

# MUSIC CONNECTION

# EVERYTHING INDIE DIRECTORY

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## HOW TO RELEASE AN ALBUM IN 2023

By Ari Herstand

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By Miguel Costa

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# The Songwriter's To-Do List

## Are you getting paid all your streaming royalties?

If you are a songwriter and your music is streaming, you need to join The MLC to get paid for those plays! There are several Member tools available to help you manage your song data so you can collect your royalties. Run through our **MLC TOOLS CHECKLIST** to make sure you're checking the boxes to get paid all the royalties you have earned.

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themlc.com



### LOOK

for your songs in our database using the **PUBLIC SEARCH TOOL** on the homepage of our website.



### CLAIM

your share of songs that are already registered in our database by searching for your songs using our **CLAIMING TOOL**.



### REGISTER

new songs using one of our **WORKS REGISTRATION TOOLS**.



### SUGGEST

matches of sound recordings to your songs using our **MATCHING TOOL**.



If you have any questions about joining The MLC or using our tools, you can reach out to **THE MLC SUPPORT TEAM** 5 days a week.



# Fallen Raider Audio

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

**Veteran Owned and Operated:** The story of how Buddy Lee Dobberteen went from suicidal Marine Corps Raider veteran to successful touring musician and then co-founder of Fallen Raider Audio offers hope to those who serve honorably yet return home disabled, feeling hopeless and suffering from PTSD. At his lowest point after returning from his third tour in Iraq in 2010, Dobberteen received a phone call from legendary Eric Clapton drummer Jamie Oldaker, who heard his song "A Soldier's Prayer" on Myspace. This led to opportunities to participate in the all-star veterans-based song and storytelling Welcome Home Project tour and inspired Dobberteen to start a band, which opened for Chris Stapleton (when he was a member of the SteelDrivers), Kacey Musgraves and others.

Because funds were tight, Dobberteen would buy DIY kits and start building his own guitar pedals. His friend Donald Hatcher, who did Research and Development for the Navy, taught him electronics—and Dobberteen passed down his skills by teaching other disabled veterans he knew how to build pedals. Hatcher suggested they develop this into an official business, and Fallen Raider Audio was born.

**Fallen Raider's Unique Aesthetic:** The Central Texas-based independent company employs disabled veterans and trains them to build high-quality guitar pedals and audio gear in service to their mission—reducing hopelessness and homelessness in the veteran community. As stated on their website: "Our strategic intent is to make Fallen Raider Audio a leader in high-quality pro audio gear that will

not only excel in the industry but also provide income and counseling for veterans who suffer from PTSD. We intend to make Fallen Raider Audio an industry standard while changing the lives of veterans."

Dobberteen says, "We only hire veterans who suffer from these afflictions. Even if they don't have a specific skill set related to electronics, we hire them and train them. For every pedal sold, we pay for a counseling session." They used 90 percent American-sourced components. Also noteworthy is their warrantee pledge: if a product is found defective for any reason, they will replace it free, and if it breaks from routine use, they will repair it for \$25.



**The Pedals:** One page of the website has a compelling headline: "We make pedals so good even the rock stars use them." This is followed by a list of engineers, producers and artists who use Fallen Raider Audio products: Vance Powell (Taylor Swift, Santana, Chris Stapleton), Brian Moncarz (Alice Cooper, Our Lady Peace), Mike Gomez (the Christian Band Unspoken) and The Reed Brothers (Texas Americana Artist). Each pedal created is named after a fallen veteran, to keep their legacies alive. Their bestselling flagship pedals are The Fallen Raider, an overdrive distortion pedal with excellent tonal versatility, from subtle boost to heavy distortion (Dobberteen says it's "the tonal equivalent of the classic Marshall Guvnor pedal"); and the Bones, Fuzz, which offers a calmer, full-body fuzz with warmth, diversity, "sound you can feel on your chest" and is suitable for bass guitar, as well.

By the end of 2023, Fallen Raider Audio plans to double its product line with seven more pedals, and they are currently developing more studio lineup gear, including a line of preamps and compressors.

Contact Fallen Raider Audio, 949-212-0204





## JoJ amie Hahr

*Executive Vice President Recorded Music*  
BMG

BMG announced that **JoJ amie Hahr** has been promoted to **Executive Vice President Recorded Music**—Nashville. In her new role, Hahr will oversee day-to-day operations of BMG Recorded Music in Nashville. In 2020, JoJ amie Hahr was elevated to SVP of BBR Music Group, overseeing all artist project strategy, brand partnerships, strategic marketing, as well as digital and creative efforts for each of the BBR Music Group's three imprints. For more information, contact [jay@bbmusicgroup.com](mailto:jay@bbmusicgroup.com).



## Bryan Elliot

*Vice President of Engineering*  
Audazzio

Audazzio appointed **Bryan Elliot** as **VP of Engineering**. In his new role, Elliot will be responsible for all technology development at Audazzio, including the software itself, as well as the use of other cloud services to aid with scaling. He will also be responsible for hiring and growing the Audazzio engineering team to support the business's growth. As a software and SaaS industry veteran, Elliot successfully led many engineering teams to bring products and services to market. Notably, he was co-founder of Ping Identity Corporation, where he took the initial concept and grew the original engineering team to its early successes. For more information, contact [pr@clynemedia.com](mailto:pr@clynemedia.com).



## Roey Hershkovitz

*Vice President of Sound & Picture*  
Universal Music Group

Universal Music Group (UMG) appointed **Roey Hershkovitz**, a television producer and recording industry executive, to **Vice President of Sound & Picture**, a newly created role that will lead visual content capture across the company's iconic studios, develop new programming and build on the company's leadership in immersive audio. In his new role, Hershkovitz will work across UMG's studios globally, as well as with Joe McCrossan, Head of Video Services, to develop new strategies that build upon the company's industry leading multimedia services and capabilities available to record labels, recording artists and songwriters. For more info, contact [andy.fixmer@umusic.com](mailto:andy.fixmer@umusic.com).



## Mary Ashley Johnson

*Executive Vice President, Sales and Artist & Label Management*  
The Orchard

The Orchard announced **Mary Ashley Johnson's** promotion to **Executive Vice President, Sales and Artist & Label Management**, U.S. and Canada. As SVP, Sales and Artist & Label Management, U.S. and Canada, a post Johnson held since 2019, she has driven revenue and market share for The Orchard to record highs. While managing teams responsible for client relationships and high-level strategy on key releases across the region, Johnson will continue that trajectory in the EVP position. For more information, contact [jricci@theorchard.com](mailto:jricci@theorchard.com).



## Halle Bartlett

*Coordinator, A&R*  
Big Yellow Dog Music

**Halle Bartlett** has been promoted to **Coordinator, A&R** with **Big Yellow Dog Music**. Bartlett, originally from Flushing, MI, officially joined the Big Yellow Dog Music team as Creative Assistant in January 2022. Before joining the BYDM team full-time, Bartlett was an intern at the company while studying Music Business at Belmont University. As Coordinator, A&R, Bartlett will be responsible for calendar management, writer coordination, song pitching and social media efforts for Big Yellow Dog Music's songwriters. For more information, contact [msatlof@shorefire.com](mailto:msatlof@shorefire.com).



## Tristra Newyear Yeager

*Chief Strategy Officer*  
Rock Paper Scissors

**Tristra Newyear Yeager** is now **Rock Paper Scissors' Chief Strategy Officer**. As a Director of Strategy for 17 years, Tristra brings her wealth of PR experience and music innovation acumen to oversee PR and client services. Tristra's work is driven by a love of music that stems from her days as a record store employee, continuing through her career as a professional singer and as a concert presenter in New York, and into her life as a publicist. For more info, contact [jonathan@rockpaperscissors.biz](mailto:jonathan@rockpaperscissors.biz).



## Gerardo Vergara

*Director*  
Estrella Media Music

**Gerardo Vergara** has joined the company's **Estrella Media Music Entertainment (EMME)** division as **Director**. In his role as Director, Vergara will oversee managing the roster, catalog, and business opportunities for EMME, as well as new artist signings and development. Vergara is an established music industry marketing and creative executive, having worked in the marketplace for over 15 years. Throughout his career, he has helped develop various Regional Mexican music artists and superstars: Pepe Aguilar, Angela Aguilar, Leonardo Aguilar, Gerardo Ortiz and Luis Coronel, among others. For more, contact [hbolte@estrellamedia.com](mailto:hbolte@estrellamedia.com).



## Rob Brown

*Chief Operating Officer*  
mprs Global

**mprs Global** has hired **Rob Brown** as their **Chief Operating Officer**. Brown joins with nearly 12 years of experience at Kobalt Music Group under his belt. In 2020, Variety named Brown one of Hollywood's New Leaders and Billboard honored him in their 40 Under 40 list. He has overseen deals with a host of acclaimed artists and producers including FINNEAS, Roddy Ricch, Andrew Watt, Erykah Badu, Björk, Toro Y Moi, Syd, Moses Sumney, Jahaan Sweet, Bonobo, Kali Uchis, Perfume Genius and a host of others. For more information, contact [samantha.tillman@sacksco.com](mailto:samantha.tillman@sacksco.com).





## ► WARM AUDIO CENTAVO PEDAL

**Centavo is a recreation** of a very popular and desirable overdrive pedal from the '90s called the Klon Centaur. Used prices for a vintage Centaur pedal run from \$1,900 to over \$3,000!

Warm Audio's Centavo uses hand-selected components including TL072 op amps and vintage diodes. The Centavo will produce clean boost tones, transparent overdrives and at its dirtiest, good grit using hard clipping.

You get the MOD slide switch on the back of the unit; it was called for by the late, great Jeff Beck on the original pedal who wanted the low frequencies extended by lowering the corner frequency of the high pass filter. We leave this activated at all times because it just sounds fatter.

Like the Klon pedal, Centavo has large Gain, Treble, and Output controls on the front panel. The pedal copies the gold color of the original and is housed in a single, sturdy die-cast aluminum box. Centavo is powered by a single 9-volt battery and has a jack for an external power supply.

I tested the Centavo in my studio with my guitar player, producer Mikal Reid, who easily got many great choices/sounds for overdriven tones and solos that were more on the clean side of town. We both like the amount of clean gain as well as edgy, "near breakup" tonalities. We mostly ran the Gain control "dimed out," the Treble at 9 o'clock and the Output way down around 3pm. This setup along with a stock '60s Telecaster produced an excellent tracking guitar sound as well.

The Warm Audio Centavo sells for \$179.00 MSRP.

[warmaudio.com/centavo](http://warmaudio.com/centavo)



## ◀ AUSTRIAN AUDIO OC707 HANDHELD CONDENSER MIC

**Made in Vienna, Austria**, the OC707 is a handheld stage mic with a rugged die-cast body that uses their OCC7 condenser capsule—a true condenser element inspired by their legendary CK1 capsule. The OCC7 capsule is handmade and has the design goal of a combination of low self-noise (19 dB SPL) and high SPL capability (150 dB SPL) resulting in an impressive dynamic range perfect—especially for any stage vocalist. It has a three-micron thick, gold-coated polyethylene naphthalene diaphragm that is more robust than a conventional Mylar film diaphragm.

All the new Austrian Audio microphones used their Open Acoustics Technology that allows sound to enter the capsule unblocked from all sides resulting in resonance-free reproduction. The OC707 is a super-cardioid mic with excellent off-axis rejection and maximum suppression of feedback.

There is an on-mic switchable 120Hz, 2nd order high-pass filter (6dB/octave) that takes care of the proximity bass buildup for singers who get too close—who tend to "eat" the mic. The 3D Pop Noise Diffusor will keep plosives to a minimum as well as the noise from handling, bumps, and excessive stage rumble.

The Austrian Audio OC707 comes with a carrying case and professional mic clip and sells for \$429 MAP.

[austrian.audio/oc707](http://austrian.audio/oc707)

## ► STRYMON BIGSKY REVERB PLUG-IN

**What a surprise** from Strymon! BigSky is a beautiful sounding reverb plug-in with 12, separate reverb (algorithms) machines with all the '70s and '80s reverb sounds I grew up with! In addition, there are also entirely new Strymon reverbs such as: Cloud, Shimmer, Ramp, Magneto and Chorale.

Because of modern DSP, the 12 algos are on a rotary control switch for instant access and there is a parameter window for customizing the particular machine. It couldn't be any simpler—all the parameters you would be interested in are tweakable there—nothing less and nothing more.

My first "test" with any reverb is to check how convincing the Rooms sound and BigSky comes through with a collection of very good room simulations. The Reflections machine simulates a small room by calculating up to 250 reflections based on where you place (with the mouse) a sound source within the geometry of a room. You can select a rectangular, square, or oblong shaped space and this is something I have not seen in other reverbs.

Reflections worked the best for me when BigSky was an insert effect and not set up as a send/return. I used a rectangle room shape at nearly 100% wet—moving the dot controls its X/Y coordinates (which is automatable) of the source. I used it in a mix to place an arpeggio guitar part in the virtual room. Awesome enough that I will return to this trick effect soon!

The included manual has many Tips & Tricks for each reverb machine. There are also some cool demos online and further explanations about how it all works.

The Strymon BigSky Reverb plug-in sells for \$199 MSRP and I'm just getting into it and the swimming is fine!

[strymon.net/product/bigsky-plugin](http://strymon.net/product/bigsky-plugin)





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## ◀ PEAVEY ELECTRONICS 6505 II TUBE GUITAR AMPLIFIER REISSUE

Peavey Electronics 6505 II Tube Guitar Amplifier Reissue keeps the key design components of the high-gain original, while also offering functional upgrades for improving performance. The 6505 II reissue is the same sonically and cosmetically—even returning to using Plexiglas on the front panel. In addition, Peavey has developed a better output transformer that fixes a variation in the mid-range sound between different 6505 amps. Now you've got the crushing tone of the best example of the original series.

The 6505 II has an output power of 120-watts (RMS) into 16, 8, or 4 ohms; impedance is switchable on the rear panel and there are quarter-inch

effects loop jacks for inserting chorus, reverb, delay pedals etc. As a recording engineer, I like the Preamp Out jack for sending a direct signal out to a mixing console or recording device.

On the front panel, the Channel Select switches between the rhythm or lead channels and each channel has a separate EQ as well as individual Resonance and Presence power amp controls plus Pre and Post preamp controls. There is also a Crunch Select Switch and Bright Switch for the Rhythm channel.

The 6505 II's newly updated footswitch offers a three-button design and controls: channel selection, effects loop, and Crunch on/off.

Peavey's competitors have gone to great lengths to duplicate the success of the 6505 Series, but none will get as close to the original manufacturer. The Peavey Electronics 6505 II Tube Guitar Amplifier Reissue sells for \$1,499 MSRP.

[peavey.com/6505-ii-tube-head-guitar-amplifier/p/03620070](http://peavey.com/6505-ii-tube-head-guitar-amplifier/p/03620070)

## ▶ LEAPWING AUDIO JOE CHICCARELLI PLUG-IN

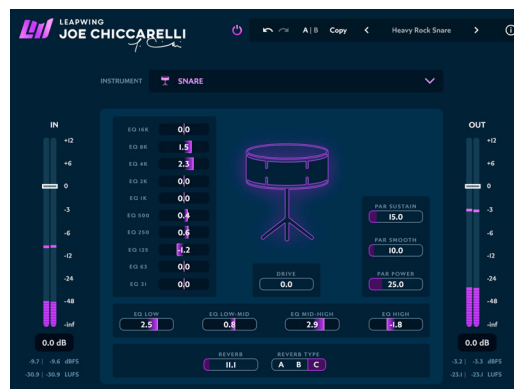
**What would Joe Chiccarelli do?** The second plug-in in the Leapwing Signature Series was developed with producer-engineer and 10-time Grammy and Latin Grammy winner Joe Chiccarelli. Compared to the first plug-in in the Leapwing series with Al Schmitt, Joe uses a more varied and numerous pieces of outboard gear and Leapwing had to analyze many EQs, pre-amps, compressors, distortion units, reverbs, and other effects.

The Joe Chiccarelli plug-in has 11 distinct profiles for treating: kicks, snares, toms, drum overheads, drum room, bass DI, bass amp, acoustic guitar, electric guitar, electric piano, and lead vocals. Each profile has its own set of processors in chains Joe would use on those instruments and vocals. All profiles have a Drive control for adding harmonic coloration based upon the particular instrument or vocal.

Based on the profile selected, there are three different emulated EQs used: API 560 10-band graphic, a 4-band, proportional Q, API 550B program EQ, and a Pultec EQP1A. Compression and limiting also varies greatly between profiles with different kinds of compressors from models of LA-2A and LA-3A optical to UA 1176LN FET to dbx 160x VCA processors.

The Leapwing Joe Chiccarelli Plug-in is an all-in-one processor with many uses beyond the listed profiles. Leapwing Audio's Joe Chiccarelli Plug-in is available as 64-bit plugins in VST3, AAX, and AU formats for macOS 10.10 and higher and Windows 8 and 10. It retails for \$159 MSRP.

[leapwingaudio.com/product/joechiccarelli](http://leapwingaudio.com/product/joechiccarelli)



## ◀ ASPEN PITTMAN DESIGNS AP 1B-FET CONDENSER MICROPHONE

**The AP 1B-FET** is Autumn Pittman's fitting tribute to her late father. It uses their largest, 32-mm all-brass capsule and is center-terminated. This hand-built capsule has an ultra-thin 3-micron gold-evaporated Mylar diaphragm. A thin diaphragm means better detail and articulation, yet it still keeps a warm tone. The phantom-powered AP 1B-FET is a cardioid-only condenser mic with a stylish black stainless steel body and striking bare metal head grill assembly. It uses a Class-A FET (field-effect-transistor) amplifier driving a large magnetically shielded nickel-core output transformer.

The complete Aspen Pittman Designs AP 1B-FET kit includes the SM4 shock mount, a simple HM1 swivel stand adapter plus a handsome, foam-lined aluminum carrying/storage case. Also included is the all-metal APD PFM+ pop filter that attaches magnetically right on the shock mount—saving setting up an additional stand.

The AP 1B-FET went right to work recording lead vocals for a cool Pop R&B track. I had my singer sing right up close to the AP, as it can take up to 134dB SPL; I used my Retro Instruments Power Strip—an all-tube channel strip with mic pre-amp, EQ and variable-Mu compressor sections.

The mic produced an upfront vocal sound for my singer who initially, I thought, might be too powerfully strident for a condenser mic. In that situation, I would usually go to a more "mellow" microphone such as a ribbon, but I found the AP 1B-FET to have a solid mid-range presence that cut a busy track mix but never sounded shrill or overly bright. It also had more output than another much more expensive FET microphone I own.

The Aspen Pittman Designs AP 1B-FET kit sells for \$849 MSRP and is great value with an excellent sound. Highly recommended!

[aspenpittmandesigns.com](http://aspenpittmandesigns.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](http://barryrudolph.com)





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**Movie-Blogger**

"...a powerful story of redemption and brotherly love with a completely unexpected ending."  
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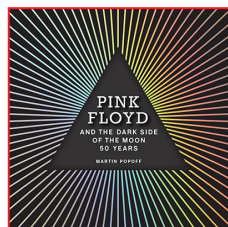
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## BOOK STORE

### Pink Floyd And The Dark Side Of The Moon: 50 Years

By **Martin Popoff**  
(hardcover) **\$50.00**

In this beautifully produced and authoritatively written slipcased edition, veteran rock critic Martin Popoff leaves no stone unturned in taking apart Pink Floyd's generation-spanning masterpiece, *The Dark Side of the Moon*, while exploring each of the album's 10 tracks and their themes of madness, anxiety, and

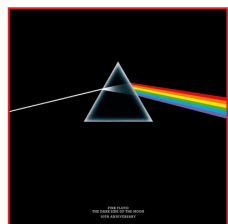


alienation. Chapters include coverage of sessions at Abbey Road Studios, Roger Waters' writing technique and the album's groundbreaking art and packaging.

### Pink Floyd: The Dark Side of the Moon Official 50th Anniversary Book

By Curator: **Jill Furnanovsky** - Art Director: **Aubrey Powell**  
(hardcover) **\$60.00**

This album-sized package presents rare and unseen photography of the band during the tours of 1972 to 1975. 129 black-and-white photographs by Storm Thorgerson, Jill Furmanovsky, Aubrey Powell, Storm Thorgerson, and Peter Christopherson document soundchecks, shows, and the after shows.

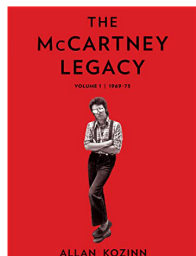


A Melody Maker review of the October 1972 Wembley gig provides insight into a celebrated performance. The book also reveals the visual conception of the iconic album artwork.

### The McCartney Legacy Vol 1—1969-73

By **Allan Kozinn, Adrian Sinclair**  
(hardcover) **\$35.00**

The authors cast new light on McCartney myths and provide an in-depth treatment of an era in his life that few have examined closely. They delve into McCartney's internal conflict between opposing sides of his personality,

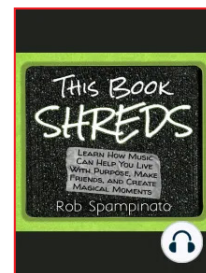


exploring how this duality both plagued and motivated him in his post-Beatles career. The authors also lift the hood of the McCartney songwriting engine to reveal the conception of his songs, highlighting connections between his personal life and music.

### This Book Shreds

By **Rob Spampinato**  
(paperback) **\$16.99**

If you or someone you know has ever tried to learn an instrument but felt it was too hard, you aren't alone. But this author/teacher's unique method will give all the mental, emotional,



and physical tools needed to make music more than a wish or a hobby: You'll be able to make music a lifestyle. And the difference is, you need an overall approach that can be customized to you. More details at: [thisbookshreds.com](http://thisbookshreds.com).

### Want to Write the Best Lyrics of Your Life? OpenAI is the Secret Weapon You Need!

By **Loren Israel**  
(eBook) **\$19.95**

A prominent Capitol Records executive, music producer and lyric creation coach, Loren Israel has worked with Neon Trees, the Plain White T's, Jimmy Eat World, and many more prolific artists. This guide he has put together explains

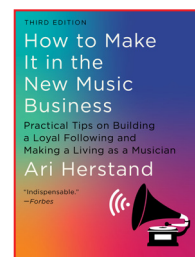


how to properly use AI tools to create excellent lyrics for any genre of music. Israel has directed his book toward those who are getting it to deepen their knowledge, or just to get started writing. More at [lorenisrael.gumroad.com/I/AI-Songwriting](http://lorenisrael.gumroad.com/I/AI-Songwriting)

### How to Make It In The New Music Business: Practical Tips On Building A Loyal Following and Making a Living As A Musician - Third Edition

By **Ari Herstand**  
(hardcover) **\$37.50**

In this updated edition, Herstand reveals how to build a profitable career with the many tools at our fingertips in the post-COVID era and beyond, from conquering social media and mastering the digital landscape to embracing authentic fan connection and simply learning



how to persevere. This edition breaks down these phenomena and more, resulting in a timely must-have for anyone hoping to navigate the increasingly complex yet advantageous landscape that is the modern music business. An essential resource.



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## MTS Management

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

**A Mission to Help Indie Artists:** An award-winning industry veteran of over 30 years, Michael Stover took a fascinating, highly organic road to becoming an artist empowering one stop shop on a mission to help budget strapped indies achieve their goals and get them the coverage they deserve alongside major label artists. A graduate of the Art Institute of Pittsburgh, he spent years as a gigging musician, then successful DJ and karaoke host (KJ).

He was selling drums at Guitar Center when an old band mate reconnected and told Stover he had just recorded a country album in Nashville. Stover liked the project and offered to help his friend find a manager. Everyone he randomly contacted said the same thing—good project, but he has no social media, no merch, no tour, nothing going on.

Though the music business had changed since his gigging days, Stover took up the challenge of managing and promoting his friend. Tying in with a personal return and dedication to the Christian life, his dogged determination and extreme work ethic led to press and radio traction. Another friend referred a metal guitarist to him, and then Stover took on a country singer from Alaska. Business snowballed from there, and soon he had a growing clientele. Officially launching MTS Management in 2010, he has achieved great success with hundreds of clients in a wide spectrum of genres—including pop, rock, country, jazz, CCM and classical.



**Array of Services:** The MTS Management website details the wide range of services that Stover developed over time to help take his clients to the next level. He considers the most important of these to be publicity and promotion, what he calls the “nuts and bolts of PR” to secure interviews and reviews at high profile outlets. His artists have been featured in Billboard, Huffington Post, Buzzfeed, Music Row, New Music Weekly, Christian Music Weekly and Earmilk, among countless others. Though Stover doesn’t do radio promotion in-house, his deep contacts in that realm have helped his artists get national and international airplay. Other services include social media marketing campaigns, Spotify playlist promotion, press releases and distribution, SEO and licensing for TV, film and commercials.

While he has kept the “MTS Management” as his branding and continues to offer career guidance, day-to-day management now plays a smaller role. He also offers his clients the opportunity to sign with his indie label, MTS Records, which has international distribution through Sony/AWAL. All sales and streaming revenue is given back to the artist.

**Quote from Michael Stover:** “Thirteen years in, my goal is still helping worthy indie artists develop their careers via these many services and the network of connections I have cultivated. The only area I haven’t engaged in yet is booking, and I’m currently working on that. I am a workaholic in the best possible way. I work as hard for my clients as I would want someone to work for me. I hold myself to a very high standard, while offering very fair pricing and indie friendly monthly payments.”

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### ▲ EASTWEST GRAMMY WEEK HAPPY HOUR

An overflow of producers and engineers descended upon L.A. for GRAMMY week this year and EastWest Studios obliged with an impromptu Happy Hour where many nominees, winners and industry professionals celebrated. Pictured (l-r): AFM & SAG-AFTRA PR & Marketing Manager Brian Stewart, multi-GRAMMY winning and nominated engineer, Jeff Ellis.



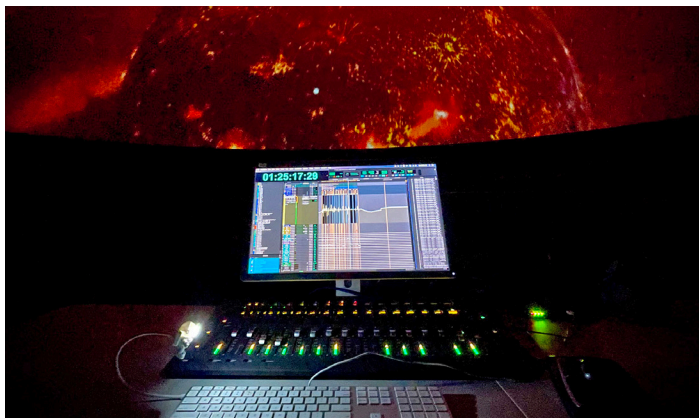
### ▲ NIKKI WHITE'S STRANGE WORLD

Nikki White is a singer-songwriter from London, ON, Canada. She spent her formative years on a tour bus opening up for acts such as CeeLo Green, She Wants Revenge and Aaron Carter. In this new project she explores the complexities of being a twenty-something, losing friends and trying to find herself in this strange world.



### ▲ STEELY DAN: REELIN' IN THE YEARS

Pictured (l-r): Jim Hodder, Jeff 'Skunk' Baxter, Denny Dias, Donald Fagen, and Walter Becker at the ABC Recording Studio in Los Angeles, California, USA, May 1973. The group is getting ready to release their second album, *Countdown to Ecstasy*, which celebrates its 50th anniversary this year.



### ▲ GRIFFITH OBSERVATORY 'SIGN OF LIFE'

Griffith Observatory in Los Angeles recently premiered its latest award-winning show, "Signs of Life," in the Samuel Oschin Planetarium. The new immersive program thrusts viewers into the driver's seat of discovery, exploring where one might look for life elsewhere in the universe. To put forth an authentic, amusing and engaging immersive experience, Re-recording Mixer Michael Phillips Keeley turned to NUGEN Audio's Halo Upmix plug-in.

## PRODUCER PLAYBACK

*"I have a better understanding now of what it takes to craft a hit. You have to have a great song, a great artist that can take it all the way and you need a partner that has the patience to grow and develop it."*

— REDONE (Lady Gaga, U2, Nicki Minaj)







### ▲ THE AWAKENING OF KAMELOT

Frontman of the rock band Kamelot, Tommy Karevik, is pictured recording vocals in Vancouver, BC with engineer Karl Dicaire. The band's latest album, *The Awakening*, out March 17th via Napalm Records, is produced by Sascha Paeth and Kamelot, with mixing and mastering by Jacob Hansen at Hansen Studios.



### ▲ FIELDER SCORES THE CURSE

An Instagram post from electronic producer Oneohtrix Point Never (Daniel Lopatin) shows collaborations with John Medeski, the veteran jazz keyboardist/one third of Medeski Martin & Wood to score forthcoming series *The Curse*. Director Benny Safdie is also pictured with his co-creator Nathan Fielder, the current king of deeply uncomfortable comedy.



### ▲ J DILLA: BEHIND THE BEAT

Taken from Rafael Rashid's 2005 collection, *Behind the Beat - Hip Hop Home Studios*: Detroit-born James Dewett Yancey, aka Jay Dee, Jay Donuts, or best known as J Dilla, created a unique path producing hip-hop in the '90s/'00s, refining a distinct sound working with the Pharcyde, A Tribe Called Quest and more. Dilla's imprint can be found in songs by artists like Michael Jackson, Flying Lotus, the 1975 and Robert Glasper. Dilla died in 2006 at 32 years old.



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Nashville-based artist, engineer and producer KK Johnson was introduced to music early—perhaps even before she could read. Her grandmother taught Johnson and her siblings to play piano around that time. Later she bought herself a blue violin (which she named “Suede”) and brought it to her first big gig at the age of nine: a week-long engagement at Dollywood. At 15, she moved to Nashville, taught herself GarageBand and graduated ultimately to Logic Pro. The importance of songwriting soon became apparent to both Johnson and her brother, and they also realized that they could get into better rooms if they added production to their repertoire. She has since worked with artists such as Ty Dolla \$ign and rising country talents Tyler Rich and Kylie Morgan.

Although the role of women in audio has expanded in recent years, it remains a field still largely overseen by men. “The business is predominantly male and that comes with a unique set of challenges,” Johnson observes. “As a female producer, you’re in the minority and feel a lot of pressure. My brother also produces and people often presume that he’s the one who does things. I feel that I have to prove myself a little more. I’ve also learned that confrontation and standing up for myself is not always a negative thing. Those challenges have made me a better producer and engineer.”

As a writer, it’s not always easy to know when a lyric or, indeed, a song works. For Johnson, there can be a nearly palpable sense of when she has tapped into something special. “Occasionally you get the feeling that a piece you’ve created is incredible,” she says. “But over the years you get burned by that a few times, so you never know. Sometimes a song you write on a random day and don’t think you’re going to get anything—those can turn out to work. There can be magic in the room and you feel something.”

One of the biggest challenges Johnson has ever faced was when she produced a French version of “Thinkin’ We’re in Love” for Tyler Rich. This wouldn’t have posed as much of an obstacle if she actually spoke French, which she didn’t. “I’ve never comped vocals where I had no idea what they meant,” Johnson explains. “I tried to do a lot of the work in the studio that day because I had Marie-Mai there and she does speak French. That was a definite technical challenge.”

KK Johnson and her siblings work together in their band Track45 and are signed to Stoney Creek Records/BBR Music Group. A Johnson-produced single is targeted for sometime in the New Year with more to follow. She’s also working with emerging pop artist Zoe Clark on songs and a cluster of releases is expected soon. Her studio is virtually across the street from Nashville’s legendary Blackbird Studio and often she gets to work alongside power producer Nathan Chapman, which is the fulfillment of a lifelong dream. Recently Johnson signed a joint venture deal with Warner Chappell Music and Amped Entertainment.

Contact - Instagram @kkjohnson7, @track45,  
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### THE 3 MOST IMPORTANT

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

- It's easy to get caught up in the competitiveness of the business and we can forget why we're here. Life's too short not to be happy for other people.
- Be the last one standing. Put in all of the hours you can. If this were easy, everyone would be doing it.
- Enjoy the process. People sometimes forget that.



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# Clinton Sparks

Co-Founder  
XSET, CBDO

**Years with Company:** 3

**Address:** Boston, MA

**Web:** xset.com

**Email:** contact@xset.com

**Clients:** Swae Lee, Yo Gotti, Pitbull, Ozuna, Nigel Sylvester

## BACKGROUND

Clinton Sparks wears many hats. Besides being a DJ, he's a rapper, a dancer and a radio host, plus a Grammy-nominated producer-songwriter, author and entrepreneur. His latest venture is XSET, a video game lifestyle brand that brings together rappers, athletes and professional Egamers under a united roof.

## Having a Plan

The secret of my success is patience, making a plan, and sticking to it. A lot of times, people let a speed bump derail them. But a speed bump doesn't stop you from getting to your destination. And being a bit naïve. Music wasn't what I was going to try to do; this is what I was going to do. People would laugh at me and say things like, "You don't know what you're talking about." "What connections do you have?" "You're a white dude trying to make it in hip-hop." But those things never penetrated my plan.

## Pitching Himself

I live in L.A. now. Prior to that, I lived in Boston my whole life. I'd shovel snow to make gas money and then drive to New York. This is before social media, so I would stand in front of labels and wait for someone who looked like they were connected. I'd perfected the 30-second pitch on why you should listen to me.

## Introducing Hip-Hop to Hollywood

When I became a host on E! News, all they talked about was Hollywood, Paris Hilton and Britney Spears. And I was exposed to a diverse set of people early in life. I never was like, "I don't understand that culture." I understood it all. So, I've always been the guy that would connect people from different backgrounds. I realized it was one culture they were talking to. And I was bringing all these rappers. To me, it was totally normal because I knew that the Paris Hiltons and Britney Spears thought that the 50 Cents and Kanye Wests were cool. And I also knew that Kanye and 50 thought that Britney Spears and Paris Hilton and their lifestyle was cool.

I would also throw the biggest parties in Las Vegas and invite Tommy Lee with Ne-Yo and Toni Braxton with Asher Roth. Back then, you would never see those people in the same room. I kind of brought these worlds together.

## Entering Gaming

I was vice president of Dash Radio in 2017. My buddy, Greg Selkoe, is the founder of Karmaloop, which at one time was the world's



*"There are billions of gamers afraid to use music because they're going to get a strike or banned. There are millions of artists looking for exposure. Why don't you guys know each other?"*

biggest street wear and fashion website. We were working on a company called Wanderset. It was going to be the second coming of Karmaloop.

He then got a call to be the CEO of a gaming company. We'd worked together for 20 years, so he wanted to bring me in. He said, "We're going to do Esports." He explained it to me and I'm like, holy crap. This industry is what I've been waiting for. I can connect music, fashion, sports, art, culture, everything to gaming. We took a bunch of popular online kids and built it into a billion-dollar IPO called FaZe Clan. We left because diversity's in our DNA and we kept struggling with the CEO. It felt like a frat house. After the George Floyd thing happened, I was like "I can't be at this company anymore." So, we decided to launch XSET.

## Gaming for Prosperity

XSET is the fastest-growing gaming lifestyle brand in the world. We're getting ready to make some major announcements that are going to disrupt culture in a major way. We're really putting our money where our mouth is by representing all these underserved communities and introducing [them to] gaming and the careers that can be built in this \$223 billion space.

When you're from the hood, you think music and sports are the two ways to get out. People don't recognize gaming is the third thing. And it's more obtainable. You can do it from home and become a superstar.

## Caring About Talent

Early in my career, I would see rappers and athletes used for all their talent until they don't

matter anymore. And then they just throw them away. And also the talent wouldn't have good teams around them to help them think about five or 10 years down the line. So, I wanted to start a company that cared about talent and would help them see the future.

## Musicians and Gamers Can Help One Another

There are billions of gamers afraid to use music because they're going to get a strike or banned. There are millions of artists looking for exposure. Why don't you guys know each other? "Let us use your music. Now, you're getting promotion and I'm not fearful of getting a takedown."

## Competitive Gaming

We're not an Esports organization. We are a gaming lifestyle brand that happens to have a couple Esports teams. We have the number one Street Fighter [player] in the world, iDom. We have an all-female Valorant team. But we realized not long after starting that this isn't the right path to achieve our mission.

## Being Unique, Whether in Gaming or Music

You've got to find your own niche and personality. Just like there are a zillion rappers posting new music, there are a zillion gamers posting *Call of Duty* and *Fortnite* clips. You have to develop something that's going to make you stand out and [have] people care about you.

## Dispensing Knowledge

I wrote two books. One is called *How To Win Big In the Music Business*. The tactics and strategies I teach in that book will help you win, whether you're a gamer, an influencer in the music industry or just a straight entrepreneur.

My new book is *Ten Traits That Made Me Millions in the Music Industry: A Guide On How They Can Help You, Too*. These traits are not just limited to the music industry. These traits will help you navigate and move through any business.

## Survival as Teacher

I was sexually abused as a kid. I was bullied. My dad was an alcoholic. My mother was a single mom. We were broke. I became a criminal. I'd steal cars and rob houses.

Then, I started my first business at 12 years old. It was called Rent-a-Teen. I would knock on people's doors and ask them to hire me and my friends to wash their cars or shovel their driveways. I understood how to get money, because I needed to get money.

I learned how to do customer service and sales. And I also understood how to protect myself. How to not let traumatic things take over my emotions but instead analyze why a bully acts this way. Why does this guy molest me? Why does my dad choose alcohol over me? I took those things and learned how to utilize them for good.

## OPPS

**TMAMG Records wants a Music Booking Agent.** Contact promoters, booking coordinators and talent buyers. Assist in creation and issuance of artist contracts and addendums. Create and maintain artist show files and guest lists. Assist in contract and deposit tracking. Agents are responsible for researching new shows and festivals that can be locally or internationally booked. Book interviews or any projects that the label feels will help the artist get more paid shows. Apply at SimplyHired.

**The National Football League (NFL) is looking for a Part-Time Sr. Coordinator, Music Supervision.** Reporting to the NFL Head of Music, this role will support the NFL Media Music department in music curation and licensing for all aspects of live television and digital content production. Work directly with the Manager Music Supervision to support the NFL Music team's services and assist with the planning calendar around music initiatives such as NFLN campaigns, social player highlights, and support for NFL tentpole performances. Contribute to the music curation for NFL Media content across NFL Network, NFL Social and NFL Marketing from both a creative and logistical perspective. Apply at LinkedIn.

**The Associated Press needs a Music Journalist.** Reporting to the global entertainment editor, you'll conduct lively, newsy interviews for text and video. The music journalist will be based in New York or

Los Angeles. Responsibilities: In this role, you will be responsible for helping shape coverage of music and how it intersects with the daily lives of audiences, whether they're experiencing songs at home, on their phones or through their favorite television shows, movies or special events. Collaborate with editors and other AP journalists to produce robust and authoritative music coverage, including planning for major releases, festivals, awards shows and events. Apply AP.org.

**Warner Media wants a Manager, Music Production.** Will interpret union agreements and apply knowledge of music production trends to determine best strategies for musician/singer and other personnel hires. Facilitates payment of union contracts, manages the smooth processing of payroll and other 3rd party vendor invoices, and provides feedback to WBTV Labor Relations on changes and trends for union/guild negotiations. Will be available nights and weekends to producers and music executives to accommodate fast-changing international production schedules. Apply at Careers at Warner Bros.

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LABELS-RELEASES  
SIGNINGS

**Italian doom metal troupe Ponte del Diavolo signs to Seasons of Mist.** Formed in Turin in 2020,



## ▲ WHEELER CALLS OUT S.O.S.

Puerto Rican singer and songwriter Jay Wheeler has released "S.O.S.," his first new music of 2023. "I'm very happy with the direction my career is taking, and I was dying to release new music and little by little show the people all the new things that are coming," Wheeler says. "This song is part of that, we don't stop for even a second. 'S.O.S.' is a track that people will enjoy, because it's part of my essence and what my fans expect. It's romantic, but danceable. I'm maintaining my style, but also combining a retro sound with modern elements, and I love the video. I hope people enjoy it and sing along with it." Contact [bria.fisher@empi.re](mailto:bria.fisher@empi.re) for more info.

**Ponte del Diavolo** blends doom and black metal. "We are honored and proud to join the **Season of Mist** family," said the band in a statement. "Three years from the start of this adventure we have closed a trilogy of EPs that was well received beyond our expectations and gave us a lot of satisfactions. We are determined to keep our musical concept with real demonic connotations, in the purest and freest sense of the term. On our first record you will hear

something new, authentic, and truly profound." Contact [katy@season-of-mist.com](mailto:katy@season-of-mist.com) for more info.

**Hardcore punks Fairvale** have signed to **Cyber Tracks**. The L.A. trio recently recorded six tracks with new producer **Andrew Jay** at Dead Stare Audio in downtown Los Angeles. The band feature current and past members of SoCal groups **Ten Foot Pole** and super-group **IMPLANTS**, **Dead Lazlo's Place**, **Hardstride**, **The Autopsies**,

## DIY Spotlight

## JESSAMYN VIOLET

**Jessamyn Violet** is something of a renaissance woman. She plays drums in killer instrumental band **Movie Club** and she's also an author, about to release new book *Secret Rules to Being a Rock Star*.

"Movie Club formed in 2018 with the simple mission to be a sustainable project," Violet says. "The real quest of any band is just to keep playing, so with that in mind we decided to do what we could with what we had (a duo) and keep it going in a way that enabled longevity and most importantly, freedom and fun."

Violet describes the **Movie Club** sound as instrumental psych rock.

"We try to stick to the core of the songs we write and not get too jammy, which we haven't

seen anybody else do," she said. "We collaborate with some pretty spectacular instrumentalists in the studio and live. Someone once described us as 'Radiohead with balls' and I thought that was pretty funny in a '90s-joke kind of way."

The band has so far released four EPs and a full-length album, plus seven music videos, earning a loyal, enviable fanbase, and they've done it by themselves.

"Doing it yourself extends to more areas than ever these days," Violet says. "It's very costly to be an artist, so you have to pick up as many skills as possible. I worked in production for a little while to learn how to produce, direct and edit music videos. Keeping up on socials, consistently recording

and releasing content to keep people engaged and work the algorithms, press pushes, art directing your own brand of band; it feels like constantly doing backflips on a tightrope."

Following the devastating effects that the pandemic and subsequent lockdowns had on the music industry (among others), Violet wonders if it'll ever truly recover.

"As the pandemic slogs on and prices surge inexplicably, there are ever-increasing excuses to stay at home," she says. "If we're



going to keep the indie art scene strong in this country we have to keep up the participation and interest. Going out and supporting local shows is essential to keeping your town or city's culture and small venues alive. And it always leads to more exciting ends than staring at screens at home."

Visit [movieclubtheband.com](http://movieclubtheband.com) and [jessamynviolet.com](http://jessamynviolet.com).



**The Gritty End, Y.A.P.O. and more.** The debut album *Ratcore* will be released this spring. Contact [gary@nightowlpr.com](mailto:gary@nightowlpr.com) for more.

**Kassi Valazza signs to Fluff & Gravy Records.** The Portland-based artist is releasing her new album *Kassi Valazza Knows Nothing* on May 26th. January saw the release of "Watching Planes Go By," the first single from the album. "There has been a cult-like fascination growing around Valazza since the self-release of her 2019 debut album *Dear Dead Days*, which she followed with a surprise digital EP called *Highway Sounds* last year," a statement reads. "She is seated squarely at the vanguard of new American songwriters, strengthening and broadening the sound of country and western, both bearing the torch and bending the arc of roots music." Contact [jake@luckybirdmedia.com](mailto:jake@luckybirdmedia.com).

## PROPS

**Rock & Roll Hall of Fame, class of 2023, nominations announced.** The list of bands and artists nominated for inclusion in the 2023 class of the **Rock & Roll Hall of**

**Fame** has been announced. The full list is: Kate Bush, Sheryl Crow, Missy Elliott, Iron Maiden, Joy Division/New Order, Cyndi Lauper, George Michael, Willie Nelson, Rage Against the Machine, Soundgarden, The Spinners, A Tribe Called Quest, The White Stripes, and Warren Zevon. "This remarkable list of Nominees reflects the diverse artists and music that the Rock & Roll Hall of Fame honors and celebrates," said John Sykes, Chairman of the Rock & Roll Hall of Fame Foundation. "These artists have created their own sounds that have impacted generations and influenced countless others that have followed in their footsteps." Visit [rockhall.com](http://rockhall.com) for more info.

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



## NIA ARCHIVES FOR CONVENIENCY

London junglist and rising star Nia Archives has released new single "Convenience," while announcing that it will be followed by the EP *Sunrise Bang Ur Head Against the Wall* on March 10. "*Sunrise Bang Ur Head Against the Wall* is that feeling when you've been at an afters and you're in someone's kitchen," Archives said. "There's all these thoughts running through your head, the sun comes up and it's the most disgusting feeling ever with an element of bliss at the same time." Contact [erin.ryan@umusic.com](mailto:erin.ryan@umusic.com) for more info.

## The LEGAL Beat

BY GLENN LITWAK



**After decades of fighting,** John Fogerty has finally purchased control over Creedence Clearwater Revival ("CCR") compositions. This is contrary to the recent trend of major recording artists (such as Bob Dylan and Bruce Springsteen) selling their catalogs for hundreds of millions of dollars.

Fogerty purchased a majority interest in worldwide publishing rights to his CCR song catalog from Concord, including "Proud Mary" and the Vietnam War protest song "Fortunate Son."

The actual sum paid by Fogerty has not been disclosed.

Concord has retained the rights to the CCR master recordings and will administer Fogerty's share of publishing for an undisclosed period of time.

Fogerty had tried for many years to get back the rights since he signed a recording and publishing deal with Saul Zaentz's Fantasy Records in 1968. Fogerty ended up giving up his royalties to Zaentz in order to terminate his deal with Fantasy. Zaentz died in 2014. He and Fogerty had a long and litigious relationship. In the 1980's Zaentz sued Fogerty for plagiarism, asserting that Fogerty copied his own CCR song "Run Through the Jungle" on his solo release *The Old Man Down the Road*. It went all the way to the U.S. Supreme court where Fogerty won.

For many years, Fogerty refused to perform CCR songs live, as he did not want Zaentz to profit from it. Then in 1987 with some encouragement from Bob Dylan, he performed "Proud Mary" at the famous Palomino Club. Thereafter, he began including CCR songs into his live shows.

Fogerty obtained copyrights to over 65 songs, written by him from 1969 to 1972, which was the height of CCR's popularity.

Under U.S. copyright law, the rights to these compositions would have begun reverting back to him in only a few years when they became 56 years old. However, if the compositions reverted, it would not have included rights outside of the U.S. Fogerty stated: "I'm the dad [of these songs]. I created them... they never should have been taken away in the first place. And that hijacking left such a massive hole in me. The happiest way to look at it is, yeah, it isn't everything. It's not a 100 percent win for me, but it's better than it was. I'm kind of still in shock."

Fogerty left Fantasy in 1974 but he and Zaentz continued to argue over various matters. Fogerty ended up re-signing with Fantasy about 30 years later after Concord purchased Fantasy. Fogerty's latest attempt to re-acquire his publishing started about a year and a half ago. Fogerty's wife

and manager, Julie, approached Fantasy seeking to buy the global rights to the compositions. At first, Fantasy was not interested, but then Fogerty brought in his former manager Irving Azoff to help close a deal. Azoff stated:

"John Fogerty is one of music's greatest treasures. Now, finally, after decades of suffering, I'm thrilled to see John regain ownership of his music... And kudos to Concord for understanding that doing the right thing for artists is great for their business as well."

**GLENN LITWAK** is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email [Litwak at gtlaw59@gmail.com](mailto:Litwak at gtlaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

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



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

*Matthew Vander Boegh, TAXI Member*

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

## I joined TAXI.

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



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

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

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

## My Two Secret Weapons

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

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



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

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

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



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**Date Signed:** Feb. 1, 2023

**Label:** WRKSHIP Inc.

**Type of Music:** Rap

**Management:** Lee "Chilla" Gill, chilla1of1@gmail.com

**Booking:** Helio Public Relations, info@heliopr.com

**Legal:** joshua@biletiskylaw.com

**Publicity:** sashabrookner@gmail.com

**Web:** instagram.com/hundredroundkado

**A&R:** Che Pope, wrkshp93@gmail.com

**A**s a burgeoning artist, it helps having friends in high places. For Haitian-American rapper Hundred Round Kado (pronounced KAH-doe), his first connection was eight-time GRAMMY winner Malik Yusef. The producer introduced him to fellow lyric slayer Vic Mensa during a concert at Jay Z's 4:44 Tour in 2017. "From there, I've stayed around," explains the hustler, referencing his years-long association with Wyclef Jean and others at Roc Nation.

Eventually, one of his freestyle raps went viral. Mensa was among those who shared it, leading WRKSHIP Inc. owner Che Pope to catch wind of his style. Interest piqued, Pope visited Hundred Round Kado in Boston on the day before Thanksgiving. Since the newcomer is currently on house arrest, the meeting couldn't have happened the other way around.

Speaking of which, Hundred Round Kado was born in a Miami prison, and he's spent much of his life behind bars. Regardless, he's determined to rise above his past. In addition to expanding his mind through literature and pursuing a career in entertainment, he has a hand in multiple businesses.

*"I just followed my heart."*

WRKSHIP wasn't the performer's first music industry offer. Though he solicited the opinion of others, including the perspectives of Mensa and his publicist, he was comfortable making the decision independently. "I just followed my heart," the artist formerly known as Ricky Gramz claims. "I was basically letting everybody know this is what I was about to do."

One element that made the agreement a winner is that it isn't a label signing, nor is it a development deal. It's something new. In addition to one-on-one attention, the contract's terms allow for pursuing other situations.

Even as Hundred Round Kado was in the midst of negotiations, he continually pursued projects. Maintaining an active hand in his career gave him the confidence to be selective. Thus, he advises others to do the same. "Just because you have an offer today," warns the street poet, "don't mean it couldn't change tomorrow." — **Andy Kaufmann**



**Date Signed:** December 2022

**Publisher:** Big Yellow Dog Music

**Type of Music:** Country

**Management:** Brandon Perdue - Riser House Entertainment

**Booking:** Big Yellow Dog Music

**Publicity:** Nick Jurich - Shore Fire Media, njurich@shorefire.com

**Web:** bigyellowdogmusic.com/jared-conrad

**A&R:** Brandon Perdue - Riser House Entertainment

**W**hen country music songwriter-producer Jared Conrad wrote the song "Kid on Christmas," he unknowingly willed himself into becoming the song's titular character.

Late last year, pop powerhouse Pentatonix released their rendition of Conrad's song as the lead track of their latest Christmas collection, *Holidays Around the World*. Another top performer in mainstream music, Meghan Trainor, joined them on the track.

About two months later—and just in time for the holiday—heavy-hitting indie music publisher and artist developer Big Yellow Dog Music, based in Nashville, announced it had signed Conrad.

"I moved here when I was 20 and didn't know anyone in Tennessee," Conrad says shortly after the signing. "It was intimidating, having to adapt to fit artists' preferences and styles when I arrived."

Despite the steep challenges, Conrad's success honed his myriad skills, which also include producing, tracking and mixing. He firmed his grip climbing the ladder in Nashville, thanks to an eight-year partnership with his manager and A&R rep, Brandon Perdue, at Riser House Entertainment.

*"If I had taken an offer with a different company, I'd be nervous."*

"In 2022, we sat down and game-planned a few goals," Conrad says. "He quickly brought up that my sync writing was awesome."

None other than Reba McEntire seemed to agree. Conrad wrote the placement of the country legend's song "I Needed Christmas" for Lifetime's 2021 original movie *Christmas in Tune*.

Big Yellow Dog Music's strong sync division was part of the allure for Conrad to strike a deal with the company. "They're a great match for me because they have a really solid country and pop division, and multiple country and pop artists and writers," Conrad says.

"If I had taken an offer with a different company, I'd be nervous," Conrad says. "But not with Big Yellow Dog. I didn't have any reservations about the signing."

With many undisclosed projects in the works, only time will tell what bounty Conrad will have by the time Christmas 2023 arrives.

— **Kurt Orzech**



**Date Signed:** August 2022  
**Label:** Muse Group  
**Band Members:** Lonnie  
**Management:** Muse Group  
**Booking:** Mark Cheatum - CAA  
**Legal:** Greenburg Traurig, LLP  
**Publicity:** Linda Carbone - Press Here Publicity  
**Web:** officialmusegroup.com  
**A&R:** Vincent Herbert, A. Wahab

Since the inception of TikTok in 2018, a plethora of musicians have been discovered on the social media platform that has become an essential marketing tool for aspiring recording artists. Lonnie, an R&B singer from Orange County, CA, etched his name on the ever-growing list of budding stars when he began releasing songs like "Penelope" on his account in 2019.

Initially, Lonnie's entrepreneurial approach to creating content on other platforms, such as YouTube, led to his realization about the potential of monetizing original material. So, as "Penelope" garnered more attention online, Lonnie's sister shared the track with DJ A-OH from Real 92.3, who subsequently forwarded the track to the CEO at Muse Group, Vincent Herbert, and the rest is history.

"The day after [DJ] A-OH sent him the song, he was like, 'Yo, I need to fly him out right now.' So, he did and now we're here!" Lonnie recalls. "I recorded 'One Night Stand' in my bedroom with just me; I actually made the hook and some of the verse like 15 minutes before I hopped on the plane to get signed. I showed [Muse Group] that little demo, and they were like, 'This is crazy.' And now it's on the radio, so it's nuts!"

*"They're not trying to change me or make me into something I'm not."*

According to the young crooner, the decision to sign with Muse Group, back in August, was forged from a friendship and business relationship that evolved prior to making their partnership official.

"Muse was my home even before I signed, and Vincent really believed in me, so I could just tell something good was gonna come out of it," Lonnie says. "All they do is treat me like family and I'm really appreciative of that and just love everybody in Muse. They allow me to do anything and just push out my ideas...They're not trying to change me or make me into someone I'm not."

In November, Lonnie dropped his follow-up single to "Penelope," called "One Night Stand." The R&B tune marked his official debut with Muse Group. As of January, the song garnered nearly one million views on YouTube and 500,000 plays on Spotify. — **Miguel Costa**



**Date Signed:** November 2020  
**Label:** Colemine Records  
**Type of Music:** Jazz  
**Management:** N/A  
**Booking:** N/A  
**Legal:** N/A  
**Web:** instagram.com/steve.okonski  
**PR:** Pavement PR, tony@pavementpr.com  
**A&R:** Terry Cole

Steve Okonski's journey from classically trained pianist to leader of his own jazz trio—simply named Okonski—by way of popular R&B band Durand Jones & The Indications, began back in college.

After two years as a piano performance major at Eastern Michigan University, and a semester of jazz studies at City College of New York, Okonski began playing organ trio sessions in Harlem and Americana jams at the Jalopy Tavern in Brooklyn, where he met and played with drummer Aaron Frazer, co-founder of Durand Jones' band. When The Indications went on tour in 2016 after releasing their debut album on Loveland, OH-based soul label Colemine Records, Frazer invited Okonski to join. The pianist has been with the ensemble ever since, covering two more studio albums and multiple tours.

When Okonski met Coleman owner, Terry Cole, Cole told the pianist he knew he was into jazz and was open to releasing albums in different genres. Cole wanted to put out music on the label that was jazz-oriented but had the same sonic feel as the soul music he was releasing. Okonski says, "His vision was to create the modern equivalent to the legendary Blue Note recordings mastered by Rudy Van Gelder, that had a gritty feel like Motown/Stax."

*"We had confidence we could create something special."*

In November 2020, upon Cole's invitation, Okonski brought to his studio (above the Colemine Record Shop) a dozen beat-oriented jazz compositions, along with Frazer and Indications bassist Michael Isvara ("Ish") Montgomery. The last night of the session, Cole ran tape, turned off the lights and told the trio to improvise. The resulting tune, the moody, meditative "Sunday," ultimately became the last track on *Magnolia*, the debut album released under the deal Okonski signed with Colemine.

The trio booked a second week of recording in June 2021, with the intent of capturing more of that spontaneous energy. During the session, all tracks were improvised and recorded live to a Tascam 388, structured to allow the group's intuitive chemistry to shape the melodies and arcs of the music.

"When we did the first sessions," Okonski says, "we had confidence we could create something special. Terry's desire to sign us happened as organically as the music. This type of instrumental music takes Colemine in a very different direction. For me, it's equally exciting and scary to have complete agency over the music we're making." — **Jonathan Widran**





### ▲ JOY WINS!

Congratulations go out to Verve Records artist Samara Joy on her first nomination, first Grammy attendance, and first win for Best New Artist at this year's GRAMMY Awards. At just 23 years old, the young phenom has ushered in a new wave and generation of jazz fans.

### ► LAU ELECTED NATIONAL CHAIR

The AIMP Executive Committee unanimously elected Michael Lau (Imachew Music/Middle Foot Music) as National Chair for 2023-2024 and was also re-elected for a two-year term as President of AIMP New York. Lau brings experience as a publisher, supervisor, composer, and technologist.



### ▲ RIAA CONGRATULATES HALSEY

The Recording Industry Association of America (RIAA) and Capitol Records celebrated Halsey for claiming the spot of the 100th Diamond single in RIAA history for "Without Me." (L-R) RIAA Chairman & CEO Mitch Glazier, Capitol Music Group Chair & CEO Michelle Jubelirer, Halsey, and RIAA COO Michele Ballantyne.

### SESAC GRAMMY Wins

SESAC congratulates their GRAMMY winners this year—including Adele, Snarky Puppy, and Robert Glasper, as well as recognizing SESAC affiliates who contributed to GRAMMY-winning projects: Jimmy Napes ("Unholy"); Dixon (*Renaissance*); Dahi (*Gemini Rights*); Opium Moon (*Mystic Mirror*); Lili Haydn (*An Adoption Story*).

Winning Best Pop Solo Performance for "Easy On Me," the award marks Adele's 16th Grammy win, and her third nomination in this category.

### Primary Van Zandt

In their latest purchase, Primary Wave Music has acquired the artist's music publishing and recorded music catalogs of singer-songwriter-producer Stevie Van Zandt in a deal that also includes a portion of the rights to his name and likeness.

Van Zandt's work has been performed by artists including Nancy Sinatra, Meat Loaf, Ronnie Spector, Damian Marley, Brian Setzer, Michael Monroe, Black Uhuru, and others, for over 50 years.

The acquisition encompasses hits "I Am A Patriot" (covered by Jackson Browne, Pearl Jam, etc.), "Darlene Love's "All Alone On

Christmas," and his collaborative works with Bruce Springsteen (albums *The River* and *Born In The U.S.A.*, and songs "Hungry Heart," "Glory Days," "Dancing In The Dark") are also included.

### CCS Signings & Partnership

CCS Rights Management has signed a worldwide co-publishing deal with Toronto-based producer-mixer-composer Mark Koecher (member of the band, Featurette).

A deal has also been reached for CCS to administer the catalog of Montreal-based band The Dears (husband-wife duo Murray Lightburn and Natalia Yanchak). Administration for The Dears includes future releases.

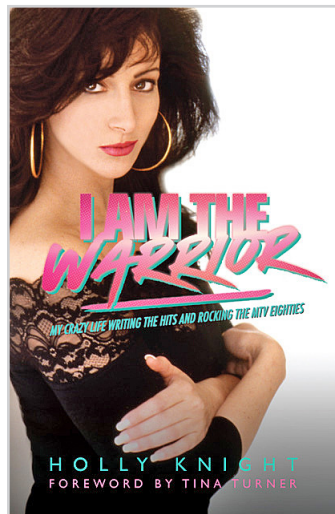
Los Angeles-based Fanzalo Records has also partnered with CCS to publish and administer the label's catalogs (including the masters).

### Tin Pan South

NSAI's annual Tin Pan South Songwriting seminar returns this month (March 27-28) at The Fisher Center in Nashville, and last-minute registration is still available. Perfect for all levels and genres of songwriting, TPS is a great way to build and develop songwriting skills, build your network, and learn from industry experts. Former attendees include songwriters Jon Vezner ("Where've You Been"—Kathy Mattea), Tia Sillers ("I Hope You Dance"—LeAnne Womack), Barry Dean ("Pontoon"—Little Big Town), Lance Carpenter ("Love Me Like You Mean It"—Kelsea Ballerini).

This year's event includes mentorship from songwriters: Steve Seskin, Hillary Lindsey, Brett James, Josh Jenkins, Erika Wollam Nichols, Emily Shackleton, and more.

Details at: [nashvillesongwriters.com/tin-pan-south-songwriting-seminar-2023](http://nashvillesongwriters.com/tin-pan-south-songwriting-seminar-2023)



### ▲ HOLLY KNIGHT'S WARRIOR

Hall of Fame songwriter Holly Knight (known for music in *Mad Max*, *Thelma and Louise*, *Schitts Creek*, *GLOW*, *Stranger Things*, *SNL*, etc.) has released memoir, *I Am The Warrior—My Crazy Life Writing the Hits and Rocking the MTV Eighties*, with a foreword by Tina Turner.

### New CCC Webinars

The California Copyright Conference continues in their webinar programming. The latest sessions touch on licensing song remakes: "Under the Covers—The Business of Licensing Remakes" (March 8), part two of the NFT royalty discussion—"WTF are NFTs, Part 2: NFT Royalties Explained," and the ins and outs of TikTok creation rights—"TikTok Creation: Rights, Implications, and What You Need to Know" (April 11).

Advance registration is required. More at: [theccc.org/allevants](http://theccc.org/allevants)



## Lizzo's "100% that b\*tch"

Having applied for the trademark in 2022, Lizzo was just granted by the United States Patent and Trademark Office (USPTO) for exclusive use of '100% that b\*tch' from her Grammy-winning single, "Truth Hurts." After an initial rejection in 2021, Lizzo's legal team argued that the phrase was not in wide use before the song's 2017 release.

Reads the USPTO decision in part, "we find that most consumers would perceive '100% that b\*tch' used on the goods in the application as associated with Lizzo rather than as a commonplace expression."

The decision further explains that The Urban Dictionary entry defining the phrase is dated June 12, 2019, and the only readily-available evidence of third-party use is from 2017 or later (after being popularized by Lizzo).

## Warner Says Yes & Goes Global

Warner Music Group (WMG) has acquired the recording rights of Rock and Roll Hall of Fame-inductees, Yes, in a deal covering their first 12 studio albums, as well as multiple live recordings and includes recorded music rights and income streams. The deal covers five decades of music, including hit song "Owner of a Lonely Heart," with a new album expected this year.

Warner Chappell Music (WCM) Philippines has signed a global publishing deal with ABS-CBN Music, granting WCM global publishing rights to their catalog in hopes of opening up new markets

for composers in the Philippines. ABS-CBN has thousands of songs in its catalog and over 300 songwriters on the roster. The catalog includes the biggest Original Pilipino Music (OPM) hits (a genre of Philippine pop songs) from the 1970s to today.

## Hipgnosis Keeps Shopping

After acquiring the complete song catalog income from Justin Bieber (through Hipgnosis Songs Fund) in an estimated nine-figure deal (making it the largest to date), Hipgnosis Songs Capital (a partnership between Hipgnosis Songs Management and Blackstone Capital) has purchased 100% of the publishing copyrights—including writer's performance share, producer royalty streams, and neighboring rights—for British songwriting-production trio, TMS (Tom Barnes, Benjamin Kohn, Pete Kelleher).

Having co-written albums with artists including Lewis Capaldi, Dua Lipa, John Legend, Maroon 5, Ed Sheeran, Lily Allen, and Bebe Rexha, TMS has 20 top-10 singles, been a part of over 50 top-40 albums, achieved over 15 million album sales, and have garnered over 5 billion streams.

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



## ▲ FOGERTY BUYS BACK CCR

Bucking the catalog sale trend, founding member of Creedence Clearwater Revival, John Fogerty has purchased a majority interest in CCR's publishing catalog, now also owning global publishing rights to the catalog—including all seven Fantasy Records albums (purchased by Concord in 2004).



## ▲ CARYS STREAMS TO GOLD

Daytripper Music's CARYS hits 1 billion global streams, with Certified Gold Songwriting for "Princesses Don't Cry"—hitting Gold status in India, Platinum status in Brazil. (L-R) Ro Owlabi, Diana Medeiros, Jordan Howard, Aviva Mongillo, Jodie Ferneyhough, Dan Hand, Casey Grace.



## ▲ ASCAP GARDEN PARTY & WIN

Following ASCAP's GRAMMY Brunch at L.A.'s Four Seasons, ASCAP artist Muni Long wins Best R&B Song GRAMMY for "Hrs and Hrs," after winning 2022's Ashford & Simpson Songwriter Soul Train Award. (L-R) Elizabeth Matthews (ASCAP CEO), Muni Long, Nicole George-Middleton (ASCAP ED & SVP, Memberships).



## ▲ BMI PROMOTES CREATIVES

(Top L-R) VP of Strategy and Business Affairs, Creative: Rafael Martinez; Assistant VP of Strategy/Business Affairs: John Ellwood; ED of Creative, Film, TV & Visual Media: Reema Iqbal; ED, Creative Administration: LuAnn Davidson (Bottom L-R) Nina Carter; Jon Miller; Directors, Creative: Katie Kilgallen, Reginald Stewart.



## Stephanie Leavell

### Healing Sounds

**R**epetitive. Grating. Empty. Children's music descriptors don't apply when it comes to singer-songwriter and music therapist, Stephanie Leavell. As she puts it, "As a parent myself, it's got to be pleasing."

With early memories of coloring books at her rock band parents' gigs, Leavell was surrounded by all aspects of music at a very young age, although her chosen pursuit was unique. After seeing a picture of a harp in a newspaper at age five, she voiced her desire to play and, still committed to the endeavor two years later, her parents bought her a harp and she began lessons with a local philharmonic player.

Writing started with instrumental songs on the harp, with Leavell learning to play the guitar, singing and songwriting more regularly in her teens. Her parents' DIY recording studio in the basement inspired her first album in junior high. Says Leavell, "I sometimes wonder if my singing tone was impacted by hours and hours behind the harp before I was even singing... my whole childhood is me behind a harp to some extent."

As an introvert, she found it difficult to share her own music with others, and it wasn't until music therapy entered her life in a class at Berklee (after initially pursuing harp studies and music business) that things clicked and she realized that being a music therapist was a way to create music without the focus being on her. "It was easier to think of the things I would tell kids, that I tell my own daughter, and the things that I want kids to be able to tell themselves," admits Leavell. Her mentorship at Massachusetts General Hospital—and seeing a reduction in children's pain and anxiety—led to work in hospitals, clinics, and schools.

Working as a music teacher at her daughter's preschool brought the challenge of trying to simultaneously keep the attention of 24 little ones, and after moving home to Idaho during the lockdown, she started a music therapy program at her local hospital.

Often seeing children starting chemotherapy at just two or three years old, with no ability to process complex feelings (and no ability to express language), she connected at a heart level, allowing the experience to be somewhat less traumatic as kids got time to be creative and find an avenue for self-expression. "They used to get anticipatory nausea, anxiety and pain before coming in," reveals Leavell. "There's singing, dancing, playing, and joking around. It's a break from medical intervention. The brain is more focused on music than it is on pain." Creating a safe space for youngsters navigating the unimaginable, they ask for her by name.

Therapy sessions—in addition to being soothing and emotive—leverage multiple communication points to help kids to process and interpret the song's message. Vocals match the lyrics, cadence, melody, rhythm and movement to engage each child's brain at their own level of development (including various stages of trauma and neurodiversity). "Some kids process the rhythms, some are more focused on the melody," she says. "The more I stack those, [the more] a song is crystal clear, the more successful the kid is going to be."

Leavell founded online educational platform Music For Kiddos in 2017, sending out a "song of the month" to newsletter subscribers and providing a library of about 500 educational resources used by schools, parents, music therapists, and early music educators. Her latest recording project, *Made to Bloom*, includes her vocals, guitar and harp—with the addition of a guest mandolinist and percussionist—and is comprised of top "song of the month" selections from the past five years.

Nominated for 2019's Children's Album of the Year for debut *Move It, Move It!*, 2020's Children's Song of the Year and a finalist in 2021's International Songwriting Competition, Leavell won 2020's American Music Therapy Association's Songwriting Competition for "School's A Little Different This Year."

Contact [elizabeth@waldmaniapr.com](mailto:elizabeth@waldmaniapr.com)  
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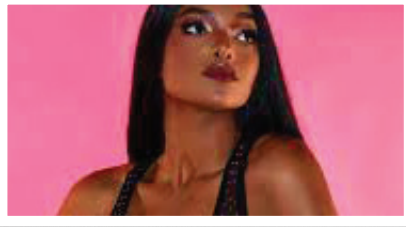
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# Who reads Music Connection?



## THE INDIE ARTIST

"*Music Connection* is a great resource for all rising artists looking to gain industry insight and development tips." - **LAW**



## THE EDUCATOR

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

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



## THE AUDIO PRO

"*Music Connection* is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a *Music Connection* magazine in there!"

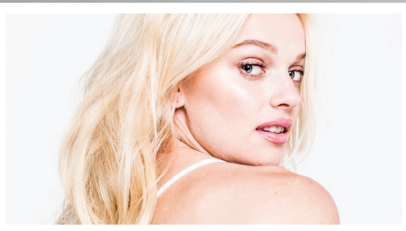
- **Paul Wolff**, Designer, Inventor, Owner, FIX Audio Designs



## THE STUDIO OWNER

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

- **Kathleen Wirt**, Owner, 4th Street Recording



## THE INDIE ARTIST

"*Music Connection* consistently serves up some of the most helpful music articles online, and has helped me find several songwriting opportunities that I wouldn't have known about otherwise. Regardless the stage of your career, *Music Connection* is an amazing resource."

- **Aprilann**



## THE GRAMMY WINNER

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

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

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# DROPS

The documentary film *Take Me to the River: New Orleans*, a celebration of the cultural history, legacy and influence of New Orleans and Louisiana music through live sessions with local artists, dropped Feb. 3. The film and accompanying soundtrack feature the Grammy-nominated song "Stompin' Ground," a collaboration between Aaron Neville and Dirty Dozen Brass Band and produced by the film's director Martin Shore and Eric Krasno. The live tour, *Take Me To The River Live!*, continues through March 11 and features musicians from the project including Dumpstaphunk, George Porter Jr., Jon Cleary, Bo Diddley Jr. and more. This release is the second film in the award-winning *Take Me to the River* franchise. Contact Brett Loeb at [brett@missingpiecegroup.com](mailto:brett@missingpiecegroup.com) for more information.



Ivan Julian, co-founding member of Richard Hell & the Voidoids, has just released via Pravda Records *Swing Your Lanterns*, his latest solo effort. Known for his distinctive guitar style and as a part of the original punk scene laying the groundwork for the post-punk era, Julian produced his new album and recorded it to 2" tape at his own SuperGiraffeSound studio in Brooklyn and at Raxtrax Studio in Chicago. Julian's song "The Naked Flame" was featured in the soundtrack album for the Showtime series *Shameless*, which ended in 2021 after 11 seasons. For more information, contact [howlingwulf@aol.com](mailto:howlingwulf@aol.com).

Musician Kevin Morby recently released *Music From Montana Story*, a soundtrack for the 2021 film *Montana Story*, and shared a new video for the soundtrack's featured track, "Like a Flower." Written, produced and directed by Scott McGehee and David Siegel (*What Maisie Knew*, *The Deep End*), the neo-Western tells the story of two estranged siblings who confront their past when they return home to their family ranch. It is now available for streaming. Morby's music video was also directed by filmmakers McGehee and Siegel, and it intertwines clips from the film with footage shot in Kansas City, where Morby is based. Contact Jacob Daneman at [jacob@pitchperfectpr.com](mailto:jacob@pitchperfectpr.com).

Award-winning composer John Debney, who has written the music for a vast range of films including *Elf*, *Liar Liar*, *Bruce Almighty*, *Iron*



*Man*, *The Passion of the Christ*, *Predators*, *Princess Diaries*, *The Greatest Showman*, *Hocus Pocus* and *Hocus Pocus 2*, has now composed the score for *80 for Brady*, starring Rita Moreno, Sally Field, Jane Fonda, and Lily Tomlin, as well as renowned quarterback Tom Brady. Debney recorded the score with a 60-piece orchestra, and the soundtrack features the original song "Gonna Be You," written by 14-time Oscar-nominated songwriter Diane Warren and performed by Dolly Parton, Cyndi Lauper, Belinda Carlisle, Gloria Estefan, and Debbie Harry. The film and soundtrack are out now. For more information, contact Marygrace Oglesby at [marygrace@costacomm.com](mailto:marygrace@costacomm.com).

*Luther Vandross—Live Radio City Music Hall 2003—Expanded 20th Anniversary Edition—The Last Concert* dropped on Feb. 10, capturing award-winning R&B, pop and soul singer, songwriter and producer Luther Vandross at his two sold-out shows at Radio City Music Hall in 2003, which would be his last. Though J Records released an 11-song edited version of the concert 20 years ago, the new, expanded release features the full concert in its original order, plus four new tracks. The late Vandross' Radio City rendition of "I'd Rather" was also released as a single and accompanied by a new lyric video—the first-ever video

created for the song. "I'd Rather" is the second No. 1 Billboard Adult R&B Songs chart-topper from Vandross' 2001 Top 10 platinum-selling eponymous album. For further details, contact [maria.malta@sonymusic.com](mailto:maria.malta@sonymusic.com).

EchoHouse Films has released Steven B. Esparza's *Pistoleros: Death, Drugs and Rock n'Roll*, a documentary exploring suicide and addiction through the story of award-winning Arizona rock musicians Pistoleros.

After premiering last fall in Tempe, AZ, the documentary charted at No. 2 on Amazon's Hot New DVD Releases, telling the story of brothers Mark and Lawrence Zubia—who formed several bands that defined Tempe's 1990s music scene made famous by such artists as Gin Blossoms and The Refreshments—how they landed a major label record deal and their success was repeatedly

tested. The original motion picture soundtrack is available through Fervor Records. Contact David Hilker at [fervorrecords@gmail.com](mailto:fervorrecords@gmail.com).

# OPPS

Interested in entering NPR's 2023 Tiny Desk Contest? Applicants must create a video featuring themselves playing an original song, and the winner will get to play a Tiny Desk





concert at NPR in Washington, DC, be featured on the station's **All Things Considered**, and headline **NPR Music's Tiny Desk Contest On the Road tour**. The deadline is March 13. Find the details at [tinydeskcontest.npr.org/2023-contest/announcement](https://tinydeskcontest.npr.org/2023-contest/announcement).

The submission window is mid-March to mid-May for the 2024 **Kleban Awards**, an annual prize to honor the work of a librettist and a lyricist. To be eligible, you must have had a production or workshop of your musical. Guidelines, details on the review process and more can be found at [newdramatists.org/kleban-prize-musical-theatre](https://newdramatists.org/kleban-prize-musical-theatre).

The submission deadline for the **Palm Desert Choreography Festival** is March 15 this year, with a late deadline of April 1. The festival includes a competition/performance in two divisions, and choreographers may submit their work in one or both divisions. For application and prize details, visit [mccallumtheatre.com/index.php/education/choreography-festival/submit-choreography](https://mccallumtheatre.com/index.php/education/choreography-festival/submit-choreography).

## PROPS

Composer **Justin Hurwitz** and director **Damien Chazelle** received the **2023 Spirit of Collaboration Award** at the **4th Annual Society of Composers and Lyricists Awards**, held on Feb. 15 and hosted by **Darren Criss**. The Spirit of Collaboration Award is an achievement award presented to a composer and filmmaker who have maintained a creative partnership that is reflected in their body of work.

Hurwitz and Chazelle have collaborated on projects including *Guy and Madeline on a Park Bench*, *Whiplash*, *La La Land* (which resulted in a Best Director Oscar for Chazelle and Best Score and Best Song Oscars for Hurwitz), *First Man* and *Babylon*. For a complete list of winners, visit [thescl.com](https://thescl.com) or contact Marygrace Oglesby at [marygrace@costacomm.com](mailto:marygrace@costacomm.com).

As part of entertainment company **Mass Appeal's #HipHop50** initiative celebrating the 50th anniversary of hip-hop in 2023, Mass Appeal and **Sony Music Entertainment** recently announced a partnership that will highlight SME artists and **Certified—SME's** R&B and hip-hop digital catalog program. The companies will collaborate to showcase SME's creative talent and contributions to music history through original content, experiences, merch and more. Additionally, a new content series, **"Made by Hip-Hop,"** will debut later this

year and will examine subjects related to hip-hop music and culture with certified content and short-form videos.

Further #HipHop50 collaborations will be announced in the coming months. Last July, Mass Appeal announced **Hip-Hop 50: The Soundtrack**, which will encompass a series of 10 EPs of newly released music, starting with **DJ Premier: Hip-Hop 50 Volume I**. Contact [maria.malta@sonymusic.com](mailto:maria.malta@sonymusic.com) for more information.

The **Ron Chapman-directed Revival69: The Concert That Rocked The World** documentary about the 1969 peace festival held in Toronto, Canada, is an official selection of the 2023 SXSW festival in Austin, TX. The event featured the debut of the **John Lennon and Yoko Ono Plastic Ono Band**. Chapman also interviewed **Klaus Voormann, Shep Gordon, Alice Cooper, the Doors' Robby Krieger, Chicago's Danny Seraphine, promoter John Brower, SiriusXM deejay Rodney Bingenheimer, and Geddy Lee of Rush. Pennebaker/Hegedus Films** is executive producer. The movie will screen at **SWSW** on March 12th and 16th at the Zach Theatre. Frequent **MC** contributor **Harvey Kubernik** served as a consultant for this terrific documentary. See [bing.com/videos](https://bing.com/videos).

**Any Other Way: The Jackie Shane Story**, a documentary directed by **Michael Mabbott** and **Luciah Rosenberg-Lee**, is in production with an expected 2024 release. The film tells the story of Black trans musician **Jackie Shane**, known for her 1962 hit single **"Any Other Way."** Shane's legacy and influence have received due credit in recent years with a 2019 Grammy nomination, a **Polaris Music Prize Heritage Award** nomination and a **Heritage Minute** (a 60-second short film depicting a significant moment in Canadian history) focused on Shane, who called Canada home.

Additionally, in honor of Black History Month, fans and the public are invited to contribute to a fundraising campaign at [justgiving.com/campaign/jackieshane](https://justgiving.com/campaign/jackieshane) to celebrate Shane with a commemorative plaque in downtown Toronto. All donors are invited to the unveiling of the plaque, which is planned for June 2023 during **Pride Toronto**. For further details, contact **Amanda Burt** at [amanda@bangerfilms.com](mailto:amanda@bangerfilms.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](mailto:j.marie.pace@gmail.com).

## OUT TAKE



## Jason Graves Composer

**Web:** [jasongraves.com](https://jasongraves.com)

**Contact:** Greg O'Connor-Read, [greg@topdollarpr.com](mailto:greg@topdollarpr.com)

**Most Recent:** *Moss Book II*

Composer **Jason Graves** has written music for video games such as *Moss*, *Tomb Raider* and *Dead Space*, won two BAFTA awards, and built a reputation as one of the most diverse and innovative composers in video game music. "There's always been something incredibly dramatic about underscore music. It stands on its own and paints a picture, all by itself," Graves says. "If you look at a battle scene, for instance, the underscoring music can say something as simple as 'the characters are fighting,' but it doesn't have to. The music can also comment on why the characters are fighting, or their emotional state. Music can boost key scenes, or illustrate to a viewer or player what a character is feeling."

Graves says he analyzes what sets each project apart from anything else in its genre, which influences his selection of instruments. In *Far Cry Primal*, set in prehistoric times, Graves forwent instruments containing metal to create sounds with stone, wood and other natural materials. And in *Dead Space*, in which the player is fighting mutated corpses, Graves morphed the sounds of typical orchestral instruments to create a terrifying composition. "I took a normal orchestra and had them play their instruments in very creative and fun ways, which reflects the game—I took something that was human and sort of augmented it into a hideous-sounding score."

Graves says it's important for aspiring composers to not only write—but finish—as much music as they can, as an exercise to prepare for a real gig. He also says the days of composing solely on paper are over. "Now you have to be able to write and produce all your music in your computer. That's important for new composers to understand. But you also have to remember that technology is a tool you use to realize something you're hearing in your head, and not as a crutch to help you finish something when you're not inspired."



## ► SUPPORT FAYE FANTARROW

Sunderland, U.K. singer-songwriter Faye Fantarrow has released her new single "AWOL" via Bay Street Records, owned by Eurhythmics' Dave Stewart. Fantarrow's debut comes after the heartbreaking revelation she has been diagnosed with an extremely rare and potentially fatal Glioma brain tumor.



## ▲ RED BARAAT CELEBRATES HOLI

Red Baraat's annual 'Festival of Colors' celebrates the Hindu holiday of Holi with a colorful array of South Asian sounds. The Brooklyn-based band, led by dhol player Sunny Jain, is known for its signature blend of hard-driving north Indian bhangra and elements of hip-hop, jazz and punk energy, with a mission of manifesting joy and unity in all people.



## ◀ LONG LIVE KING KHAN

Berlin-based alternative jazz composer King Khan has shared a sprawling track "Brontez Booty Beat," a tribute to the acclaimed writer, musician and dancer Brontez Purnell. This is the second offering from the recently released *The Nature of Things*.



## ▲ SAINT ABDULLAH RECRUITS NAZARY

Fascinated by the intersection of acoustic and electronic music, Atlanta-via-Brooklyn-based drummer Jason Nazary was recruited by Iranian brother-duo Saint Abdullah on *Evicted In The Morning*, inspired by improvisational sessions at Nazary's N.Y.C. studio.





## ▲ UNITEDMASTERS GRAMMY CELEBRATION

UnitedMasters hosted A Celebration Of Independence At The 65th GRAMMY Awards at the Hollywood Palladium last month in Los Angeles, CA, as a part of Grammy Week programming. Guests included: Steve Stoute (UnitedMasters Founder and CEO), Jay-Z, Beyoncé, Nas, Wiz Khalifa, Future, Daniel Kaluuya, Gayle King, Jermaine Dupri, Eric Nam, Troy Millings, Rashad Bilal, Grandmaster Flash, Paloma Ford, ATL Jacob, Doug E. Fresh, Koffee, Soo Joo Park, Lauren Juaregegi and many more.



## ◀ KODY MORRIS

Award-winning country & bluegrass group, The Kody Norris Show, has received four nominations for this year's 48th SPBGMA Awards. In 2022, the band was named Entertainer of the Year and Mary Rachel Nalley-Norris won Fiddler of the Year.

## ► DAVINA MICHELLE

Recording artist Davina Michelle rocked the Hotel Café in Hollywood to a packed house. Supporting her at the event were manager Greg H. Sims (left), Studio City Sounds Tom Weir (right) and Larry Weir (second to right) who is quarterbacking her radio campaign via his National Record Promotion. Her debut single "Heartbeat" (8Ball) has just been released to mainstream pop radio.



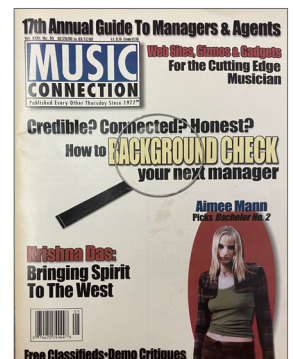
# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 2005-Ramone & Duro-#6

In *Music Connection's* cover story on acclaimed producers Phil Ramone (Billy Joel, Elton John) and Duro (Beastie Boys, Mariah Carey, Nas, Jay-Z), the latter had this to say about the most important thing to keep in mind when producing music: "Always remember what you're trying to accomplish. It's easy to get sucked in and forget what you're trying to do."



### 2000-Aimee Mann-#5

In our exclusive interview, the singer-songwriter was clear about what she aims for in her lyrics. "The words have to feel like they're meaningful to whoever is singing them," she stated. "That they've had those feelings that they're singing about." Elsewhere in the issue are profiles of Krishna Das, western swingers Asleep at the Wheel, rapper Young Bleed, and Richard O'Brien (*Rocky Horror Picture Show*).



# VIC mensa

BY MIGUEL COSTA

"AS I DEVELOPED  
MY OWN TASTE  
FOR MUSIC, I BEGAN  
WITH ROCK & ROLL.  
BUT AS I BECAME  
AN ADOLESCENT,  
HIP-HOP BECAME  
MY LANGUAGE. I  
LEARNED ABOUT A  
LOT OF DIFFERENT  
STYLES OF MUSIC  
BY EXPLORING HIP-  
HOP SAMPLES."



Photos by Danielle DeGrasse - Alston



**T**he story of Vic Mensa encompasses a discography that features socially conscious hip-hop songs like “Moosa,” cinematic rap dramas like “MACHIAVELLI,” and a musical detour by his punk rock band called 93Punx. The South Side Chicago native is a walking coming-of-age story whose life, thus far, has played out in subsequential chapters about growing up as the bi-racial child of a migrant father from Ghana and an American mother of Caucasian descent while battling severe depression, drug abuse and the social allure of gang culture.

The chronological tale of Vic Mensa cannot be told without mentioning his best friend from childhood, Chance the Rapper. Before they were famous, the two like-minded emcees forged a bond with the formation of a hip-hop collective called SaveMoney. Mensa established the group in 2008, a time when he sincerely believed that he would either die before the age of 23 or join the “27 Club” shortly thereafter with the likes of other talented musicians who died at the age of 27, such as Robert Johnson, Jim Morrison, Jimi Hendrix, Janis Joplin, Kurt Cobain, and Amy Winehouse. Today, Vic Mensa is a 29-year-old who’s a year and a half into sobriety. He’s also a revolutionary entrepreneur with foresight that extends far beyond his penchant for identifying his city’s brightest stars before anyone else. Although Chicago remains in his heart, Mensa’s ambition has steered his focus toward the native country of his father. He and Chance the Rapper recently co-founded a live music extravaganza in Accra, Ghana called the “Black Star Line Festival.” The inaugural event occurred on Jan. 6th and it garnered over 50,000 attendees.

Indeed, Vic Mensa has already lived a lifetime that very few real-life stories can parallel, and the best part is he’s writing it all down in what is shaping up to be a riveting screenplay based on his adolescence that he has tentatively titled “Hooligans.” Mensa is much more than a rapper. He’s also a rock musician, an activist, a philanthropist, a scriptwriter, and a businessman with a vision. We caught up with the Grammy-nominated artist to talk about what fans can expect from his highly anticipated sophomore album, the inspiration behind the Black Star Line Festival, his close friendship with one of the industry’s most iconic rock musicians, and more.

**Music Connection:** We understand that congratulations are in order! The Black Starline Festival that you co-produced with Chance the Rapper debuted in Accra, Ghana during the first week of January. When we think of some of the most polarizing Black music festivals of all time, the Harlem Cultural Festival (1969), the Afropunk Festival (founded in 2005), and the Roots Picnic (founded in 2008), immediately come to mind. What are some of the cultural music events that helped inspire the making of the Black Star Line Festival?

**Vic Mensa:** There was a festival that happened in the ‘70s at Independent Square (a famous venue in Ghana) called Soul II Soul with Tina Turner and some others. Honestly, I’ve never seen the documentary (a film based on the live

event by Denis Sanders). My father was there, and he told me about it. At a later moment, they stated that it was kind of like an “African Woodstock.” “Festac,” which happened in Nigeria (during the year 1977), was like a diasporic and African meeting of the minds and was also an inspiration. But in truth, I never studied any of them. I know that they happened. I don’t think the primary inspiration for the “Black Star Line Festival” was other festivals; it was ideologies such as the Pan-Africanism of Kwame Nkrumah and the thoughtscape of Marcus Garvey, who was an inspiration to Chance and myself, as well. I do think that “Dave Chappelle’s Block Party” was very influential in this as well.

**MC:** One of the biggest differences between the Black Star Line Festival and the aforementioned concert events is that you seemed to be more focused on bridging the gap among Black musicians worldwide, whereas your predecessors based their events primarily on music curated by African Americans. Why was this a critical point of focus for you, as opposed to honing in on the Ghanaian artists in your father’s homeland?

**Mensa:** The entire idea of the festival was born of my inherited position as a bridge between Black American and Africa. When I began to consider the creation of a diasporic musical festival, it was for that purpose. The connection between us, the celebration of our similarities, our unique differences, and our shared and different histories. So, from the jump, when I started to dream of this, the unique selling point, in my mind, was that there’s this tremendous gap between Black musicians of the globe and their fans in Africa.

I just started to think about how unsustainable it is for us to continually pass over them because our booking agents don’t book us in [international locations such as] Lagos, Nigeria, or Ghana, and Senegal. They book us in London, Paris, and Berlin. So that’s where we go. That’s not because the people in Lagos, Ghana, and Accra don’t listen to and love our music; it’s because the opportunities haven’t existed.

**MC:** Your approach to executive producing this event sounds strikingly similar to Ryan Coogler’s vision for the first *Black Panther* film with Marvel, during the production phase as he was preparing to direct the movie. Are you familiar with this filmmaker at all?

**Mensa:** Hell yeah, I know Coogler. He brought me out to Flint, Michigan for the first time when the [contaminated] water situation there was receiving national attention. He organized this amazing event, and I came down there to perform, debuting a super-political song called “16 Shots.” It was an impactful, controversial, and substantial moment.

**MC:** You grew up in the city of Chicago, the son of a Ghanaian father and an American mother of Caucasian descent. How did your multicultural background and Chicago roots help you navigate through the developmental years of your artistry as Vic Mensa?

**Mensa:** I grew up listening to all styles of music. I grew up listening to African music in our home. My uncle, Kofi Sammy (from the Okukuseku International Band) is a

pioneer of highlife music in Ghana. He was a contemporary and close friend of Fela Kuti (the legendary Nigerian musician who pioneered Afrobeat), who used to stay at my grandmother’s house. So, Afrobeat music, highlight music, Hugh Masekela’s music, and world music were all being played in our house.

My mom was a hippie in the ‘60s, and she attended Woodstock (1969). So, Jimi Hendrix, The Beatles, The Who, and other classic rock bands were being played. My parents were also huge fans of jazz music, so there was a lot of Miles Davis, John Coltrane, and Donald Byrd being played in my house. Really, there was no rap. But my Pops loved 2Pac. But not the music, he didn’t know nothing about his music; he just loved 2Pac’s revolutionary principles.

So, the music that was given to me by my family was eclectic and worldly. As I developed my own taste for music, I began with rock & roll. But as I became an adolescent, hip-hop became my language. I learned about a lot of different styles of music by exploring hip-hop samples. And then, I played in a band in high school with my brother, a world-class jazz musician named Niko Segal. So, at the same time that I was starting to [rap] for real, I was finding the expression of my place in the world, which was giving me my identity in the context of America as a young Black boy.

I was also being introduced to more depth of the different styles of music that my parents were listening to. I was always a rock & roll kid, but the references were getting deeper as I was starting to hone my instrument. So, within that space, I was never a one-dimensional musical mind. Because I was just a fan, I still am. I’ve always been a fan of many different styles of music.

**MC:** That’s interesting. Who were some of your favorite rock bands when you were a kid?

**Mensa:** When I was a little kid, I was just into what my mom was into. So, Guns N’ Roses was my favorite band when I was a little kid playing “Sweet Child O’ Mine” on the guitar. But I think the first rock music that really spoke to me was Nirvana. By the time I was in high school, I got deep into Rage Against the Machine because it kind of just spoke to so many sides of what I loved, and later on, I think I became obsessed with The Clash.

**MC:** I used to love The Clash. They’re the best punk band ever!

**Mensa:** Yeah! The best band for sure! You know, later on, I got more into some hardcore punk shit like The Leftovers, The Crack, Fugazi, and shit like Joy Division...a lot of different shit. You know?

**MC:** Yeah. So, speaking of Rage Against the Machine, you and the lead guitarist have a lot in common. You’re both musicians from Illinois, you’re both bi-racial and his father is from Kenya. I’m curious, have you guys ever met?

**Mensa:** Are you talking about Tom Morello?

**MC:** Yeah, Tom Morello.

**Mensa:** That’s my brother!

**MC:** No way!



**Mensa:** That's my boy! Me and Tom Morello do have a lot of similarities. We're both super politically minded [and] of mixed race. Tom Morello's my guy. He's been solid with me for years. I think I first got in touch with Tom Morello when [Donald] Trump got elected. I'm just a huge fan of Rage Against the Machine. I'm sure he knew that before meeting me; I was also doing a lot of political music at the time, and he's political. So, when Trump got elected, he did a concert in Los Angeles the same day of the [U.S. Presidential] Inauguration Ball. It was like the 'Anti-Inauguration Ball' and he had me come and play that show. It was me and Tom Morello playing with Public Enemy, also with Chris Cornell, and Audioslave. It was super dope! I've been rocking with Tom Morello ever since we did some music on one of his albums, and even when I was in a punk band, he brought us on tour with him.

**MC:** Whether it is music related, an anti-violent stance regarding Chicago's youth, social or political, you've always been a visionary that takes the initiative. When you formed the rap group SaveMoney, what were some of the biggest dreams that you and Chance the Rapper shared with one another regarding your future? And how many of those goals have manifested now that you're both in your late 20s?

**Mensa:** When I formed SaveMoney, I was focused on lyricism and stealing. I was on my hip-hop sh\*t and I was just trying to get fly, I wasn't trying to help the community [laughs]. We were problem children, thieves and brawlers. At the same time, I think SaveMoney always had this soul of being the antithesis of your average rap sh\*t. Which I think developed in different ways through the years.

I met [Chance the Rapper] when we were both 14-year-olds, when we were both starting to rap and record. I think that the goal was always to be huge international artists and I don't know how fully fledged that concept was in mind, in terms of specificity. I just knew I was good at this sh\*t and that I had something to say and that I could make it. For all intents and purposes, I have to remind myself that I have done that. Although there are so many more things in my life that I intend to do. I thought that this rap sh\*t would take me around the world. I thought that this rap sh\*t would give me a platform where people like you want to speak to me and where kids listen to my lyrics and learn from sh\*t I have to say in the way that I learned from Common, 2pac or Nas. All of that and more has taken place.

**MC:** Speaking of being an international artist, you blew up back in 2014 upon the release of "Down on My Luck." The song dropped before the release of your debut album (*The Autobiography*) in 2017, and it was actually more popular internationally, in places such as Europe and Australia, than here in the U.S. How did touring in those continents spark your imagination as a creator and future entrepreneur?

**Mensa:** I think that I was just blessed to be able to have a global perspective at such a young age. I'm 29 now, I haven't even hit 30, but I feel like I've lived a lot of lifetimes and I've been able to learn so much at a young age and experience so many different places. I've

seen that humanity is much deeper than race, religion, creed, or culture. I feel blessed in that way. What it's all taught me is that my true nature as this infinite being of consciousness is so deeply connected to every single thing, and I've seen so much of the planet.

There's still a lot more to see, but I've seen a lot and I know that the things we don't see are far more substantial than what can even be viewed by the naked eye.

**MC:** Earlier, I mentioned your debut LP, *The Autobiography*. What was it like working with the lead singer of Weezer (Rivers Cuomo) on one of the tracks from that album, called "Homewrecker?" He is an icon in alternative rock and a gifted songwriter.

**Mensa:** Weezer is one of my GOAT bands, I've always loved Weezer since I was a little kid. When I was in high school, I got into Pinkerton (Weezer's 2nd studio album) and that's the album where I found the sample for "Homewrecker." That was one of the beats that I made on that album, in collaboration with No I.D. (a music producer from Chicago). I just looped the sample and rapped on it; No I.D. gave me drums. When I got Rivers into the [recording] studio, and he was in the booth singing, he sounded exactly like the Weezer of my childhood and it was so dope to me.

**MC:** Can you tell our readers about the making of your song "Kwaku?" I believe it depicts an origin story about you through the eyes of your father (Edward Mensa) shortly after he migrated to the city of Chicago from Ghana, right?

**Mensa:** It's my Pop's giving the background to me existing as I do. He's close to the senior most-elder in his family lineage. My Pops is not a young man, he's like 72 or 73. So, me recording my Pops in the basement of our house in my cellphone for that song was really just a small piece of the anthropological folkloric work that I need to do with my father while I have him, because we're African people and a lot of our history is oral. That's how we pass down tradition. Whereas my mother's side of the family has a family tree.

**MC:** Much like "Kwaku," another emotionally insightful track from your recent *I TAPE* EP is a song called "Moosa." It details your effort to free your friend, Brian Harrington Jr. (aka King Moosa), from prison through the legal system. Can you give us the backstory regarding the song's inception and your friend's reaction to your work contributing to his early release?

**Mensa:** That's probably the single most significant accomplishment in my life, thus far. Through a twist of fate, the intervention of God and by harvesting my own power [along with] coincidence and synchronicity, I was able to help this brilliant brother of mine named Moosa, who was sentenced to 25 years when he was 14, to get home 12 years early. I'm forever altered by that...I'm forever changed by that...Few things have affirmed my purpose in my core like seeing the fruit of my labor and my energy result in the freedom of my brother in that way.

**MC:** Your first studio album dropped nearly six years ago. Since then, you've released a number of EPs along with a side-project by

your punk rock band, 93Punx. The time has finally come for Vic Mensa to release his second solo album. Can you tell our readers what to expect from your new LP, musically?

**Mensa:** My new album is coming out in the next couple of months. I'm excited for it, man. It's definitely some of my strongest music in a long time and very representative of my truths, which is the most I can ask for from my music.

**MC:** You've evolved so much as a musician and a person since fans were first introduced to you as a teen. What are some of the music genres that you're going to incorporate into your second studio album?

**Mensa:** It has African influences, rock inspiration, jazz inspiration and soul samples. I'm doing quite a bit of the [music] production for the album. Lyrically, it's the story of redemption and I do believe that it's going to be instrumental in directing my momentum into a new chapter of my life and my time as a performing musician.

**MC:** Can you tell our readers about one of your favorite collaborations from the album?

**Mensa:** There's a joint on there with Common that's on my mind right now, because I'm [currently] on the South Side [of Chicago], and the song is just a play-by-play description of my environment on the South Side of Chicago. That's a song that I really love.

Contact [sashabrookner@gmail.com](mailto:sashabrookner@gmail.com)

## QUICK FACTS

- Vic Mensa's Mount Rushmore of Hip-Hop Businessmen are: Jay Z, Virgil Abloh, P Diddy, and Kanye West.
- He made his acting debut in season 4 (episode 3) of HBO's hit series, *The Chi*. He played a character named Jamal. For the role, the show's creator, Lena Waithe, and the showrunners, utilized his background in mixed martial arts. He has also appeared on *Abbott Elementary*.
- Mensa has been working on his original screenplay, called *Hooligans*, since 2018. The story is influenced by films such as *Kids* and *City of God*.
- He credits rapper-actor-activist Saul Williams as a huge source of inspiration. He also refers to him as "one of the greatest living poets."
- Mensa was a skateboarder and a graffiti writer before he was a rapper.
- When he travels back to his father's native country of Ghana, he frequents his favorite café in the city of Accra, called Palm Moments.



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# How To Release an Album in **2023**



**BY ARI HERSTAND**



**DID YOU KNOW** that Pink Floyd's 1973 masterpiece *The Dark Side of the Moon*'s run time is only 43:00? Know why? It's because a vinyl record can only hold about 22 minutes of music per side before the quality gets drastically reduced. Had records been able to hold 35 minutes of music per side, *The Dark Side of the Moon* could have been a completely different album.

It's funny that artists are still putting about 10 songs together and releasing them as an album. There are a few reasons for this:

- 1 Most of today's artists grew up admiring full-length albums. Albums (not singles) are why most of us fell in love with music and chose to make it our profession. So, artists want to create full-length albums—just like their influences.
- 2 Vinyl is back, baby! Like, in a big way. 2021 marked the first year that vinyl sales surpassed CD sales since 1986. Many artists are creating vinyl in lieu of CDs.
- 3 Labels still want to release full-length albums because they can maximize their marketing efforts around one campaign (versus a bunch of smaller, single campaigns).

But there are no time constraints with the digital model. You could have a 1,000-minute album if you wanted. Hell, many people open an artist's profile on their favorite streaming service and just hit Shuffle anyway, in effect giving them an infinite playlist of their favorite artist. An infinite album.

Artists create for the medium of the times. Drake's 2021 album *Certified Lover Boy* has 21 songs and clocks in at 1 hour, 26 minutes. That does not fit on a vinyl record or a CD, but works perfectly on streaming services (with songs sprinkled throughout thousands of playlists). On Spotify, the duration of the top five streamed albums rose almost 10 minutes from 2012 to 2018, to an average of 60 minutes.

But creating longer albums isn't just for art's sake. Superstars make extra-long albums to attempt to game the system. Both Billboard and the RIAA calculate an "album" at 1,500 on-demand streams. So, if you have diehard fans, and you release a ton of songs on one album, they'll spend more time listening all the way down. Chris Brown's 2017 album *Heartbreak on a Full Moon* had 45 songs (clocking in at 2 hours and 38 minutes!) and was certified Gold in 10 days (without any hits).

But that doesn't mean more is always better. Olivia Rodrigo's breakout album *Sour* clocks in at only 34 minutes and was nominated for Album of the Year at the 2022 Grammys.

## SHOULD YOU RELEASE A SINGLE, AN EP OR AN ALBUM?

Unless you have a *Dark Side of the Moon* statement to make, you don't need to create an album. Spend your resources on creating a great song and great videos and get it out. Fans expect music so much more regularly now than they did 10 years ago. If you don't continue the engagement and continue to feed them musically, they will move on.

Yes, artists still tour on albums. For one, it gives reviewers something fresh to talk about and the old guard still understands "album campaigns." But there's no need to create a full-length album unless you truly have a statement to make. So don't stress yourself out about building the funds for a full-length album.

How often should you be releasing music? That depends on a lot of factors.

Spotify has publicly come out and said they reward consistency. So, if you want to play the Spotify game and have the best shot at editorial playlist inclusion, you're going to want to follow their suggestions.

Most artists these days are releasing songs every four to six weeks. It may sound daunting, but you can go in waves. If you want to track 12 songs at a time every year, great; then you can release one a month for a year. Or four singles in advance of an album, if you want to release an album.

## THE ALBUM RELEASE TIMELINE

If you're planning to release a full-length album or EP, you can loosely follow this release timeline as a guide.

## 6-9 Months Before

### Order the Vinyl

You need to start planning out your release plan at least six months in advance. 6 months before the release, your album should be mastered. If you're ordering vinyl, start no later than eight months out contacting the plant to make sure they will be able to turn your order around by your release date. Turnaround times are frustratingly long. And because of the nature of vinyl, a lot can go wrong, so leave time for all of this. It's not uncommon for plants to have a nine-month turnaround time from submission to delivery. So be prepared.

Qrates is a great option, however, if you want to run a vinyl-only crowdfunding campaign. You can set the minimum number of records needed for the campaign at 100, and if you sell 100 records, everyone gets a record; if you don't reach the milestone, no one gets a record (but you also aren't out any money).

### Artwork

All vinyl plants will send you art templates to design the artwork from. Make sure your graphic designer creates the art to their specs.

## 5 Months Before

### Liner Notes & Credits

Obviously, if you're creating vinyl, you need all of the packaging completed before sending it in. More and more DSPs (streaming services) are starting to show credit info and some distributors are now requiring it. Give your drummer some love!

### Promo Photos

You'll also want to get new promo photos done to potentially include on the album cover and within the booklet. If you're not including any promo photos within your vinyl packaging, then don't worry about this until three months out. But, it's nice to include at least one shot of the artist within the packaging.

### Record Release Show Holds

If you do it right, this show will sell out. This will be a hometown celebration of all your hard work. You'll want to do this on a Friday or Saturday, and venues book these prime slots out well in advance. Make sure you get a least a few holds five months out.

### Pick the Lead Singles

Do the market research to figure out which are your strongest songs. The answers may surprise you.

### Pick Your Distribution Company

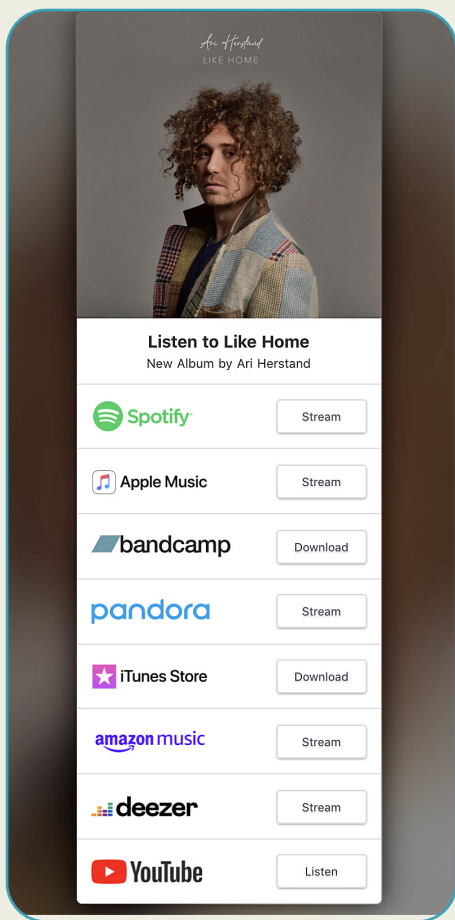
Reference my up-to-date Digital Distribution Comparison list on Ari's Take to figure out which digital distributor is best for you. Many companies can get your music to stores within hours or days, but some require weeks. Best to get on this quickly.

### Cue Up the First Single

Yes, you should be releasing a minimum of 3 singles in advance of a full-length album. But most artists these days are releasing 5+ singles before the album, utilizing the "waterfall" technique, where you continue to add songs to the forthcoming album with each release (more on how to do this in a moment). Every single release gives you an opportunity to pitch playlist editors, run new marketing campaigns, and engage your fanbase with new creative.

Singles should be released every four to six weeks. Spotify editors like to receive playlist submissions four weeks in advance, and it takes a few days (sometimes longer) from when you hit Submit in your distribution portal to appear in your Spotify for Artists, giving you the ability to submit the song. And, as of now, you can't submit song #2 until song #1 is released. Which is why you need to spread out your releases. If you're going to also release your music on Bandcamp (you should), you can actually cue up all of the releases and album now and submit it to the blog editors.





### Create the FanLink

The FanLink is the album landing page with all of the DSPs. Services like ArtistHub, Feature.fm, Show.co, Linkfire and ToneDen have cornered this market. Ask your distributor which links they can provide to you in advance of the release. Most distributors will be able to give you at least Spotify and Apple Music. But others can give you more. And you can always grab your Spotify link in your Spotify for Artists. Include Bandcamp. Point everyone to the FanLink page.

### Create the Videos

Of course, you're going to be making many, many videos of varying production quality and dimensions, and for various platforms for months to come. Some of these will be spontaneous in the moment (remember the viral TikTok video of Mothica crying to her masters in her car that got millions of views and got her song trending?), and some will be high-production music videos. Start to get the batch going. For the songs you want to turn into full-on music videos, you're going to want to start this process now. And, of course, any single you release should be accompanied by a Canvas video (for Spotify) and a music video or visualizer of some kind. Apple Music, Tidal (and of course YouTube and VEVO) will now display your music videos right in app on your profile.

### Cue Up the Ads

When your first single is released, you're going to want to run social media ads promoting it. This is a good time to start to learn how to

do this if you don't already know. Instagram and TikTok ads have proven to be the most effective for bumping streaming numbers (at a low cost). However, it's worth looking into all other advertising platforms, like YouTube, Google and Facebook, if your target demographic spends more time there.

### Start an Influencer Marketing Campaign

There are plenty of companies out there that will work within your budget to engage social media influencers in their network. You can also work this on your own without hiring an agency.

## 4 Months Before

### First Single Gets Released

### Start the Social Media Ads

### Hit Up User-Generated Playlist Editors

Now that the single is officially out on DSPs, it's time to promote it to user-generated playlists. You can do this manually (finding the best playlists and pitching the editors) or via SubmitHub. But be very careful with other playlist plugging services. Too many shady ones out there to list. Stay away from all of them.

### Release the Music Video

One to three weeks after the single gets released, release the music video for the song. Even if it's just a simple lyric video or visualizer, putting out a full-length video like this gives you another opportunity to promote the song.

### Cue Up the Next Single

Using the waterfall effect, you're actually creating a two-song album (rereleasing single #1 and single #2—using the same ISRC code). Use the album cover for this. Once the release appears in Spotify for Artists, submit the single to playlist editors.

### Create the new FanLink

### Create More Video Content

### Launch the New Website

This is when you begin to let the world know about the upcoming album and release show. Sites like Bandzoogle and Squarespace make it easy to create a website and reskin it (change the design) at will, without having to beg your web developer to just update the header image one more time. I keep an updated comparison on ArisTake.com of some of the best website builders. More on this in Chapter 11.

## 3 Months Before

### Second Single Gets Released

If you used the waterfall effect, confirm that the two-song album looks correct on DSPs (and stream counts and playlist inclusions have

maintained). Now you can issue a takedown for single #1.

### Update and Tweak the Social Media Ads

### Hit Up User-Generated Playlist Editors

### Release the Music Video

One to three weeks after this single gets released, release the next music video for the song.

### Cue Up the Next Single

Using the waterfall effect, you're actually creating a three-song album (rereleasing singles 1, 2 and now 3—using the same ISRC codes). Use the album cover for this. Once the release appears in Spotify for Artists, submit the single to playlist editors.

### Create More Video Content

## 2 Months Before

### Start the Record Release Show Promo

Now that you have triple confirmation from the vinyl plant that the shipment will arrive at least a month before the release show, lock in the date and start the promo campaign. You will sell a lot of merch at this release show. Prepare yourself.

### Hit Up Press for Your Release

Press outlets, especially those in print, plan far in advance. Start on this early especially for the local outlets that may cover your release show.

### Third Single Gets Released

If you used the waterfall effect, confirm that the three-song album looks correct on DSPs (and stream counts and playlist inclusions have maintained). Now you can issue a takedown for the two-song album.

### Update and Tweak the Social Media Ads

### Hit Up User-Generated Playlist Editors

### Release the Music Video

One-to-three weeks after the single gets released, release the music video for the song.

### Cue Up the Next Single

Using the waterfall effect, you're actually creating a four-song album (re-releasing singles 1, 2, 3 and now 4—using the same ISRC codes from before). Use the album cover for this.

### Create More Video Content

## The Month Before

### Fourth Single Gets Released

If you used the waterfall effect, confirm that the four-song album looks correct on DSPs (and



stream counts and playlist inclusions have maintained). Now you can issue a takedown for the three-song album.

#### Update and Tweak the Social Media Ads

#### Hit Up User-Generated Playlist Editors

#### Release the Music Video

#### Create More Video Content

#### Listening Party

Use a livestreaming platform of your choice to hold a virtual listening party for your new album. You'll get the first reactions from fans in real time. Or, even better, host a local listening party in your living room and livestream it out to people around the world.

#### Send Out Email and SMS Blasts

Lead off with the story of the album creation process. Be vulnerable. Be open. Be authentic. Don't just say, "This is the best album we've ever made." That's boring. Everyone says that. Why did you make an album? Use the hook from the press release and welcome your fans back to you. Or introduce them to the new you. Include a link to the preorder or album landing page site and focus on that. If you're running a preorder, include this link. Also include the contests you're running and invite fans to find you on the various social sites to participate. Gather more people for your street team. Link the music video in the blast. Invite them to your listening party.

## Two Weeks Before

#### Send Out Email and SMS Blasts

If you're running a Bandcamp preorder, this is the time to mention and push it. You can also work the algorithm by getting people to presave the song.

## The Week Before

#### Send Out Email and SMS Blasts

Yes, another one. Push that preorder and presave.

## The Day Before

#### Create the Email and SMS Blasts

Now this is the big one. Launch day! Make sure it includes links to everything you're releasing. Prioritize Bandcamp and let your fans know they can "name their price" or subscribe to you. Explain that 85% of the money from Bandcamp goes directly to you. Believe it or not, the fans who didn't back your crowdfunding or preorder your album may be happy to drop \$50 on just a digital download of your album to support you.

#### Triple-Check All Your Links

**Make sure all the links are updated and correct everywhere.**

#### Update Merch

Make sure your new merch, photos and bio are all up to date and will be synced everywhere to all platforms. Also make sure to link your merch to your Spotify profile (found in Spotify for Artists) which can now be linked via Shopify.

## Release Day

It's here! All of your hard work and planning will pay off when you play to the sold-out club at your release show, start trending on TikTok, get added to popular Spotify playlists and take the whole project on the road. There are still a few things left to do to continue the momentum and have your album explode into the world.

#### Release Behind-the-Scenes and Other Videos

#### Publish the Bandcamp Album

#### Send the Email and SMS Blasts

Yes, another one! This is a big deal! Celebrate it!

## The Week Of

#### Hit Up User-Generated Playlist Editors

#### Update and Tweak the Social Media Ads Every Day After the Release

#### New Videos

You should be releasing new videos probably daily at this point. But these can be shorter, more candid videos on Instagram, TikTok, YouTube, Facebook. Wherever your fans are, hit them with new videos reminding them of the release in creative ways. Acoustic performances. Remixes. Dances. Soundtrack to your grocery visit. Whatever. Regular videos, regularly.

#### Update and Tweak the Social Media Ads

#### Hit Up User-Generated Playlist Editors

#### This Campaign Is Carved in Play-Doh

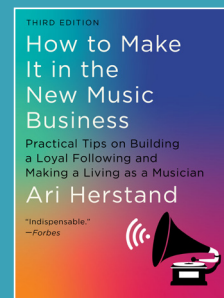
Even though you just finished reading my very specific formula of how you can release your album, you should only use this as a guideline. Every project is different, and the beauty of managing an indie music career is, you have the freedom and flexibility to call your own shots and experiment. The indie albums that do the best are the ones that are not only undeniably great, but have creative release campaigns around them. •



"Instagram and TikTok ads have proven to be the most effective for bumping streaming numbers (at a low cost). However, it's worth looking into all other advertising platforms, like YouTube, Google and Facebook, if your target demographic spends more time there."

**ARI HERSTAND** is the author of the best-selling *How To Make It in the New Music Business* (now in its Third Edition),

the host of the Webby Award winning *New Music Business* podcast, founder and CEO of the music business education company *Ari's Take* and an independent musician.





# The Recording Academy® Producers & Engineers Wing® 15TH ANNUAL GRAMMY® WEEK CELEBRATION



Recording Academy President Panos A. Panay addresses the festive crowd.

ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR THE RECORDING ACADEMY



Honoree Terri Lyne Carrington

LEON BENNETT/GETTY IMAGES FOR THE RECORDING ACADEMY



Maureen Droney, Vice President of the Recording Academy Producers & Engineers Wing

LEON BENNETT/GETTY IMAGES FOR THE RECORDING ACADEMY



(L-R) David Harrington, John Sherba, Hank Dutt, and guest cellist Yoshika Masuda of Kronos Quartet perform.

LEON BENNETT/GETTY IMAGES FOR THE RECORDING ACADEMY



(L-R) Recording artist J. Ivy and producer-engineer Jimmy Douglass.

MAURITZ PHILIPS/GETTY IMAGES FOR THE RECORDING ACADEMY



(L-R) Producer Roey Hershkovitz, his wife Lisa Loeb, and producer-engineer Bob Clearmountain.

ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR THE RECORDING ACADEMY



**MUSIC CONNECTION WAS IN THE HOUSE** recently when The Recording Academy® Producers & Engineers Wing® 15th Annual GRAMMY® Week Celebration took place on Wed., Feb. 1, at The Village Studios in West Los Angeles. The event focused on the irreplaceable contributions made by recording, mixing and mastering engineers, and record producers whose technical expertise and creative brilliance earn these behind-the-glass professionals GRAMMY Awards® and nominations of their own. This special evening also featured the presentation of the Academy's Chief Executive Officer's Merit Award to innovative drummer, producer and three-time GRAMMY winner Terri Lyne Carrington and revered classical producer and 14-time GRAMMY winner Judith Sherman.



(L-R) Mix engineer (and recent Music Connection cover) Chris Lord-Alge and artist Olivia Rodrigo.



(L-R) CEO of The Recording Academy Harvey Mason Jr. honors classical producer Judith Sherman.



Drummer Terri Lyne Carrington and Social Science in performance.



(L-R) John Burk, The Village CEO Jeff Greenberg, attorney Emily DeBow, Jacqui Hunter Monk and Craig Monk.



(L-R) Producer-engineer J.J. Blair, EastWest Studios manager Candace Stewart, and mastering engineer Gavin Lurssen.



AFM & SAG AFTRA Fund Associate Director of Sound Repertoire, Julie Sandell, producer-engineer Ryan Ulyate, and producer-engineer Dave Reitzas.



# KRK GoAux 4 Portable Monitor System

**A**vailable in four-inch and three-inch configurations, the GoAux Portable Monitor System from KRK is designed to be a portable, versatile monitoring solution that is adaptable to a wide variety of critical listening applications. For the GoAux Monitoring System, portability is the main operating concept, but it also provides enough connectivity and professional features to do real tracking and mixing work in all kinds of acoustic environments. Any comparison of the GoAux with a typical pair of computer monitors is dispelled as soon as you pick them up. Construction of the GoAux 4 is of high-impact plastic, and there is a respectable weight and sturdiness to them. The overall impression when you pick them up is that the GoAux 4 are a high-quality, albeit miniature, set of studio monitors.

From top to bottom, the back of the left-side GoAux speaker has several connection points, including a Stereo 1/8-inch analog aux input for connecting to your computer, media player, or cell phone outputs. There are also a pair of RCA unbalanced inputs for connection to audio interfaces, mixing consoles, etc.; as well as a pair of TRS balanced inputs and a Type B USB input (both on the GoAux 4 only) that allows GoAux to be used as your computer's or DAW's primary audio output. Finally, Bluetooth input enables wireless streaming from your computer, phone, media player, etc.

The middle set of controls on the back of the left speaker have low- and high-frequency EQ adjustment points (+ 2dB, Flat, and -3 dB) to help balance GoAux to your specific listening environment. A connection point for linking the left and right speakers is provided, as well as an on-off rocker switch and outlet to connect the included power cable. The front of the left GoAux speaker has a push-on indented rotary volume control that lights up when the GoAux is powered on. A 1/8-inch stereo headphone input is provided, as well as a 1/8-inch port for connecting the included ARC room correction microphone. All the electronics, power amplifiers, etc., are housed in the left-side speaker, which has an 8x5x5-inch enclosure (GoAux 4).

If that's not enough bang for your buck, the system also includes an adjustable listening stand for each speaker and a professional-quality carrying bag for transporting and storing your GoAux and the accessories. The speaker configuration is a two-way, ported system (the bass port is on the top rear of each speaker).

The GoAux 4 features a four-inch woven glass aramid driver with KRK's distinctive bumblebee design for handling low- and mid-range frequencies, as well as a soft textile dome tweeter. The GoAux 3 features the same speaker configuration but with a three-inch woven glass aramid driver. A protective metal grille covers the driver and tweeter. Except for the front left volume control, all the other connection points are flush or recessed within the back of the speaker. The overall construction and build quality seem to be more than up to the task of moving from gig to gig, setup to setup, etc. The included padded carrying bag should afford enough protection when storing or moving GoAux around in most situations.

Basic setup and configuration of the GoAux



4 via Bluetooth is simple. Just connect the monitors to each other with the included cable and position each speaker on its included stand (via thumb screws). The included 15-foot connection cable is long enough to position the speakers on each end of a room. I'm not sure why KRK chose to include such a long cable for what ostensibly are designed to be nearfield monitors, but I guess it's good to have placement flexibility. The adjustable speaker stands offer fine-tuning for height and angle. Turning the rear power switch on and depressing the front left rotary volume knob puts the GoAux in pairing mode.

The time it took to connect the speakers, position them on my desk, and pair them with my iPhone was less than five minutes. You can also pair the GoAux 4 via Bluetooth by pressing the "Pair" button on the back of the left speaker, which glows blue when the GoAux is successfully connected.

That being done, I hit play on an MP3 mix I was working on earlier in the day and sat back to see what the GoAux 4s sounded like. My first impression was being somewhat shocked at how much sound was coming out of such a

small footprint. When I say how much sound, I mean the overall stereo imaging, bass, and mid- and high-frequency response. The general listening experience was clear, color-neutral, and sonically accurate. To be honest, the stereo imaging was so good and the sound so big that I found myself looking around my studio wondering if I was somehow playing back my MP3 through my main nearfield monitors.

That said, all studio monitors have their own character, and you will have to decide if the GoAux Monitors are right for you. I have another, much larger pair of KRK monitors in my studio, and there is more than a passing resemblance to the overall sonic characteristics between the two sets of speakers. The other takeaway here is the GoAux 4s are designed

to deliver a flat, color-neutral listening experience. As stated earlier, there are a number of ways to connect the GoAux 4s to your computer or DAW. Connecting GoAux 4's directly to any of the high-quality portable audio interfaces currently on the market should yield great results and make for a portable recording system you can effectively use anywhere you can plug in your laptop.

Going deeper into the capabilities of the GoAux 4 Portable Monitor System: it includes the same ARC acoustic real-time correction capability found on some of KRK's larger studio monitor systems. The GoAux 4 also comes packaged with a sub-miniature microphone, which works with the KRK Audio Tools App, a free suite of downloadable tools for iOS and

Android to help you dial in the acoustics of your room or workspace. Given the portable nature of what the GoAux is designed to be—a portable monitor system designed to work in constantly changing acoustic environments, I'm not sure how much of a difference GoAux's room correction capability will matter in most situations, but it is good to have if needed.

When I first saw the GoAux 4's, my initial thought was that they would be a good alternative to a good pair of studio headphones. In reality, the GoAux 4's proved to be much more than that: they are a highly capable pair of nearfield monitors delivering enough clarity and punch, not to mention surprisingly impressive stereo imaging, to make them practical to use for real work. Just as important, I found the GoAux 4's generated minimal ear fatigue and were easy to listen to for longer recording sessions. If you're looking for a second or traveling pair of studio monitors, the KRK GoAux 4's are worth checking out.

The KRK GoAux 4's are available now for \$449. The KRK GoAux 3's are available now for \$379. Find out more at: [krkmusic.com/GoAux-portable-nearfield-monitors](http://krkmusic.com/GoAux-portable-nearfield-monitors).





## Lauten Audio LA-220 V2

**T**he LA-220 V2 is Lauten Audio's most affordable large-diaphragm condenser microphone. First released in 2007 and recently upgraded with better components and specifications, the Lauten Audio LA-220 V2 is part of the Lauten "Series Black" range. The "Series Black" range also includes Lauten Audio's LA-120 V2, a small-diaphragm condenser microphone and the Lauten LA-320 V2 large-diaphragm tube condenser microphone. The overall presentation and first impression when you pick up the LA-220 V2 is that of an upscale, professional quality microphone that looks and feels like it should cost considerably more than its \$349 MAP price point.

The Lauten Audio LA-220 V2 is a transformer balanced JFET condenser microphone and features a versatile cardioid polar pattern. The heart of the Lauten Audio LA-220 V2 is a hand-tuned 32mm center terminated pressure gradient capsule. The LA-220 V2 features high-quality polypropylene capacitors and resistor components found in Lauten Audio's more expensive microphones. Frequency response on the Lauten Audio LA-220 V2 is 20Hz to 20 KHz Max SPL 130 dB with less than 0.5 total harmonics distortion @1000 Hz. The LA-220 V2 requires 48V phantom power to operate.

The Lauten Audio LA-220 V2 has a 130 dB SPL threshold and low floor noise makes it practical to use on vocals and acoustic guitar as well as in front of guitar amps and drum kits. The JFET (Junction-Gate Field Effect Transistor) character of the LA-220 V2 midrange frequencies make it a great choice for recording and

mixing vocals and acoustic guitar, which I suspect what a lot of people who buy the LA-220 V2 will primarily be using it for.

The LA-220 V2 has switchable onboard high-cut and low-cut switches positioned on either side of the front of the microphone. The low-cut filter is a great tool for taking the low-end muddiness or "boominess" out of your recordings (a common problem when recording vocals and acoustic guitars). The low-cut filter also helps to shift the focus of the LA-220 V2's to the mid and upper frequencies, helping your recordings to cut through your mixes. The high-cut filter is a great tool for addressing overly bright sound sources by adding weight to a sound. Because of the LA-220 V2's all-analog domain, its effect on sound (what your ears perceive) starts at around 3k, which helps to create the perception of warmth in your recordings.

As I have found from personal experience over the years, it is always better to "get it right" the first time rather than "fix it in the mix" later. The high- and low-cut filters on the LA-220 V2 can help you achieve this by giving you the tools to help manage common recording problems such as dialing out extraneous background noise when recording your tracks.

The LA-220 V2 comes with a custom-made, open-face design shock mount and a soft cloth bag. Though the LA-220 V2 does not have its own storage case, the box is designed to double as a display quality case when the microphone is not in use.

I tested the Lauten Audio LA-220 V2 recording my Donner Rising G Pro Acoustic Guitar into my

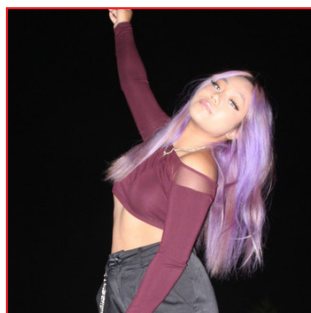
Joe Meek One Q 2 Master Channel and straight into Pro Tools via my Audient EV0 16 Interface. I just added some compression on the Joe Meek, left the EQ flat and bingo! Sounds great! I was expecting some low-end rumble or coloration, but none of that was evident coming out of my headphones or nearfield monitors. Just a clear and accurate and, more importantly, highly musical representation of my acoustic guitar.

There really is a lot to like with the Lauten Audio LA-220 V2. The microphone offers a serious value proposition by delivering a professional quality, versatile and highly musical microphone that's able to deliver vintage to modern tones on demand and has enough flexibility and versatility to be able to effectively record just about anything. The Lauten Audio LA-220 V2 is very well constructed overall. The body features all metal construction, and the head is a steel frame with woven steel mesh. It is clear that a lot of care went into designing the LA-220 V2. The Lauten Audio LA-220 V2 is, in short, built to last.

For singer-songwriters or podcasters on a tight budget or anyone just getting into home recording who are looking for the one microphone that can "do it all"—not to mention more experienced users who are looking for a second or third microphone to add to their collection—the Lauten Audio LA-220 V2 is a great choice. All this for a price point that won't break the bank. Highly recommended!

The Lauten Audio LA-220 V2 is available now for \$349 MAP. Find out more at: [lautenaudio.com](http://lautenaudio.com)





## Elxiona

**Contact:** [elxionamusic@gmail.com](mailto:elxionamusic@gmail.com)  
**Web:** [unitedmasters.com/a/elxionamusic](http://unitedmasters.com/a/elxionamusic)  
**Seeking:** Label, Mgmt, Booking  
**Style:** R&B Pop

Elxiona has a rich, Ariana Grande-like voice that goes well with her relationship-centric songs. Unfortunately, her breathy, appealing delivery is often inarticulate, leaving the listener baffled. "Broken Promises," as enticing as it is, would be so much better if her words were as clear as the emotion she puts behind them. "Down For The Night" is a sexy-sounding retro-funky R&B come-on (we assume, since her lyrics are indecipherable) accompanied by a lush, sexy track. "These Days" suffers the most from her poor enunciation and is overwhelmed by the rich complexity of the track. This artist has a commercial, contemporary sound and she will increase her chances of success by working with an experienced vocal coach.

Production	6
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



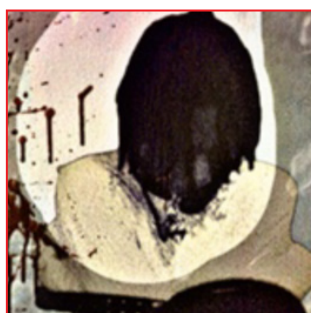
## Co Co Jones

**Contact:** [cocojonesmusic@gmail.com](mailto:cocojonesmusic@gmail.com)  
**Web:** [iamcocojones.bandcamp.com](http://iamcocojones.bandcamp.com)  
**Seeking:** Label, Booking, Film/TV  
**Style:** R&B, Soul

Atlanta's Co Co Jones delivers an intriguing brand of R&B/Soul, with one foot firmly in the funky past. That describes "Let Me," a super-slow motion, altogether sexy and seductive song spiced with retro high-pitch synth horns that flirt with sour notes as Jones' voice hits us like a dead-ringer for Beyoncé. It's weirdly wonderful. "No Ordinary" shifts gears to a breezy party-starter that's peppered with vintage sounds (such as a huge retro drum-machine) that Jones raps on excellently. The energy gets even better on "Sugar Honey Ice Tea," with Jones' shouts of encouragement: "This is for my girls!... Go girl, you are the shiiiiit!" Backup singers add lots to these recordings, but we urge Jones to put herself front and center in the mixes.

Production	8
Lyrics	7
Music	8
Vocals	9
Musicianship	8

SCORE: 8.0



## Luh Hippy

**Contact:** [literallylaflame@gmail.com](mailto:literallylaflame@gmail.com)  
**Web:** Soundcloud  
**Seeking:** Label  
**Style:** Trap, Southern Hip-Hop

Upon first hearing Luh Hippy, our expectations were adjusted immediately on account of the amateur recording and mixing of vocals. An experienced producer can serve this artist well, since Luh Hippy is a talented wordsmith, extremely confident on the mic. Hippy's subject matter is rather one-dimensional and frankly overly aggressive—the tracks we heard are: "Full Metal Jacket," "Armed & Dangerous" and "Fentanyl." The latter is surprisingly sentimental, with soft R&B instrumentals, describing heartbreak as the drug, and his steps to make it out of the trap life. At this point, we would call Luh Hippy's *Demon Talk* a passion project, but for our own protection, we would love to hear how he grows with the right team.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2



## Lucie Tiger

**Contact:** [lucietigermusic@gmail.com](mailto:lucietigermusic@gmail.com)  
**Web:** [lucietigermusic.com](http://lucietigermusic.com)  
**Seeking:** Label, Booking, Film/TV  
**Style:** Country/Southern Rock

Cool name! And her voice sounds nice n' husky on "Christmas in The South." But is that "south" referring to Melbourne? See, this artist is from Australia, yet she brings a twangy American authenticity to her voice, and she even recorded "Everybody Knows Your Name" at Sun Studio in Memphis, using just her southern-accented voice and a wailing acoustic guitar. Very nice. She pulls out all the stops, though, on "Found My Home," where the whole band, including an organ player who adds plenty to the sound, helps Tiger and her strong backup singers to drive home the song's catchy chorus. The band is terrific—they're a real Nashville-tight ensemble that helps to make this recording a standout.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



## Buried Blonde

**Contact:** [info@buriedblonde.com](mailto:info@buriedblonde.com)  
**Web:** [buriedblonde.com](http://buriedblonde.com)  
**Seeking:** Booking, Film/TV  
**Style:** Rock

Fronted by singer Lauren Flynn, this Seattle band have a guitar-driven knack for hooks that catch you quickly. The consistent problem in these recordings, though, is a sub-par sound quality that results in Flynn's lead vocals being buried in the mix. "Like A Scar" has a good groove and catchy changes, along with a nice guitar solo, but it's hampered by muffled vocals. Sound is a little better on the melancholy "What Now," which has a riff that's catchy as a cold. Next, the downtempo, seductively jangly "Supply & Demand" reminds us of Mazzy Star, with lots of overlaid humming voices. We urge the band to tighten this very promising song's arrangement, since it wanders and loses us toward the end.

Production	6
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.2



## YNC Crashout

**Contact:** [yncrashout@gmail.com](mailto:yncrashout@gmail.com)  
**Web:** Spotify  
**Seeking:** Label, Booking  
**Style:** Rap

If references to Waffle House don't give it away, YNC Crashout's thick rural accent makes him an authentic new voice in the Memphis rap scene. "Throw It" features slurred stream-of-consciousness over a trippy instrumental—at times, it sounds like a broken record. Another track, "Right Now," is more contemporary, a better overall mix, with the added experimentation of auto-tuned sung vocals. Most interesting was the single, "Attached," which demonstrates the most technical performance from the emcee and production team. The song is built around a pitched-up, sped-up soul sample. While we believe YNC Crashout has potential, we feel the music at this point is plain, standard among the masses.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	7

SCORE: 7.2

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.





## The Storm Windows

**Contact:** tsmith@milestonepublicity.com

**Web:** thestormwindows.com

**Seeking:** Film/TV

**Style:** Americana

A big rock riff (like classic songs "Secret Agent Man" and "Solitary Man") kicks off and paces "A House Divided," a political song of unity from The Storm Windows, whose lead vocals have a studious and sincere quality. These guys are committed communicators and the production of each song delivers every syllable with remarkable clarity. The duo's Americana focus appears on the banjo-laced, fiddle-flavored, unrequited love song, "Sweet Amelia," which despite its gravelly, Springsteen-esque lead vocal, has a warm, appealing vibe in the group-vocal chorus. The overall mix is best on the rocking, slide-guitar-layered "Love is Like A Spy," which benefits from an uncluttered arrangement.

Production	7
Lyrics	8
Music	8
Vocals	7
Musicianship	7

SCORE: 7.4



## Mr. Primitive

**Contact:** mrprimitivemusic@gmail.com

**Web:** mrprimitivemusic.com

**Seeking:** Label, Bookings

**Style:** Rock

Mr. Primitive is a prolific one-man operation, David William Pearce, whose latest batch of tunes is a group of demo-quality recordings that show he is an adept songwriter with a knack for commercial-sounding hooks. "Say A Prayer" has a Southern-rock vibe driven by a clear, rockin' guitar, a basic drumbeat and Pearce's doubled voice. Simple yet effective, the recording does what any good demo does: gives an enticing glimpse into what a fully-fledged rendering could be. Same with the wry, bluesy-rockabilly shuffle "Better Than Being Alone" and the affecting, optimistic "Learn to Love Again," which is propelled by a strong drum groove. At this point, Mr. P might want to enlist a crafty producer.

Production	6
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 6.8



## Renee Ruth

**Contact:** reneeruthmusic@gmail.com

**Web:** reneeruth.bandcamp.com

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

**Style:** Cinematic Pop

Artist Renee Ruth sings with an aching, heart-tugging energy, and on "We Are One" she delivers a song that glows with an Enya-like quality, delivering lots of elegant strings, appealing vocal harmony blends, bold drum beats, and effective countermelodies that keep the ear engaged. She shifts to mainstream pop with her song "Lose My Breath," whose drum machine sets the pace for a dance/Latin rhythm vitality ("Can you feel it now?"), all of it benefiting from an excellent sound mix. Ruth adds her name to a long list of artists who have covered Radiohead's "Creep," bringing to it a complex, elegant neo-classical shine that distinguishes her version from a host of lesser tries at the modern classic.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 7.8



## Kinnfolk

**Contact:** kinnfolk.music@gmail.com

**Web:** kinnfolkmusic.com

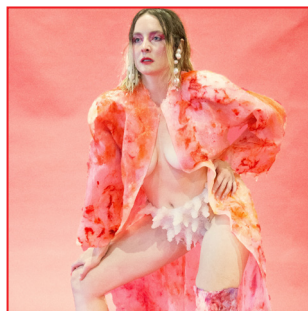
**Seeking:** Booking, Distribution, Label

**Style:** Celtic

This husband and wife duo of Josh & Julie Kinn may be from the mountains of Virginia, but their music is a dead-ringer for authentic traditional Celtic folk music, with a subtle contemporary seasoning. Julie takes the lead vocal on "Byker Hill" delivering a gentle, heartfelt, Irish accented ballad accompanied solely by the primitive beat of a drum. Close your eyes and you feel as if you're in 19th century Ireland. The lengthy "The Transatlantic Set" captivates the listener with an expert mandolin and percussive bass-fueled instrumental, full of fleet fretwork. Josh and Julie harmonize effectively on the transporting "The Hat Song." Kinnfolk are in the market for booking opportunities—and they are absolutely deserving of them.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0



## Livia Rita

**Contact:** avantgardeners@liviarita.com

**Web:** linktr.ee/liviarita

**Seeking:** Label, Booking

**Style:** Avant Pop, Mystic Eco-Pop, Electronica

The pair of songs that bookend artist Livia Rita's new release—"Just Happier" and title number "Fuga Futura"—with the artist singing/encanting in free verse along with her coven of sensual nymphs, will certainly enchant fans of Björk. The songs' ambient, ethereal swells, and their swirling, industrial organ and machine-made sounds, are ideally alluring as intro and outro material. The best of the bunch, though, is the pulsing, propulsive "Expired Crystal," an upbeat synth-popper on which Livia pleads "Give me back my heart!" Alas, this catchy tune is, for some strange reason, a mere 1 minute long. We guess Livia wanted to return to her colorful coven of "avant gardeners," who orbit the artist in her recently released video.

Production	7
Lyrics	8
Music	8
Vocals	7
Musicianship	7

SCORE: 7.4



## Freefall Rescue

**Contact:** watts@freefallrescue.com

**Web:** freefallrescue.com

**Seeking:** Booking, Film/TV

**Style:** Melodic Indie Rock

Articulate and dramatic, Freefall Rescue makes music with an underlying sadness that is countered by a persistent '80s-fueled energy. Think Interpol, The Killers, The Cure. "Sitting On The Launchpad" epitomizes what the band does, with an arrangement powered by electric guitar, synths, church organ, piano and heavy bass to achieve a full-bodied sound. The downcast "Lemons" ("What have you done with our enemies?") is introduced by a sad piano and heavy, militaristic death-march drumbeat before transforming into an uplifting climax. Next, the band delivers "End of the Line" where the chorus is a lively dancefloor anthem. Freefall Rescue delivers a vibe that is unflinchingly honest, yet ultimately optimistic.

Production	9
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0

**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](https://musicconnection.com/get-reviewed). All submissions are randomly selected and reviewed by committee.



## Francine Reed

### *The Incomparable Francine Reed*

Fervor Records

Producer: Andy Gonzalez

She's sung with Lyle Lovett, Smokey Robinson, Miles Davis, Willie Nelson and Roy Orbison, among others. At 75, Reed has spent a lifetime singing and it shows. Her rich and robust vocals gently caress your ears as she waxes old-school on jazzy songs like the Nina Simone-influenced "The Rain Keeps Falling," the romantic "This Valentine's Day" and the light-hearted "Tips of My Fingers." "You Got Me Singing" has a jubilant vibe while "Apple Cobbler" spotlights her superb scatting prowess. – **Eric Harabadian**



## Doug Levitt

### *Edge of Everywhere*

Producer: Trina Shoemaker

A former news correspondent with experience covering trouble spots such as Rawanda and Gaza, Doug Levitt has a nose for stories of strife. Is it any wonder he's made songs about struggle his forte? He toured the country by bus for a decade plus, meeting common folk and expanding his insight into the human condition. The stories that subsequently spilled forth for this auspicious debut are perfectly suited for his Americana-style framework. Harrowing yarns of this caliber are bound to pull tears from weary eyes. – **Andy Kaufmann**



## Jawny

### *It's Never Fair, Always True*

Interscope Records

Producers: Jawny, Elie Rizk, Imad Royal

Jawny's excellent lead single "Take it Back," chock full of fuzz guitar and gang chants, has been remixed and remastered for this full-length debut, and now features Beck! The album also offers piano ballads ("Fall in Love") to counter Jawny's high energy. Closer "Selfish Hate" is Jawny's most ambitious opus at eight minutes, a sad stoner's "Bohemian Rhapsody." "I'm old enough to feel old, but young enough to die alone..." These opening lines of "Everything" serve as a mission statement from a more sophisticated, mature singer. – **Joseph Maltese**



## Fever Ray

### *Radical Romantic*

Mute

Producers: Karin Dreijer, Olof Dreijer, Johannes Berglund, Trent Reznor, Atticus Ross, Aasthma, Nidia and Vessel

When it comes to the arts, being anomalous remains an advantage. As a nonbinary, Swedish creator, Karin Dreijer possesses this quality in spades. The performer's uniqueness has attracted valuable company, including Trent Reznor and Atticus Ross of Nine Inch Nails, who contribute to "Even It Out" on this follow-up to 2017's *Plunge*. On that track and every other, the idiosyncratic composer entrances with transcendental swirls and ominous rumbles. – **Andy Kaufmann**



## Death Valley Girls

### *Islands in the Sky*

Suicide Squeeze Records

Producer: Mark Rains

The seeds for this 11-track album allegedly germinated with chief songwriter Bonnie Bloomgarden's sickness-induced fever dreams. The result is a shift from material aimed at pleasing audiences to introspective self-affirmations. Worry not, the bouncy press release implores – it's still a party disc. To be sure, the bubbly squad's grunge pop aesthetic does an admirable job of enlivening lost spirits. Meanwhile, their laser focus on messages of empowerment drags down the band's exuberant fizz. – **Andy Kaufmann**



## Jeff Larson

### *It'll Never Happen Again:*

#### *A Tim Hardin Tribute*

Melody Place

Producer: Gerry Beckley

Singer-songwriter Jeff Larson does an exceptional job shedding new light on classic material from legendary troubadour Tim Hardin. Everyone from Rod Stewart and Bob Seger to Johnny Cash have covered Hardin's catalog. And Larson is right up there with the best of them. He stridently captures the honest and conflicting sentiment of "Don't Make Promises You Can't Keep", and his take on "Misty Roses" is dreamy and wistful. "How Can We Hang On To a Dream" has an engaging baroque feel. – **Eric Harabadian**



## Amber Run

### *How To Be Human*

Believe Digital

Producer: Ben Allen

Intoxicating artistry navigates poignant lyrics with emotional storytelling, with raw metaphors decorating each song on Amber Run's fourth studio release. The indie rock trio of Joe Keogh, Tomas Sperring, and Henry Wyeth unify listeners in the adventure and vulnerability of the human experience. Combining their last three EPs with fresh material, the record touches on themes from personal development to parenthood, building ambient suspense: a beautiful blend of acoustic and synthesized sound. – **Andrea Beenham**



## Ape Shifter

### *Monkey Business*

Brainstorm Records/Heavy Progressive Records

Producers: Jeff Aug, Florian Walter and Kurt Munch

This German/American instrumental rock trio have shared bills with heavyweights like Allan Holdsworth, Greg Howe, Albert Lee and Stu Hamm. Tracks like "MPU," and "Stampede" are tough, in-the-pocket and tailor-made for the stoner rock and skate punk set. But stick around for the atmospheric and ethereal "Shitkicker" and "Lying in Wait." Jeff Aug emits ample chunks of muted chords and fiery leads from his guitar arsenal. Bassist Florian Walter and drummer Kurt Munch bond with hand-in-glove precision. – **Eric Harabadian**





**The Moroccan Lounge** Los Angeles, CA

**Web:** [katieferrara.com](http://katieferrara.com)

**Contact:** [katie@katieferrara.com](mailto:katie@katieferrara.com)

**Players:** Katie Ferrara, vocals, guitar; Fernando Perdomo, guitar; John Urban, bass; Michael Collins, drums

**Material:** With muted drumming and beautiful, balanced sound, Katie Ferrara kicked off her show sharing whisper-toned melismatic stylings and haunting country vocals, opening with "The Best Is Yet to Come." Shifting gears to a deliciously dark and sexy intro vibe on "Ride," the song unfolded with elastic guitar licks and a wailing solo, adding a sassy, gravel-feeling pre-chorus and soulful vocal delivery. Sharing a collection of singles from 2021 through to her latest release, "Lost In The Wires" (a narrative on the new age of tech addiction), Ferrara has a unique honesty about her writing that connects to her powerful delivery for an unforgettable experience.

**Musicianship:** With a gentle, unassuming stage presence, Ferrara's crowd remained under her spell for the entirety of the show. The guitarist, drummer, and acoustic bassist playing were divine—presenting the perfect backdrop to Ferrara's artistry—and the rare balance of musical chemistry between her and the musicians on stage created gorgeous moments of connection between the group and their standing crowd. Ferrara's vocal



# KATIE FERRARA

flavorings are akin to a combination of Alison Krauss, Melissa Etheridge, and Jewel, with a stunning ability to captivate her listeners.

**Performance:** "Please Come Back To Me"—her self-described 'patriotic protest song' about the lack of truth in education and freedom of information in America—included a sing-along outro on the chorus refrain (as well as backing vocals from guitarist Fernando Perdomo and bassist John Urban). "On Her Path"—a song about women around the world who travel miles daily for water for their families—brought more audience participation on the scat melody section and included beautiful guitar licks on the bridge. The fun continued with

wolf howls from the room on "Wolf Cry," which included fantastic syncopated drum lines and a haunting cliffhanger outro.

**Summary:** Closing out with "Help Me Up," with its funky, uplifting vibe, solid rhythm guitar, and great breakdown, Ferrara and her band presented fabulous unassuming (but powerful) guitar licks, incredible drum control, and the perfect upright bass element. Equal parts feisty and natural, Katie Ferrara is the real deal, providing stunning vocal artistry covering country, rock, and R&B sprinklings, with a poetic lyricism that speaks conversationally to her audience. A unique and tasty sound experience. — **Andrea Beenham**



# MMEADOWS

**The Lodge Room** Los Angeles CA

**Web:** [mmeadowsband.com](http://mmeadowsband.com)

**Contact:** [grant@girlieaction.com](mailto:grant@girlieaction.com)

**Players:** Kristin Slipp, vocals, keyboard,

percussion; Cole Kamen-Green, EVI, trumpet, keys

**Material:** MMeadows is a duo playing what sounded like electronic music meets pop but without the thundering beats from the drum machine. The tunes are eerie and creepy,

but melodic and tasteful at the same time. The songs resemble a toned-down version of techno/electronic, mixed with refined vocals that add a bit of depth to the music.

**Musicianship:** The musicianship is pretty good. Green is a multi-instrumentalist who is like a kid in a candy shop, trying all the goodies in the store. EVI, trumpet, keyboards and percussion were all played by Green in a jazzy light, and he laid down the groundwork to most all the songs. Slipp has a very good voice. Her range is phenomenal, as she shows it off on "Friendship." She went from standard voice to a super-high falsetto that really seemed unreal and left the crowd with gaping mouths.

**Performance:** The performance was okay. Good audience acknowledgement kept things interesting. Slipp kept things light and airy with jokes and stories as she related to the audience stories of how MMeadows ended up where they're at and how the new album came to be.

**Summary:** MMeadows is a wanna-be techno/electronic duo with extremely strong vocals. Slipp sounds like a young Selena Gomez in voicing and style and is trying to use techno as a way to combine the two genres (not a bad thing). Green has worked with the likes of Beyoncé and Lorde and continues to be the musical force behind MMeadows. *Light Moves Around You* dropped on Feb. 3, with 10 brand-new tunes you can check out. — **Pierce Brochetti**



**Oddfellows Concert Lounge** Wyandotte, MI

**Contact:** jq75@yahoo.com

**Web:** facebook.com/RemnantsMi

**Players:** Adam Quiroz, guitar, vocals, synthesizer, tambourine; Nathan Adermatt, guitar; Jude Biggs, bass; Michael Ellerman, drums

**Material:** Shades of guitarist Mike Keneally, math rock, progressive emo and Radiohead, this young and accomplished quartet weaves their web of avant garde rhythms, tempos and thematic concepts into a cauldron of sensory delights. Remnants defy classification, yet retain a relatable sound just the same. Despite the complex nature of the material, their beautiful melodies and indigenous grooves shine through. For example, "Demo Song" is somewhat experimental, but the trance-like themes emanating from the two guitarists draw you in. The full sound and impassioned vocals on "Houses Down By the Water" connect, as well.

**Musicianship:** Adam Quiroz is primarily a guitarist, but serves the band's overall sound as a solid utility player on vocals, keyboards and hand percussion, as well. Fellow guitarist Adermatt provides excellent interplay on solos and rhythm. Their work together creates interesting collages of auditory color. Bassist Biggs has an appropriately deep and clean tone that fills out the bottom end rather nicely.



He also plays between the notes and creates compelling textures and tension. Michael Ellerman's drumming walks that delicate line between conformity and chaos. He keeps the tempo in line, but can step out, tastefully, at a moment's notice.

**Performance:** The band erupted from the chute, but was mired, at first, by a somewhat muddy mix. No reflection on them, they quickly adapted and powered through the opener "Demo Song." "Hamilton's Pharmacopeia" followed with odd meters and a jazzy feel. The use of dynamics here really showed the restraint and ability of the band to listen to, and work with, each other. "Reflections" was interesting due to Quiroz's switching from

guitar riffs to synthesizer passages. There was a spacey sonic structure created that was inventive and trippy. "Houses Down By the Water" and the finale "The Right Rig" were noteworthy for their shift from eerie voodoo-like meditation to near cacophonous meltdown.

**Summary:** Remnants are an interesting progressive rock band that refuses to be locked into one lackluster category. They've got their own sound rooted in all that is artistic, far-reaching and visionary. Guitar aficionados will surely appreciate the level of tasty shredding engendered by Quiroz and Adermatt. Jazz-fusion buffs and fans of bands like Tool should dig Biggs' and Ellerman's precise and intricate beats. — **Eric Harabadian**



**The Hotel Café** Hollywood, CA

**Web:** ariellesilver.com

**Contact:** booking@ariellesilver.com

**Players:** Arielle Silver, vocals, guitar; Shane Alexander, guitar, vocals; Darby Orr, piano, bass, melodica

**Material:** Arielle Silver is an Americana/blues/country singer-songwriter who is reminiscent in style of John Prine and Eric Anderson. She outdoes them both in the emotional department with creative and inventive tunes that capture your soul and make you want

to fly. The songs are "sad" in feeling, yet very uplifting and enriching in context, and leave you feeling refreshed and vibrant.

**Musicianship:** The musicianship is top quality as Silver and friends enchanted and delighted the audience with every guitar stroke. Alexander played eerie sounds and perfect string plucking was heard ever so subtly. Orr played the piano beautifully and switched off on bass and the three of them were just stunningly superb. They played off each other well and it was just one big happy place.

**Performance:** Silver has superb stage presence and is so confident and strong on stage, the audience just eats it up. You can look into Silver's eyes and see the beauty that is her passion and know that her soul is the good place where all of the music-magic happens. She kept things light and airy and threw out a joke or two remembering yester year and how the new songs came to be.

**Summary:** Arielle Silver is an excellent songwriter and she knows just how to aim and hit the heart right where it counts. "Worth Waiting For," "Ricky Lee" and "River Dock at Sunset" all hit the emo button as "Miracle" set everything off, in a very good way. All the songs are very touching and warming in one way or another. "Ghost Ships," a song about paths Not taken is another "make-you-think" tune that invokes life's questions about life. If you're into mellow, easy-listening, beautiful tunes that invoke passion and excitement, check out Arielle Silver the next time she's in town. — **Pierce Brochetti**





and performing experience in their own right, and the combination of players delivered a powerful blues sound. The railroad push of "Feel Good Church" brought gospel organ playing and gorgeous drum control, with seemingly effortless vocal leaps, great use of space, and spicy vocal growls from Haley on YouTube favorite, "Love Me Right."

**Performance:** Fabulous tight drumming and lilting, Motown rhythm section moments appeared in "Feels Like Freedom," with delicious fatback stick skills and guitar intro opening and molasses solo in the group's sticky blues interpretation of Curtis Mayfield's "Baby Please." The ballad also featured more great organ soloing from Kelly and presented some tasty low-end vocals and edgy growls from Haley, great drops that built up to punchy lead vocals, and solid vocal back-ups from Delgado and "RC" Cortes.

**Summary:** Rounding out the set with grungy, rockabilly "Never Sleep Your Way To The Middle," Sandy Haley presents a Dolly Parton-meets-Bonnie-Raitt flavor, arriving as a petite powerhouse, backed by a group of phenomenal musicians. The easy chemistry and professional demeanor of the collaboration of seasoned professionals provides an entertaining, relaxing container of music for an enjoyable evening out with friends. - **Andrea Beenhaim**

**The Canyon** Agoura Hills, CA

**Web:** sandyhaleymusic.com

**Contact:** dougdeutschpr1956@gmail.com

**Players:** Sandy Haley, vocals; David Kelly, keyboards; Joey Delgado, guitar; Ricky "RC" Cortes, bass; Steve Stephens, drums

**Material:** Opening with a solid, tight sound and feisty lyricism on "Dirty Dog," Sandy Haley and her quartet of experienced musicians delivered an unexpectedly inspiring and

upbeat set of blues from her latest EP, *Feels Like Freedom*. With powerful vocals—and projection that defied her petite stature—Haley engaged the crowd with a fun persona and grounded confidence as she presented a message of hope for the crowd (and especially the ladies) in attendance.

**Musicianship:** Alongside prominent guest musicians, Joey Delgado (guitar) and David Kelly (keys) of the Delgado Brothers, each performer on stage brought a stack of touring

**Harvard and Stone** Los Angeles, CA

**Web:** johnnyzapp.com

**Contact:** johnnyzapp@gmail.com

**Players:** Johnny Zapp, vocals, guitar; Matt Lubben, vocals, guitar; Scott Andrews, bass; A.D. Adams, drums, vocals

**Material:** Johnny Zapp's music is punk rock meets rock & roll, who then sat down to lunch with rockabilly. His style, rooted deep in the '70s era, encompasses a great many influences. For the most part, the live songs are heavy-hitting, hard rockin' punk tunes with splashes and sprinkles of melodic rockabilly and hints of oldies. The bottom end hits your soul like thunder in the dry desert just waiting for a splashdown.

**Musicianship:** Strong all around. Zapp, a multi-instrumentalist, stuck to playing guitar and helped fill the rhythm section superbly. Good strong vocals from Zapp and Lubben kept things very interesting, especially on "Want You, Need You." Lubben also contributed some nice rhythm guitar as well as some no-frills guitar lead. Adams and Andrews proved to be an unstoppable rhythmic force as they combined to provide a wall of energy that the guitars and vocals could cut through with a superb outcome.

**Performance:** Not much room on the stage to move around, but the boys did everything they could. While Zapp has "Elvis" written all over him, he has his own fashion and style. You can tell he's been around music his whole life. Adams is the solid rock that



everyone sits on. He was beating his drums like it was never going to be loud enough and was very, very entertaining as he also sang backup. Adams was the solid force, visually, that kept everything together.

**Summary:** Johnny Zapp is no slouch when it comes to the music business. He is all over the place. If he's not performing, he's writing. If not writing, he's practicing. If not practicing,

he's in front of the camera at a photo shoot and always travelling. His music can be heard in 48 countries around the world. He has written tunes for the TV shows *Pimp My Ride*, *MTV 10 on Top*, ESPN's coverage of the PGA Tour and many Red Bull advertisements. If you're looking for well-written tunes that are well performed, check out Johnny Zapp and his crew the next chance you get.

- **Pierce Brochetti**



Music-makers tap into this list to connect with indie labels, marketing experts and indie publicists. Plus there's loads of contact info to aid in promoting your career: swag & t-shirt manufacturers, CD/vinyl duplicators, blog sites, social media tools and more.

## INDIE LABELS

### 1-2-3-4 GO! RECORDS

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

### 300 ENTERTAINMENT

450 West 14th Street  
New York, NY 10014  
Email: info@threehundred.biz  
Web: 300ent.com  
Notable Artists: Megan Thee Stallion, Young Thug, Fetty Wap, Maria Becerra, Jeris Johnson, (see website for more)

### 4AD RECORDS

17-19 Alma Rd.  
London, SW 18, 1AA, U.K.  
+44 20 8870 9912  
Email: demos@4ad.com  
Web: 4ad.com  
Roster: Adrianne Lenker, Aldous Harding, Anjimile, Atlas Sound, Barteas Strange, Beck and The Birds, (see website for full listing)

### Additional locations:

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

### 88RISING

New York, NY & Los Angeles, CA  
Contact: Sean Miyashiro  
Email: shop@88rising.com  
Web: 88rising.com  
Notable Artists: Joji, Warren Hue, The Jackson Wang, Bibi, Niki

### 825 RECORDS, INC.

8225 5th Avenue, Suite 335  
Brooklyn, NY 11209  
347-240-5417  
Email: mattayamendola@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: 10thplanet@msquintonet.com  
Web: 10thplanet.com

### A389 RECORDINGS

P.O. Box 12058  
Baltimore, MD 21281  
Email: dom@a389records.com  
Web: a389records.com, facebook.com/a389recordings

### ACCIDENTAL ENTERTAINMENT, INC.

E-mail: Hello@accidentalentertainment.com  
Styles: 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, President, Rosie Forster, A&R Mgr.

### 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 Blvd.-174  
N. Hollywood CA 91601  
818-569-3020  
Email: submissions@2Activate.com  
Contact: James Arthur  
How to Submit: Urban, Soul/R&B, HipHop, Pop, Hard Rock, Country;  
Send Soundcloud &/or YouTube links, socials, email/text  
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, electronica  
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  
\*Demo Submission see website for details

### ATTABOI MUSIC MAGAZINE

Email: info@wildoatsrecords.net  
Web: attaboi.online  
Styles/Specialties: popular music/underground  
Distribution: online

### ALTERNATIVE TENTACLES

P.O. Box 419092  
San Francisco, CA 94141  
510-596-8981  
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 611  
Rockville Centre, NY 11571  
Web: amathusmusic.com  
Styles/Specialties: dance music, electronic, pop  
\*We do not 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 inquiries 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

Music Submissions Department  
1416 Larch Lane  
West Chester, PA 19380  
Email: jim@appleseedmusic.com  
Web: appleseedmusic.com

### ARCTIC SIREN PRODUCTIONS

4105 Turnagain Blvd., Ste. L  
Anchorage, AK 99517  
907-245-7311  
Email: artcsirn@acsalaska.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: viewb2bonline.com

### ASTHMATIC KITTY RECORDS

830 Glenwood Ave  
Suite 510-414  
Atlanta GA 30316  
Email: info@asthmatickitty.com  
Web: asthmatickitty.com  
Notable Artists: Mozart's Sister, OMBRE, Roberts & Lord

### ASTRALWERKS RECORDS

1750 Vine Street  
Hollywood, CA  
Email: astralwerks.astralwerks@gmail.com  
Web: astralwerks.com, facebook.com/astralwerks  
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  
Email: questions@barsuk.com  
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.

### BEC RECORDINGS

P.O. Box 12698  
Seattle, WA 98111  
206-691-9782  
Email: licensing@toothandnail.com  
Web: becrecordings.com, facebook.com/becrecordingmusic

### 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  
Roster: Vampire Weekend, Sonic Youth, Queens of the Stone Age, the National, Warpaint, the xx, Yo La Tengo and the New Pornographers  
Distribution: ADA

### BIG DEAL RECORDS

15503 Ventura Blvd., Ste. 300  
Encino, CA 91436  
818-922-0807  
Email: info@bigdealmusic.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

### BIG NOISE

11 S. Angell St., Ste. 336  
Providence, RI 02906

### 401-274-4770

Email: al@bignoiseno.com  
Web: bignoiseno.com  
Roster: Artists have included Christina Aguilera, Katharine McPhee, Red Hot Chili Peppers, Paul Doucette (Matchbox 20), Little Anthony & the Imperials, Jim Brickman, J. Geils, Bela Fleck and more.  
\*We are currently accepting demo submissions. Please call or email first.

### 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  
Email: contactbcr@bluecanoerecords.com  
Web: bluecanoerecords.com

### BOMP/ALIVE NATURALSOUND RECORDS

919 Isabel, Unit G  
Burbank, CA 91506  
Email: label@alive-records.com  
Web: alive-records.com/category/bomp  
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  
Web: boosweet.com  
Styles/Specialties: jazz, jazz fusion, smooth jazz, R&B, pop, reggae, hip-hop, rap, rock, metal, guitar instrumental, alternative  
Roster: Kiko Loureiro, Vernon Neilly

### BRIDGE NINE RECORDS

282 Rantoul Street  
Beverly, MA 01915  
978-532-0666  
Email: info@bridge9.com  
Web: bridge9.com

### BURNSIDE RECORDS

6635 N. Baltimore Ave, Ste 226  
Portland, OR 97203  
503-231-0876 ext. 202  
Email: skip@bdcdistribution.com  
Web: burnsidedistribution.com

### CANYON RECORDS

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

### CELESTIAL HARMONIES

Division of Mayflower Music Corp  
P.O. Box 30122  
Tucson, AZ 85751  
520-326-4400 Fax 520-326-3333  
Email: celestial@harmonies.com  
Web: harmonies.com



# CENTURY MEDIA

The Century Family  
c/o Sony Music International  
25 Madison Ave.  
New York, NY 10010  
**Email:** centurymedia@musictoday.com  
**Web:** centurymedia.com, facebook.com/  
centurymedia  
\*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:** cleorecs.com/home  
**Contact:** Brian Perera, Tim Yasui  
**Styles/Specialties:** gothic, rock, metal, rap, R&B, dance, classics, soundtracks  
\*Music Submissions accepted

# 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 Collins, 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.co.uk  
**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

5750 Wilshire Blvd. #450  
Los Angeles, CA 90036  
310-385-4455  
**Email:** submissions@concordmusicgroup.com  
**Web:** concordmusicgroup.com  
**Roster:** Action Bronson, Andrew Bird, Arianna Neikrug, August Burns Red, Barenaked Ladies

# CROSSROADS ENTERTAINMENT

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

# CURB RECORDS

48 Music Sq. E.  
Nashville, TN 37203  
615-321-5080  
**Email:** licensing@curb.com  
**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:** Juiceboxxx, \*Repeat Repeat, A. Sinclair, Holly Miranda

# DCD2 MUSIC

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

# DEEP SOUTH RECORDS

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

# Additional location:

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

# DELMARK RECORDS

4121 N. Rockwell  
Chicago, IL 60618  
773-539-5001  
**Email:** delmark@delmark.com  
**Web:** delmark.com

# DELOS PRODUCTIONS

P.O. Box 343  
Sonoma, CA 95476  
800-364-0645, 707-996-3844  
**Email:** orders@delosmus.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.

San Jose, CA  
**Email:** dmarmusic@yahoo.com  
**Web:** dmarmusic.com  
**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

# DRAG CITY RECORDS

P.O. Box 476867  
Chicago, IL 60647  
312-455-1015  
**Fax:** 312-455-1057  
**Email:** press@dragcity.com  
**Web:** dragcity.com  
\*No Longer accepts demos

# 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

11-13 East 26th Street  
New York, NY 10010  
**Web:** entertainmentone.com

# Additional locations:

2700 Pennsylvania Ave.  
Suite 1000  
Santa Monica, CA 90404

4201 Wilshire Blvd,  
Suite 400  
Los Angeles, CA 90010

Offices in Canada  
Toronto, Montreal, Vancouver

Offices in London & Asia

# 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

Los Angeles, CA 90025  
323-963-8050  
**Email:** idevita@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:** edie@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:** licensing@erasedtapes.com  
**Web:** erasedtapes.com  
**Notable Artists:** Anne Muller, Bell Orchestre, Codes in the Clouds, Daniel Brandt, Greg Gives Peter Space, etc.

# 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

# FAT POSSUM RECORDS

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

# FAVORED NATIONS ENTERTAINMENT

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

# FEARLESS RECORDS

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

# 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:** fevermusic@aol.com  
**Web:** feverrecords.com

# FIRST ACCESS ENTERTAINMENT

6725 Sunset Blvd. Ste. #420  
Los Angeles, CA 90028  
**Email:** contact@faegrp.com  
**Web:** faegrp.com  
**Published:** facebook.com/firstaccessent  
**How to Submit:** no unsolicited material

# FORMUSIC

Rua Bernardino de Campos, 277  
Indaiatuba - São Paulo ð Brazil  
**Contact:** Nando Machado  
**Web:** formusic.com.br  
**Email:** info@formusic.com.br  
**Styles/Specialties:** Indie/Rock/Hard Rock/  
Pop/Folk/Electronic  
**Notable artists:** Arctic Monkeys, Queens of the Stone Age, Radiohead, Tame Impala, Gavin James, Passenger

# FREDDIE RECORDS

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

# G2 RECORDS

14110 N. Dallas Pkwy. Ste. 365  
Dallas, TX 75254  
972-726-9203  
**Email:** info@g2records.com  
**Web:** g2recordsandpublishing.com

# GET HIP, INC.

1800 Columbus Ave.  
Pittsburgh, PA 15233  
412-231-4766  
**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

**Demo Submissions**  
770 Lexington Ave., 16th Fl.  
New York, NY 10065  
646-214-6000 Fax 646-237-2711  
**Email:** demos@glassnotemusic.com  
**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, Panvara Wedding

# Additional locations:

**Los Angeles**  
2200 Colorado Avenue  
Suite 200  
Santa Monica, CA 90404  
**310-865-8620**

# 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

# HEADS UP INTERNATIONAL

Concord Music Group  
5750 Wilshire Blvd, Suite 450  
Los Angeles, CA 90036  
310-385-4465  
**Email:** submissions@concordmusicgroup.com  
**Web:** concordmusicgroup.com/labels/Heads-Up

# 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

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

**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 Drive  
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

**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  
**Email:** jaggo@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:** info@jagjaguwar.com  
**Web:** jagjaguwar.com, facebook.com/Jag-jaguwar  
**Notable Artists:** Bon Iver, Angel Olsen, Unknown Mortal Orchestra

**JAZZ LINK ENTERPRISES**  
3721 Columbia Dr.  
Longmont, CO 80503  
303-776-1764  
**Email:** hiblerjude@gmail.com  
**Web:** jazzlinkenterprises.com

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

**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:** feedback@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:** promo@kreco.com  
**Web:** kreco.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  
Currently accepting demos

**LAMON RECORDS CORPORATION**  
**Hollywood:** 818-850-0625  
**Nashville:** 615-379-2121  
**Email:** dave@lamonrecords.com  
**Web:** lamonrecords.com

**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  
**Email:** LazySOB1@aol.com  
**Web:** lazysob.com

**LEG (Loggins Entertainment Group)**  
615-323-2200  
**Email:** staff@backstageentertainment.net  
**Web:** backstageentertainment.net

**LEVIATHAN RECORDS**  
P.O. Box 745  
Tyrone, GA 30290  
770-257-8697  
**Email:** promotions@leviathanrecords.com  
**Web:** leviathanrecords.com

**LITTLE FISH RECORDS**  
Cleveland, OH 44119  
216-481-1634, 216-849-6478  
**Email:** lkoval@msn.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:** morrisonland.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:** iwasthinking@luakabop.com  
**Web:** luakabop.com  
**Styles/Specialties:** pop, world  
\*No unsolicited materials

**MACKAVENUE**  
18530 Mack Ave., Unit 299  
Grosse Pointe Farms, MI 48236  
888-640-6225  
**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

**MALACO MUSIC GROUP, THE**  
P.O. Box 9287  
Jackson, MS 39286  
601-982-4522  
**Email:** malaco@malaco.com  
demo@malaco.com  
**Web:** malaco.com

**MANIFESTO RECORDS**  
104 West Anapamu Street  
Suite K  
Santa Barbara, CA 93101  
805-837-0100  
**Email:** esc@manifesto.com  
**Web:** manifesto.com  
**Contact:** Evan Cohen, Business Affairs  
**Styles:** 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

**MASCOT LABEL GROUP**  
P.O. Box 231  
2650 AE Berkel & Rodenrijs  
The Netherlands  
**Web:** Mascotlabelgroup.com  
**Contact:** Ron Burman D President MLG North America/A&R  
**Email:** Burman@Mascotlabelgroup.com  
**Contact:** Ed van Zijl D owner/A&R  
**Styles:** Rock, metal, guitar, prog, blues rock, jam

**MATADOR RECORDS**  
134 Grand St.  
New York, NY 10013  
703-915-1211, 212-995-5882  
**Email:** miwaokumura@beggars.com  
**Web:** matadorrecords.com  
**Styles/Specialties:** all styles  
\*Unsolicited material accepted

**MELLO MUSIC GROUP**  
Tucson, AZ  
**Email:** info@mellonmusicgroup.com  
**Web:** mellomusicgroup.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**  
5632 Van Nuys Blvd., #1301  
Sherman Oaks, CA 91401  
**Email:** metalblade@metalblade.com  
**Web:** metalblade.com, facebook.com/metal-bladerecords  
**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, facebook.com/MetropolisRecords  
**Web:** metropolis-records.com  
\*Not accepting demos at this time.

**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  
**Email:** milanrecords@sonymusic.com  
**Web:** milanrecords.com  
**Styles:** soundtracks, electronic, world

**MIND OF A GENIUS (MOAG)**  
P.O. Box 3613, M.P.O.  
Vancouver, BC, Canada, V6B 3Y6  
604-669-MINT  
**Email:** info@mintrecs.com

**Web:** mintrecs.com, facebook.com/mintrecords, mindofagenius.co.uk  
**Notable Artists:** THEY, Gallant, ZHURECORDS  
**Roster:** Hot Panda, Immaculate Machine, Fanshaw, Kellarissa, John Guliak  
\*We are no longer accepting physical demo submission. Use contact form on website

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

**MIXPAK RECORDS**  
Brooklyn, NY  
**Email:** info@mixpakrecords.com  
**Web:** mixpakrecords.com  
**Notable Artists:** Popcaan, Palmistry, Muro

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

**MOTION CITY RECORDS**  
P.O. Box 50624  
Minneapolis, MN 55405  
310-434-1272  
**Email:** us@motorcitysoundtrack.com  
**Web:** motioncity.com  
**Styles/Specialties:** alternative rock  
**Roster:** Velvet, Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro, Drag, Wendy Bucklew

**MOUNTAIN APPLE COMPANY, THE**  
P.O. Box 22569  
Honolulu, HI 96814  
808-597-1888  
**Web:** mountainapplecompany.com  
**Styles/Specialties:** traditional and contemporary Hawaiian

**MOUNTAIN HOME RECORDS**  
50 Fisk Drive  
Arden, NC 28704  
828-684-3066  
**Email:** info@mountainhomemusiccompany.com  
**Web:** mountainhomemusiccompany.com, facebook.com/mtnhomemusic  
**Styles/Specialties:** bluegrass  
\*No unsolicited material

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

**MTS RECORDS**  
227 Gill Road  
Apollo, PA 15613  
412-445-5282  
**Email:** michael@mtsmanagementgroup.com  
**Web:** mtsmanagementgroup.com  
**Styles/Specialties:** All Genres

**MY-ZEAL PRODUCTIONS, CO**  
23207 Lahser Rd.  
Southfield, MI 48033  
313-444-8583  
**Email:** myzealproductions@gmail.com  
**Web:** MyZealProductions.com  
**Styles/Specialties:** gospel, pop, mb, singer-songwriters  
**Distribution:** IndieBlu, MNRK

**NEW PANTS PUBLISHING INC. & OLD PANTS PUBLISHING INC.**  
119 N Wahsatch Avenue  
Colorado Springs, Colorado 80903  
719-632-0227 Fax 719-634-2274  
**Email:** rac@clr.net  
**Web:** newpants.com, oldpants.com  
**Contact:** Robert A.  
**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 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  
**Roster:** Bonobo, Actress, FaltyDL, The Bug  
 \*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:** press@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, facebook.com/  
 NonesuchRecords  
**Roster:** Emmylou Harris, Joni Mitchell, Gipsy Kings, kd lang, Randy Newman, Wilco, Brian Wilson, Stephen Sondheim, Kronos Quartet, Yousou N'Dour, Buena Vista Social Club, Laurie Anderson

**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:** info@papergardenrecords.com  
**Contact:** Bryan Vaughn  
**Web:** papergardenrecords.com  
**Roster:** Alcoholic Faith Mission, Darla Framer, Mighty Tiger, Pree  
 Accepting Demos

**PARMA RECORDINGS**  
 44 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:** elizabeth@waldmanipr.com  
**Web:** paulwinter.com,  
 facebook.com/paulwintermusic

**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  
 310-962-3873, 424-394-1496  
**Email:** pplzmi@aol.com  
**Web:** pplzmi.com  
 \*No unsolicited material accepted  
**Contact:** Maxx Diamond  
 \*No unsolicited material accepted. Must first 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

**QUARTO VALLEY RECORDS**  
 Woodland Hills, CA  
**Email:** info@quartovalleyrecords.com  
**Web:** quartovalleyrecords.com  
**Roster/Notable Projects:** Paul Rodgers, Savoy Brown, Edgar Winter, The Immediate Family, Narada Michael Walden, Richard T. Bear, Bonham-Bullick Band, Denny Seiwell, Sean Chambers, Dominic Quarto

**R&S RECORDS**  
**Email:** bandcamp@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

**RAZOR & TIE ENTERTAINMENT**  
 250 West 57th Street - 6th Floor  
 New York, NY 10107  
 212-699-6588  
**Email:** press@razorandtie.com  
**Web:** concord.com/labels/razor-tie-records  
**Roster:** see website

**RED EYE MUSIC GROUP**  
 505 Eno St.  
 Hillsborough, NC 27278  
 877-733-3931  
**Email:** info@redeyeworldwide.com  
**Web:** redyeusa.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:** mailorder@relapse.com,  
**Web:** relapse.com, facebook.com/  
 RelapseRecords  
**Roster:** High on Fire, Jucifer, Origin, Brutal Truth

**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, 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:** elektramusicgroup.com/roadrunner-records  
**Styles/Specialties:** rock  
 \*Unsolicited materials accepted, see web for details.

**ROUGH TRADE RECORDS**  
 30 Rockefeller Plaza  
 New York, NY 10112  
 212-664-1110  
**Web:** roughtrade.com  
**Notable Artists:** Princess Nokia, jennylee, Parquet Courts

**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  
**Distribution:** Fontana  
 \*we do not accept unsolicited demos

**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  
 615-370-5773  
**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  
 805-405-8078  
**Email:** info@soundscapesmedia.com  
**Web:** 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:** capitolcmglabgroup.com  
**Styles/Specialties:** Christian  
 \*No unsolicited materials

**SST Records**  
 PO Box 1  
 Taylor, TX 76754  
 512-387-5331  
**Email:** orders@sstsuperstore.com  
**Web:** sstsuperstore.com  
**Styles/Specialties:** rock, jazz, punk, progressive rock  
 \*Unsolicited material accepted

**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, Madvillian

**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

**SUMMIT 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

**SURFDOG RECORDS**  
 1126 S. Coast Hwy. 101  
 Encinitas, CA 92024  
 760-944-8000 Fax 760-944-7808  
**Email:** demo@surfdog.com  
**Web:** surfdog.com  
**Contact:** Anita 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  
**Styles/Specialties:** All  
**Roster:** Ignacio Val, Eric Knight  
**Services:** Record Label  
 \*Accepts unsolicited material email links only, no phone calls

**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

**THUMP RECORDS**  
 P.O. Box 9605  
 Brea, CA 92822  
**Email:** customersupport@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.

**TRUE PANTHER SOUNDS**  
 New York, New York  
**Email:** sounds@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, alt-rock, s-s  
 \*We do not accept unsolicited material

**UNIVERSALCMG WORLD ENT. 1954**  
 A Straiter Enterprise Company  
 Wells Fargo Center  
 355 South Grand Avenue  
 LA, California 90071  
 323-334-0446  
**Email:** info@unicmg.com  
**Web:** unicmg.com  
**Styles/Specialties:** All Genres  
 \*No unsolicited material accepted

**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

**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:** facebook.com/WickedCoolRecords

## WINGSPAN RECORDS

A Straiter Enterprise Company  
Wells Fargo Center  
355 South Grand Avenue  
LA, California 90071  
323-334-0446  
**Email:** info@unicmg.com  
**Web:** WingspanRecords.com  
**Styles/Specialties:** Artist development, solo artists, singer/songwriters, All Genres  
\*No unsolicited material accepted

## XL RECORDINGS

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

## YEAR0001

Krukmarkargatan 22, 118 51  
Stockholm Sweden  
**Email:** info@year001.com  
**Web:** year001.com, facebook.com/year001  
**Notable Artists:** Yung Lean, Bladde, Thaiboy Digital

## YEP ROC RECORDS

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

## MARKETERS/PROMOTERS

### 1 SEO EXPERTS

Los Angeles, CA  
888-736-2413  
**Web:** 1seoexperts.com  
**Contact:** Michael Guy  
**Services:** Providing cutting edge media and marketing

### CARDSCASHREWARDS.COM

Los Angeles, CA  
1-888-452-5959 Toll-Free in USA  
**Email:** info@cardscashrewards.com  
**Web:** cardscashrewards.com  
**Styles/Specialties:** We develop gift cards into marketing solutions that enable music artists to establish and sustain their careers independently.  
Our award-winning approach to gift cards integrates online PR, social networking, cutting-edge e-commerce and more into any commercially-viable artists' marketing mix to accelerate sales and cash-flow; grow and monetize social networks; establish new distribution channels; and new strategic partnerships and sponsorships. Our approach to gift cards also conveys S.M.A.R.T. ways for indie music artists to crowdfund; digitally distribute music globally; sell directly to consumers.

### 360 MEDIA

1040 Boulevard SE, Suite C  
Atlanta, GA 30312  
404-577-8686  
**Email:** hello@360media.net  
**Web:** 360media.net

### 919 MARKETING COMPANY

104 Avent Ferry Rd.  
Holly Springs, NC 27540  
919-557-7890  
**Email:** letsworktogether@919marketing.com  
**Web:** 919marketing.com

### INDIEPOWER PROMOTION & MARKETING

5062 Lankershim Blvd., #174  
N. Hollywood, CA 91601  
818-505-1836  
**Email:** info@indiepower.com  
**Web:** facebook.com/INDIEPOWERonline  
**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

830 3rd Street South, Suite 203  
Jacksonville Beach, FL 32250  
904-881-0932

**Email:** info@aimmktgagency.com  
**Web:** aimmktgagency.com  
**Styles/Specialties:** sports and entertainment marketing

### AFFORDABLE IMAGE

515 E. Grant Street, #216  
Phoenix, AZ 85004  
800-639-1622  
**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

85 NE Loop 410, Suite 501  
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  
747-256-8911, 818-220-3423  
**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

Nashville, TN 37202  
615-269-7071  
**Email:** info@aristomedia.com  
**Web:** aristomedia.com

### 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

### 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:** booking@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:** info@carparkrecords.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

Chicago, IL  
(646) 470-8009  
**Email:** teamdeath@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 BROSSAU COMMUNICATIONS

Los Angeles, CA  
323-314-4203  
**Email:** db@deborahbrosseau.com  
**Web:** deborahbrosseau.com  
**Contact:** Deborah Brosseau

### DISTINCTIVE PROMO

646-727-9645  
**Email:** promo@distinctivepromo.com  
**Web:** distinctivepromo.com

### DOMINANT CREATIVE

453 S. Spring St., Ste. 937  
Los Angeles, CA 90013-2089  
213-232-1193  
**Email:** info@dominantcreative.com  
**Web:** dominantcreative.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

### FILTER

300 Lenora Street, Suite 1279  
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, consult before pressing CD, building a band's buzz!

### 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.

### GIANT STEP

281 N. 7th St., #2  
Brooklyn, NY 11211  
212-219-3567  
**Email:** inquiries@giantstep.net  
**Web:** giantstep.net

### GIRLIE ACTION MEDIA & MARKETING, INC.

243 W. 30th St., 12th Fl.  
New York, NY 10001  
212-989-2222  
**Email:** info@girlieaction.com  
**Web:** girlieaction.com, facebook.com/girlieaction

### GONZALEZ MARKETING

2804 W. Northern Lights  
Anchorage, AK 99517  
907-562-8640  
**Email:** gm@gonzalezmarketing.com  
**Web:** gonzalezmarketing.com  
**Contact:** Steve Gonzalez

### HANDS ON PR & MARKETING

**Email:** handsopr@aol.com  
**Web:** expertiseinmedia.com  
**Contact:** Craig Melone  
**Styles/Specialties:** all styles/indie labels

### HOWARD ROSEN PROMOTION, INC.

1129 Maricopa Hwy., Ste. #238  
Ojai, CA 93023  
805-382-2200  
**Email:** howie@howiewood.com  
**Web:** howiewood.com  
**Contact:** Howard Rosen  
**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.  
Social Media, Video Production

### 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  
760-812-1214  
**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

530-412-3354  
**Email:** Joddith@aol.com  
**Web:** jjentertainment.com  
**Contact:** Jodi Jackson  
**Styles:** All

### KAREN MORSTAD & ASSOCIATES

79 E. Putnam Ave.  
Greenwich, CT 06830  
646-209-8055  
**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), 818-431-0728  
**Email:** jay@label-logic.net, jeff@label-logic.net  
**Styles/Specialties:** All genres

### LAKES COMMUNICATION SERVICES

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

### 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

1143 1<sup>st</sup> Ave S, Suite 110  
Birmingham, AL 35223  
833-4-LUCKIE  
Email: press@luckie.com  
Web: luckie.com

#### Additional location:

3160 Main St. Ste 200  
Duluth, GA 30096

#### 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  
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, Artist Development  
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  
401-942-8025  
Email: ginnymixedmediapromo.com  
Web: mixedmediapromo.com, facebook.com/  
MixedMediaPromotion

#### 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

#### MTS MANAGEMENT GROUP

227 Gill Road  
Apollo, PA 15613  
412-445-5282  
Email: michael@mtsmangementgroup.com  
Web: mtsmangementgroup.com  
Contact: Michael Stover  
Styles: all genres  
Services: Consulting, Radio Airplay, Marketing, On-Line Promotion, Band Management, Social Networking, Video Promotion, iTunes and Spotify promotion, and Internet Publicity

#### 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  
310-325-9997  
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

#### THE ORIEL COMPANY

37 W 20<sup>th</sup> Street, Suite 1004  
New York, NY 10011  
Email: carleen@thorie.co  
Web: theoriel.co

#### 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

433 G Street  
Suite 302  
San Diego, CA 92101  
619-356-0164  
Email: hello@piercesd.com  
Web: piercesd.com

#### PINNACLE MANAGEMENT, MARKETING & PROMOTIONS, 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.

#### 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

#### PFA MEDIA

Entertainment Media & Marketing  
214 W. 29th St., Ste. 702  
New York, NY 10001  
212-334-6116  
Email: info@pfamedia.net  
Web: pfamedia.net

#### Additional location:

Nashville  
615-840-8127  
Email: info@pfamedia.net

#### 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  
310-962-3873  
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@randolph.com, christian@randolph.com  
Web: randolph.com  
\*unsolicited material accepted

#### 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.

#### RUDER FINN CREATIVE

425 E 53rd St.  
New York, NY 10022  
212-593-6400  
Email: taylor.johnson@ruderfinn.com  
Web: ruderfinn.com  
Contact: Taylor Johnson

#### SHINE ON PROMO

Email: info@shineonpromo.com  
Web: shineonpromo.com  
Specialties: Radio Promotion for College/  
Specialty / NONCOMM formats.  
#1 Albums in 2020: OSEES, Bully, Washed Out, Wolf Parade & of Montreal.

#### SO MUCH MOORE MEDIA

615-202-1313  
Email: martha@somuchmoore.com  
Web: somuchmoore.com, facebook.com/  
somuchMOOREmedia  
Contact: Martha Moore  
Clients: Daryl Mosley (Bluegrass), American Blond (Country Rock and Sister Duo), Alex Miller (American Idol Alum, traditional country), Taylor Rae (Americana Blue/Jazz/Folk-Country)

#### SONICBIDS CORPORATION

P.O. Box 1407  
White Plains, NY 10602  
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

#### SPAWNNAK

Spawn Ideas, Inc.  
510 L St., Ste. 100  
Anchorage, AK 99501  
907-274-9553  
Email: info@spawnideas.com  
Web: spawnnak.com

#### 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@spintrackingsystem.com  
Web: spintrackingsystem.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

101 Marietta Street, NW  
Suite 3000  
Atlanta, GA 30303  
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  
Contact: Karen Thomas

#### TIM SWEENEY & ASSOCIATES

31805 Temecula Pkwy, #551  
Temecula, CA 92592  
951-303-9506  
Email: sweeney@timsweeney.com  
Web: timsweeney.com  
Styles/Specialties: all styles

#### TIWARY ENTERTAINMENT GROUP, LTD

1 Irving Pl., Ste. P8C  
New York, NY 10003  
Fax: 212-477-5259  
Email: info@tiwaryent.com  
Web: tiwaryent.com

#### TOTAL ASSAULT

17547 Ventura Blvd. Ste 204  
Encino, CA 91316  
310-280-3777  
Email: danny@corpta.com  
Web: totalassault.com

#### Additional location:

6107 Centennial Blvd.  
Nashville, TN 37209  
615-810-8630

#### TSC MARKETING

1030 18th Ave. S.  
P.O. Box 120683  
Nashville, TN 37212  
615-327-3277  
Email: lee@tscmarketing.com  
Web: tscmarketing.com

#### TSUNAMI GROUP INC.

Email: inquiry@tsunamigroupinc.com  
Web: tsunamigroupinc.com  
Styles: Entertainment, music, producers, fashion, sports and products  
Clients: Lil Wayne, Justin Timberlake, Eva Longoria, Paris Hilton, etc.

#### UNLEASHED MUSIC MEDIA

MUSIC MARKETING  
Los Angeles  
Web: unleashedmusic.com

#### VITRIOL INDEPENDENT PROMOTION

3421 5th Ave. S.  
Minneapolis, MN 55408  
612-871-4916  
Email: jesse@vitriolpromotion.com  
Web: vitriolradio.com

#### WE ARE TMA

1285 Sixth Ave.  
5<sup>th</sup> Floor  
New York, NY  
917-305-5600  
Web: wearatma.agency

#### Additional locations:

1999 Bryan St.  
32<sup>nd</sup> Floor  
Dallas, TX. 75201  
214-259-3200

225 N. Michigan Ave.  
20<sup>th</sup> Floor  
Chicago, IL 60601  
312-552-5700

12777 W. Jefferson Blvd.  
Suite 120 Building C  
Los Angeles, CA 90066  
310-754-4300

#### WE LOVE MUSIC PROMOTIONS

Email: clare@welovemusicpromotions.com  
Web: welovemusicpromotions.com  
Styles/Specialties: A unique online PR approach for unsigned bands to promote their



single/EP/Album. All online promotion areas covered; Blogs, radio, student, All styles and genres covered.

**WICKED PR**  
46 11th St.  
Hermosa Beach, CA 90254  
404-316-7482  
Web: wicked.is

## PUBLICISTS

**1888 MEDIA**  
Los Angeles, CA  
310-228-8715  
Email: info@1888media.com  
Web: 1888media.com  
**Styles/Specialties:** Americana, Rock, Roots, Jamband, Jazz, Folk, Alternative, Pop  
Roster: Coral Moons, The Haunt, Kevin Daniel, Gordon Goodwin, Teni Rane, Joanna Pearl, Sam Robbins, Afton Wolfe, The Burnt Pines

**ABC PUBLIC RELATIONS**  
Los Angeles, CA  
818-990-6876  
Email: amanda@abc-pr.com  
Web: abc-pr.com, facebook.com/abcpub  
licrelations, abc-pr.com/contact.html  
Contact: Amanda Cagan

**ALBRIGHT ENTERTAINMENT GROUP**  
3070 Windward Plaza, Ste. F-770  
Alpharetta, GA 30005  
Email: rockstarpr@aol.com  
Web: rockstarpr.com  
Contact: Jeff Albright

**ALEX TEITZ MEDIA**  
1550 Larimer St., Ste. 511  
Denver, CO 80202  
720-341-8567  
Email: alexteitzmedia@yahoo.com  
Web: alexteitzmedia.com

**ANNE LEIGHTON MEDIA  
MANAGEMENT MOTIVATION**  
P.O. Box 670922  
Bronx, NY 10467  
718-881-8183  
Email: anne@anneleighton.com  
Web: anneleighton.com

**ARISTOMEDIA**  
1620 16th Ave. S.  
Nashville, TN 37212  
615-269-7071  
Email: info@aristomedia.com  
Web: facebook.com/aristomedia

**ARTISANS PR**  
2242 Guthrie Cir.  
Los Angeles, CA 90034  
310-837-6008  
Email: contact@artisanspr.com  
Web: artisanspr.com

**BB GUN PRESS**  
West Hollywood, CA 90069  
323-904-9094  
Web: bbgunpress.com, facebook.com/  
BBGUNPRESS  
Contact: Bobbie Gable

**BEACHWOOD ENTERTAINMENT  
COLLECTIVE**  
323-871-0180  
Email: jean@beachwood.la  
Web: beachwood.la, facebook.com/  
BeachwoodEntertainmentCollective  
Instagram: @beachwoodentertainmentco

**BEAUTIFUL DAY MEDIA & MANAGEMENT**  
128 Coffey St., 1R  
Brooklyn, NY 11231  
718-522-5858  
Email: elizabeth@beautifuldaymedia.com  
Web: BeautifulDayMedia.com  
Contact: Elizabeth Freund

**BIG HASSLE MEDIA**  
40 Exchange Pl., Ste. 1900  
New York, NY 10005  
212-619-1360  
Email: weinstein@bighassle.com  
Web: bighassle.com

## Additional location:

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

**BIG PICTURE MEDIA**  
85 Delancey St., Ste. 47  
New York, NY 10002  
212-675-3103

Email: paul@bigpicturemediaonline.com  
Contact: Dayna Ghiraldi-Travers  
Web: bigpicturemediaonline.com

**BIZ 3 PUBLICITY**  
Chicago, IL 60622  
Email: info@biz3.net  
Web: biz3.net

**BLACK & WHITE PR**  
The Lot  
1041 N. Formosa Ave., Ste. 214  
West Hollywood, CA 90046  
Email: sara@phases2pr.com  
Web: blackandwhitepr.net

**BOBBI MARCUS PUBLIC  
RELATIONS & EVENTS, INC.**  
Los Angeles, CA  
310-889-9200  
Email: admin@bobbimarcuspr.com, bobbi@  
bobbimarcuspr.com  
Contact: Bobbi Marcus

**BRADLEY PUBLIC RELATIONS &  
MARKETING**  
318 W Katella Ave. B  
Orange, CA  
949-274-9651  
Email: bob@bradleypublicity.com  
Web: bradleypublicity.com

**BROKAW COMPANY, THE**  
4135 Bakman Ave.  
North Hollywood, CA 91602  
818-766-5967  
Email: db@brokawcompany.com  
Web: brokawcompany.com

**BROOKS COMPANY, THE**  
225 West 35th Street  
15th Floor  
New York, NY 10001  
212-768-0860  
Email: Rebecca@brookspr.com  
Web: brookspr.com

**BSG PR**  
20501 Ventura Blvd., Ste. 145  
Woodland Hills, CA 91364  
818-340-4422  
Email: brian@bsgpr.com  
Web: bsgpr.com

**BT PR**  
New York, NY  
646-405-7010  
Email: info@btp.biz  
Web: bennytarantini.com

**BURSON COHN & WOLFE**  
200 Fifth Ave  
New York, NY 10010  
212-601-3000  
Email: jillian.janaczek@bcw-global.com  
Web: bcw-global.com

## Additional locations:

California, District of Columbia, Florida,  
Georgia, Illinois, Massachusetts, Pennsylvania,  
Tennessee, Texas  
Europe, Latin American, Africa

**CAMPBELL ENTERTAINMENT GROUP**  
P.O. Box 682614  
Franklin, TN 37067  
615-210-3602  
Email: info@campbellentertainmentgroup.com  
Web: campbellentertainmentgroup.com

**CAPITAL ENTERTAINMENT**  
Washington, DC 20002  
202-506-5051  
Email: billcarpenter@capitalentertainment.com  
Web: capitalentertainment.com

**CHARM SCHOOL PR**  
323-363-9338  
Email: hello@charmschoolcie.com  
Web: charmschoolcie.com  
Contact: Angelique Groh  
Clients: Cory Helford Gallery, Alife, Lettuce

**CHIPSTER PR**  
2820 Audubon Village Dr.  
Norristown, PA 19403  
484-932-8951  
Email: info@chipsterpr.com  
Web: chipsterpr.com

**CHROME PR**  
9107 Wilshire Blvd. Ste. 450  
Beverly Hills, CA 90210  
310-272-7100  
Contact: Lee Runchey, VP

**CHROMATIC PUBLICITY**  
P.O. Box 250-863  
Brooklyn, NY 11225  
Email: hector@chromaticpr.com  
Web: chromaticpublicity.com  
Contact: Amanda Pitts, Hector Silva

**CLARION CALL**  
Los Angeles, New York, Nashville  
718-249-3738  
Contact: Caroline Borolla  
Web: clarioncallmedia.com/about  
Email: croline@clarioncallmedia.com

**COSTA COMMUNICATIONS**  
8265 Sunset Blvd., Ste. 201  
Los Angeles, CA 90046  
323-650-3588  
Email: info@costacomm.com  
Web: costacomm.com

**COYNE PR**  
5 Wood Hollow Rd.  
Parsippany, NJ 07054  
973-588-2000  
Email: newbusiness@coynepr.com,  
Web: coynepr.com

## Additional locations:

501 7th Avenue  
New York, NY 10018  
212-938-0166

**CPR (CAROLYN PUBLIC RELATIONS)**  
P.O. Box 55  
Radio City Station  
New York, NY 10101-0055  
212-721-3341  
Email: info@carolynmccclairpr.com  
Web: carolynmccclairpr.com

**CYPER PR**  
389 12 St.  
Brooklyn, NY 11215  
212-239-8384  
Email: Ariel@cyberpr.com

**DANGER VILLAGE**  
Los Angeles, CA  
830-476-5664  
Email: therearenostupidquestions@  
dangervillage.com  
Web: dangervillage.com

**DAVIDSON & CHOY PUBLICITY**  
4311 Wilshire Blvd., Ste. 402  
Los Angeles, CA 90010  
323-954-7510  
Email: tchoy@dcpublicity.com,  
j.davidson@dcpublicity.com  
Web: dcpublicity.com  
Contact: Judi Davidson, Tim Choy

**D. BARON MEDIA RELATIONS INC.**  
1411 Cloverfield Blvd.  
Santa Monica, CA 90404  
310-315-5444  
Email: info@dbaronmedia.com  
Web: dbaronmedia.com

**DEGY PR**  
Toms River, NJ  
732-818-9600  
Email: info@degyp.com  
Web: degyp.com  
Contact: Ari Nisman

**DE WAAL & ASSOCIATES**  
14724 Ventura Blvd., Ste. 507  
Sherman Oaks, CA 91403  
818-817-4444 Fax 818-817-4587  
Email: info@DeWaalPR.com  
Web: dewaalpr.com  
Contact: Lori De Waal

**DL MEDIA MUSIC**  
124 N. Highland Ave.  
Bala Cynwyd, PA 19004  
610-420-8470  
Email: info@dlmediamusic.com  
Web: dlmediamusic.com  
Contact: Don Lucoff, President

**DDMC (Greater Des Moines Music Coalition)**  
900 Keosauqua Way, Ste 117  
Des Moines, IA 50309  
515-676-0005  
Email: info@desmoinesmc.com  
Web: desmoinesmc.com

**DOLPHIN ENTERTAINMENT**  
600 3rd Ave., 23rd Fl.  
New York, NY 10016  
212-277-7555  
Web: dolphinentertainment.com

## Additional location:

1840 Century Park E., Ste. 700  
Los Angeles, CA 90067  
310-477-4442

150 Alhambra Circle  
Suite 1200  
Coral Gables, FL 33134  
305-774-0407

**DOUG DEUTSCH PUBLICITY SERVICES**  
Los Angeles, CA  
213-924-4901  
Email: dougdeutschpr1956@gmail.com  
Web: facebook.com/dougdeutschpublicity;  
twitter.com/publiciteeguy;  
instagram.com/publiciteeguy  
Contact: Doug Deutsch  
**Styles/Specialties:** Full-Service Artist Public-  
ity and Promotion; Tour Publicity; Festivals/  
Special Events Publicity; New Record Release  
Campaigns  
**Roster:** Blues From The Top Festival; New  
Blues Festival; Woodstock Blues Festi-  
val; Thunderbird Management, Tab Benoit;  
Allman Family Revival Melody & Yaylor Trucks;  
Brother & Sister; Vanessa Collier; Victor  
Wainwright & The Train (Tour); Head Honchos;  
Karen Lawrence & Blue By Nature; Marlon  
Hoffman Band; Sandy Haley Band; Jeff Fetter-  
man Band; Fred Hostetler; A Brothers Revival;  
Jangling Sparrows; Wild Ride.

**DOMINION3 PUBLIC RELATIONS**  
1420 Camden Ave., Ste. #5  
Los Angeles, CA 90025  
310-478-3393  
Email: kim@dominion3.com  
Web: dominion3.com  
Contact: Kim Dixon

**DRPR**  
302-266-1273  
Email: info@drprstrategies.com  
Web: drprstrategies.com

**DUNN DEAL PR**  
Los Angeles, CA  
310-666-5336  
Email: james@dunndealpr.com  
Web: dunndealpr.com

**EARSHOT MEDIA**  
2629 Manhattan Ave., PMB 301  
Hermosa Beach, CA 90254-2447  
Email: mike@earshotmedia.com  
Web: earshotmedia.com  
Contact: Mike Cubillos

**EARSPPLIT PR**  
P.O. Box 142  
Congers, NY 10920  
Email: liz@earsplitcompound.com  
Web: earsplitcompound.com  
Contact: Liz Ciavarella-Brenner

**EASTWEST MEDIA**  
Palm Beach, FL  
310-650-8668, 561-465-2240  
Email: sheryl@eastwestmedia.net  
Web: eastwestmedia.net

**EBONY JEANNETTE PR**  
310-256-6749  
Email: info@ebonyjeannette.com  
Web: ebonyjeannette.com  
Contact: Ebony Jeanette

**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

## Additional location:

8209 Melrose Ave, 2nd Fl  
Los Angeles, CA 90046  
310-437-8199

**ENGINE GROUP**  
229 West 43rd Street  
8th Floor  
New York, NY 10036  
212-633-4567  
Email: info-usa@enginegroup.com  
Web: enginegroup.com/us

## Additional locations:



Boston, Chicago, Cincinnati, Los Angeles, San Francisco, Minneapolis, Melbourne, Shanghai, Singapore, Sydney, Hong Kong, Dusseldorf, London

#### EVOLUTIONARY MEDIA GROUP

3920 Fountain Ave.  
Los Angeles, CA 90029  
323-658-8700  
Email: info@emgpr.com  
Web: emgpr.com

#### FALCON PUBLICITY

Los Angeles, CA  
Email: agreenberg@falconpublicity.com

#### FANATIC PROMOTION & CO.

332 Bleecker St., #G7  
New York, NY 10014  
917-744-1772  
Email: josh@fanaticpromotion.com  
Web: fanaticpromotion.com

#### FLY PR

2658 Griffith Park Blvd., Ste. 816  
Los Angeles, CA 90039  
323-667-1344  
Email: flypr@flypr.net  
Web: flypr.net  
Contact: Ilka Erren Pardinas

#### FREEMAN PROMOTIONS

235 Edwards Ave.  
Long Branch, NJ 07740  
336-509-8377  
Email: freeman@freemanpromotions.com  
Web: freemanpromotions.com  
Contact: Jon Freeman

#### 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.

#### 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

#### GLOBAL SOUND GROUP, LTD.

London, UK  
+44 (0) 207 118 3444  
Email: info@globalsoundgroup.com  
Web: globalsoundgroup.com

#### GORGEOUS MEDIA GROUP

7551 Melrose Ave., Ste. 5  
Los Angeles, CA 90046  
323-782-9000  
Email: info@gorgeousmediagroup.com  
Web: gorgeousmediagroup.com  
\*Accepts demos submissions

#### GREAT SCOTT P.R. PRODUCTIONS

4750 Lincoln Blvd., #229  
Marina del Rey, CA 90292  
310-306-0375  
Email: greatscottproductions@earthlink.net  
Web: greatscottpr.com

#### GREEN GALACTIC

213-840-1201  
Email: lynn@greengalactic.com  
Web: greengalactic.com

#### HANDS ON PR & MARKETING

310-341-3201  
Email: handsonpr@aol.com  
Web: expertiseinmedia.com/index.html  
Contact: Craig Melone  
Styles/Specialties: all styles/indie labels are our forte

#### HARD PRESSED PUBLICITY

2401 Manor Road, #234  
Austin, TX 78722  
512-554-2799  
Email: jorae@hardpressedpublicity.com  
Web: hardpressedpublicity.com

#### HARRISON & SHRIFTMAN

8523 Sunset Blvd.  
West Hollywood, CA 90069  
310-855-1600  
Email: newbiz@hs-pr.com  
Web: hs-pr.com

#### Additional locations:

#### New York, NY

1285 Ave of the Americas  
3rd Floor  
917-351-8600

#### HEIDI ELLEN ROBINSON-FITZGERALD

HERFITZ PR  
818-705-1267  
Email: herfritz@mac.com  
Web: herfritzpr.net  
Contact: Heidi Ellen Robinson-Fitzgerald  
Clients: Anthrax, Ghost, Greta Van Fleet, Pixies, Rick Rubin, Slayer, Dallon Weekes/IDKHOW

#### HELIO PUBLIC RELATIONS

310-645-4246  
Email: info@heliopr.com  
Web: heliopr.com

#### HELLO WENDY

Los Angeles, CA  
818-762-7063  
Email: wendy@hellowendy.com  
Web: hellowendy.com  
Contact: Wendy Brynford-Jones

#### HIGHRISE PR

2592 Hyler Ave  
Los Angeles, CA 90041  
Email: info@highrisepr.com  
Web: highrisepr.com

#### HODGES & ASSOCIATES

The Dr. Pepper Bldg., Ste. 300  
2829 Second Ave. S.  
Birmingham, AL 35233  
205-328-4357  
Email: hodes@thehighroad.com  
Web: thehighroad.com

#### HOT SCHATZ PR

701 Harpeth Trace Dr.  
Nashville, TN 37221  
615-782-0078  
Email: schatz@hotschatzpr.com  
Web: hotschatzpr.com  
Contact: Schatz Hageman, Owner and Press Agent

#### HOWARD ROSEN PROMOTION

1129 Maricopa Hwy., Ste. #238  
Ojai, CA 93023  
805-382-2200  
Email: howie@howiewood.com  
Web: howiewood.com  
Contact: Howard Rosen  
Formats/Specialties: CHR/Top 40, AC, Hot AC, AAA, Alternative Specialty, Mainstream Rock, Modern AC, Country & College for artists of all label sizes. Social Media, Video Production

#### HOWLIN' WUELF MEDIA

215-428-9119, 917-523-8881  
Email: howlingwuef@aol.com  
Web: howlinwuef.com  
Contact: Howard Wuefling, Jocelyn Loebli

#### INDIE MUSIC CONSULTING GROUP

Indie Artists & Label Publicity, Marketing & Consulting  
888-253-4464  
Web: indiemusicconsultant.com, indiemusicpublicity.com  
Note: Voting Member the Recording Academy

#### ILENE PROCTOR INTERNATIONAL PUBLIC RELATIONS

9427 Charleville Blvd.  
Beverly Hills, CA 90212  
310-858-6643, 310-721-2336  
Email: ilenep@gmail.com  
ilenep@sbeglobal.net  
Web: douglasdrenkow.com/IP/index.html  
\*accepts online submission

#### INDEPENDENT MUSIC MEDIA

213-864-2690  
Email: Indiemusicmediadana@gmail.com  
Services: Covering national and regional print, on-line, blogs and tour press

#### IT'S ALIVE! MEDIA

11333 Moorpark St. #451  
Studio City, CA 91602  
323-464-6314  
Email: josh@itsalivemedia.com  
Web: itsalivemedia.com

#### JACKIE O. & CO. INC.

Atlanta, GA  
New York, NY  
404-829-4430

Email: jackieoandco@gmail.com

Web: jackieo.co, facebook.com/jackieoandco

#### JAG ENTERTAINMENT

4300 Bayview Drive  
Fort Lauderdale, FL 33308  
818-905-5511  
Email: jgeffen@jagpr.com  
Web: jagpr.com  
Contact: Jo-Ann Geffen, President

#### JAZZMYNE PUBLIC RELATIONS

323-380-8819  
Email: jazzmynepr@gmail.com  
Web: jazzmynepr.com  
Contact: Makeda Smith

#### JENSEN COMMUNICATIONS, INC.

Pasadena, CA 91105  
626-585-9575  
Email: info@jensencom.com  
Web: jensencom.com

#### JAZZ PROMO SERVICES

272 State Route 94, S. #1  
Warwick, NY 10990  
845-986-1677, 845-986-1699,  
917-755-8960  
Email: jim@jazzpromoservices.com  
Web: jazzpromoservices.com  
Services: Specializing in Media Campaigns for the music community, artists, labels, venues and events

#### JJ ENTERTAINMENT

323-653-5438  
Email: joddith@aol.com  
Web: JodiJacksonsHollywood.tv  
@jodijacksonshollywood, facebook.com/jodijacksonshollywood  
Contact: Jodi Jackson

#### JONES & O'MALLEY PUBLIC RELATIONS

10123 Camarillo St.  
Toluca Lake, CA 91602  
818-762-8353  
Web: Jonesomalley.com

#### KALEIDOSCOPE MEDIA

5611 Ohio Ave. Suite B  
Nashville, TN 37209  
615-321-3211  
Email: info@kaleidoscope-media.com  
Web: kaleidoscope-media.com  
Clients: Tim McGraw, Barbara Mandrell, The Loveless Café

#### KAYOS PRODUCTIONS, INC.

25 E. 21st St., 9th Fl.  
New York, NY 10010  
212-366-9970  
Email: carol@kayosproductions.com  
Web: kayosproductions.com

#### KELLEEMACK PR

Los Angeles, CA  
818-430-8926  
Email: Kelly@kelleemackpr.com  
Web: kelleemackpr.com

#### KEN PHILLIPS PUBLICITY GROUP

6767 Forest Lawn Dr., Ste. 211  
Los Angeles, CA 90068  
323-308-5912  
Email: KPPublicityGroup@gmail.com  
Web: kenphillipsprgroup.com

#### KIRVIN DOAK COMMUNICATIONS

5230 W. Patrick Ln.  
Las Vegas, NV 89118  
702-737-3100  
Email: info@kirvind oak.com  
Web: kirvind oak.com

#### THE KRAKOWER GROUP

11500 Olympic Blvd., Ste. 400  
Los Angeles, CA 90064  
310-294-3600  
Email: office@krakowergroup.com  
Web: facebook.com/KrakowerGroup  
Contact: Beth Krakower

#### KSA PUBLICITY

234 W. 44 St., Ste. 1004  
New York, NY 10036  
212-764-7900  
Email: info@ksa-pr.com  
Web: ksa-pr.com

#### THE LAVIDGE COMPANY

2777 E. Camelback Rd., #300  
Phoenix, AZ 85016  
480-998-2600 Fax 480-998-5525  
Email: info@lavidge.com  
Web: lavidge.com

#### THE LEDE COMPANY

9701 Wilshire Blvd. Ste. 930  
Beverly Hills, CA 90212  
424-253-3251  
Email: info@ledecompany.com  
Web: ledecompany.com

#### Additional location:

646-351-0442  
401 Broadway St. 206  
New York, NY 10013

#### LEWIS COMMUNICATIONS

530 B Street D 19th Floor  
San Diego, CA 92101  
Email: hellosandiego@teamlewis.com  
Web: teamlewis.com/the-agency  
619-308-5200

#### Additional Locations:

New York, Boston, San Francisco,  
Washington, D.C.

#### LIPPIN GROUP, THE

11601 Wilshire Blvd., Ste. 1900  
Los Angeles, CA 90025  
323-965-1990  
Email: losangeles@lippinggroup.com  
Web: lippinggroup.com

#### Additional locations:

390 Lexington Ave #22  
New York, NY 10017  
212-986-7080  
Email: newyork@lippinggroup.com

#### LOBELINE COMMUNICATIONS

6464 Sunset Blvd. Suite 650  
Los Angeles, CA 90028  
310-271-1551 Fax 310-271-4822  
Web: lobeline.net  
Contact: Christopher Kingry

#### LOBELINE COMMUNICATIONS

6464 Sunset Blvd. Suite 650  
Los Angeles, CA 90028  
310-271-1551 Fax 310-271-4822  
Web: lobeline.net  
Contact: Christopher Kingry

#### Additional locations:

535 Mission St. 14<sup>th</sup> Floor  
San Francisco, CA 94105

#### 55 Pineapple St.

Suite 7F  
Brooklyn Heights, NY 11201

#### LUCK MEDIA & MARKETING, INC.

PO BOX 400250  
Las Vegas NV 89140  
213 500 8619  
Email: steve@luckmedia.com  
Web: luckmedia.com  
Contact: Steve Levesque

#### MAELSTROM MUSIC PR

P.O. Box 2057  
Crestline, CA 92325  
909-265-6984  
Email: maelstrompr@gmail.com  
Web: facebook.com/maelstrompr  
Client list: Asa Cruz, No Doubt, Limp Bizkit

#### MAGIC TREE PRODUCTIONS

Los Angeles, CA  
917-865-1731  
Email: seraroad@magictreeproductions.net  
Web: magictreeproductions.net  
\*Do not accept client submissions

#### MAGNUM PR

New York, NY  
Email: info@magnumpr.net  
Web: magnumpr.net

#### MARK PUCCI MEDIA

Atlanta, GA 30350  
770-804-9555  
Email: mpmmedia@bellsouth.net  
Web: markpuccimedia.com, facebook.com/MarkPucciMedia

#### THE MAJORS TALENT DISCOVERY HUB, LLC.

A Straiter Enterprise Company  
SouthEast Division  
P.O. Box 6351  
Columbia, South Carolina 29260  
800-956-0424  
Email: info@TheMajorsTDH.com  
Web: TheMajorsTDH.com  
Styles/Specialties: Talent Search & Development, All Genres  
\*Unsolicited material accepted



**THE MAVEN AGENCY**

123 S. Broad St., Ste. 830  
Philadelphia, PA 19109  
215-434-7190  
Email: info@themavenagency.com  
Web: mavenagency.com  
Contact: Meg McLean  
Specialties: Publicity, Marketing and Promotions

**McGUCKIN ENTERTAINMENT PR**

500 Riverside Dr., Ste. 160  
Austin, TX 78704  
512-478-0578  
Email: info@mcguckinpr.com  
Web: mcguckinpr.com

**MELISSA DRAGICH-CORDERO**

**MAD Link PR**  
225 N. Malgren Ave.  
San Pedro, CA 90732  
310-547-1212  
Email: melissadragich@gmail.com  
Web: madinkpr.com/about-us

**MICHAEL J. MEDIA GROUP**

5 Timber Run Ct.  
Madison, WI 53719  
608-848-9707  
Email: mike@michaeljmedia.com  
Web: michaeljmedia.com, facebook.com/mjmgroup

**MICHELLE ROCHE MEDIA RELATIONS**

Athens, GA  
706-206-5552  
Email: michelle@michellerocche.com  
Web: michellerocche.com

**MIKE GOWEN MILESTONE PUBLICITY**

1108 McKennie Ave.  
Nashville, TN 37206  
818-579-5862  
Email: mgowen@MilestonePublicity.com  
Web: milestonepublicity.com

**MISSING PIECE GROUP**

45 Academy St., Ste. 307  
Newark, NJ 07102  
862-234-0801  
Email: info@missingpiecegroup.com  
Web: missingpiecegroup.com

**MIXED MEDIA**

Email: ginnymixedmediapromo.com  
Web: mixedmediapromo.com

**MOTORMOUTH MEDIA**

2525 Hyperion Ave., Ste. 1  
Los Angeles, CA 90027  
323-487-1998  
Email: mick@motormouthmedia.com  
Web: motormouthmedia.com, twitter.com/motormouthmedia  
Contact: Mick Jacobs

**MRY**

299 W. Houston St., 12th Fl.  
New York, NY 10014  
212-274-0470  
Email: beth.nigro@moxieusa.com  
Web: mry.com

**MSI COMMUNICATIONS**

808 E Street, Ste 200  
Anchorage, AK 99501  
907-569-7070  
Email: info@msialaska.com  
Web: msialaska.com

**MTS MANAGEMENT GROUP**

227 Gill Road  
Apollo, PA 15613  
412-445-5282  
Email: michael@mtsmanagementgroup.com  
Web: mtsmanagementgroup.com  
Contact: Michael Stover  
Styles/Specialties: All Genres; In business for 13 years, providing indie artists and labels coverage alongside major and mainstream artists. TV, Radio, Podcast and print interviews, reviews, press coverage and more!

**NPM PR AND MARKETING**

Ed Bunker  
Email: Ed@NPMPrAndMarketing.com  
Web: npmprandmarketing.com

**NASTY LITTLE MAN**

285 W. Broadway, #310  
New York, NY 10013  
212-343-0740  
Email: info@nastylittleman.com, steve@nastylittleman.com  
Web: nastylittleman.com

**NOISY GHOST PR**

5 West 40th St.  
Savannah, GA 31401  
Email: general@noisyghostpr.com  
Web: noisyghostpr.com  
Contact: Michelle King

**O2 IDEAS PUBLIC RELATIONS**

505 20th St. N., Ste. 1500  
Birmingham, AL 35203  
205-949-9494  
Email: info@o2ideas.com  
Web: o2ideas.com

**THE ORIEL COMPANY**

37 W 20th Street  
Suite 1004  
New York, NY 10011  
Email: carleen@thorie.co, chole@thorie.co, jen@thorie.co  
Web: theorie.co

**PACIFIC RECORDS WORLDWIDE**

447 Broadway  
2nd Fl. #160  
New York, NY 10013  
Email: info@pacificrecordsworldwide.com  
Web: pacificrecordsworldwide.com  
Contact: Peter Donaghy - Publicist  
Specialty: PR and Promotion primarily for the independent artist. Distribution to global radio, reviewers, magazines and bloggers. Social media marketing and web design.

**PAVEMENT PR**

P.O. Box 2  
Lake Geneva, WI 53147  
262-903-7775  
Email: tony@pavementpr.com  
Web: pavementpr.com  
Contact: Tony Bonyata

**PITCH PERFECT PR**

4908 N. Ravenswood Ave. Unit 427  
Chicago, IL 60640  
773-516-4986  
Email: jessica@pitchperfectpr.com  
Web: pitchperfectpr.com, twitter.com/pitchperfectpr  
Contact: Jessica Linker

**PLANETARY GROUP**

6161 Santa Monica Blvd., Ste. 202  
Los Angeles, CA 90038  
323-952-5050  
Email: info@planetarygroup.com  
Web: planetarygroup.com

**PLATFORM MEDIA GROUP**

6767 Forest Lawn Dr. #211  
Los Angeles, CA 90038  
323-337-9042  
Email: info@platformgrp.com  
Web: platformgrp.com  
Contact: Henry Eshelman, Managing Dir.

**Additional Location:**

155 E. 55th St., #4  
New York, NY 10022

**POWDERFINGER PROMOTIONS**

P.O. Box 4935  
Framingham, MA 01704  
800-356-1155  
Email: info@powderfingerpromo.com  
Web: powderfingerpromo.com  
\*accepting submissions from bands or artists who are interested in promotion.

**PRESS HERE PUBLICITY**

138 W. 25th St., 9th Fl.  
New York, NY 10001  
212-246-2640 Fax 212-582-6513  
Email: info@pressherepublicity.com  
Web: pressherepublicity.com

**PRESS HOUSE, THE**

302 Bedford Ave., Ste. 13  
Brooklyn, NY 11211  
646-322-4903  
Email: info@thepresshouse.com  
Web: thepresshouse.com/home

**Additional location:**

24 Music Sq. W.,  
Nashville, TN 37293  
615-306-0737

**PRESS OFFICE, THE**

P.O. Box #100  
Saylorsburg, PA 18353  
615-419-9989  
Email: jim@thepressoffice.com  
Web: thepressoffice.com

**Contact: Jim Della Croce**

Services: MAXIMUM PR! for the Entertainment Industry

**PUNCH MEDIA**

10 N. 3rd St.  
Philadelphia, PA 19106  
215-592-0120  
Email: punch@punchmedia.biz  
Web: punchmedia.biz

**RANDOLPHE ENTERTAINMENT GROUP**

67 S. Bedford St., Ste. 400W  
Burlington, MA 01803  
877-202-1940  
Email: contact@randolphe.com, Christian@randolphe.com  
Web: randolphe.com

**RANDEX COMMUNICATIONS**

906 Jonathan Ln.  
Marlton, NJ 08053  
856-596-1410  
Email: randex@randexpr.com  
Web: randexpr.com  
Contact: Randy Alexander

**RECKONING PR**

8439 Sunset Blvd., Ste. 306  
West Hollywood, CA 90069  
818-962-9065  
Email: todd@reckoningpr.com  
Web: reckoningpr.com  
Contact: Todd Brodinski

**RED ROOSTER PR**

Boca Raton, FL  
954-378-8328  
Email: info@redroosterpr.com  
Web: redroosterpr.com

**RED ROOSTER GROUP**

22 East 49th St. 7th Fl.  
New York, NY 1001  
212-673-9353  
Email: info@redroostergroup.com  
Web: redroostergroup.com

**RIOT ACT MEDIA**

NYC, Portland, Seattle, Los Angeles, San Francisco, Athens  
Email: nathan@riotactmedia.com  
Web: riotactmedia.com

**ROCK PAPER SCISSORS, INC.**

511 W. 4th St.  
Bloomington, IN 47404  
812-339-1195  
Email: music@rockpaperscissors.biz  
Web: rockpaperscissors.biz

**ROSLAN & CAMPION LLC**

200 Broadway  
New York, NY 10038  
212-966-4600  
Email: info@rc-pr.com  
Web: rc-pr.com

**ROGERS & COWAN**

1840 Century Park E., 18th Floor  
Los Angeles, CA 90067  
310-854-8100  
Email: newbusiness@rogerandcowanpmk.com  
Web: rogersandcowanpmk.com

**Additional locations:**

909 3rd Ave., 9th Fl.  
New York, NY 10022  
212-878-5501

**London**

2 Waterhouse Square, #140  
London, EC1N 2A  
+44 (0) 20 3048 0490  
Email: ukinquiries@rogerandcowanpmk.com

**RUDER FINN ARTS & COMMUNICATIONS**

**COUNSELORS, INC.**  
425 E. 53rd St.  
New York, NY 10022  
212-593-6420  
Email: taylor.johnson@ruderfinn.com  
Web: ruderfinn.com  
\*Offices in San Francisco, worldwide  
\*Hubs in Washington D.C., Boston, Basel

**Additional location:**
**London**

1 Bedford St.  
London, U.K.  
44 (0) 20 7438 3050  
Email: nleonard@ruderfinn.co.uk

**SACKS & CO.**

119 W. 57th St., Penthouse North  
New York, NY 10019  
212-741-1000 Fax 212-741-9777  
Email: louis.dadamio@sacksco.com  
Web: sacksco.com/contact.html

**Additional location:**

801 5th Avenue S, Suite 201  
Nashville, TN 37203  
615-320-7753  
Email: asha.goodman@sacksco.com

**RHONDA SAENZ-SAENZ OF THE TIMES PR**

7254 Hollywood Blvd., Ste. 27  
Los Angeles, CA 90046  
323-823-7870  
Email: saenz.pr@sbcglobal.net

**SARAH MCMULLEN**

**McMULLEN & COMPANY  
PUBLIC RELATIONS**  
5715 Grape St.  
Houston, TX 77096  
310-283-7907  
Email: smcmullen@earthlink.net  
Web: linkedin.com/in/smcullen

**SCHNEIDER RONDAN ORGANIZATION (SRO)**

Sherman Oaks, CA. 91403  
Email: msoorg@aol.com  
Web: sropr.com  
Clients: Ozzy Osbourne, America, Limp Bizkit, America, The Black Moods, Yes, Heart, Timothy B. Schmit, Brian Setzer, The Cult, The Hu, Joe Perry, Live, Grand Funk Railroad, godsmack, Nothing More, Pop Evil

**SCOOP MARKETING**

5161 Lankershim Blvd.  
Suite 250  
North Hollywood, CA 91601  
818-761-6100  
Email: PR@solters.com  
Web: scoopmarketing.com

**SECRET SERVICE PUBLICITY**

Email: austin@secretservicepr.com  
Web: secretservicepr.com  
Facebook.com/SecretServicePublicity  
Contact: Austin Griswold  
Clients: Bowling For Soup, Circle Takes the Square, Evans Blue, Polaris at Noon, Rival Sons, Social Distortion, the Wealthy West

**SEPTEMBER GURL MUSIC**

Brooklyn, NY  
718-768-3859  
Email: patrice@septembergurl.com  
Web: septembergurl.com

**SERGE ENTERTAINMENT PUBLIC**

**RELATIONS**  
P.O. Box 5147  
Canton, GA 30114  
678-880-8207  
Email: sergeent@aol.com  
Web: sergeentertainmentgroup.com

**SFPR/EASTWEST MEDIA**

Palm Beach, FL  
310-650-8668, 561-465-2240  
Email: sheryl@eastwestmedia.net  
Web: eastwestmedia.net

**SHADOW PR**

414 West 14th St., Fl 3  
New York, NY 10014  
212-972-0277  
Email: info@shadowpr.com  
Web: weareshadow.com  
Contact: Nick Carcatera

**Additional location:**

7257 Beverly Blvd., Ste. 224  
Los Angeles, CA 90036  
310-777-7572

**SHORE FIRE MEDIA**

32 Court St., Ste. 1600  
Brooklyn, NY 11201  
718-522-7171  
Email: info@shorefire.com  
Web: shorefire.com

**Additional locations:**

Nashville Office  
1017 17th Ave, South Ste 4  
Nashville, TN 37212  
615-280-5330  
925 N La Brea Ave. Floor 4  
Los Angeles, CA 90038  
323-395-2444



#### SIDEWAYS MEDIA

8149 Santa Monica Blvd. #343  
West Hollywood, CA 90046  
Los Angeles, CA  
Email: info@sideways-media.com  
Web: sideways-media.com

#### SLAB MEDIA

535 Albany St., Ste. 2A  
Boston, MA 02118  
855-SLAB-WEB, 617-566-3433  
Email: office@slabmedia.com  
Web: slabmedia.com

#### SO MUCH MOORE MEDIA

Email: somuchmooremedia@gmail.com  
Web: somuchmoore.com  
Contact: Martha E. Moore  
Current Clients: Alex Miller, American Blonde, Daryl Mosley and Taylor Rae

#### SPEAKEASY PR

Los Angeles, CA  
818-363-1315  
Email: Monica@Speakeasypr.com  
Web: speakeasypr.com, facebook.com/speakeasypr  
Contact: Monica Seide

#### SPINLAB

12198 Ventura Blvd., Ste. 210  
Studio City, CA 91604  
818-763-9800  
Email: info@spinlab.net  
Web: spinlab.net  
Contact: John Vlautin

#### STEVE MOYER PUBLIC RELATIONS

P.O. Box 5227  
West Hills, CA 91308  
818-784-7027  
Email: moyerpr@earthlink.net  
Web: facebook.com/stevemoyerpr, Twitter, LinkedIn  
Contact: Steve Moyer  
Services: Publicity for Musicians and Concert Artists

#### STUNT COMPANY

67 35th St., Ste B505  
Brooklyn, NY 11232  
718-222-1746  
Web: stuntcompany.com  
Contact: Sue Marcus

#### SUNSHINE SACHS & ASSOCIATES

136 Madison Ave., 17th Fl.  
New York, NY 10016  
212-691-2800  
Email: info@sunshinesachs.com  
Web: sunshinesachs.com  
Contact: Tiffany Ship

#### Additional locations:

720 Cole Ave  
Los Angeles, CA 90038  
323-822-9300

1875 Connecticut Ave., N.W., 10th Fl.  
Washington, DC 20009  
202-280-2398

201 W. 5th Street, 11th Fl  
Austin, TX 78701  
512-646-0149

101 Marietta Street NW  
Suite 3000  
Atlanta, GA 30303  
404-334-3545

#### SUSAN BLOND, INC.

50 W. 57th St., 14th Fl.  
New York, NY 10019  
212-333-7728  
Email: joshua@susanblondgroupinc.com  
Web: susanblondgroupinc.com, facebook.com/SusanBlondInc

#### TREND: PR, Branding, and Social Media

4889 Melrose Ave.  
Los Angeles, CA  
323-668-9383  
Email: hello@trendpr.com  
Web: TrendPR.com  
Contact: Hunter Scott, President  
Specialty: An Innovative PR and social media marketing firm specializing in music. Single/album reviews, special features, interviews on TV, radio, magazines, and blogs; TikTok and Instagram growth, full-service social media management. Free consultations are also available.

#### THE SYNDICATE

1801 Willow Avenue #211  
Weehawken, NJ 07086  
201-864-0900  
Web: thesyn.com

#### THOMPSON & CO. PUBLIC RELATIONS

600 Barrow St., Ste. 400  
Anchorage, AK 99501  
907-561-4488  
Email: info@thompsonpr.com  
Web: thompsonpr.com

#### Additional location:

1415 North Loop West Ste 300-10  
Houston, TX 77008  
832-804-9918

#### THOMAS PR

1 Hewitt Square, Ste 186  
East Northport, NY 11731  
631-549-7575  
Email: info@thomas-pr.com  
Web: thomas-pr.com  
Contact: Karen Thomas  
Client: Great Cat

#### THREE BRAND MEDIA

Fort Houston  
2020 Lindell Ave, Ste A  
Nashville, TN 37203  
615-712-9136  
Email: info@threebrandmedia.com  
Web: threebrandmedia.com

#### TOOLSHED INCORPORATED

45 Belcher Rd.  
Warwick, NY 10990  
845-988-1799  
Email: dhuey@toolshed.biz  
Web: toolshed-media.com

#### TRUE PUBLIC RELATIONS

3575 Cahuenga Blvd.  
Los Angeles, CA 90068  
323-957-0730  
Email: cyasst@truepublicrelations.com  
Web: facebook.com/truepublicrelations

#### TRUE TALENT MANAGEMENT/PR

9663 Santa Monica Blvd., #320  
Beverly Hills, CA 90210  
310-560-1290  
Email: ineedpr@truetalentpr.com  
Web: truetalentmgmt.com  
Contact: Jennifer Yeko  
Services: Artist Management, Music Licensing, Music PR

#### TSUNAMI GROUP, INC.

Email: inquiry@tsunamigroupinc.com  
Web: tsunamigroupinc.com  
Styles: Specializing in Entertainment, Music, Producers, Fashion, Sports and Products  
Clients: Lil Wayne, Skyz Muzik, Jessica Simpson, ONYX, Justin Timberlake

#### TWO SHEPS THAT PASS

1740 Broadway, 15th Floor  
New York, NY 10019  
646-907-8787  
Email: info@twoshepshtatpass.com, vera@twoshepshtatpass.com  
Web: twoshepshtatpass.com

#### VITRIOL INDEPENDENT PROMOTION

3421 5th Ave. S.  
Minneapolis, MN 55408  
612-871-4916  
Email: jesse@vitriolradio.com  
Web: vitriolradio.com

#### W3 PUBLIC RELATIONS

1162 South Sierra Bonita Ae  
Los Angeles, CA 90019  
323-934-2700 Fax 323-934-2709  
Email: w3pr@yahoo.com  
Web: w3publicrelations.com

#### WEBB N RETAIL

Sherman Oaks, CA  
818-453-8777  
Email: webnretail@cs.com  
Web: musicmarketingbywebnretail.com  
Contact: Gale Rosenberg  
Services: Music Marketing, promotion and PR. Both online and traditional

#### WHIPLASH PR

398 Columbus Ave., PMB #183  
Boston, MA 02116  
781-545-1301  
Email: whiplashpr@aol.com  
Web: whiplashprandmanagement.com

#### WORKING BRILLIANTLY

P.O. Box 3457  
Idyllwild, CA 92549  
951-468-4372  
Email: jennifer@workingbrilliantly.com  
Web: workingbrilliantly.com

#### WOLFSON ENTERTAINMENT, INC.

2659 Townsgate Rd., Ste. 119  
Westlake Village, CA 91361  
805-494-9600  
Email: jonathan@wolfsonent.com  
Web: wolfsonent.com  
Contact: Jonathan Wolfson

#### XO PUBLICITY LLC

Portland, OR 97211  
(Detroit, Seattle, Los Angeles)  
313-290-2744  
Email: info@xopublicity.com  
Web: xopublicity.com  
Contact: Kaytea McIntosh

#### MERCH & SWAG

#### ADOBE GRAPHICS DESIGN, INC.

33 Great Neck Road, Ste 1  
Great Neck, NY 11021  
800-726-9683, 516-482-7425  
Email: ororders@coyotepromotions.com  
Web: coyotepromotions.com  
Services: Promotional and premium items for record labels, radio stations and TV stations.

#### AFFORDABLE IMAGE

515 East Grant St. #216  
Phoenix, AZ 85004  
800-639-1622  
Email: sales@affordableimage.com  
Web: affordableimage.com

#### Additional location:

7700 Windrose Ave. G300  
Plano, Texas 75024

#### ANENBERG PRINT

10096 6th Street, Unit D  
Rancho Cucamonga, CA 91730  
909-987-0440  
Email: info@anenberg.com  
Web: anenberg.com, store.anenberg.com  
Services: clothing wholesaler, custom garment screenprinting  
Styles/Specialties: oversized garment screenprinting, high quality plastisol, water-based and discharge inks, low minimums, fast turn-around, easy and friendly service

#### ARTS PROMO

P.O. Box 6  
Northampton, MA  
413-259-1227  
Email: artspromo@artspromo.org  
Web: artspromo.org  
Contact: Jaime Morton

#### BAND MERCH

3120 W. Empire Ave.  
Burbank, CA 91504  
818-736-4800  
Email: info@bandmerch.com

#### BAND SHIRTS

Australian Tour Merchandising Pty Ltd. South Melbourne Victoria, Australia 3205  
+61-(0) 3 9695 0104  
Email: customerservice@bandtshirts.com.au  
Web: bandtshirts.com.au

#### BANDWEAR

2025 Midway Rd., Ste C  
Carrollton, TX 75006  
877-BANDWEAR, Fax 214-276-7350  
Email: sales@bandwear.com  
Web: bandwear.com  
Services: Manufacturing of promotional and retail products. Vinyl stickers and custom die cutting custom paper printing. Posters and album flats. Any printed promotional products and "swag." Enabling your website with e-commerce to sell your merchandise.

#### BIG 10 INDUSTRIES, INC.

Los Angeles, CA  
Web: Big10inc.com  
310-280-1610 ext 1

#### BIG CARTEL

Email: support@bigcartel.com  
Web: bigcartel.com  
Services: Shopping cart platform for Artists, Bands and Record labels

#### BIOWORLD MERCHANDISING

1159 Cottonwood Lane  
Irving, TX 75038

888-831-2138

Email: info@bioworldmerch.com  
Web: bioworldcorp.com  
Services: Band and label merchandise management

#### Additional locations:

1411 Broadway, #3109  
New York, NY 10018  
212-302-1922

McGladrey Plaza  
801 Nicollet Mall, Ste. 615  
Minneapolis, MN 55402  
612-397-9601

266 Applewood Crescent  
Concord, Ontario, Canada L4K 4B4  
905-669-8155

#### BLUE COLLAR PRESS

3235 Ousdahl, Ste B  
Lawrence, KS 66046  
785-842-1414  
Email: info@bluecollarpress.com  
Web: bluecollarpress.com

#### BLUE RAVEN ARTIST MANAGEMENT

435 Byram Kingwood Road  
Frenchtown, NJ 08825  
973-928-3565  
Email: sean@blueravenartists.com  
Web: blueravenartists.com

#### BRAVADO

1755 Broadway, 2nd Fl.  
New York, NY 10019  
212-445-3400  
Email: jaison.john@bravado.com  
Web: bravado.com

#### BULLETPROOF ARTISTS

241 Main St.  
Easthampton, MA 01027  
413-527-9393  
Email: patty@bulletproofartists.com  
Web: bulletproofartists.com  
Contact: Patty Romanoff

#### BUSY BEAVER BUTTONS

3407 W. Armitage Ave.  
Chicago, IL 60647  
773-645-3359, 855-439-2879  
Email: orders@busybeaver.net  
Web: busybeaver.net

#### CD ROLLOUT

5018 Lante St.  
Baldwin Park, CA 91708  
310-374-9208  
Email: mike@cdrollout.com  
Web: cdrollout.com  
Contact: Mike Naylor  
Styles/Specialties: CD/DVD replication, merchandise production (T-shirts, stickers, posters, postcards, merch items) and graphic design.

#### CLUBFLYERS.COM

2300 N.W. 7th Ave.  
Miami, FL 33127  
800-433-9298  
Web: clubflyers.com

#### COMGRAPHX

1765 N. Juniper  
Greenway Business Park  
Broken Arrow, OK 74012  
918-258-6502  
Email: hello@comgraphx.com  
Web: comgraphx.com

#### DESIGN 8 STUDIOS

5801 N. 90th St.  
Omaha, NE 68134  
402-571-1837  
Email: info@design8studios.com  
Web: design8studios.com

#### DISC MAKERS

Southwest U.S. area  
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

#### Additional location:

Eastern U.S.  
7905 N. Route 130  
Pennsauken, NJ 08110  
800-468-9353



**DYNAMIC ARTIST MANAGEMENT**  
5221 Central Ave., Ste. 202  
Richmond, CA 94804  
510-558-4000 Fax 510-558-4002  
Email: info@dynamicartists.com  
Web: dynamicartists.com

**EARTH2EARTH**  
111 N. Perry St.  
Pontiac, MI 48342-2336  
248-335-7015  
Email: peter@freshhotshirts.com  
Web: earth2earthinc.com

**FRONTGATE MEDIA**  
22342 Avenida Empressa, #260  
Rancho Santa Margarita, CA 92688  
949-429-1000  
Web: frontgatemediacom  
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@gomermch.com  
Web: gomermch.com  
Services: apparel/product, email blasts, social media, VIP Pre-sales, Pre-order Campaigns

**GROOVY ACCENTS, LLC.**  
1632 N. Van Buren Ave.  
Tucson, AZ. 85712  
214-995-0347  
Email: GroovyAccents@Gmail.com  
Web: GroovyAccents.com  
Services: Manufacturing custom, wholesale, guitar pick earrings for musicians' merch tables and websites and associated trades and businesses. Our popular promo products are manufactured in Tucson, AZ.

**HOME RUN MEDIA GROUP**  
18331 Enterprise Lane  
Huntington Beach, CA 92648  
714-536-3939  
Email: info@hbdigital.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

**INDIEMERCHANDISING LLC**  
34440 Vine St  
Willowick, OH 44095  
800-497-8816 ext. 8922  
Email: info@indiemerch.com  
Web: indiemerch.com, indiemerchstore.com, indiemerchandising.com  
Services: Tech-based e-commerce provider, merchandise manufacturer, wholesaler and retailer for all areas of music merchandising

**INDIEPOWER PROMOTION & MARKETING**  
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  
Email: info@jakprints.com  
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: kt8merchandise.com

**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**  
1720 Capital Blvd.  
Raleigh, NC 27604  
877-826-0518, 919-834-0230  
Email: info@kungfunation.com  
Web: kungfunation.com

**MERCHNOW**  
888-387-3343, +1-518-458-9563  
Email: support@merchmonkey.com  
Web: merchnow.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 Louisburg 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 Aventura Ferry Rd. Ste 101  
Raleigh, NC  
Email: chillskids@gmail.com  
Web: schoolkidsrecords.com

#### 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  
800-401-4488  
Email: orders@smipromo.com  
Web: smipromo.com

**STICKER JUNKIE**  
9932 Prospect Ave., #134  
Santee, CA 92071  
619-328-6275  
Email: customerservice@stickerjunkie.com  
Web: stickerjunkie.com

**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**  
1423 Gadsden Hwy, Suite 115  
Birmingham, AL 35235  
205-655-0829  
Email: info@camvideoproductions.com  
Web: camvideoproductions.com

Services: CD and DVD duplication, taping and authoring to DVD and CD.

**DISCOUNT DUPLICATION**  
212 41st St.  
South Birmingham, AL 35222  
205-942-9460  
Email: buzz@myimagehive.com  
Web: discountaudioidownload.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

#### ALASKA

**ACTION VIDEO PRODUCTIONS**  
430 W. 7th Ave., Ste. 100  
Anchorage, AK 99501  
907-360-4276, 907-360-4276  
Email: actividstaff@gmail.com  
Web: actvid1.com  
Services: copy/duplicate just about any audio/video format

#### ARIZONA

**DISC2DAY**  
13634 E. Williams Field Rd.  
Gilbert, AZ 85295  
602-438-4848  
Email: robert@disc2day.com  
Web: disc2day.com  
Services: CD/DVD duplication and replication

**TOM PARHAM**  
702-481-1663  
Web: tomparham.com, mixdaddy.net

**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

#### CALIFORNIA

**A1 INDIEPOWER PROMOTION & MARKETING**  
818-505-1836  
Email: info@indiepower.com  
Web: 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/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

**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.

**CDROLLOUT**  
916 W 10th St.  
Asuza, CA 91702  
310-374-9208  
Email: mike@cdrollout.com  
Web: cdrollout.com

**CREATIVE SOUND CORP.**  
5515 Medea Valley Dr.  
Agoura Hills, CA 91301  
818-917-1544  
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  
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 Drive, 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: facebook.com/DiskFactory  
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

**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

**HB DIGITAL**  
18331 Enterprise Ln.  
Huntington Beach, CA 92648  
714-536-3939  
Email: info@hbdigital.com  
Web: hbdigital.com  
Services: CD and DVD duplication/replication, digital printing, signs, banners and displays

**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  
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**

3749 Buchanan St. Unit 487  
San Francisco, CA 94147  
844-805-7710  
Email: Customercare@mastertrack.com  
Web: mastertrack.com  
Services: duplicator/replicators of CD/DVD as well as full video duplication & digital editing services. VHS, Super 8mm, and 16mm film transfer to 8mm or DVD

**Additional locations:**

1223 NE Alberta St., 2nd Floor  
Portland, OR 97211

243 West 30th St.  
6th Floor  
New York, NY 10001

**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@almediattech.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@mixonix.com  
Web: mixonix.com  
Services: CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

**Additional locations:**

New York, Oregon, Wisconsin

**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  
Web: pasadenaimageprinters.com/product/notepad  
Services: CD and DVD replication, CD-R and DVD-R duplication, graphic design, mastering and printing, small to big order

**RECORD TECHNOLOGY, INC. (RTI)**

486 Dawson Dr.  
Camarillo, CA 93012  
805-484-2747  
Email: hello@recordtech.com  
Web: recordtech.com  
Services: vinyl, CD manufacturing

**REEL PICTURE**

5330 Eastgate Mall  
San Diego, CA 92121  
866-502-3472  
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, 866-656-8999  
Email: sales@runtechmedia.com  
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: sales@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

**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**

7651 Densmore Ave.  
Van Nuys, CA 91406  
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

**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

**FLORIDA**

**BISON DISC**

803 S. Orlando Ave., Ste. J  
Winter Park, FL 32789  
888-540-9786  
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: crystalclearcd.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

**S & J CD DUPLICATION, INC.**

105 College Dr., Ste. 3  
Orange Park, FL 32065  
904-272-0580  
Email: sales@snjcd.com  
Web: snjcd.com

**GEORGIA**

**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/replication

**HAWAII**

**RAINBOW PHOTO VIDEO**

661 Keeaumoku St., #101A  
Honolulu, HI 96814  
808-943-0276  
Email: rainbowphoto808@gmail.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: full service video shop

**ILLINOIS**

**CHICAGO PRODUCERS**

7507 Madison St.  
Forest Park, IL 60612  
800-467-1497, 312-226-6900  
Email: info@chicagoproducers.com  
Web: chicagoproducers.com  
Services: CD/DVD duplication and replication

**SONY DADC**

430 Gibraltar Dr.  
Bolingbrook, IL 60440  
630-739-8060  
Email: sales@sonydadc.com  
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/DVD duplication/replication

**IOWA**

**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

**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

**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  
Web: cdepot.com

**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 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 Gaspie 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  
248-203-9801  
Email: info@volkvideo.com  
Web: volkvideo.com/contact  
Services: CD/DVD duplication/transfer

**MINNESOTA**

**ALLIED VAUGHN**

7600 Parklawn, Ste. 300  
Minneapolis, MN 55435  
800-323-0281, 952-832-3100  
Fax 952-832-3179  
Email: jim.laib@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:** ravi@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

**MEDIAEXPRESS**  
1515 Nicollet Ave. S.  
Minneapolis, MN 55403  
612-436-3474, 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**  
1220 E Northside Dr. #370  
Jackson, MS 39211  
601-981-2178  
**Services:** CD and DVD Duplication

**MISSOURI**  
**SMITHEE PRODUCTIONS INC.**  
7420 Manchester Rd.  
St. Louis, MO 63143  
314-647-3900  
**Email:** sales@smithlee.com  
**Web:** smithlee.com  
**Services:** CD/DVD replication/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.**  
395 N. Valley Dr  
Bozeman, MT 59718  
406-586-1650  
**Email:** info@peakrecording.net  
**Web:** peakrecording.net  
**Services:** CD/DVD duplication/design

**NEBRASKA**  
**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  
**Email:** tms@tmsomaha.com  
**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.

**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 need

**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.

**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  
631-752-0608  
**Email:** copymydisc@gmail.com  
**Web:** duplicationdepot.com  
**Services:** CD/DVD transfers, duplication and replication

**MF DIGITAL**  
19 W. Jeffry 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@mixoniconic.com  
**Web:** mixoniconic.com  
**Services:** CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

**SHELBY MARKETING, LLC**  
1001 Lexington Ave.  
Suite 800  
Rochester, NY 14606  
585-377-0750  
**Web:** direct2marketsolutions.com  
**Services:** CD/DVD printing and duplication, printing, packaging and fulfillment

**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

**NORTH DAKOTA**  
**SUPER STUDIO**  
101 10<sup>th</sup> Street North  
Suite 110  
Fargo, ND 581042  
701-499-2147  
**Email:** contact@superstudio46.com  
**Web:** superstudio46.com  
**Services:** CD/DVD duplication

**OHIO**  
**A TO Z AUDIO**  
9449 Brookpark Rd., Unit C  
Parma, OH 44129  
440-333-0040  
**Email:** atozaudio@atozmedia.com  
**Web:** atozaudio.com  
**Services:** CD/DVD duplication and replication, printing

**INDIE MERC STORE**  
34440 Vine Street  
Willowick, OH 44095  
855-210-1412  
**Web:** indiemergstore.com

**OKLAHOMA**  
**CREATIVE PHOTO VIDEO, LLC**  
1907 W 33<sup>rd</sup> Street, Ste 100  
Edmond, OK 73013  
405-728-4336  
**Web:** cpvokc.com  
**Services:** CD/DVD duplication

**OREGON**  
**A TO Z MEDIA**  
1223 NE Alberta St.  
2<sup>nd</sup> Floor  
Portland, OR 97211  
503-736-3261, 888-670-0260  
**Email:** info@atozmedia.com  
**Web:** atozmedia.com  
**Services:** DVD, CD, cassette and CD-ROM duplication/replication, design, printing.

**CRAVEDOG 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

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Portland, OR 97211  
866-838-5067  
**Email:** customercare@mixoniconic.com  
**Web:** mixoniconic.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

**TENNESSEE**  
**THE TRANSFER LAB**  
127 Franklin Rd., Ste. 260  
Brentwood, TN 37027  
615-251-3380  
**Email:** customerservice@thetransferlab.com  
**Web:** earmarkdigital.com

**WE MAKE TAPES, CD'S & VIDEOS**  
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**Web:** wemaketapes.com

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**Web:** wtsduplication.com  
**Services:** CD and DVD replication and duplication

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877-677-9582  
**Email:** sales@arcube.com  
**Web:** arcube.com/contact-us

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**Austin, TX**  
877-677-9582

**BLUEBONNET MEDIA GROUP, INC.**  
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214-803-9920  
**Email:** atalis@bluebonnetmediagroup.com  
**Web:** bluebonnetmediagroup.com  
**Services:** CD/DVD, Video production

**NATIONWIDE DISC**  
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Richland Hills, TX 76118  
1-866-704-3579, 817-885-8855  
**Email:** information@nationwidedisc.com  
**Web:** nationwidedisc.com

**REPLICOPY**  
200 E. Market St. Ste. 108  
San Antonio, TX 78205  
972-702-8388  
**Web:** replicopy.com  
**Services:** CD/DVD duplication/replication

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**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

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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  
888-598-6526  
**Web:** mediafast.com  
**Services:** CD, DVD, Blu-ray duplication, replication, authoring, testing and complete packaging solutions

**VERMONT**  
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**Web:** furnacemfg.com  
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#### 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

**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

**TELVIDEO & AUDIO PRODUCTIONS**  
 231 Heritage Dr.  
 Huntington, WV 25704  
 304-529-4480  
**Email:** telvideo@frontier.com  
**Web:** telvideo-audio.com  
**Services:** audio/video transfers

#### WISCONSIN

**A TO Z MEDIA**  
 2018 S. 1<sup>st</sup> St., Suite 219  
 Milwaukee, WI 53207  
 414-289-0982  
**Email:** info@atozmedia.com  
**Web:** atozmedia.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:** customer@mixonic.com  
**Web:** mixonic.com  
**Services:** CD, CD-ROM, DVD, USB, Flashdrives CD/DVD duplication and replication, printing, packaging, fulfillment, design services

#### WYOMING

**INTEGRATED IMAGING**  
 133 South McKinley Street  
 Casper, WY 82601  
 800-780-3805, 307-266-3805  
**Email:** info@iilabs.com  
**Web:** iilabs.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**  
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 Markham, ON,  
 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

#### 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

**BANDZOOGL**  
**Web:** bandzoogle.com  
**Notes:** band website creation

**BOMBPLATES**  
**Web:** bombplates.com  
**Notes:** band website creation

**DJ BOOTH**  
**Web:** djbooth.net  
**Notes:** hip-hop promo, music reviews

**EVENTFUL**  
**Web:** eventful.com  
**Notes:** shows

**HOMEGROWN HITS**  
**Web:** homegrownhits.com  
**Notes:** Billboard-like chart for indie artists, all genres, competition

**INDIE ARTIST RADIO**  
**Web:** indieartistradio.net  
**Notes:** music promo

**INDIE ON THE MOVE**  
**Web:** indieonthemove.com  
**Notes:** Venue reviews

**MERCH DIRECT**  
**Web:** next.merchdirect.com  
**Notes:** merch

**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:** storenvy.com  
**Notes:** merch

**DISTRIBUTION/ONLINE RETAIL**  
**CD BABY**  
**Web:** cdbaby.com  
**Notes:** distribution/online retail

**CARDSCASHREWARDS.COM**  
**Web:** cardscashrewards.com  
**Email:** info@cardscashrewards.com  
**Notes:** NFT development from conceptualization through minting and fan-focused sales and distribution.

**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

**TUNEPORT**  
**Web:** tuneport.com

#### FAN MAIL/CAREER MANAGEMENT

**ARTIST GROWTH**  
**Web:** artistgrowth.com  
**Notes:** career management

**FANBRIDGE**  
**Web:** fanbridge.com  
**Notes:** fan management

**IFANZ**  
**Web:** ifanz.com, facebook.com/iFanzdotcom  
**Notes:** fan management

**ONLYWIRE**  
**Web:** onlywire.com  
**Notes:** Post to 47 social networks

#### NETWORKING/SOCIAL/GIGS

**ARTIST DATA**  
**Web:** sonicbids.com/artistdata  
**Notes:** Helps organize social media

**CARDSCASHREWARDS.COM**  
**Website:** cardscashrewards.com  
**Notes:** Live streams of artist showcases sponsored by company and it's strategic Partners. Company actively accepts submissions all commercial genres

**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

**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

**MUSIC2DEAL**  
**Web:** music2deal.com

**MUSIC SUPERVISOR**  
**Web:** musicsupervisor.com

**TAXI**  
**Web:** taxi.com  
**Notes:** licensing

#### INFORMATION/OPPORTUNITIES

**CARDSCASHREWARDS.COM**  
**Website:** cardscashrewards.com  
**Notes:** Company actively accepts music submissions for sponsored marketing services

**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

**INDIE BIBLE**  
**Web:** indiebible.com  
**Notes:** contacts, info

**KINGS OF A&R**  
**Web:** kingsofarc.com  
**Notes:** opps

**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

**SONICBIDS**  
**Web:** sonicbids.com  
**Notes:** opps

**TAXI**  
**Web:** taxi.com  
**Notes:** opps/info

**TRUE TALENT MANAGEMENT**  
**Web:** truetalentpr.com  
**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

**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:** kingsofarc.com  
**Notes:** blog

**LYHME**  
**Web:** lhy.me.com  
**Notes:** up-and-coming indie music and food fusion website out of Nashville. they feature a different indie artist each week or month and create recipes inspired by the artists background, music style, lifestyle and favorite foods.

**LOSANGELOUS**  
**Web:** losangealous.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

**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

For hundreds more contacts from current directories (producers, engineers, managers, agents, vocal coaches, major and independent record labels, publicists, college/indie radio, recording/rehearsal studios, mastering studios, publishers, film/TV and more), visit our website: [musicconnection.com](http://musicconnection.com).

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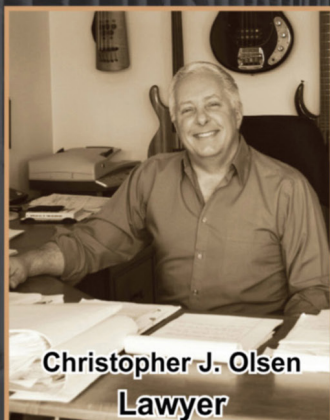


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# Music Publishing Isn't Scary or Confusing

*The following is an excerpt from *How to Build a Sustainable Music Career & Collect All Revenue Streams**

Understand why publishing gets an intimidating rap. Years ago, music publishing companies would sign away an artist's songwriting rights for life. Similar to how the modern music industry cracked recording and distribution wide open for all to access, the same mechanisms and access now exists for all songwriters in music publishing.

## What Is Music Publishing?

But first, what is music publishing? It's quite simple. Do you know what a record company does? Artists often grow up dreaming of being on specific labels. They know that a record company's job is to promote and, in the legal sense of the term, exploit their recordings for maximum financial gain.

A publisher is the exact same concept for your songwriting! A music publisher's job, at its core, is to go out and collect money for every use of your song. It is also their job to find as much work for that song as possible, often in the form of "sync" (synchronization) placements. A sync placement is the use of music in a film, TV/web show or commercial/advert. They may additionally set up co-writing sessions or songwriting for other artists.

That's it! There is no need to be terrified and run to the hills with confusion regarding the concept of music publishing. Now let's get you set up and organized so you know how to collect revenue on your songwriting via music publishing forever.

## ASCAP / BMI a.k.a. Performing Rights Organizations (PRO's)

Pick one performing rights society to sign up with. Your PRO will collect public performance royalties for your songwriting not limited to music played on the radio, for broadcast and for its use in any physical public setting such as a venue, shop, airport or restaurant. The vast majority of songwriters in the U.S. are with ASCAP or BMI. It technically does not make a difference which PRO you go with; they are all supposed to be the same.

When you initially sign up, you'll have the option to create your own publishing name or designee, which is separate from you as an individual songwriter. Because, just to make things more confusing, your songwriting is split 50/50 between a "writer's share" and a "publisher's share." If you do not have a publishing company collecting songwriting revenue on your behalf, which we'll talk about

next, you therefore own your share of royalties as a songwriter, as well as your publishing name's share. So, you'll see on a PRO statement for a song you 100% wrote that 50% is collected by the PRO for you as a songwriter, and the other 50% is collected on for the publishing designee you created. You also don't have to create a publishing designee at all! So, feel free to just register and sign up with your name, as that can help to keep things streamlined when reviewing your statements. Now it's time to get each song registered with your PRO account. Moving forward, do this every time you finish a song and agree to the songwriting splits with any co-writers.



## Collecting on Your Publishing/Publishing Deals

If you are signed up and have registered all of your songs with your PRO, you're still not set up to collect all funds owed to you for your songwriting.

Back in the day, a songwriter would have to sign with a music publisher to collect on their publishing, which encompasses a variety of songwriting revenue streams within music publishing. Now there are a variety of deal structures and options that allow artists to collect their publishing royalties that don't force them to sign their songwriting rights away.

## Songtrust

If you are a brand-new songwriter and just getting going, sign up for Songtrust immediately.

Songtrust was founded by the principals at Downtown Music Publishing and democratized music publishing collection for all. Songtrust uses Downtown's world-class music-publishing collection system to collect on behalf of any songwriter who wants to work with them. There is a \$100 fee to get going, but I recommend them over others, as I know what a great job the Downtown/Songtrust team does in finding every penny for songwriters. They receive 15%, which is standard for an "admin" or "administrative" publishing deal, which we'll discuss next. Therefore, you retain 85% of your royalties, own your copyrights, and can leave any time after a year.

## "Admin" or Administrative Deals

If you do have the opportunity to work with a publishing company, great. There are a variety of deal structures available, but we're going to talk about the two most common that are out there. First up is an admin deal. You will control and retain all copyrights and are licensing songwriting rights to a company to collect on your behalf. These deals are generally 85/15%, 80/20%, or 75/25% in the songwriter's favor. I don't recommend going below 75%. All of these deals are negotiable. Advance payments do happen in admin deals. But they will be lower than what you will receive in a co-publishing deal, which we'll discuss next. Advances don't always happen in admin deals, so don't be offended if you're a new artist and aren't able to get one.

## "Co-pub" or Co-Publishing Deals

The other main type of publishing deal is a co-publishing, or "co-pub," deal. In this instance, the publisher will retain a portion, or all of your songwriting copyright, for a set amount of time or even forever—also known as perpetuity. When looking at all of an artist's revenue streams/rights, I have seen some

artists give up a portion of their publishing rights for large advances. This can help a new and developing artist fund promotion, touring and expenses to continue to grow their careers. So, it's up to you. Getting a solid amount of cash up front can absolutely benefit an artist personally and professionally, especially in a world where record company advances are inconsistent at best—if you want or have access to working with a label.

EMILY WHITE hosts the No. 1 Music Business podcast globally, *How to Build a Sustainable Music Career & Collect All Revenue Streams*, based on her No. 1 best-selling book. She's the Founder of #iVoted Festival, the largest digital concert in history.



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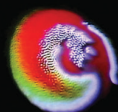
## **B4 MIC/LINE Daughter Card Features:**

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- ADC filter select

## **B22 ORCA Control Room Monitor Features:**

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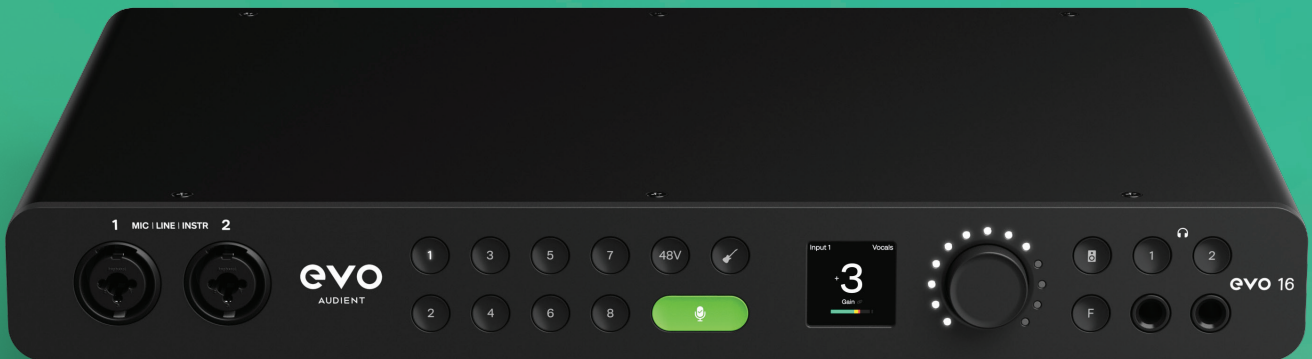
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