY
 347-229-2960
Email: scott@wickedcoolrecords.com
Web: wickedcoolrecords.com

XL RECORDINGS

(Beggars Group)
 1 Codrington Mews
 London, England W11 2EH
 +44 (0) 20 8870 7511
Email: xl@xl-recordings.com

YEAR0001

Krukmarkargatan 22, 118 51
 Stockholm Sweden
Email: info@year001.com
Web: year0001.com
 Notable Artists: Yung Lean, Bladee, Thaiboy Digital

YEP ROC RECORDS

449-A Trollingwood Rd.
 Haw River, NC 27258
 877-733-3931
Email: fred@yepmusicgroup.com
Web: yeproc.com

YOUNG TURKS

London, UK
Email: demos@theyoungturks.co.uk
Web: theyoungturks.co.uk
 Notable Artists: FKA Twigs, The xx, SBTRKT, Sampha

MARKETERS/PROMOTERS

1 SEO EXPERTS

Los Angeles, CA
 888-736-1489
Web: 1seoexperts.com
Contact: Michael Guy
Services: Providing cutting edge media and marketing

TWO SHEPS THAT PASS

1740 Broadway 15th Floor
 New York, NY 10019
 646-907-8787
Email: info@twoshepsthatpass.com
Web: twoshepsthatpass.com

360 MEDIA

1040 Boulevard S.E., Ste. C
 Atlanta, GA 30312
 404-577-8686
Email: hello@360media.net
Web: 360media.net

919 MARKETING COMPANY

102 Avent Ferry Rd.
 Holly Springs, NC 27540
 919-557-7890
Email: letsworktogether@919marketing.com
Web: 919marketing.com

INDIEPOWER

5062 Lankershim Blvd., #174
 N. Hollywood, CA 91601
 818-505-1836
Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske CEO (40+ year veteran)
Styles/Specialties: All styles, worldwide, maximum PR, promotion, marketing and major distribution services by top pros

ABC PROMOTIONAL MARKETING

20531 Rhode St.
 Woodland Hills, CA 91367
 818-999-2226
Email: andrew@shopabcpromo.com
Web: shopabcpromo.com

AIM MARKETING SOLUTIONS

739 Trabert Ave. NW, Bldg. A, Ste. A
 Atlanta, GA 30318
 404-581-7131 Fax 404-588-9244
Email: info@aimmarketingsolutions.com
Web: aimmarketingsolutions.com
Styles/Specialties: sports and entertainment marketing

A.D.D. MARKETING & ADVERTISING

6600 Lexington Ave.

Los Angeles, CA 90038

323-790-0500
Email: info@addmarketing.com
Web: addmarketing.com
Styles/Specialties: rock, hip-hop, electronic
 *No unsolicited material
 **No phone calls please

AFFORDABLE IMAGE

2515 N. 7th St.
 Phoenix, AZ 85006
 866-639-1622 Fax 602-265-3399
Email: sales@affordableimage.com
Web: affordableimage.com

AIRPLAY ACCESS

5018 Franklin Pike
 Nashville, TN 37220
 310-325-9997
Email: staff@airplayaccess.com
Web: airplayaccess.com
Contact: Paul Loggins
Styles/Specialties: all styles

ANDERSON MARKETING

7420 Blanco Rd., Ste. 200
 San Antonio, TX 78216
 210-223-6233
Email: info@andersonmarketing.com
Web: andadv.com

ARIES OF NOHO PROMOTIONS

P.O. Box 16741
 North Hollywood, CA 91615
 818-720-7846 Fax 818-792-7566
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.com
Contact: MJ Shelby
Styles: Funk, Jazz, Old School, R&B, Soul, Urban, World Beat
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band Management, Social Networking, Video Promotion and Internet Publicity

ARISTOMEDIA

1620 16th Ave. S.
 Nashville, TN 37212
 615-269-7071
Email: info@aristomedia.com
Web: aristomedia.com

ARTISTS HOUSE MUSIC

Web: artistshousemusic.org

BEHIND THE CURTAINS MEDIA

234 6th St. Ste #5
 Brooklyn, NY 11215
 347-699-4429
Contact: Michael Abiuso
Email: mike@behindthecurtainsmedia.com
Web: behindthecurtainsmedia.com

BIG 10 INDUSTRIES, INC.

ROCK CITY
 149 S. Barrington Ave., Ste. 812
 Los Angeles, CA 90049
Web: Big10inc.com
 310-280-1610

BLACK DOG PROMOTIONS

9920 South Rural Road, Ste. 108
 Phoenix, AZ 85284
 480-206-3435
Email: scott@blackdogpromotions.com
Web: blackdogpromotions.com

BRYAN FARRISH PROMOTION

1828 Broadway, 2nd Fl.
 Santa Monica, CA 90404
 310-998-8305
Email: airplay@radio-media.com
Web: radio-media.com
Styles/Specialties: In-house and field staff to handle regular rotation on every commercial station in the U.S. and Canada, generating up to 3,000,000 listens per week on a single station in a single city. Also, college radio, specialty/mixshow radio, and gigchart.net for gigs in CA.

CARPARK RECORDS

P.O. Box 42374
 Washington, D.C. 20015
Email: carparkrecords@gmail.com
Web: carparkrecords.com
Notable Artists: Toro y Moi, Skylar Spence, Cloud Nothings

CORNERSTONE

71 W. 23rd St., 13th Fl.
 New York, NY 10010
 212-741-7100
Email: info@cornerstonepromotion.com, pr@cornerstonepromotion.com

Web: cornerstonepromotion.com
Contact: Rob Stone and Jon Cohen

CREATIVE BRAND CONSULTING

2219 S. 48th St., Ste. 1
 Tempe, AZ 85282
 888-567-0522
Email: ron@creativebrandconsulting.com
Web: creativebrandconsulting.com

CYBER PR

389 12th St.
 Brooklyn, NY 11215
 212-239-8384
Email: contact@arielpublicity.com
Web: cyberprmusic.com

DEATH TO SLOW MUSIC

131 Avenue A, #2
 New York, NY 10009
 (646) 470-8009
Email: henry@deathtoslowmusic.com
Web: deathtoslowmusic.com
Contact: Henry Bainbridge
Styles: Indie, Punk, Rock, Folk, DIY, Underground
Services: Music PR for punks, geeks, weirdos and the rest of us. Campaigns with soul. Killer bios. Punchy press releases. Straight dope advice.

DEBORAH BROUSSEAU COMMUNICATIONS

Los Angeles, CA
 323-314-4203
Email: db@deborahbrousseau.com
Web: deborahbrousseau.com
Contact: Deborah Brousseau

DISTINCTIVE PROMO

646-727-9645
Email: promo@distinctivepromo.com
Web: distinctivepromo.com

EVOLUTION PROMOTION

7 Arlene Ave.
 Wilmington, MA 01887
 978-658-3357

Email: info@evolutionpromotion.com
Web: evolutionpromotion.com

Additional location:

3039 Hillcrest Dr.
 Los Angeles, CA 90016

FANSCAPE

12777 W. Jefferson Blvd.
 Los Angeles, CA 90066
 214-259-8472
Email: james@fanscape.com
Web: fanscape.com

Additional location:

1999 Bryan St., Ste. 1800
 Dallas, TX 75201

200 E. Randolph St.
 Chicago, IL

150 5th Ave.
 New York, NY 10011

FILTER

1425 Fourth Ave.
 Seattle, WA 98101
 800-336-0809
Email: info@filterdigital.com
Web: filterdigital.com

FLANAGAN'S RADIO PROMOTIONS

323-876-7027
Email: submt@FlanaganPromotions.com
Web: flanaganpromotions.com
Contact: Jon Flanagan, Taylor W., Tom S.
Styles/Specialties: AAA, rock, AC, success before pressing CD, building a band's buzz!

FUTURE STAR MUSIC GROUP

Los Angeles, CA
 Miami, FL
 909-717-6732
Email: info@futurestarmusic.com
Web: futurestarmusic.com

WANT RADIO AIRPLAY?



HOWIEWOOD.COM

Howard Rosen Promotion Inc.

Specializing in radio airplay at: Top 40, Hot AC, AC, College, Rock, Alternative, Rhythm, Specialty, Country, Internet, and more.

Additional Services: Social Media, Production, Management, Distribution, Consultation, Video Promotion, and more for Major and Independent Recording Artists since 1985.

Howard Rosen Promotion Inc.
 California
 805.382.2200
info@howiewood.com

Services: We are a full service music company: Management, record label, music publishing, marketing and promotions, DJ coalition, consulting and marketing.

GAIL ROBERTS P.R. & INTERNET MARKETING

10061 Riverside Dr., Ste. 1400
Burbank, CA 91602
310-734-8193
Email: gailrobertspr@gmail.com
Web: linkedin.com/in/gailrobertspr
Contact: Gail Roberts
Styles/Specialties: longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

GARY GROUP, THE

1546 7th St., Ste. 301
Santa Monica, CA 90404
310-449-7626 Fax 310-264-9744
Email: rick@garygroup.com
Web: garygroup.com,
facebook.com/thegarygroup
Styles/Specialties: all styles
*No unsolicited material

Additional location:

Nashville
615-210-7908

GIANT STEP

281 N. 7th St., #2
Brooklyn, NY 11211
212-219-3567
Email: inquiries@giantstep.net
Web: giantstep.net

Additional location:

644 N. Fuller Ave. #127
Los Angeles, CA 90036
Email: esther@giantstep.net

GIRLIE ACTION MEDIA & MARKETING, INC.

243 W. 30th St., 12th Fl.
New York, NY 10001
212-989-2222
Email: carter@girlieaction.com
Web: girlieaction.com

GONZALEZ MARKETING

2804 W. Northern Lights
Anchorage, AK 99517
907-562-8640
Email: gm@gonzalezmarketing.com
Web: gonzalezmarketing.com
Contact: Steve Gonzalez

GREG STEFFEN

National Music Marketing Services
78 Derby St.
Salem, MA 01970
978-594-0328
Email: grsteffen@aol.com
Web: nationalmusicmarketing.com/
company.html

HANDS ON PR & MARKETING

Email: handsopr@aol.com
Web: expertiseinmedia.com
Contact: Craig Melone
Styles/Specialties: all styles/indie labels are our forte

HOWARD ROSEN PROMOTION

1129 Maricopa Hwy, Ste. #238
Ojai, CA 93023
805-382-2200
Email: howie@howiewood.com
Web: howiewood.com
Contact: Howard Rosen
Styles/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent. Social Media, Video, Production

HUMAN ELEMENT TV

453 S. Spring St., Ste. 937
Los Angeles, CA 90013-2089
213-232-1193
Email: info@humanelement.tv
Web: melodymakerproductions.com
Services: Logo creation, press kit design, album cover art, promo materials (stickers, flyers, etc.) audio post production, composition for TV/films/games, songwriting arrangement, record

production, engineering, mixing, mastering, prepping, albums for duplication/replication, vocal coaching, vocal production, career consultation.

IFANZ.COM

(McCartney Multimedia, Inc.)
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: info@ifanz.com
Web: ifanz.com

IMAGINE PR

262 West 38th Street
Suite 703
New York City
212-922-1961
Email: info@imagine-team.com
Web: imagine-team.com

J&H PROMOTIONS

P.O. Box 295
Indian Rocks, FL 33785
727-648-4274
Email: jhpro@att.net
Web: jandhpromotions.com
Contact: Mary Christopher, President
Styles/Specialties: Award-winning promotions, brand management, ad agency, radio promotions, press/PR, representing all genres, from indie to major label.

Clients: ABC Radio Networks, Dreamworks Records, Harrah's Casino, MCA Records, Jones and Thomas Advertising Agency, Naxos Music, Stringtown Records, Town of Los Altos Hills, Tennessee Trial Lawyers Association, Polk County Utilities, 3rd Battalion 3rd Marines, Main Street Bank and Trust and Virgin Records.

JJ ENTERTAINMENT

Email: Joddith@aol.com
Web: lanninggold.com/jjhome.htm
Contact: Jodi Jackson
Styles: All

KAREN MORSTAD & ASSOCIATES

79 E. Putnam Ave.
Greenwich, CT 06830
424-343-0213
Email: kmorstad@karenmorstad.com
Web: karenmorstad.com

KBH ENTERTAINMENT GROUP

Van Nuys, CA 91405
818-786-5994
Email: support@kbhentertainment.com
Web: kbhentertainment.com
Contact: Brent Harvey
Styles/Specialties: consulting, artist management, event production, music licensing and placement, publicity, talent buying & booking

LABEL LOGIC

Artist and Label Services
Contact: Jay Gilbert and Jeff Moskow
566 Mindenvale Court
Simi Valley, CA 93065
(310) 405-4155 (text)
Email: jay@label-logic.net, jeff@label-logic.net
Web: label-logic.net
Styles/Specialties: All genres

LAKES COMMUNICATION SERVICES

Los Angeles, CA
323-251-2358
Email: info@lakescommunications.com
Web: lakescommunications.com
Contact: Jeffery Lakes, Founder/CEO
Styles/Specialties: Lakes Communication Services develops and executes affordable and measurable marketing, promotions, PR, merchandising, and distribution campaigns for all types of indie artists. We specialize in solutions and strategies that power commercially-viable recording artists into sustainable independent careers. LCS also provides advisory and marketing services for labels and artist management, including sponsorship development, raising capital, monetizing social media.

LANE TERRALEVER

645 E Missouri Ave., Ste 400
Phoenix, AZ 85012
602-258-5263
Email: info@laneterralever.com
Web: laneterralever.com

LARRY WEIR

National Record Promotion
137 N. Larchmont Blvd., S-#500

Los Angeles, CA 90004
323-658-7449

Email: lweir@larryweir.com

Web: larryweir.com

Specialties: Need radio airplay? Multi-format radio promotion

LOGGINS PROMOTION

2530 Atlantic Ave., Ste. C
Long Beach, CA 90806
310-325-2800
Email: staff@logginspromotion.com
Web: logginspromotion.com
Contact: Paul Loggins
Styles/Specialties: all styles

LOTOS NILE MARKETING

P.O. Box 90245
Nashville, TN 37209
615-298-1144
Email: info@lotosnile.com
Web: lotosnile.com

LUCKIE & COMPANY

600 Luckie Dr., Ste. 150
Birmingham, AL 35223
205-879-2121
Email: press@luckie.com
Web: luckie.com

Additional location:

3160 Main St. Ste 200
Duluth, GA 30096
678-638-2600
Email: press@luckie.com

LUCK MEDIA & MARKETING, INC.

8581 Santa Monica Blvd., #426
West Hollywood, CA 90069
818-232-4175
Email: info@luckmedia.com
Web: luckmedia.com
Contact: Steve Levesque

MIA MIND MUSIC

254 6th St., Ste. #2
Hoboken, NJ 07030
800-843-8575 Fax 201-216-1186
Email: info@miamindmusic.com
Web: miamindmusic.com

MAKE GOOD MARKETING & MANAGEMENT, INC.

Paul Orescan
13636 Ventura Blvd., #185
Sherman Oaks CA 91423
(818) 749 - 7014
Email: paulorescan@me.com
Web: makegoodmarketing.com

MIKE MATISA

Independent Agent
Radio Promotions and Artist Development
(609)937-6661
Email: mikematisa@gmail.com
Website: mikematisa.com
Contact: Mike Matisa
Services: Independent agent and scout for a diversified portfolio of radio promotion and artist development professionals. Specializing in: Pop, Top 40, Adult Contemporary, Urban, Hot AC, Country, Triple A, Alternative, Active & Modern Rock, and Smooth Jazz radio formats.

MILES HIGH PRODUCTIONS

P.O. Box 93157
Hollywood, CA 90093
323-806-0400
Email: info@mileshighproductions.com
Web: mileshighproductions.com
Styles/Specialties: Social Marketing and digital press company catering to both indie and established artists. We specialize in rock, pop, dance, jazz, blues, country/roots, soul/urban and new age. Established in 2002.

MIXED MEDIA

Cranston, RI
Email: ginny@mixedmediapromo.com
Web: mixedmediapromo.com

MOTION CITY RECORDS

1424 4th St., #604
Santa Monica, CA 90401
310-434-1272
Web: motioncity.com
Styles/Specialties: alternative rock
Roster: Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

MRY

299 W. Houston St., 14th Fl,

New York, NY 10014
212-274-0470
Email: work@MRY.com
Web: mry.com

NVE RECORDS

Universal Music Group Distribution
Murrieta, CA
951-444-8683
Email: info@nverecords.com
Web: nverecords.com
Contact: Gary Devon Dostson, CEO

NEW MUSIC WEEKLY

137 N. Larchmont Ave., Ste. 500
Los Angeles, CA 90004
310-325-2800
Email: staff@newmusicweekly.com
Web: newmusicweekly.com
Contact: Paul Loggins, Larry Weir, Chuck Dauphin, John Loggins, Jon Hudson, Masika Swain, Debi Fee
Styles/Specialties: all styles
*National music magazine specializing in radio airplay charts, artist spotlights/interviews and entertainment based editorials

NO PROBLEM! MARKETING

818-436-6486
Email: Ed@noproblemmarketing.com
Web: noproblemmarketing.com

NOCTURNAL MOVEMENTS

P.O. Box 5583
Vancouver, WA 98668
613-596-4996, 613-266-2488
Vancouver, WA 98668
Email: jett@nocturnalmovements.net
Web: nocturnalmovements.net

PACIFIC MARKETING LLC

740 NE 3rd Ste. 3-109
Bend OR 97701
503-880-5516
Email: luc@pacmarllc.com
Web: pacmarllc.com

PIERCE CREATIVE SERVICES

P.O. Box 892
Stinson Beach, CA 94970
Email: drew@drewpearce.com
Web: linkedin.com/in/drewpearce
Contact: Drew Pearce

PINNACLE MANAGEMENT, MARKETING & PROMOTION, LLC

1129 Maricopa Hwy. Ste. #238Ojai, CA 93023
805-201-6300
Email: pinnaclemanagement212@gmail.com
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent.

PEOPLE'S REVOLUTION, INC.

62 Grand St., 3rd Fl.
New York, NY 10013
212-274-0400
Email: nycinfo@peoplesrevolution.com
Web: peoplesrevolution.com
Styles/Specialties: Fashion and lifestyle PR, marketing and events. This includes fashion show planning and production

PERMANENT PRESS RADIO PROMOTION

P.O. Box 28622
Rochester, NY 14626
585-764-0150
Email: raypaul@permanentpress.net
Web: permanentpress.net
Contact: Ray Paul
Styles/Specialties: AAA Radio (commercial and non-commercial), college/alternative and specialty shows. Industry consulting services in label set-up and distribution.

PFA MEDIA

Entertainment Media & Marketing
214 W. 29th St., Ste. 702
New York, NY 10001
212-334-6116
Web: pfamedia.net
Additional information:
615-840-8127
Email: info@pfamedia.net

PINNACLE MANAGEMENT, MARKETING & PROMOTION, LLC

1129 Maricopa Hwy. Ste. #238
Ojai, CA 93023 805-201-6300
Email: pinnaclemanagement212@gmail.com

Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country, College for artists of all label sizes including Independent.

PINCH HIT ENTERTAINMENT

2400 W. Carson St., Ste. 223
Torrance, CA 90501
Web: pinchhit.com

Contact: David Leberthal
Styles/Specialties: guitar-oriented rock, pop. Specializing in national radio promotion, distribution and press campaigns

PLA MEDIA, INC.

1303 16th Ave. S.
Nashville, TN 37212
615-327-0100
Email: info@plamedia.com
Web: plamedia.com

PPL ENTERTAINMENT GROUP, INC

PO BOX 261488
ENCINO, CA 91426
310 317-0322

Email: pplzmi@aol.com
*No unsolicited material accepted

PYRAMID COMMUNICATIONS

1932 1st Ave., Ste. 507
Seattle, WA 98101
206-374-7788
Web: pyramidcommunications.com

RANDOLPHE ENTERTAINMENT GROUP

67 S. Bedford St., Ste. 400W
Burlington, MA 01803
877-202-1940
Email: contact@randolphe.com,
serge@randolphe.com
Web: randolphe.com

RELAX MUSIC GROUP

New York, Florida, Illinois
309-279-5000
Email: Patrick@relaxmusicgroup.com
Web: relaxmusicgroup.com, rmgdigital.net/artists.html
Contact: Patrick Rule, Chris Lewis
Specialties: Radio Promotion and Marketing

RIOT ACT MEDIA

Brooklyn, NY
Portland, OR
206-890-9906
Email: nathan@riotactmedia.com
Web: riotactmedia.com

ROCKSTAR PROMOTIONS

1926 Hollywood Blvd., #202
Hollywood, FL 33020
954-767-8385
Email: service@rockstarpromos.com
Web: rockstarpromos.com
Contact: Aaron Schimmel
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

ROCK STEADY

4201 Wilshire Blvd., Ste. 400
Los Angeles, CA 90010
424-302-4140
Email: info@wearerocksteady.com
Web: wearerocksteady.com

RUDER FINN CREATIVE

425 E 53rd St.
New York, NY 10022
212-593-6400
Email: info@ruderfinn.com
Web: ruderfinn.com

Additional locations:

San Francisco
628-235-2101
Email: kimr@ruderfinn.com

Washington, D.C.
202-921-1789
Email: monica.marshall@ruderfinn.com

SHARKEY'S TREEHOUSE

c/o The Rink Studios
1031 Del Paso Blvd.

Sacramento, CA 95815

916-769-2513
Email: shawn@boydmedia.com
Web: sharkeystreehouse.com

Show-off in Our Video Podcast: We are accepting inquiries from, and scheduling, bands/musicians in all genres who would like to be featured in Sharkey's Treehouse by performing original music and being interviewed by the show's host and creator Shawn "Sharkey" Boyd.

SKH MUSIC

Email: skaras@skhmusic.com
Web: skhmusic.com
Contact: Steve Karas, Keith Hagan

SO MUCH MOORE MEDIA

1819 Tula Pace Rd.
Pleasant View, TN 37146
615-746-3994
Email: martha@somuchmoore.com
Web: somuchmoore.com
Contact: Martha Moore
Clients: Mike Aiken, APA Nashville, LiveWire, Lisa Matassa, Joanna Mosca, The Roys

SONICBIDS CORPORATION

45 Main St., Ste. 416
Brooklyn, NY 11201
617-502-1300

Email: support@sonicbids.com
Web: sonicbids.com
Styles/Specialties: electronic press kits (EPK's) for all styles of music

SPEAKEASY PR

Los Angeles, CA
818-363-1315
Web: speakeasypr.com
Email: Monica@Speakeasypr.com
Contact: Monica Seide

SPAWNAK

Spawn Ideas, Inc.
510 L St., Ste. 100
Anchorage, AK 99501
907-274-9553 Fax 907-274-9990
Email: susanne.izzo@spawna.com
Web: spawna.com

Additional location:

2701 Lawrence St., Ste. 6
Denver, CO 80205
303-339-0097

SPINLAB COMMUNICATIONS

12198 Ventura Blvd., Ste. 210
Studio City, CA 91604
818-763-9800
Email: info@spinlab.net
Web: spinlab.net
Styles/Specialties: branding campaigns, corporate communications, crisis communications, event planning and execution, public relations, publicity

SPINS TRACKING SYSTEM

A Backstage Entertainment Co.
5018 Franklin Pike
Nashville, TN 38220
310-325-9997
Email: staff@spintrackingssystem.com
Web: spintrackingssystem.com
Styles/Specialties: Country, AC, hot AC, top 40, hip-hop, rap, AAA, Christian, college, loud rock, jazz, smooth jazz, RPM, record pools, world, Americana

SUNSHINE SACHS & ASSOCIATES

136 Madison Ave., 17th Fl.
New York, NY 10016
212-691-2800
Email: info@sunshinesachs.com
Web: sunshinesachs.com
Contact: Jeff Okeefe

Additional locations:

720 Cole Ave
Los Angeles, CA 90038
323-822-9300

201 W. 5th Street
11th Floor
Austin, TX 78701
512-646-0149

1875 Connecticut Ave. N.W., 10th Fl.
Washington, D.D. 20009
202-280-2398

1372 Peachtree St. NW
3rd Floor

Atlanta, GA 30309
404-334-3545

THIRSTY EAR

225 Crossroads Blvd., Ste. 336
Carmel, CA 93923
203-838-0099
Email: info@thirstyear.com
Web: thirstyear.com

THOMAS PUBLIC RELATIONS, INC.

1 Hewitt Sq. Ste 186
East Northport, NY 11731
Melville, NY 11747
631-549-7575
Email: info@thomaspr.com
Web: thomas-pr.com
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TIM SWEENEY & ASSOCIATES

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Email: sweeney@timsweeney.com
Web: timsweeney.com
Styles/Specialties: all styles

TIWARY ENTERTAINMENT GROUP, LTD

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TOTAL ASSAULT

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615-810-8630
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TSC MARKETING

1030 18th Ave. S.
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615-327-3277
Email: lee@tscmarketing.com
Web: tscmarketing.com

TSUNAMI GROUP INC.

Email: inquiry@tsunamigroupinc.com
Web: tsunamigroupinc.com
Styles: Specializing in entertainment, music, producers, fashion, sports and products
Clients: Lil Wayne, Justin Timberlake, Eva Longoria, Paris Hilton, etc.

UNLEASHED MUSIC MEDIA MUSIC MARKETING

New York, Los Angeles, Detroit
Email: contact@unleashedmusic.com
Web: unleashedmusic.com, unleashedradiopromotion.com
Contact: Geordie Gillespie, Managing Director

VITRIOL INDEPENDENT PROMOTION

3421 5th Ave. S.
Minneapolis, MN 55408
612-871-4916
Email: jesse@vitriolpromotion.com
Web: vitriolradio.com

WE LOVE MUSIC PROMOTIONS

Email: clare@welovemusicpromotions.com
Web: welovemusicpromotions.com
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Hermosa Beach, CA 90254
404-316-7482
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PUBLICISTS

A1 INDIEPOWER

5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
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Styles/Specialties: All styles, worldwide, PR, promotion and distribution

ABC PUBLIC RELATIONS

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213-924-4901
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Web: facebook.com/
dougdeutschpublicity; twitter.com/
publiciteeguy
Contact: Doug Deutsch
Styles/Specialties: Full-Service Artist
Publicity and Promotion; Specializing in
Tour Publicity; Festivals Publicity (Blues,
Rock, Americana, Classic Rock, Country,
Metal, Pop).

Roster: Thunderbird Management, Ruf
Records; Gulf Coast Records; Whiskey
Bayou Records; Wild Heart Records; The
Samantha Fish Cigar Box Guitar Festival;
Blues From The Top Festival; Ventura
Boots & Brews Festival; Ventura Winter
Wine Walk; Huntington Beach New Blues
Festival; Long Beach New Blues Festival;
Woodstock Blues & Rock Festival; Tab
Benoit; Vanessa Collier; Victor Wainwright
& The Train; Bruce Katz Band; B.B. Kings
Blues Band; Mike Zito; Head Honchos;
Karen Lawrence & Blue By Nature; Fred
Hostetter; A Brothers Revival; Jangling
Sparrows; Brad Heller & The Fustics; Jay
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Diana Rein; Will Jacobs & Marcos Coll;
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Revue; Sky King; Neverwonder; New
Blues Revolution; Kelly Richey; Jason
Robert; Kathryn Grimm & The Blues Tools;
Hippie Love Slave; The Boys of Summer.

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EFFECTIVE IMMEDIATELY INC.
325 Broadway, Ste. 303
New York, NY 10007
212-777-6727
Email: info@ei-pr.com
Web: effectiveimmediatelypr.com
Contact: Samantha Alamo
Service: album, single campaigns, tour
press, radio promotion, artist development,
coaching, social media marketing
Note: accepts artist submission

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8209 Melrose Ave, 2nd Fl
Los Angeles, CA 90046
310-437-8199

ENGINE GROUP
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Web: enginegroup.com/us

Additional locations:

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EVOLUTIONARY MEDIA GROUP
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Web: fanaticpromotion.com

FLY PR
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FUTURE STAR MUSIC GROUP
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Email: info@futurestarmusic.com
Web: futurestarmusic.com
Services: We are a full-service music
company; management, record label,
music publishing, marketing and
promotions, DJ coalition, consulting and
marketing

GAIL ROBERTS P.R. & INTERNET MARKETING
10061 Riverside Dr., Ste. 1400

Burbank, CA 91602
310-734-8193
Email: gailrobertspr@gmail.com
Web: facebook.com/GailRobertsPR
Contact: Gail Roberts
Styles/Specialties: Longstanding music PR firm with marketing and online promotion, internet publicity, social networking. Firm also handles marketing and media for painters, authors, corporations and ecological projects.

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GRANDSTAND MEDIA & MANAGEMENT
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Styles/Specialties: all styles/indie labels are our forte

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Web: frontgatemedia.com
Services: Full-service, strategic
merchandising company designing and
producing apparel and accessories
for brands and bands, ministries and
movements, and companies and
conferences.

GEARHEAD RECORDS

P.O. Box 2375
Elk Grove, CA 95759
916-897-2451
Email: info@gearheadrecords.com
Web: gearheadrecords.com

GIGART

San Francisco, CA
Email: mail@gigart.com
Web: gigart.com

GO MERCH

60-62 E. 11th St., 6th Floor
New York, NY 10003
Email: wholesale@gomerch.com
Web: gomerch.com
Services: apparel/product, email blasts,
social media, VIP Pre-sales, Pre-order
Campaigns

HOME RUN MEDIA GROUP

18331 Enterprise Lane
Huntington Beach, CA 92648
714-536-3939
Email: info@home-run.com
Web: hbdigital.com
Services: Promotional Products
Styles/Specialties: USB Flash Drives,
Custom Logo Apparel

IFANZ

McCartney Multimedia, Inc.
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: dischelp@ifanz.com, info@ifanz.com
Web: ifanz.com

INDIE EXTREME

14090 FM 2920, Ste. G117
Tomball, TX 77377
Email: kathyd@indieextreme.com
Web: indieextreme.com
Services: Merchandise fulfillment and
distribution

INDIEMERCHANDISING LLC

34440 Vine St
Willowick, OH 44095
800-497-8816
Email: info@indiemerch.com
Web: indiemerch.com, indiemerchandising.com, indiemerchstore.com
Services: Tech-based e-commerce
provider, merchandise manufacturer,
wholesaler and retailer for all areas of
music merchandising

INDIEPOWER

5062 Lankershim Blvd., #174
N. Hollywood, CA 91601
818-505-1836

Email: info@indiepower.com
Web: indiepower.com
Contact: Jay Warsinske CEO (40+ year
veteran)
Services: T-Shirts, Clothing, Caps,
Accessories & Swag

JAK PRINTS

Jakprints, Inc
3133 Chester Ave.
Cleveland, OH 44114
877-246-3132, 216-622-6360
Web: jakprints.com/contact
Services: offset printing, screen printing,
sticker printing, embroidery, more.

KILL THE 8

Canada
416-531-6647
Email: orders@kt8merch.com
Web: killthe8.com, myspace.com/killthe8

KLUCH CLOTHING CO.

215 S.E. 8th Ave.
Boynton Beach, FL 33435
561-734-9665
Email: sales@kluch.com
Web: kluch.com

**KUNG FU NATION MUSIC
MERCHANDISE**

731 W. Hargett St.
Raleigh, NC 27603
877-826-0518, 919-834-0230
Web: kungfunation.com

MERCHNOW

888-387-3343, +1-518-458-9563
Email: customerservice@merchmonkey.com
Web: merchmonkey.com

MERCH MONKEY

259 Chopin Dr.
Cambridge, ON N3H 1J6, Canada
+1 519-219-9006
Email: customerservice@merchmonkey.com
Web: merchandisemonkey.co.uk

NIMBIT

47 Mellen St.
Framingham, MA 01702
508-820-8738
Email: marketing@nimbit.com
Web: nimbit.com

PICKGUY

P.O. Box 1833
Southgate, MI 48195
734-626-9756
Email: info@pickguy.com
Web: pickguy.com

PLATINUM MONARCH DESIGN

P.O. Box 922182
Sylmar, CA 91392-2182
1-888-889-2630
Web: platinummonarchdesign.com
Services: websites, logos, flyers, cd
covers, postcards, t-shirts and more

PORT MERCH

1635 Old Louisville Rd
Raleigh, NC 27607
919-713-0078
Email: chip@portmerch.com
Web: portmerch.com
Services: Port Merch is a full service
merchandise company providing solutions
for bands, artists and record labels.

ROCKIT DESIGN

NYC Area
Email: art@rockitdesign.com
Web: rockitdesign.com
Contact: Richard Nelson
Services: Tour & Retail Merchandise
Design, CD, DVD and Vinyl Package
Design, Posters. Providing Service to the
Music, Sports & Entertainment Industry for
Over 30 Years.

SCHOOL KIDS RECORDS

2237 Avent Ferry Rd. Ste 101
Raleigh, NC
Email: chillskids@gmail.com
Web: schoolkidsrecords.com/label

Additional location:

405-C Franklin St.
Chapel Hill, NC 27516
Email: skidschapelhill@gmail.com
919-960-9272

SMI PROMO

7247 Hayvenhurst Ave., Ste. A-3
Van Nuys, CA 91406
818-779-1605
Web: smipromo.com

STICKER JUNKIE

9932 Prospect Ave., #134
Santee, CA 92071
619-328-6275
Email: customerservice@stickerjunkie.com
Web: stickerjunkie.com

SUNSHINE DAYDREAM

830 W. Il Route 22 #120
Lake Zurich, IL 60047
847-550-9999
Email: store@sunshinedaydream.biz
Web: sunshinedaydream.biz

VICTORY SCREEN PRINTING

346 N. Justine St., Ste 504
Chicago, IL 60607
(312) 666-8661
Contact: Mike Gilman
Email: info@shirts-now.com
Web: shirts-now.com
Your one stop shop for custom screen
printed apparel. Speedy turnaround,
competitive pricing, worldwide shipping,
and always friendly customer service.

CD/VINYL DUPLICATION

ALABAMA

CAM VIDEO PRODUCTIONS

412 Main St.
Trussville, AL 35173
205-655-0829
Email: info@camvideoproductions.com
Web: camvideoproductions.com
Services: CD and DVD duplication as
well as taping and authoring to DVD
and CD.

DISCOUNT DUPLICATION

212 41st St.
South Birmingham, AL 35222
205-942-9460
Email: buzz@myimagehive.com
Web: discountaudiovideotransfer.com
Services: video duplication, dvd
duplication, video conversion, film
transfer at discount prices, highest
quality and fast service

HOLT AV

401 28th St. S.
Birmingham, AL 35233
800-322-4658, 205-328-5231
Email: info@holtav.com
Web: holtav.com
Services: duplication and transfer
services

NHOUSE DIGITAL MEDIA

1530 Heritage Place Dr.
Ironton, AL 35210
205-706-7163
Email: nhtapebiz@charter.net
Web: facebook.com/NHouseDigitalMedia

ALASKA

ACTION VIDEO PRODUCTIONS

430 W. 7th Ave., Ste. 100
Anchorage, AK 99501
907-277-8115 cell 907-360-4276
Email: activiststaff@gmail.com
Web: actvid1.com
Services: copy/duplicate just about any
audio/video format

ARIZONA

DISC2DAY

2113 S. 48th St., Ste. 103
Tempe, AZ 85282
602-438-4848, 800-951-3707
Email: robert@disc2day.com
Web: disc2day.com
Services: CD/DVD duplication and
replication

PROACTION MEDIA

9014 N. 23rd Ave., Ste. 1
Phoenix, AZ
877-593-4261
Web: facebook.com/ProActionMedia
Services: Professionally managed
or on-demand DIY CD, DVD and
USB low volume duplication and high
volume replication services, including
professional custom print for single

or multiple disc complete packaging. Order online anytime as low as 1 Complete CD in Jewel Case Package on our OnDemand site or call for Higher volumes. Quick turns or complex projects.

US DIGITAL MEDIA
1929 W. Lone Cactus Dr.
Phoenix, AZ 85027
623-587-4900, 877-992-3766
Web: usdigitalmedia.com
Services: CD/DVD duplication and replication

ARKANSAS

CANTRELL VIDEO
The Prospect Bldg., 2nd Floor, Ste 200
1501 N. University Ave
Little Rock, AR 72227
501-664-2215
Email: info@cantrellvideo.com
Web: cantrellvideo.com
Services: CD/DVD authoring, transfer, duplication

CLARK'S VIDEO GROUP, INC.
14794 Woods Lodge Rd.
Rogers, AR 72756
479-636-7111
Email: clarksvideogroup@sbcglobal.net
Web: clarksvideogroup.com
Services: DVD authoring, media conversions, CD/DVD duplication

CALIFORNIA

A1 INDIEPOWER
818-505-1836
Email: info@indiepower.com
Web: indiepower.com,
facebook.com/IndiePowerOnline
Services: digital, physical, mobile worldwide

ABACAB MULTIMEDIA, INC.
245 Fischer, Ste. A-9
Costa Mesa, CA 92626
714-432-1745
Email: sales@abacab.net
Web: abacab.net
Services: CD and DVD duplication, packaging and printing. Audio and video recording and post.

ABET DISC, INC.
411 E. Huntington Dr., #107-372
Arcadia, CA 91006
626-303-4114
Email: sales@abetdisc.com
Web: abetdisc.com
Services: CD, DVD, replication, duplication, mastering, authoring, design, printing and packaging

ACDC-AUDIO CD & CASSETTE
Stella at Universal Mall (Drop off)
12400 Ventura Blvd., #150
Studio City, CA 91604
818-762-ACDC (2232), 805-245-5503
Email: steve@acdc-cdr.com
Web: acdc-cdr.com
Services: CD, DVD, cassette duplication

Additional location:

Physical and Mailing Address:
606 Alamo Pintado Rd., Unit 3, Ste. 281
Solvang, CA 93463

ADERRA, INC.
800-430-8189
Email: info@aderra.net
Web: aderra.net
Services: Record up to 1,000 USB flash drives within 15 minutes after a live event has ended our patent pending system is the size of a suitcase and can be hand carried. We can pre-load content onto the USB drives including video files, PDF documents, links to websites, slideshows, the possibilities are limitless. We can also custom design a user experience interface. This "DVD Style" navigation is opened when the user inserts the flash drive. It contains links to all of the content on the drive, links to external websites, etc. Please contact us for a demonstration.

AIX MEDIA GROUP
2050 Granville Ave.
Los Angeles, CA 90025
310-479-0501, 800-668-4249
Email: info@aixrecords.com

Web: aixrecords.com
Services: complete CD/DVD-audio/video production services

BURNSMART.COM
1855 S. Santa Cruz, Ste. B
Anaheim, CA 92805
866-448-0958, 714-447-9181
Email: info@burnsmart.com
Web: burnsmart.com
Contact: Jackie
Services: CD/DVD duplication and replication, printing and packaging. We also offer wholesale pricing for blank media, accessories and duplication equipment.

Additional location:

3720 E. 7th St.
Long Beach, CA 92804

CD NETROM
12650 Westminster Ave.
Santa Ana, CA 92706
868-265-7775, 310-906-6762
Email: info@cdnetcard.com
Web: cdnetrom.com
Services: CD and DVD replication, duplication, print packaging, design, mastering, fulfillment

CHARLES LAURENCE PRODUCTION CO.
Northridge, CA
818-368-4962
Web: clpstudios.com
Services: DVD editing, replication, video editing and enhancement, CD duplication, mastering, DAT transfers and real-time cassette duplication. Tape film and vinyl record transfers, 8mm, super-8, 16mm transfer.

CHEAP CD DUPLICATIONS
3749 Buchanan St. Unit 487
San Francisco, CA 94147
888-323-9270
Email: wecare@cheapcduplications.com
Web: cheapcduplications.com
Services: duplicator/replicators of CD/DVD as well as full video duplication & digital editing services. 8mm, Super 8mm, and 16mm film transfer to VHS or DVD

Additional location:

1223 NE Alberta St., 2nd Floor
Portland, OR 97211

CREATIVE SOUND CORP.
5515 Medea Valley Dr.
Agoura Hills, CA 91301
818-707-8986
Email: info@csoundcorp.com
Web: csoundcorp.com
Services: CD/record/tape/video duplication, DVD replication, graphic design, digalog process, major manufacturing. Lower prices on automatic desktop duplicators - Epson, Primera, Systor.

DENOISE.COM
1050 Murray St.
Berkeley, CA 94710
866-DENOISE, 510-653-3838
Email: info@denoise.com
Web: denoise.smugmug.com
Services: sound and video production, CD and DVD copies

DISC MAKERS
4425 W. Riverside Dri, Suite 204
Burbank, CA 91505
800-468-9353
Email: info@discmakers.com
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD & DVD printers, blank media. Providing the industry standard of excellence for over 50 years

DISKFACTORY
14 Chrysler
Irvine, CA 92618
855-273-4263
Email: customer@diskfactory.com
Web: diskfactory.com
Services: Online 24/7 and On Demand CD & DVD duplication and replication services

*No-commission on iTunes and Napster submissions. A&R services, digital download cards. CD and digital store for musicians to sell to their fans. Low cost CD and DVD fulfillment

E-MEDIATELY/RJR DIGITAL MEDIA, INC.
866-816-6845 Fax 619-501-1425
Email: sdweb@cox.net
Web: rjrdigital.com
Services: Replication and duplication, retail ready CD audio, ROM, DVD-5 and 9, and business card replication and duplication; graphic design.

ERIKA RECORDS
6300 Caballero Blvd.
Buena Park, CA 90620
714-228-5420
Email: office@erikarecords.com
Web: erikarecords.com
Services: CD, vinyl and cassette duplication (real-time and high-speed), picture discs, business card CDs, DVD replication services.

GROOVE HOUSE RECORDS
5029 Serrania Ave.
Woodland Hills, CA 91364
888-476-6838
Email: cdrep@groovehouse.com
Web: groovehouse.com

GROTTO MUSIC, INC.
580 N. Beachwood Dr.
Los Angeles, CA 90004
909-305-2340
Services: CD/DVD replication/packaging/AV post/graphics/web

HB DIGITAL
18331 Enterprise Ln.
Huntington Beach, CA 92648
714-536-3939
Email: plot@home-run.com
Web: hbdigital.com
Services: CD and DVD duplication/replication, digital printing, signs, banners and displays

HELLMAN PRODUCTION
3202 Pennsylvania Ave.
Santa Monica, CA 90404
323-456-0446
Email: info@hellmanproduction.com
Web: hellmanproduction.com

HOOK STUDIO SERVICES, THE
Los Angeles, CA
818-759-4665
Email: mfrenchik@fastmail.net
Web: thehookstudios.com
Services: CD & DVD pro quality duplication, same day, overnight, Saturdays, superior color print on disc, panel inserts, cd printed sleeves, custom packaging

IFANZ
McCartney Multimedia, Inc.
322 Culver Blvd., Ste. 124
Playa Del Rey, CA 90293
Email: dischelp@ifanz.com, info@ifanz.com
Web: ifanz.com

IMPERIAL MEDIA SERVICES
3202 Pennsylvania Ave.
Santa Monica, CA 90404
310-396-2008
Email: sales@imperialmedia.com
Web: imperialmedia.com
Services: CD/DVD/video duplication/replication/packaging, CD/DVD mastering and authoring, any quantity-same day service available, we deliver on spec, on time, on budget.

Additional location:

5482 Wilshire Blvd, Ste. 240
Los Angeles, CA 90036

M2 COMMUNICATIONS
235 Bellefontaine St.
Pasadena, CA 91105
626-441-2024
Email: m2com@aol.com
Web: m2com.com/casetteworks.html
Services: audio duplication, CD replication, packaging, DVD duplication

MASTER GROOVE STUDIOS
Los Angeles (Northridge)
Nashville (Hendersonville)

818-830-3822, 615-799-9366
Email: leafcake@att.net
Web: mastergroovestudios.com
Services: full mastering/small runs of CD duplication of 50 or less, cassette duplication

MASTERTRACK CD & DVD MFG
1223 NE Alberta St., 2nd Floor
Portland, OR 97211
844-805-7710
Email: clientcare@mastertrack.com
Web: mastertrack.com
Services: quality CD and DVD Duplication since 1998

MEDIA TECHNICs
4 Bluehill Ct.
Scotts Valley, CA 95066
800-474-8996
Email: information@mediatechnics.com
Web: mediatechnics.com

MEDIA TEK OPTICAL INC.
13450 Brooks Dr., Ste. A
Baldwin, CA 91706
626-962-1919 800-826-3873
Email: sales@a1mediatech.com
Web: mediatekoptical.com
Services: CD, DVD, cassette and video replication/duplication, Sonic Solutions mastering, design, printing and packaging major label quality.

MIXONIC
3749 Buchanan St. Unit 487
San Francisco, CA 94109
866-838-5067
Email: customercare@mixonic.com
Web: mixonic.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

NEW CYBERIAN SYSTEMS, INC.
1919 O'Toole Way
San Jose, CA 95131
877-423-4383, 408-922-0682
Fax 408-884-2257
Email: sales@newcyberian.com
Web: newcyberian.com

NOTEPAD, THE
Pasadena, CA
626-794-4322
Email: thenotepad@earthlink.net
Services: CD and DVD replication, CD-R and DVD-R duplication, graphic design, mastering and printing, small to big orders

PPL ENTERTAINMENT GROUP, INC
P.O. Box 261488
Encino, CA 91426
310 317-0322
Email: pplzmi@aol.com
*No unsolicited material accepted

QBT
1938 S. Myrtle Ave.
Monrovia, CA 91016
626-357-1330
Email: mike@qbtmedia.com
Services: CD, CD-ROM, DVD duplicating & replication, printing, packaging,

QUALITY CLONES
CD, DVD, Mastering, Website and Video Services
3940 Laurel Canyon Blvd., Ste. 405
Studio City, CA 91604
323-464-5853
Email: info@qualityclones.com
Web: qualityclones.com
Services: CD and DVD replication and mastering, graphic design, website design and layout, full color printing booklets, tray cards, posters, postcards, CD sleeves, DVD wraps digipacks, packaging and shrink wrapping.

RAINBO RECORDS
8960 Eton Ave.
Canoga Park, CA 91304
818-280-1100 Fax 818-280-1101
Email: info@rainborecords.com
Web: rainborecords.com
Services: CD and DVD replication, vinyl pressing, custom packaging, graphic design

REAL TIME COPIES
10220 Culver Blvd,
Culver City, CA 90232

310-559-9095
Web: realltimecopies.com
Services: CD/DVD duplication, authoring, full artwork and video production

RECORD TECHNOLOGY, INC. (RTI)
486 Dawson Dr.
Camarillo, CA 93012
805-484-2747 Fax 805-987-0508
Email: reps@recordtech.com
Web: recordtech.com
Services: vinyl, CD manufacturing

REEL PICTURE
5330 Eastgate Mall
San Diego, CA 92121
858-587-0301
Email: keith@reelpicture.com
Web: reelpicture.com
Services: cassette, CD, CD-R and record manufacturing, DVD replication, printing, packaging

RHYTHM NET DESIGN GROUP
9860 Irvine Center Dr.
Irvine, CA 92618
949-783-5000
Email: info@rinteractive.net
Web: rinteractive.net
Services: CD replication, CD duplication, printing, film, graphic design

RUNTECHMEDIA INC
2107-D W. Commonwealth Ave., Ste. 324
Alhambra, CA 91803
626-656-8900
Fax 626-656-8999
Email: sales@runtechmedia.net
Web: runtechmedia.com
Services: all DVD and CD media services, printing and packaging

SIENNA DIGITAL
P.O. Box 502
Half Moon Bay, CA 94019
888-504-1620, 650-344-0456
Email: naomi@siennadigital.com
Web: siennadigital.com
Contact: Naomi Delott
Services: CD's and DVD's, Digipaks, Eco Wallets, Sleeves, Mailers and Jewel case products Graphic Design and Mastering

SOUND ADVICE RECORDING
12750 E. Rancho Estates Pl.
Rancho Cucamonga, CA 91730
909-987-6930
Email: sales6@sarecording.com
Web: sarecording.com
Services: cassette, CD, CD-R, DVD, and video duplication, authoring, complete in-house mastering, packaging services

SPEEDLIGHT DUPLICATION, INC.
21822 Lassen St., Unit G
Chatsworth, CA 91311
818-727-0200, 818-727-0264
Email: speedlight.duplication@gmail.com
Web: speedlightduplication.com

TECHNICOLOR
323-817-6831, 323-817-6261
Email: jeff.eisner@technicolor.com
Web: technicolor.com
Contact: Jeff Eisner, Head of Sales
Services: CD manufacturing, mastering and replication, fulfillment services, distribution
*Locations throughout the world.
See website for various international locations.

THRESHOLD SOUND + VISION
2114 Pico Blvd.
Santa Monica, CA 90405
310-566-6677
Email: micheleb@thresholdsound.com
Web: thresholdsound.com
Services: mastering, 5.1 surround, transfers, short run promo CD-R's, lacquer masters, CD, DVD, Vinyl and VHS manufacturing.

TSI CD MANUFACTURING
24831 Ave. Tibbitts
Valencia, CA 91355
800-310-0800
Email: fulfillment@cdmanufacturing.com
Web: tsidm.com
Services: CD, DVD, USB Drives,

Fulfillment and drop shipping, packaging/graphic services

UNITED AUDIO/VIDEO GROUP
6855 Vineland Ave.
North Hollywood, CA 91605
800-247-8606, 818-980-6700
Fax 818-508-TAPE
Web: unitedavg.com
Services: Audio/Video duplication

COLORADO
CROSSPOINT
940 Wadsworth Blvd., Ste. 100
Lakewood, CO 80214
303-233-2700
Email: info@crosspoint.com
Web: crosspoint.com
Services: one stop shop for any type film or video production

DENVER DISC
3141 Meade St.
Denver, CO 80211
303-991-3837
Email: info@denverdisc.com
Web: denverdisc.com
Services: CD/DVD duplication and printing

MAM-A
4250 Buckingham Dr., Ste. 100
Colorado Springs, CO 80907
800-594-3591, 719-262-2430
Email: info@mam-a.com
Web: mam-a.com
Services: MAM-A is the leading manufacturer of Professional quality recordable CD's and DVD's, with unique manufacturing technology and complete control over production processes. MAM-A provides a complete range of products, including Archival Grade 24K Gold DVD+/-Rs and CD-Rs, High quality Silver DVD-R, 8.5 GB Dual Layer DVD-R, and Recordable Blu-ray discs. Printable surfaces, Custom Logos, and Pre-Recorded CD-ROM/DVD-ROM are also available.

CONNECTICUT
BUZZ MEDIA COMPANY
32 Bruggeman Pl.
Mystic, CT 06355
860-536-1830
Email: info@buzzmediacompany.com
Web: buzzmediacompany.com
Services: video transfer

DELAWARE
DELAWARE DIGITAL VIDEO FACTORY
1709 Concord Pike, Rt. 202
Wilmington, DE 19803
302-TV-TAPES (888-2737)
Web: ddvf.com
Services: CD/DVD duplication

KEN-DEL PRODUCTIONS, INC.
First State Production Center
1500 First State Blvd.
Wilmington, DE 19804-3596
302-999-1111
Email: info@ken-del.com
Web: ken-del.com
Services: Graphics, CD/DVD Replication, Duplication, Transfers from any format, printing

WASHINGTON DC
ACE PRESS
910 17th St., N.W., Ste. 100
Washington, DC 20006
202-338-4006
Email: acepress@aol.com
Web: acepress.com
Services: Printing, Copying and Mailing

CCDVD DUPLICATION WASHINGTON DC
Washington, DC 20007
866-874-8725
Web: ccdvdduplicationwashingtondc.com
Services: CD/DVD duplication and Video duplication

FLORIDA
BISON DISC
803 S. Orlando Ave., Ste. J
Winter Park, FL 32789
888-473-5289

Email: sales@bisondisc.com
Web: bisondisc.com

Additional location:
5405 Wilshire Blvd., Ste. 347
Los Angeles, CA 90036
888-473-5289

CRYSTAL CLEAR CD
7370 Dogwood Park
Fort Worth, TX 76118
800-880-0073
Email: jim@crystalclearcds.com
Web: crystalclearcds.com
Services: CD, CD-ROM, Cassette, DVD replication, printing, packaging, mastering, graphic design, fulfillment, promo items

DIGITAL DOMAIN
478 E. Altamonte Dr., #108-122
Altamonte Springs, FL 32750
407-831-0233
Email: bobkatz@digido.com
Web: digido.com

INTERMEDIA DISC
3827 NW 125 St.
Opa Locka, FL 33054
305-392-9572 /9573
Email: info@intermediadisc.com
Web: intermediadisc.com/en
Services: CD/DVD replication

PROGRESSIVE MEDIA & MUSIC
2116 Southview Ave.
Tampa, FL 33606
813-251-8093
Email: info@progressivecds.com
Web: progressivecds.com
Contact: Ken Veenstra
Services: CD, CD-ROM, Vinyl, DVD, CD/DVD-R, thumb drives replication, graphic design, packaging, DVD authoring, inventory management, printing, mastering, video editing

S & J CD DUPLICATION, INC.
510 College Dr., Ste. 3
Orange Park, FL 32065
904-272-0580
Email: sales@snjcd.com
Web: snjcd.com

GEORGIA
ATLANTA MANUFACTURING GROUP
4458 Peachtree Lake Dr., Ste. A
Duluth, GA 30096
404-230-9559
Web: amgcdc.com
Services: full-service CD and DVD manufacturer offering major label quality and affordable pricing with boutique type service

INFINITY DISCS
5105 Peachtree Industrial Blvd., Ste. 103
Atlanta, GA 30341
770-451-7400
Email: sales@infinitydiscs.com
Web: infinitydiscs.com
Services: CD/DVD duplication and replication, printing and packaging

ROVIX
The Proscenium Tower
1100 Peachtree St., Ste. 900
Atlanta, GA 30309
877-ROVIX-77, 404-869-0706
Email: solutions@rovix.com
Web: rovix.com
Services: CD/DVD duplication and replication

HAWAII
RAINBOW PHOTO VIDEO
661 Keeaumoku St., #101A
Honolulu, HI 96814
808-943-0276
Email: rainbow@rainbowphotovideo.com
Web: rainbowphotovideo.com
Services: CD/DVD/DVD-R duplication

IDAHO
IE PRODUCTIONS
2975 McNeil Dr.
Idaho Falls, ID 83402
208-528-9593
Email: chad@idproductions.com
Web: ieproductions.com/services/video-production
Services: full service video shop

ILLINOIS
CHICAGO PRODUCERS
7507 Madison St.
Forest Park, IL 60612
800-467-1497, 312-226-6900
Web: chicagoproducers.com
Services: CD/DVD duplication and replication

SONY DADC
430 Gibraltar Dr.
Bolingbrook, IL 60440
630-739-8060
Web: sonydadc.com
Services: all DVD and CD media services, printing and packaging

VIDEO ONE PRODUCTIONS
1820 W. Webster Ave., Ste. 201
Chicago, IL 60614
773-466-8762
Web: video1pro.com
Services: CD and DVD duplication and replication

INDIANA
DIGITAL VIDEO CONCEPTS
5342 Emerson Dr., Ste. D
Indianapolis, IN 46203
317-544-2150
Web: digitalvideoindy.com
Services: Full-service Duplicating of Cassettes DVD's, CD's and Floppy Discs

IOWA
CD DUPLICATOR, THE
865 6th St., Ste. #2
Nevada, IA 50201
515-382-4623
Email: craig@promotional mediasupplier.com
Web: thecdduplicator.com
Services: CD/DVD duplication and replication

DUPLICATION MEDIA
8126 Douglas Ave.
Urbandale, IA 50322
316-558-5313
Email: info@duplicationmedia.com
Web: duplicationmedia.com
Services: CD/DVD duplications, videotape duplications, video to DVD transfers, audio to CD transfers and more

KANSAS
PAT + JUDY HANDLEY
1510 W. Douglas
Wichita, KS 67203
316-558-5313
Email: info@patandjudy.com
Web: patandjudy.com
Services: duplication services from many professional and consumer formats to DVD/CD/VHS

LOUISIANA
FAST FORWARD MULTIMEDIA, INC
1428 S. Hugh Wallis Rd.
Lafayette, LA 70508
337-262-0401
Email: fmm@fastforwardmm.com
Web: fastforwardmm.com
Services: CD/DVD duplication

MAINE
KLARITY MULTIMEDIA
36 Maple St.
P.O. Box 160
North Vassalboro, ME 04962
888-387-8273, 207-873-3911
Email: terac@klarity.com
Web: klarity.com
Services: all related service

MARYLAND
BLUE HOUSE PRODUCTIONS
2201 Westview Dr.
Silver Spring, MD 20910
301-589-1001
Email: info@bluehouseproductions.com
Web: bluehouseproductions.com
Services: CD/DVD duplication

CD DEPOT
9039 Baltimore Avenue
College Park MD 20740
301-982-3472

Additional location:

8639 Loch Raven Road
Towson, MD 21286
410-663-5720

MORPHIUSDISC MANUFACTURING

100 E. 23rd St.
Baltimore, MD 21218
410-662-0112 Fax 410-662-0116
Email: info@morphius.com
Web: morphius.com
Services: CD, CD-ROM, DVD, Blu-ray, vinyl, shaped CD/CD-Rom/vinyl, cassette, picture vinyl replication, insert printing, sticker printing, packaging, graphic design, digital download and physical distribution, fulfillment, inventory management

MASSACHUSETTS

CD SONIC

273 Commonwealth Ave.
Boston, MA 02116
888-CD-SONIC, 888-237-6642 Ext. 201
Email: cdsonic@cdsonic.com
Web: cdsonic.com
Contact: Jules Seabra, VP/Sales
Services: CD-Audio and CD ROM replication, DVD replication, VHS duplication, printing and packaging

CD WORKS

30 Doaks Ln.
Marblehead, MA 01945
800-239-6757
Email: moo@cdworks.com
Web: cdworks.com
Services: state of the art CD and DVD duplication and replication services

ECLIPSE VIDEO SERVICES

2400 Massachusetts Ave.
Cambridge, MA 02140
800-345-6024, 617-491-1714
Fax 617-661-1543
Email: info@eclipsevid.com
Web: eclipsevid.com
Services: CD/DVD duplication

MICHIGAN

NOBUCKS DOT NET

790 Glaspie Rd.
Oxford, MI 48371
877-NOBUCKS, 877-662-8257
Web: CDupe.com
Services: CD/DVD duplication, VHS to DVD Kits, short runs are no problem

VOLK VIDEO SERVICES

Auburn, MI
248-515-0184
Email: info@volkvideo.com
Web: linkedin.com/company/volk-video-services
Services: CD/DVD duplication and transfer

MINNESOTA

ALLIED VAUGHN

7600 Parklawn, Ste. 300
Minneapolis, MN 55435
800-323-0281, 952-832-3100
Fax 952-832-3179
Email: jim.jaib@alliedvaughn.com
Web: alliedvaughn.com
Services: DVD and CD replication/duplication, authoring, Media on Demand, VHS duplication, packaging solutions, graphic design, printing, inventory mgmt.
*Offices throughout the U.S., see Website.

Additional locations:

Chicago

901 Bilter Rd., Ste. 141
Aurora, IL 60502
630-626-0215, 800-759-4087
Email: rick.polizzi@alliedvaughn.com

Detroit

11923 Brookfield
Livonia, MI 48150
734-462-5543, 800-462-5543
Email: chris.barkoozis@alliedvaughn.com

COPYCATS MEDIA

2155 Niagara Lane N., Ste. 110
Minneapolis, MN 55447

612-371-8008, 888-698-8008
Web: copycatsmedia.com

DUPESHOP.COM/DVB MEDIA

7720 W 78th St.
Minneapolis, MN 55439
866-874-8725, 763-315-4939
Email: sales@dupeshop.com
Web: dupeshop.com
Services: DVD duplication

MEDIAXPRESS

1515 Nicollet Ave. S.
Minneapolis, MN 55403
612-872-8284, 800-879-8273
Email: info@mediapress.net
Web: mediapress.net

SOUND 80

222 S. 9th St., Ste. 3600
Minneapolis, MN 55402
612-339-9313
Email: info@sound80.com
Web: sound80.com
Services: CD/DVD duplication and transfers

MISSISSIPPI

JASPER EWING & SONS INC

P.O. Box 12853
Jackson, MS 39211
601-942-3325
Email: info@jasperewing.com
Web: jasperewing.com
Services: CD and DVD Duplication

MISSOURI

SMITHLEE PRODUCTIONS INC.

7420 Manchester Rd.
St. Louis, MO 63143
314-647-3900
Email: sales@smithlee.com
Web: smithlee.com
Services: CD/DVD replication and fulfillment

MONTANA

MR. VIDEO PRODUCTIONS, LLC

1480 Spiritwood
Victor, MT 59875
888-961-4970
Email: mrvideo.com@gmail.com
Web: mrvideo.com
Services: duplication and transfer

PEAK RECORDING & SOUND INC.

P.O. Box 1404
Bozeman, MT 59771
406-586-1650
Email: info@peakrecording.net
Web: peakrecording.net
Services: CD/DVD duplication and design

NEBRASKA

CREATIVE VISUAL PRODUCTIONS, INC.

4131 S. 89th St.
Omaha, NE 68127
402-592-4410
Email: rob@creativevisual.biz
Website: creativevisual.biz
Services: CD, DVD, Blu-ray, authoring, replication, duplication, packaging

OMAHA TRANS-VIDEO LLC

14925 Industrial Rd.
Omaha, NE 68144
402-894-0105
Email: theresa@omahatransvideo.com
Web: omahatransvideo.com
Services: CD/DVD or VHS duplication

TMS

Theatrical Media Services, Inc.
7510 Burlington St.
Omaha, NE 68127
402-592-5522
Web: tmsomaha.com
Services: Touring, Festivals, Corporate, Theatrical, House of Worship

NEVADA

JETKOR

P.O. Box 33238
Reno, NV 89533
775-846-1185
Email: info@jetkor.com
Web: jetkor.com
Contact: Sherri Del Soldato
Services: full-color printing, promo

packet development, cover art design, posters, web design.

VEGAS DISC

5320 Stylers St.
North Las Vegas, NV 89031
702-735-4283, 702-481-1663, 800-246-5667
Contact: Tom Parham
Email: info@vegasdisc.com
Web: vegasdisc.com

NEW HAMPSHIRE

NECD

Salem, NH
800-617-3877
Email: discman@superdups.com
Web: newenglandcd.com
Services: CD/DVD duplication and replication

NEW JERSEY

DISC MAKERS

7905 N. Crescent Blvd.
Pennsauken, NJ 08110-1402
800-468-9353 Fax 856-661-3450
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, download cards, distribution, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media, distribution, marketing services, also 12-in vinyl. Providing the industry standard of excellence for over 50 years.

OASIS CD MANUFACTURING

7905 N. Route 130
Delair, NJ 08110
888-296-2747
Email: info@oasiscd.com
Web: oasiscd.com
Services: CD/DVD manufacturing, graphic design, printing, eco-packaging, direct glass cutting (Audiophile)

NEW MEXICO

CINE VIDEO PRODUCTIONS & DUPLICATION

35 Domingo Rd.
Santa Fe, NM 87508
505-466-6101
Email: startzman@me.com
Web: cinevisionproductions.com
Contact: Richard Startzman
Services: all video production needs

KOKOPELE PRODUCTIONS

Santa Fe, NM 87501
505-501-0589
Email: Christopher@kkpele.com
Web: kkpele.com
Services: DVD duplication

NEW YORK

A TO Z MEDIA

243 W. 30th St., 6th Fl.
New York, NY 10001
212-260-0237, 888-670-0260
Email: info@atozmedia.com
Web: atozmedia.com
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

DIRECT 2 MARKET SOLUTIONS

1001 Lexington Ave.
Suite 800
Rochester, NY 14606
1-800-229-8067
Web: direct2marketsolutions.com
Services: CD/DVD printing and duplication, printing, packaging and fulfillment

DISC MAKERS

150 W. 25th St., Ste. 402
New York, NY 10011
800-468-9353
Web: discmakers.com
Services: Replication, graphic design, on-disc printing, packaging, authoring, recordable media, mastering, master transfers multimedia authoring, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 50 years.

DUPLICATION DEPOT INC.

7 Plane Tree LA
Saint James, NY 11780
631-752-0688

Email: copymydisc@gmail.com
Web: duplicationdepot.com
Services: CD/DVD transfers, duplication and replication

LANDSHARK! CD DUPLICATION & DESIGN, INC.

325 W. 38th St., Ste. 710
New York, NY 10018
212-247-8995 Fax 212-247-8997
Email: landsharkcd@gmail.com
Web: landsharkcd.com
Services: CD duplication and design

MF DIGITAL

19 W. Jefryn Blvd., Ste. 2
Deer Park, NY 11729
631-249-9393 Fax 631-249-9273
Email: support@mfdigital.com
Web: mfdigital.com
Services: CD/DVD duplication, DVD/CD replication, USB duplication

MIXONIC

243 W 30th St., 6th Flo
New York, NY 10001
866-838-5067
Email: customercare@mixonic.com
Web: mixonic.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

PLAY-IT PRODUCTIONS

735 Port Washington Blvd.
Port Washington, NY 11050
800-815-3444, 212-695-6530
Web: play-itproductions.net
Contact: Tony Tyler
Services: complete CD/DVD manufacturing, printing and packaging, along with graphic design, mastering and DVD authoring

NORTH CAROLINA

STUDIO SOUTH

4912 Old Pineville Rd.
Charlotte, NC 28217
704-525-0296
Email: Service@studiosouthmedia.com
Web: studiosouthmedia.com
Services: CD/DVD duplication and transfer

TRIANGLE DUPLICATION SERVICES

12400 Wake Union Church Rd
Wake Forest, NC 27587
919-622-0746
Email: joe@triangleduplication.com
Web: triangleduplication.com
Services: CD/DVD duplication, printing, Mini DV 8mm and VHS to DVD conversions

NORTH DAKOTA

MEDIA PRODUCTIONS

3241 University Dr. S.
Fargo, ND 58104
701-237-6863, 800-480-6863
Email: info@mediaproductions.com
Web: mediaproductions.com
Services: CD/DVD duplication

Additional location:

2000 Schafer Street
Suite 1
Bismarck, ND 58501

OHIO

AM TECH VIDEO, INC.

6585 B Smith Rd.
Brook Park, OH 44142
800-262-8723, 216-676-0441
Email: support@atvproductions.com
Web: atvproductions.com
Services: CD/DVD duplication

A TO Z AUDIO

9449 Brookpart Rd., Unit C
Parma, OH 44129
440-333-0040
Email: atozaudio@atozaudio.com
Web: atozaudio.com
Services: CD/DVD duplication and replication, printing

INDIE MERC STORE

34440 Vine Street
Willowick, OH 44095
855-210-1412
Web: indiemerch.com

OKLAHOMA

CREATIVE PHOTO VIDEO, LLC
5845 NW 72nd Pl
Oklahoma City, OK 73132
405-728-4336
Web: cpvokc.com
Services: CD/DVD duplication

OREGON

A TO Z MEDIA
524 E. Burnside St., Ste. 230
Portland, OR 97214
503-736-3261, 888-670-0260
Email: info@atozmedia.com
Web: ato2media.com
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

GRAVEDOG CD & DVD MANUFACTURING
611 N. Tillamook St., Ste. B22
Portland, OR 97227
503-233-7284
Email: tc@cravedog.com
Web: cravedog.com
Contact: Michael Fitzgerald
Services: CD, CD-ROM, DVD, CD Biz Card replication, printing, packaging, graphic design, promo items and apparel

CRAZY DAISY PRODUCTIONS
8540 S.W. Monticello St.
Beaverton, OR 97008
541-517-1458
Email: info@crazymastering.com
Web: crazymastering.com
Services: Mixing, Mastering, Duplication

MEGALODON MANUFACTURING
888-234-2283
Email: hello@megalodon.com
Web: megalodon.com

MIXONIC
1223 NE Alberta St., 2nd Fl.
Portland, OR 97211
866-838-5067
Email: customercare@mixoninc.com
Web: mixoninc.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

PENNSYLVANIA

RELICOPY
1735 Market St
Philadelphia, PA 19103
972-702-8388
Web: relicopy.com
Services: CD/DVD duplication, Video, Promotional printing, packaging

SOUTH CAROLINA

PRINTS2DAY.COM
2 Baneberry Ct.
Simpsonville, SC 29680
864-255-9559, 888-728-8188
Email: Prints2day@gmail.com
Web: prints2day.com
Services: CD/DVD duplication, Upload Music CD, Posters

TENNESSEE

DISC MAKERS
1110 17th Ave S #3
Nashville, TN
800-468-9353 Fax 856-661-3450
Web: discmakers.com
Services: CD/DVD manufacturing, graphic design, printing, packaging, authoring, mastering, manual and automated CD and DVD printers, blank media. Providing the industry standard of excellence for over 60 years.

MCR MUSIC CITY REPLICATION VSG, INC.
2525 Perimeter Place Dr.
Suite 113
Nashville, TN 37214
615-248-1010, 800-251-1009
Web: mcreplication.com
Services: CD, DVD Replication and Duplication (Nashville's only in-house replicators), short run services, print, packaging, fulfillment, mastering

MUZI MUSIC
Nashville TN

844-689-4227 X5
Email: mike@muzimusic.com
Web: muzimusic.com
Contact: Mike Farona

SWIFT MUSIC GROUP INC.
4117 Edwards Ave.
Nashville, TN 37216
615-650-0928
Email: info@swiftmusicgroup.com
Web: swiftmusicgroup.com

THE TRANSFER LAB
127 Franklin Rd., Ste. 260
Brentwood, TN 37027
615-251-3380, 888-777-7172
Email: info@thetransferlab.com
Web: earmarkdigital.com

WE MAKE TAPES, CD'S & VIDEOS
118 16th Ave. S.
Nashville, TN 37203
615-244-4236, 888-271-3472
Email: csr@wemaketapes.com
Web: wemaketapes.com

WTS DUPLICATION
2841 Hickory Valley Rd.
Chattanooga, TN 37421
800-217-7228, 423-894-9427
Email: sales@wtsmedia.com
Web: wtsduplication.com
Services: CD and DVD replication and duplication

TEXAS

ARCUBE
1845 Summit Ave
Suite 407
Plano, TX 75074
877-677-9582
Email: sales@arcube.com
Web: arcube.com

Additional locations:

Houston, TX
832-573-9444

Austin, TX
877-677-9582

BLUEBONNET MEDIA GROUP, INC.
1850 Audubon Pond Way
Allen, TX 75013
469-795-6886, 214-803-9920
Email: ataliss@bluebonnetmediagroup.com
Web: bluebonnetmediagroup.com
Services: CD/DVD, Video production

CROWN CD DUPLICATION
3636 S. Alameda St., Ste. B-209
Corpus Christi, TX 78411
888-460-0045, 361-882-8881
Web: crowncc.com
Contact: Joseph Metz
Services: manufacturing audio CD's, also can handle any type of data recording needs, from recording artists to businesses that have to duplicate information on a CD or DVD format. We even convert videocassettes to DVD's

NATIONWIDE DISC
7370 Dogwood Park
Richland Hills, TX 76118
1-866-704-3579, 817-885-8855
Email: information@nationwidedisc.com
Web: nationwidedisc.com

REPLICOPY
1120 Jupiter Rd., Ste. 190
Plano, TX 75074
972-702-8388
Web: replicopy.com
Services: CD/DVD duplication and replication

WORLD MEDIA GROUP
7370 Dogwood Park
Richland Hills, TX 76118
800-400-4964
Email: getstarted@worldmediagroup.com
Web: worldmediagroup.com
Services: CDR, DVDR duplication, CD, DVD replication, USB Drives, graphic design, packaging, fulfillment and warehousing.

UTAH

HIT TRACKS STUDIOS / VEGAS DISC
Tom Parham

128 W. 400 N.
Cedar City, UT 84721
702-481-1663, 702-735-4283, 800-246-5667

Email: info@vegascdisc.com
Web: hittrackstudios.com, vegascdisc.com
Contact: Tom Parham
Services: Custom CD/DVD duplication and replication, Blu-ray replication and USB duplication, Full color offset printing and packaging. Multi-track recording, CD Mastering and DVD authoring services. Duplication and Pro audio equipment sales. Replication equipment by Singulus, Guann Yinn, Heino and Gima with and 10 million per month capacity. Studio and Mastering equipment include, SSL, NEVE, API, MANLEY, HDCD, Sonic Solutions, Pro-Tools and Final Cut Pro

LARSEN DIGITAL SERVICES
1144 W. 2700 N.
Pleasant View, UT 84404
800-776-8357, 801-782-5155
Email: info@larsendigital.com
Web: larsendigital.com
Services: CD/DVD duplication and replication

MEDIAFAST
767 S. Auto Mall Dr., Ste. 8
American Fork, UT 84003
801-876-1107, 888-756-8890
Web: mediafast.net
Services: CD, DVD, Blu-ray duplication, replication, authoring, testing and complete packaging solutions

VERMONT

VERMONT DUPLICATION
802-734-8836
Hinesburg, VT
Email: info@vermontduplication.com
Web: vermontduplication.com
Services: CD/DVD duplication

VIDEOSYNCRACIES INC
Green House Building
180 Flynn Ave.
Burlington, VT 05401
802-861-6161, 800-559-0000
Email: paul@vidsync.com
Web: vidsync.com
Services: DVD and CD duplication, from 1 to 1000 FAST with awesome on-disc label printing. DVD and CD Replication, as few as 500 factory pressed. DVD authoring full service video production and editing video transfer to DVD.

VIRGINIA

FURNACE MFG MEDIA DUPLICATION SOLUTIONS
6315 Bren Mar Drive, Suite 195
Alexandria, VA 22312
703-205-0007
Email: sales@furnacemfg.com
Web: furnacemfg.com

Services: CD and DVD duplication and replication, print, packaging, design and fulfillment. Audiophile vinyl manufacturing, print and packaging. Premium Optical Disc manufacturing CD, DVD, CD-R, DVD-R, pre-press, packaging, DVD and Enhanced, CD authoring, USB drive branding and loading. iPod loading.

TRIPLE DISC MEDIA AND CD/DVD DUPLICATION
P.O. Box 7645
Fredericksburg, VA 22401
540-899-3981
Email: sales@tripldisc.com
Web: tripldisc.com

WASHINGTON

COMPACT DISC SERVICE
1000 SE Tech Center Drive
Suite 160
Vancouver, WA 98683
800-260-9800, 360-816-1800
Email: info@cdsg.com
Web: cdsg.com
Services: CD and DVD replication, CD-R & DVD-R duplication, DVD authoring, graphic design

DISC MAKERS
16300 Christensen Rd., Ste. 310
Tukwila, WA 98188
800-468-9353

Web: discmakers.com
Services: replication, mastering, DVD authoring, short-run CD duplication, pack-aging, on-disc Printing, CD/DVD printers, blank CD/DVD. Providing the industry standard of excellence for over 50 years.

REALTIME
A Duplication Corporation
334 N.E. 89TH ST.
Seattle, WA 98115
206-523-8050
Web: realtimepip.com
Services: CD/DVD duplication and replication, design

WEST VIRGINIA

HOME VIDEO STUDIO OF WEST VIRGINIA
1041 Bridge Rd.
Charleston, WV 25314
304-343-5180
Email: sabe.e@gmail.com
Web: dvdwv.com
Services: video duplication, 8mm to DVD, video editing, VHS to DVD and DVD transfer

TELVIDEO & AUDIO PRODUCTIONS
231 Heritage Dr.
Huntington, WV 25704
304-529-4480, 304-529-4442
Email: telvideo1@netzero.net
Web: telvideo-audio.com
Services: audio/video transfers

WISCONSIN

A TO Z MEDIA
338 N. Milwaukee St., Ste. 406
Milwaukee, WI 53202
414-289-0982
Email: production@atozmedia.com
Web: ato2media.com
Services: DVD, CD, cassette and CD-ROM duplication/replication, design, printing

MIXONIC
2018 S. 1st St., Ste 217
Milwaukee, WI 53217
866-838-5067
Email: customercare@mixoninc.com
Web: mixoninc.com
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

WYOMING

INTEGRATED IMAGING
1743 E. 2nd St. Casper, WY 82601
800-780-3805, 307-266-3805
Email: info@ilabs.com
Web: ilabs.com
Services: video and audio duplication

CANADA

MICROFORUM
1 Woodborough Ave.
Toronto, ON, Canada M6M5A1
416-654-8008, 1-800-465-2323
Web: microforum.ca
Services: CD and DVD replication and digital download cards, prints and USB

DUPLIUM
35 Minthorn Blvd.
Thornhill, ON L3T 7N5
Canada
905-709-9930, 800-819-0701
Email: info@duplium.com
Web: duplium.com
Services: CD and DVD Duplication, Vinyl Records, Templates and Resources, Disc Packaging

SONY DADC
Norelco Drive/Courtney Park
Toronto, Ontario, Canada
416-3917-970
Web: sonydadc.com
Services: all DVD and CD media services, printing and packaging

MEXICO

SONY MUSIC ENT. MEXICO
Blvd. Manuel Avila Camacho 191
Miguel Hidalgo, 11510
Ciudad de Mexico, D.F. Mexico
+52 55 5249 3200

Web: sonymusic.com.mx
 Services: all DVD and CD media services, printing and packaging

PROMO SITES

BANDCAMP
 Web: bandcamp.com
 Notes: promote music, all genres

BANDS IN TOWN
 Web: bandsintown.com
 Notes: shows

BAND VISTA
 Web: bandvista.com
 Notes: band website creation

BANDZOOGLE
 Web: bandzoogle.com
 Notes: band website creation

BOMBPLATES
 Web: bombplates.com
 Notes: band website creation

BUTTERFLIES RADIO
 Web: butterfliesradio.com
 Notes: indie music internet radio, music submission opps.

DATPIFF
 Web: datpiff.com
 Notes: music promo, hip-hop mixtapes, R&B

DJ BOOTH
 Web: djbooth.net
 Notes: hip-hop promo, music reviews

EVENTFUL
 Web: eventful.com
 Notes: shows

FOUR FOUR
 Web: fourfour.com
 Notes: band website creation

HIP HOP CONCERTS
 Web: hiphopconcerts.com
 Notes: Hip-hop concert information. Submit your concert/tour dates nationwide.

HOMEGROWN HITS
 Web: homegrownhits.com
 Notes: Billboard-like chart for indie artists, all genres, competition

HOT NEW HEAT
 Web: HotNewHeat.com
 Notes: All genres, premieres, news, reviews, concert news

INDIE ARTIST RADIO
 Web: indieartistradio.net
 Notes: music promo

INDIE ON THE MOVE
 Web: indieonthemove.com
 Notes: Venue reviews

MERCH DIRECT
 Web: merchdirect.com
 Notes: merch

NIMBIT
 Web: nimbit.com
 Notes: show, music, merch promo

PUREVOLUME
 Web: purevolume.com
 Notes: music promo
REVERBNATION
 Web: reverbNation.com
 Notes: music promo

SECTION 101
 Web: section101.com
 Notes: website creation

SONGKICK
 Web: songkick.com
 Notes: shows

STAGEIT
 Web: stageit.com
 Notes: stream shows

STORE ENVY
 Web: storeenvy.com
 Notes: merc

DISTRIBUTION/ONLINE RETAIL

CD BABY
 Web: cdbaby.com
 Notes: distribution/online retail

CHIRPIFY
 Web: chirpify.com
 Notes: Twitter app for distribution/online retail

GUMROAD
 Web: gumroad.com
 Notes: Twitter app for distribution/online retail

HELLO MERCH
 Web: hellomerc.com

MERCHNOW
 Web: merchnow.com

ORCHARD
 Web: theorchard.com

TUNECORE
 Web: tunecore.com

TUNECUBE
 Web: tunecube.com

FAN MAIL/CAREER MANAGEMENT

ARTIST GROWTH
 Web: artistgrowth.com
 Notes: career management

FANBRIDGE
 Web: fanbridge.com
 Notes: fan management

IFANZ
 Web: ifanz.com
 Notes: fan management

ONLYWIRE
 Web: onlywire.com
 Notes: Post to 47 social networks

TOUT
 Web: tout.com
 Notes: 15 second video messaging to fans

NETWORKING/SOCIAL/GIGS

ARTIST DATA
 Web: sonicbids.com/artistdata
 Notes: Helps organize social media

CONCERTS IN YOUR HOME
 Web: concertsinyourhome.com

GIGSALAD
 Web: gigsalad.com

FESTIVAL NET
 Web: festivalnet.com
 Notes: find and book festival gigs

MUSIC2DEAL
 Web: music2deal.com
 Notes: networking

MUSICIANS CONTACT
 Web: musicianscontact.com
 Notes: Find musicians, gigs

MUSICPAGE
 Web: musicpage.com
 Notes: social network for music industry

SONICBIDS
 Web: sonicbids.com
 Notes: Social music marketing platform, connects bands, promoters, brands and fans

WEGETNETWORKING
 Web: wegetnetworking.com

LICENSING

BROADJAM
 Web: broadjam.com
 Notes: licensing

FILMMUSIC.NET
 Web: filmmusic.net
 Notes: licensing

MUSIC2DEAL
 Web: music2deal.com

MUSIC SUPERVISOR
 Web: music-supervisor.com

TAXI
 Web: taxi.com
 Notes: licensing

INFORMATION/OPPORTUNITIES

DATAMUSICATA
 Web: datamusicata.com
 Notes: info/articles for artists, blog style

DIGITAL MUSIC NEWS
 Web: digitalmusicnews.com
 Notes: Up-to-date industry news

HIP HOP MAKERS
 Web: hiphopmakers.com
 Notes: articles for hip-hop producers

HYPEBOT
 Web: hypebot.com
 Notes: music business news and articles

INDABA MUSIC
 Web: indabamusic.com
 Notes: opps, contests

INDIE BIBLE
 Web: indiebible.com
 Notes: contacts, info

INDIE MUSIC
 Web: indie-music.com
 Notes: info on everything indie

KINGS OF A&R
 Web: kingsofar.com
 Notes: opps

MUSIC CLOUT
 Web: musicclout.com
 Notes: opps, info articles

MUSIC CONNECTION
 Web: musicconnection.com

MUSIC NOMAD
 Web: musicnomad.com
 Notes: music industry resources listing

MUSIC REGISTRY
 Web: musicregistry.com
 Notes: music industry directories

MUSIC XRAY
 Web: musicxray.com
 Notes: submissions for opps, licensing

SONGWRITER 101
 Web: songwriter101.com
 Notes: info/articles

SONICBIDS
 Web: sonicbids.com
 Notes: opps

STAR POLISH
 Web: tiwaryent.com/advice-library
 Notes: opps, info, articles

TAXI
 Web: taxi.com
 Notes: opps/info

TRUE TALENT MANAGEMENT
 Web: truetalentmgmt.com/links.htm
 Notes: articles/info

BLOGS

2DOPEBOYZ
 Web: 2dopeboyz.com
 Notes: hip-hop blog

ALLHIPHOP
 Web: allhiphop.com
 Notes: hip-hop blog

ARI'S TAKE
 Web: aristake.com
 Notes: Artist blog on the industry

AQUARIUM DRUNKARD
 Web: aquariumdrunkard.com
 Notes: blog

BROOKLYN VEGAN
 Web: brooklynvegan.com
 Notes: blog

DATAMUSICATA
 Web: datamusicata.com

DAT PIFF
 Web: datpiff.com
 Notes: blog, hip-hop mixtapes
DJ BOOTH

Web: djbooth.net
 Notes: blog, hip-hop, R&B, soul

HIPHOPDX
 Web: hiphopdx.com
 Notes: blog, hip-hop, R&B, soul

INVISIBLE ORANGES
 Web: invisibleoranges.com
 Notes: blog, heavy metal

KINGS OF A&R
 Web: kingsofar.com
 Notes: blog

LA MUSIC BLOG
 Web: lamusicblog.com
 Notes: blog

LHYME
 Web: lhyme.com
 Notes: up-and-coming indie music and food fusion website out of Nashville. the feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

LOSANJEALOUS
 Web: losanjealous.com
 Notes: blog, show listings

MICHAEL DOLAN'S BLOG
 Web: jmichaeldolan.com
 Notes: Founder and previous Publisher of Music Connection

PITCHFORK
 Web: pitchfork.com
 Notes: blog

RADIOLAB
 Web: radiolab.org
 Notes: blog

SINGERSROOM
 Web: singersroom.com
 Notes: blog, R&B/Soul

SOUL BOUNCE
 Web: soulbounce.com
 Notes: blog, R&B/Soul

STEREO GUM
 Web: stereogum.com
 Notes: blog

THE HYPE MACHINE
 Web: hypem.com
 Notes: blog

OTHER

ARTIST SHARE
 Web: artistshare.com
 Notes: fan funding like Kickstarter

KICKSTARTER
 Web: kickstarter.com
 Notes: fund raising website for DIY artists

SONGDEX
 Web: songdex.com
 Notes: Industry song database

SOUND EXCHANGE
 Web: soundexchange.com
 Notes: collecting online royalties

TUNESAT
 Web: tunesat.com
 Notes: collecting royalties

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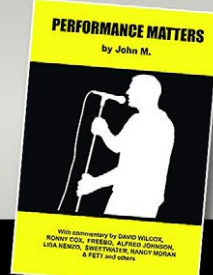
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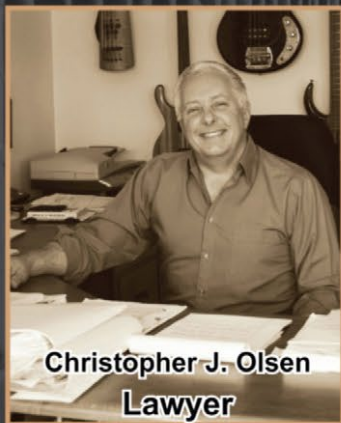
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Most of us working musicians haven't had the "luck" to have a wealthy father buy our first record deal, or the "ingenuity" at 17 to sell blunts to pay for recordings, or to be born with perfect pitch, or a booty like J.Lo... AAAYO!!

This isn't a rant to say that artists with fortune, foresight or natural good looks aren't talented and didn't have to still work hard to make it, but rather, it's a question... What assets or liabilities are in your wheelhouse that you can use to your advantage right away? If you live and breathe music and art, what are you willing to do to "make it"? And what does "making it" mean to you?

For me, it's very basic: Get paid to do what I love. And I've had the incredible luck to be able to do such a thing in an unconventional way, by creating my own weird path through the music industry landscape.

Don't get it twisted, I'd definitely hit up my fam for money if they had any, but back in the day, we were literally in line for government cheese (yes, it's a real thing). We weren't crazy rich Asians, much less, rich whites! We were crazy, but that's besides the point...

It does take money, however, to make money. We as artists aren't paying attention to what we have, to LEGALLY put them to good use for us! (Don't sell crack, kids...) So with this in mind, here are some practical things you can start doing right away:

Get That Money

- Got a car? Make extra money via Uber/Lyft/Postmates/whatever. Put that into your recording fund.
- Got a spare room or couch? Rent it out on Airbnb or Craigslist, or sublet when you're on tour.
- Do you already make websites and graphics for your own band? Duplicate your system for other bands and friends for a fee.
- Know your DAWs or have an audio engineering degree? Use Soundbetter.com or Fiverr.com to record, mix, song-write, sing topline for others.
- Have a music education background? Offer lessons in-between tours, or even on tour! Research online teaching sites like takelessons.com.
- Do cover gigs: Most bands doing cover sets or tribute shows are making great money. Plus, it's a great way to practice and hone your skills! The Beatles, Van Halen, Pantera, Led Zeppelin, Ed Sheeran did it—are you above the Beatles???

Be Mindful, Live Frugally and Minimally

- Cut down your alcohol, smoking and stupid lottery tickets. If you're having six drinks a week, that's over 3K per year! More, if you're buying fancy fru-fru cocktails for all your Tinder dates (Yeah I'm talking to you...)
- Got a home studio with tons of gear? Make sure to write it off during tax season, or sell your unused gear and instruments on reverb.com or OfferUp.com, or rent them out at fatlama.com.
- Stop buying unnecessary things, or promise yourself to sell some old stuff before you buy a shiny new toy.
- Live light: When you hit the road, you won't want to pay for public storage, or moving all your stuff to your parents' house. Less is more in this respect

Create Time to Practice Your Craft

Driving to my day job in congested Los Angeles traffic, I'd do vocal warmups every morning on my way to work. I still do this on tour every show day, driving cross country. Bonus points: it helps pass the time!

Apps and Shizz:

• Learning: Yousician/MetronomePro/Melodics/Youtube/Udemy/Lynda

• Songwriting: Use voice memos and Siri to mumble out lyrics in the car or on the subway.

- Use the Notes app to write down song ideas in the middle of the night. (For you Android users, I have literally no idea what you do...)

Add Value: Instrumentalists... learn to carry a tune! Many of us hire live musicians who can also sing harmony or chant chorus lines, etc. So while you're developing your guitar/piano skillzzz, hum along with your scales at the same time. It will also improve your ear training immensely.

• **Singers...** Don't depend on others, pick up at least one instrument, learn how to produce your own music, or dance like Beyonce. ;)

Likeability and Trust

Basic hygiene and health/weight are huge factors. People are more likely to trust people who look like they take care of themselves. You may be leaving money on the table if you are disheveled, overweight, have horrible breath, or go psycho and fight the bouncer after three beers. This is not about getting butt implants or lip injections, but just basic physical/mental care. And most importantly... BE NICE! RETURN PHONE CALLS! CHECK YOUR EMAILS! BE RESPONSIBLE! SHOW UP ON TIME! DON'T MUMBLE! NETWORK! (You have no idea how all this impacts your success.)

Side note

I worked every kind of odd job to pay for college... One day I actually found myself in J.Lo's Hollywood house, setting up a balloon drop for her New Year's Eve party! She was very nice to me. Her one-eyed dog was following me around all day. She doesn't know I accidentally hit her one-eyed dog with the end of the ladder... in the good eye!!! (aaargh!!!)

GABE KUBANDA is a singer-songwriter, co-creator of the Epic Proportions Tour (now over 700 concerts in three continents), and the Non-Profit EduMusication program, promoting "modern music education" in schools. Eligible artists can submit to tour with Epic on its website.





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