

MUSIC CONNECTION

ANNUAL GUIDE TO DIGITAL RESOURCES

20 WAYS

To Protect Yourself From
Identity Theft & Fraud

By Bobby Borg & Britt Hastey

THE DIY HUSTLE

Taking Control of
Your Career

Depeche Mode

Billy Valentine

Shonen Knife

Trapper Shoep

Bruce Cockburn

**UNSIGNED
ARTIST
REVIEWS!**

**NEW
TOYS**

CAD Audio
A77Bk
P.10



Vol. 47 • May 2023 • \$3.95/\$4.95 Canada



05

0 74470 74944 8

Smile, You're Recording with Scarlett

When you choose to record with **Scarlett**, you join a community of over **5.5 million** musicians and artists worldwide who trust the **world's best-selling audio interface** to capture their true sound.

With features across the range like speaker switching, talkback mic, MIDI, ADAT, and many analog IO options; the Scarlett 3rd Gen range has an interface for any creative workflow.

Whether you need up to 16-inputs to record the entire band, or a single input to record yourself, **Scarlett will inspire you to create**, which is sure to put a smile on your face!





3 MkII

SERIES POWERED
STUDIO
MONITORS

LEGENDARY SOUND

The next-generation JBL 3 Series MkII studio monitors make legendary JBL performance available to every studio. With the revolutionary JBL Image Control Waveguide and refined transducers, JBL 3 Series offers stunning detail, precise imaging, a wide sweet spot and impressive dynamic range that enhances the critical listening capabilities of any modern workspace. Featuring patented technologies derived from the JBL 7 Series and M2 Master Reference Monitors, and sporting a sleek, modern design, JBL 3 Series delivers outstanding performance and an enjoyable mix experience at an accessible price.



SCAN HERE

TO LEARN MORE



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Sparks

As they prepare to release *The Girl Is Crying In Her Latte*—their 25th(!) album—and embark on a lengthy tour that culminates at the historic Hollywood Bowl, these art-rock icons open up about how they have managed to sustain their mercurial creativity and grow their rabid fanbase for over five decades.

By Daniel Siwek

Photos by Munachi Osegbu

20 Ways To Protect Yourself From Identity Theft And Fraud

By Bobby Borg and Britt Hastey



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Wireless Systems



WX1000BH UHF WIRELESS BODY
PACK MICROPHONE SYSTEM
(UHF Body Pack Microphone)



WX1000HH UHF WIRELESS
HANDHELD MICROPHONE SYSTEM
(UHF Handheld Microphone)



WXGT5- DIGITAL WIRELESS
GUITAR SYSTEM (Digital Guitar)



GXLIEM4- QUAD GXLIEM WIRELESS
IN EAR MONITOR SYSTEM (Quad
GXLIEM with in ear monitor)

USB Audio Interface



CX1- USB AUDIO INTERFACE
(1 Channel)



CX2-USB AUDIO INTERFACE-2
CHANNEL (2 Channel)



MXU4-FX- 4 CHANNEL MIXER WITH USB
INTERFACE AND DIGITAL EFFECTS (4 Channel
with interface and digital effects)

Studio Recording



E40- MEDIUM DIAPHRAGM
CONDENSER MICROPHONE



E1005x- LARGE DIAPHRAGM
SUPERCARDIOID CONDENSER
MICROPHONE



AS50 DELUXE STAND MOUNTED
ACOUSTIC ENCLOSURE

📍 Cad Audio 6573 Cochran Road Solon, Ohio 44139
✉ sales@cadaudio.com
☎ 1-800-762-9266





“Producers have Pro Tools. Writers have Word. Songwriters have MasterWriter.”

Rob Thomas – Grammy Award winning Songwriter and Artist

“MasterWriter has become my central hub for songwriting.”

Trent Reznor – Grammy and Oscar-winning Songwriter and Artist

“MasterWriter is a game changer.”

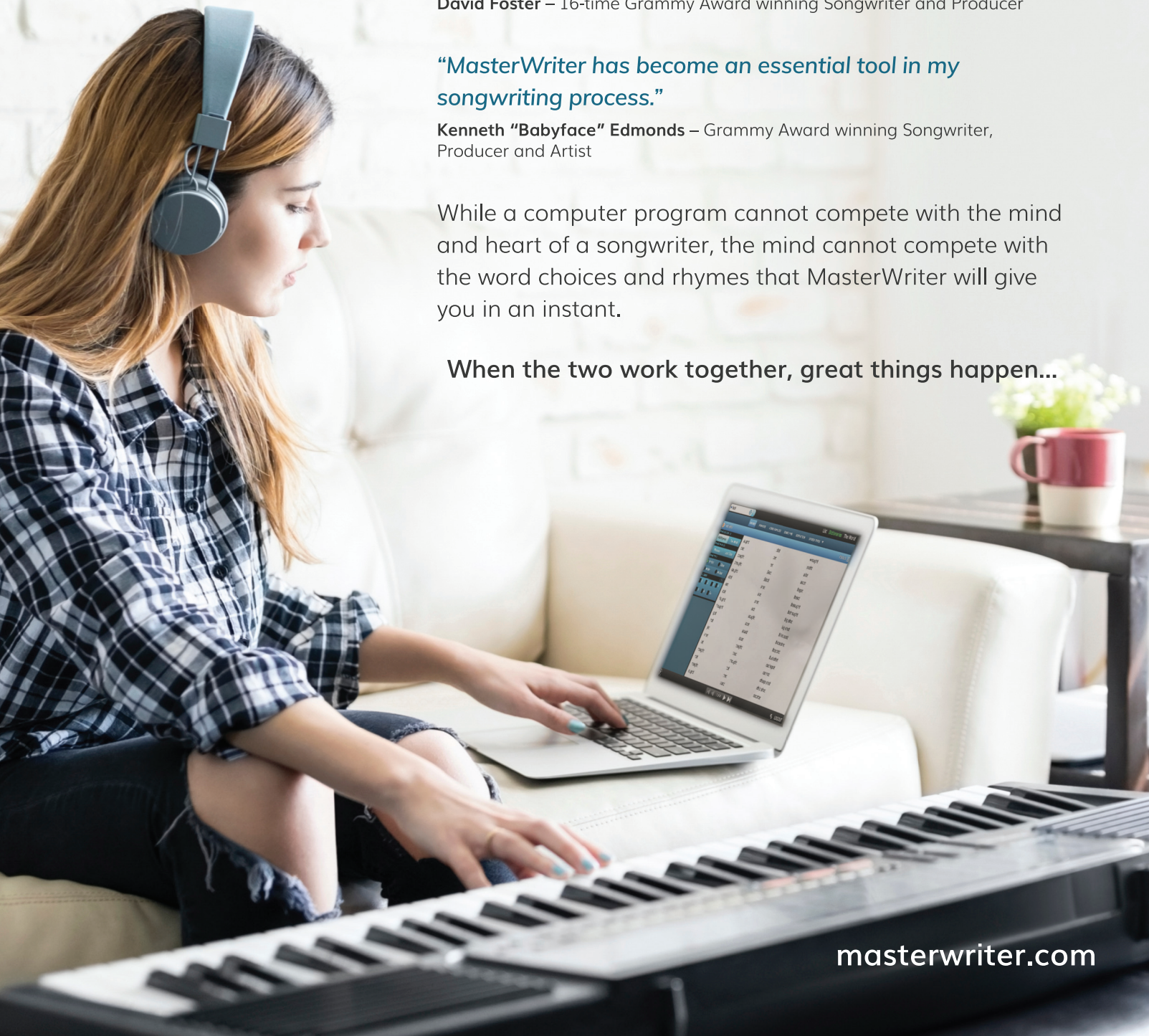
David Foster – 16-time Grammy Award winning Songwriter and Producer

“MasterWriter has become an essential tool in my songwriting process.”

Kenneth “Babyface” Edmonds – Grammy Award winning Songwriter, Producer and Artist

While a computer program cannot compete with the mind and heart of a songwriter, the mind cannot compete with the word choices and rhymes that MasterWriter will give you in an instant.

When the two work together, great things happen...



masterwriter.com

Dead Horse Branding

deadhorsebranding.com

Dead Horse Branding is a multi-faceted firm launched in 2013 by the visionary husband-and-wife team of two-time International Design Award winner and three-time NYC Big Book Award winner Rick Caballo and veteran entrepreneur and branding expert Melissa Core Caballo. Starting every client relationship with an initial strategic plan driven by the client's core identity and message, the firm's array of services include business development, brand consulting and management, logo and graphic design, book design and publishing deals, photography, website design, PR, social media management, marketing, video production and global licensing deals.

Branding Formula: Their mission: to strip you down and get to the heart of your brand, without losing who you are. Dead Horse Branding's success is based on a simple yet flawless branding formula guide called "The DH7." Brands they have worked with include TEDx, HGTV, Hallmark, Universal Music Group, Steven Tyler's band Loving Mary, legendary music producer Tony Brown, Lionsgate and the Bo Diddley estate.

DH7 Branding Model for Global Education: After years of honing their impactful business model with clients, Rick and Melissa have launched their brand building and promotional technique into the education sector in the U.S. and their native Australia, aiming to create a solid pathway connecting students to their chosen industries. The first major music business program to sign on with the DH7 Branding Module is Kennesaw State University's Joel A. Katz Music and Entertainment Business program. Comprising 25 percent of the course curriculum, the program is designed as an industry injection spanning multiple industries, including music, fashion, design, business, entertainment and health and wellness.

Modules and Locations: The seven modules are consulting, logo design, photography, web development, marketing, social media, publicity and licensing. The program can be done virtually via Zoom or in person, and



as individual modules or as a Master class. The module is run by Keith Perissi, Executive Director of the MEBUS program, and Associate Director Daniel Howes. The curriculum is also offered in an occasional pop-up course at Middle Tennessee State University and Music NSW. The program also includes an international education experience at Abbey Road in London, giving students the opportunity to explore the entertainment industry first-hand in the historic musical culture.

A Word from Rick Caballo: "One of our motivating factors was that we realized that many of the interns who came aboard from different universities' design, PR and other programs were not being taught in the classroom knowledge and skills that translated to the real-life industries they wanted to get into. Artists and companies need branding to cut through the noise and distinguish themselves. This program cares about how you operate outside of school and make money out of your craft before you even graduate."

Contact Dead Horse Branding, 629-259-7935

dmi
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662-846-4579



**DELTA STATE
UNIVERSITY**

Sophia Pin

Music Rights Technical Administrator
Muserk

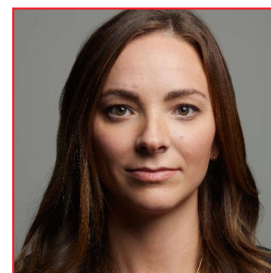
Sophia Pin joins **Muserk** as **Music Rights Technical Administrator**. Playing an integral role in rights management and business development efforts, Pin will be responsible for day-to-day delivery, management of, and insights into client assets across all endpoints, including Muserk Dashboard, The MLC, YouTube, Spotify, Apple, BMI, ASCAP and others. As Global Data Services Team Lead at Universal Music Publishing Group, she managed a global group of data specialists working on royalty and data validation projects. She also led the testing and implementation of a new internal royalty-matching product. For more, contact bobbie@2bentertainment.net.



Emily Stephenson

President, Publishing
Downtown Music

Downtown Music has announced the promotion of **Emily Stephenson** to **President, Publishing**. Stephenson, most recently served as the division's Vice President of Business Operations and during her 10-year tenure at the company has been responsible for all aspects of publishing administration and client services for Downtown's songwriter and publishing clients, including Ryan Tedder, Big Yellow Dog, and the John Lennon Estate. Stephenson will oversee all publishing efforts, including client acquisition and business development, A&R, rights management, and client services for the group's publishing companies. For more info, contact jv@spinlab.net.



Andreas Rapp

Chief Executive Officer
Beyerdynamic

Andreas Rapp has assumed the position of **Chief Executive Officer** and managing director of **Beyerdynamic**. With Rapp, a proven industry expert is returning to take over the leadership of beyerdynamic. The native of Heilbronn has extensive experience in marketing and sales from various leading positions in consumer electronics, with a focus on innovative audio brands. Prior to joining beyerdynamic—again—Rapp was Vice President EMEA at Jabra. He also worked for four years at Libratone, the last three as Vice President EMEA. For more, contact danielturk@maxborgesagency.com.



Leslie Rosales

Head of Marketing
Rostrum Records

Rostrum Records announced **Leslie Rosales** as the **Head of Marketing**. In this role, Rosales will develop, lead and execute strategic marketing plans that bolster the independent label, oversee campaign executions and work closely with artists and their teams to define and implement release objectives and goals. Rosales joins Rostrum from High Standardz, where she'll continue as a consultant for their emerging artists, including breakout R&B artist and *Bel Air* star Coco Jones and newly signed Lady London. For more information, contact robert@therobertavery.com.



Shari Fitch

A&R Manager
Prescription Songs

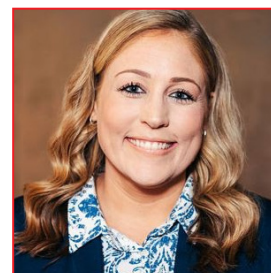
Prescription Songs announces the promotion of **Shari Fitch** to **A&R Manager**. In 2017, after graduating Belmont University with a BBA in Music Business, Fitch began working at CAA in their music touring department. After four years at CAA, working in both Nashville and Los Angeles, and working for the co-head of the music department Darryl Eaton (blink-182, Kelly Clarkson, A\$AP Rocky, Warped Tour), Fitch decided to transition over into the more creative side of the business. For more info, contact agreenberg@falconpublicity.com.



Elice Cuff-Campbell

Senior Director, Media Relations
BMI

Broadcast Music, Inc. (BMI) announced that **Elice Cuff-Campbell** has joined the Corporate Communications & Marketing department as **Senior Director, Media Relations, Nashville**. Prior to joining BMI, Cuff-Campbell spent eight years as a Senior Publicist at The Green Room PR company. In addition to leading the communications efforts for BMI's Nashville and Austin offices, Cuff-Campbell will also oversee media relations for BMI Nashville's numerous events, including showcases, No. 1 parties, award shows, festivals and more. For more information on the hiring, contact ecuff@bmi.com.



Katie Soo

Chief Business Officer
Dice

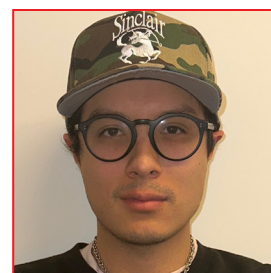
DICE has announced the appointment of **Katie Soo** as **Chief Business Officer**. Soo will be responsible for driving forward DICE's strategic growth propositions and marketing, helping build the DICE brand globally and supporting the company's ambitions to disrupt and lead a fairer live entertainment industry. Soo has over 16 years experience spanning media, entertainment and tech. Most recently, Soo served as Chief Marketing Officer at education and STEAM learning subscription platform, KiwiCo, overseeing consumer marketing in over 40 countries. For more, contact emily_bender@hustleandco.com.



Mateo Dorado

Senior Director, A&R
Atlantic Records

Rising A&R executive **Mateo Dorado** has joined **Atlantic Records** as **Senior Director, A&R**. In this role, Dorado will work closely with up-and-coming artists including Luh Tyler as well as Alicia Creti. Based at Atlantic's New York City headquarters, he reports to the label's Co-President of Black Music, Lanre Gaba. Dorado comes to Atlantic from Alamo Records where he signed multi-platinum rapper Rod Wave and spearheaded the development of numerous acts in the alternative Latin music space. For more information, contact communications@wmg.com.



► CAD AUDIO A77BK LARGE DIAPHRAGM DYNAMIC MIC

CAD Audio celebrates over 90 years in the microphone business and 65 years since the original A77 appeared on stages in 1957. The A77Bk comes in a high-gloss midnight black finish and features a super-cardioid, large-diaphragm (1.25-inches) dynamic element. It retains the famous styling of the original Astatic A77 (Patent #185,712) but has updated circuitry and a modern version of the capsule for more reliable and solid performance.

The A77Bk weighs just 1-lb and is a side-address microphone I found excellent for my first use for a voice-over session. It has minimal proximity effect when speaking up close and I found it also took a conscious effort to "pop" the mic with p-pops. Its hypercardioid pick-up pattern lessens the amount of annoying "room tone" that mixes with the desired sound. I love this when recording in highly reverberant spaces.

The new PowerGap high gauss Neodymium magnet along with the TrueFlex diaphragm provided plenty of output level into my Sunset Sound S1P mic pre-amp. The sound is upfront, not boomy, and clear and well-articulated.

The A77Bk is built for onstage live sound, studio recording (many instruments sound good recorded with this mic), broadcast (the black finish will not reflect light back into your camera) and podcasting—where I am using it all the time. Lastly, there is a small blank panel at the base of the mic where an optional on/off slide switch could be positioned later if needed. The A77Bk comes with a two-year warranty and sells for \$149.99 MSRP.

cadaudio.com/products/new-products/A77Bk



▼ PSP 285 SEMI-MODULAR DELAY

The PSP 285 is a stereo delay plug-in based on PSP's 84/85 plug-ins and gets you into the endless possibilities of a pair of variable sample rate delay lines that run from 50% to 200% of the session sample rate. With up to 10 seconds of delay time available, you may produce any delay-based effect easily—anything from slap-back echoes to complex rhythmic patterns to pitch-shifted and/or resonant filter "throws" to modulated and panned returns.

I gravitated towards inserting special stereo effects on lead vocal tracks to arrive at very specific sonic "characters"—identifiable artistic trademarks. There is pre-delay available for the Left and Right delays plus a reverb module you can mix in a plate, room, halls, or even a reverse reverb. Everything is ready to add and mix in for endless experimentation including: stereo (L/R) or mid-side (M/S) operating modes, wet signal ducking and a modulation section with a tempo-synced LFO and envelope follower.

As complicated as PSP 285 looks when I first launched it, it is laid out in a very organized way, although I thought some of the text boxes could be a little bigger on this large plug-in GUI. But it is CPU efficient and it all works well—there is even a Panic button for killing an inadvertent feedback loop.



Each preset can store specific mixer parameters for each section and I liked all the visual feedback of the controls and displays—there are generous mouse-over tool tips for every control. Almost 400 presets come with this first release and PSP 285 supports sample rates up to 384kHz plus an iLok manager is installed but a dongle is not required!

PSP 285 sells for \$99 as download and PSP 85 users can cross-grade to PSP 285 for \$28.50. A little time learning this one will pay off big time!

pspaudioware.com/products/psp-285

► KALI AUDIO IN-UNF ULTRA-NEARFIELD STUDIO MONITORING SYSTEM

Latest in Kali's Project Independence series is the IN-UNF—an Ultra Nearfield system designed for placement right on your desktop with the left and right satellite speakers no more than about 0.8-meters from your ears (an arm's length). The L/R satellites use the concentric mid-range/tweeter drivers from Kali's IN-5 and IN-8 monitors housed in small, enclosures that sit on isolating "pucks" that prevent them from vibrating your desktop surface. The high frequency driver uses a 1-inch dome tweeter that is concentric to a 4-inch mid-range driver—just like my IN-8 mains.

A third cabinet measuring 19.4 W X 11.6 H X 5.25 D-inches handles the low frequencies starting at 39Hz. In addition to the three Class-D amplifiers, this cabinet also has the power supply, DIP-switches to adjust the Boundary EQs and master volume controls. The manual is helpful with various setup options, and all required cables are included.

There are four stereo input choices: a USB-C jack (computer audio connection), optical digital input (24-bit/48kHz), balanced TRS lines, and unbalanced -10dBv 3.5mm jacks.

I set up my UNF systems so that the two satellites are 31.5-inches or 0.8 meters apart, center-to-center on either side of my 29-inch computer screen. 0.8 meters is the same distance from my left and right ears (respectively) to the L/R satellites.

The bass unit lives directly behind my computer screen and there are two, horizontally opposed 4.5-inch high-excursion woofers on each end of its cabinet.

I am impressed with this system! The IN-UNF sounds very close to my IN-8 monitors on stands. The IN-8s have just slightly deeper bass but overall produce about the same volume and musical balance when I switch back and forth using my monitor controller. I find it easy to mix on them and, just like my IN-8s; the mixes translate well and much better than when using only headphones.

The Kali Audio IN-UNF system sells for \$599 MSRP.

kaliaudio.com/in-unf



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◀ KAZROG TRUE 252 PLUG-IN GRAPHIC EQ

Kazrog's True 252 plug-in graphic equalizer models the Langevin EQ 252A Graphic Equalizer. That inductor-based unit was probably the first professional graphic equalizer and was made by Cinema Engineering and later by Langevin and/or Altec. The original units used proportional Q—the greater the boost/cut, the Q narrows. For the most accurate emulation of the hardware, this plug-in uses 2X oversampling yet is low on CPU usage.

The frequency centers of the seven EQ bands are: 50, 130, 320, 800, 2k, 5k, and 12.5kHz. Each frequency band has 8dB of boost/cut available but know that the True 252 is intentionally designed to include the

quirky variations of the original units—especially the slightly different amounts of proportionate Qs for each band and how the bands interact with each other.

I tried True 252 on my Pro Tools master mix bus fader after the stereo compressor. There are several good presets from both the Kazrog and Powers collections and I chose a preset called: Powers Think Mix Magic. You can mouse/click over any of the seven red band knobs to see the exact amount of boost or cut, but I thought the equalized mix sounded better immediately.

I also tried the True 252 on a stereo pad track—I always have trouble with stereo pads "flooding out" the depth and transparency of the entire mix. I can say using the True 252 graphic EQ and delaying the right channel a few MS made the pad stereophonically wider and more hearable at less volume without clouding up the room ambience of the drum kit.

So I'm happy with the True 252 Graphic—it works and sounds like the real deal, with easy to adjust big knobs, proportionate Q that works well musically. It comes with a good set of presets! The Kazrog True 252 Plug-in Graphic EQ sells for \$39.99 MSRP

kazrog.com/products/true-252

► PRESONUS STUDIO ONE 6.12 UPDATE

PreSonus Studio One Version 6.1 includes DAW optimization, updated mastering, live Lyrics support and new feature support in Studio One Remote.

There is an expanded lyrics workflow for songwriting, recording, mixing, and live performance with a Performance View on the Show Page. Lyrics are also now visible on both the Song and Show pages in the new Studio One Remote App update (version 1.7). The Remote is now fully integrated with new Studio One 6.1 and features a fresh, new look.

There is an improved mastering workflow with new project templates to save mastering setups, including external hardware routing. The Album Mode for target loudness allows for full control over the loudness of album tracks while still meeting the required loudness standard.

Upgraded video features include a new timestamp display in the video player. In addition, Drop Zones in Smart Templates now support video files so you can set up your composition and sound design sessions faster than ever. There are advanced collaboration capabilities that now include live notifications for users working together on a project right from the Studio One Browser.

Studio One 6.1 Professional comes to all PreSonus Sphere members automatically. In addition PreSonus Sphere members get access to expanded collaboration tools and online, Community features, exclusive educational content, and all PreSonus software and add-ons.

presonus.com/products/Studio-One/new-in-studio-one-6



▼ AUTO-TUNE VOCAL COMPRESSOR

Auto-Tune Compressor is the perfect treatment—the follow-up processor after you've compiled and tuned your lead vocal perfectly. Because you get four distinct and different compressors and many styles of vocal compression all at the ready along with the built-in machine learning, you can precisely and quickly determine the best possible compression/limiting processor for your vocal(s).

There is the fast-attack FET Compressor that has all the same settings and parameters as the UA 1176LN hardware limiter including an analog Warm saturation mode. Next is the Opto A compressor that models a classic tube compressor. Opto B is similar except it adds complete compressor controls: Ratio, Attack and Release timings to Opto A's simplified controls. I liked Opto A for bass guitar compression.

Last but not least is the Modern Compressor with advanced controls for problematic vocals or any other source. Besides high-pass/

low-pass filters and side-chain capabilities, Modern also has Auto-Tune Pitch Filter that, when switched on, tracks the fundamental pitch of the vocal at the same time. This is a feature I have not seen or used before and I am excited to fold it into my daily music mix workflow when needed.

So Auto-Tune Compressor is the companion processor to Auto-Tune Vocal EQ for completing the finishing touches on your vocal tracks.

Auto-Tune Compressor is part of the Auto-Tune Unlimited subscription (\$24.99/month or 174.99/year) and there is 14-day trial available. A perpetual plug-in version at \$179 is also available.

antarestech.com/demo-downloads



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

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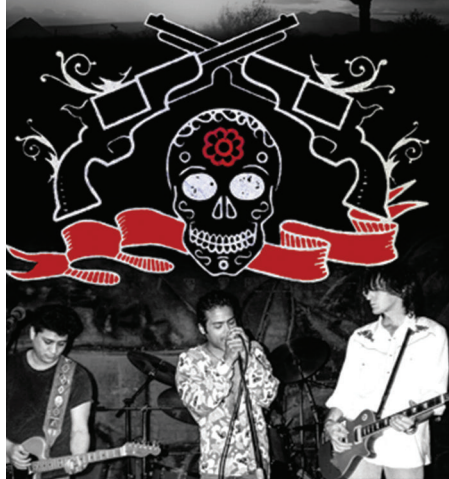
FMSMF is a 501 (c) (6) Not-For-Profit Organization



NOW STREAMING

Pistoleros

Death, Drugs and Rock N' Roll



"...an intimate and very satisfying indie music biopic with a fresh edge."
Film Threat

"...enlightening, entertaining, insightful, candid, fascinating"
Sun This Week Newspapers

"...a life-affirming story of redemption and recovery"
The Arizona Republic

"...opioid addiction has a place in Pistoleros and at first it seems too risky of an addition, but it's hard to find a better spot to talk about the subject than this one."
Movie-Blogger

"...a powerful story of redemption and brotherly love with a completely unexpected ending."
ALLMOVIE

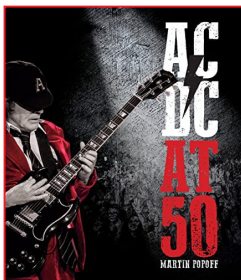


BOOK STORE

AC/DC at 50

By Martin Popoff
(hardcover) \$50.00

This richly illustrated 192-page book by prolific rock journalist Martin Popoff pays tribute to the band on their 50th anniversary by curating and examining the 50 most significant milestones, Popoff covers everything down through the decades: The role played by Angus and Malcolm Young's older brother, George; the songwriting, legendary antics, and tragic death of vocalist Bon Scott; the debut of singer Brian Johnson on the band's mega

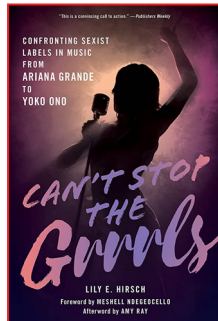


breakthrough, *Back in Black*; and, of course, each of the landmark studio LPs. The result is an epic tribute to one of the most influential and admired bands in rock history—in a milestone year.

Can't Stop The Grrls!

By Lily E. Hirsch
(hardcover) \$32.00

From stars like Britney Spears and Mariah Carey to icons like Yoko Ono, female musicians have long been the target of double standards and toxic labels in the media and pop culture:

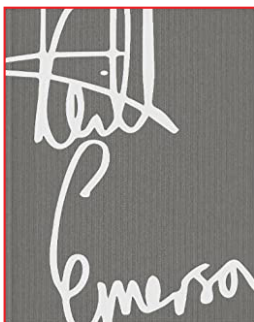


liar, crazy, snake, diva, slut, b*tch. Hirsch dives into the world of these women, looking at their personal lives, relationships and breakups, music, media coverage, public reception, as well as the origins of these toxic labels, and how strong women have battled back.

Keith Emerson

By Chris Welch
(hardcover) \$65.00

A large-format hardback book, this is a celebration and examination of the life and work of keyboardist extraordinaire Keith Emerson. It is illustrated with over 200 family photos, classic performance images and private correspondence. Text includes all new



contributions by family, close friends, and performers including: Carl Palmer, Rick Wakeman, Geoff Downes, Alan White, Steve Howe, Lee Jackson, Jeff 'Skunk' Baxter, Marc Bonilla and many more.

Gone To The Wolves

By John Wray
(hardcover) \$28.00

In this literary fiction, Brooklyn author John Wray tells a nostalgic tale of three metalheads in the '80s-'90s growing up in anti-metal Florida before escaping to Hollywood's Sunset Strip.

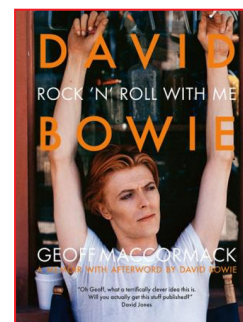


However, once a member disappears in black-metal's backyard, Norway, the story begins to truly unfold. A great read for both vintage metalheads and up-and-comers seeking to learn unique perspectives from metal's dark, vintage scene.

David Bowie: Rock 'n Roll With Me

By Geoff MacCormack
(hardcover) \$40.00

In MacCormack's remarkable photo memoir from ACC Art Books, he charts his lifelong friendship with Bowie, showing the places he and Bowie inhabited, the people they met and the adventures they shared, beginning at Burnt Ash Primary School in the '50s. The book contains nearly 150 photos taken by



MacCormack throughout the years: touring *Ziggy Stardust* and *Aladdin Sane* and sailing to N.Y.C. on a world tour, to the film *The Man Who Fell to Earth* and the recording of *Station to Station* and his Thin White Duke persona.

Steve Keene Art Book

By Daniel Efram
(hardcover) \$95.00

Known for making affordable art, as well as being the indie rock cover art maker to Pavement, The Apples in Stereo, and Silver Jews, Keene has long been under-appreciated for his importance to the '90s indie art and music scenes. This book, originally conceived



during the artist's sold out show at Shepard Fairey's L.A. Gallery Subliminal Projects in 2016, is the first art book dedicated exclusively to Keene's work.

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- STRENGTHENS VOICE
- SOOTHES THROAT
- VOCAL CLARITY



- FALL ASLEEP FAST
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Leader in Illustrated Publishing: Launched in 1976, U.K.-based Quarto is a longtime leader in the world of illustrated non-fiction publishing. While diversifying and adding numerous imprints over the decades, its ongoing mission has remained the same—to make and sell books that entertain, educate and enrich the lives of readers around the world. One of the most exciting current manifestations of this comes from their Minneapolis-based Motorbooks imprint, which Quarto acquired in 2007. Since 1965, Motorbooks has been among the world's leading transportation publishers, creating volumes about cars, motorcycles, aviation, racing, etc.

Looking to expand beyond the transportation topic, publisher Zack Miller and executive editor Dennis Pernu launched a dedicated music program in 2021, drawing on Pernu's prior experience in music book publishing under Quarto's Voyageur Press imprint. Under their creative, visionary leadership, they have built on the success of their first book—the authoritatively written (by Dave Hunter) and lavishly illustrated *Fender 75 Years*, the officially licensed celebration of the legendary instrument company—to publish a series of dynamic works celebrating some of rock's greatest artists and albums.

The Anniversary Aesthetic: According to Pernu, Motorbooks' goal with the line of heavily illustrated upscale coffee-table music books is to merge unique text with archival artist and memorabilia images from agencies, individual photographers, and collections. He works closely with the company's talented art department to bring the books to life.



"We want to approach these artists and historic recordings from different angles than those published previously," he says. "The @50 and @75 concepts offer a fresh way of telling the stories and allow our authors some leeway in curating the high and low points of a career. We created a list of artists, bands and albums that have anniversaries and birthdays approaching. Our criteria included which are still touring, their popularity overseas, cross-generational appeal and album sales over the course of their careers. We're also starting to branch away from the anniversary concept, but that's been a strong starting point for this program."

Celebrating Iconic Artists: In September 2022, Motorbooks kicked off their current slate of titles with *Elton John @ 75* (by Gillian G. Gaar) and *Bowie @ 75* (by Martin Popoff). Their early 2023 titles include *Alice Cooper @ 75* (by Gary Graff), *Pink Floyd and The Dark Side of the Moon* (by Martin Popoff), and *AC/DC @ 50* (by Martin Popoff). Coming this fall are *Ozzy @ 75* (by Daniel Bukszpan), *KISS @ 50* (by Martin Popoff) and *The Who and Quadrophenia* (by Martin Popoff). Also in 2023, Motorbooks will be marking the 75th anniversary of the LP with a broad, illustrated history.

Contact Motorbooks, 612-344-8186

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▲ FRUIT BATS' JOHNSON

A River Running to Your Heart is Fruit Bats' 10th full-length album, and follows *Rolling Golden Holy* from Bonny Light Horseman, the trio that includes Eric Johnson (Fruit Bats' brainchild, pictured), Anais Mitchell and Josh Kaufman.



▲ SUPERBOWL WAVES

Production mixer Mike Stock (Senior Audio Mixer for Fox Sports L.A., and production mixer for *The Jennifer Hudson Show*, *Ellen*, *Conan*, *Dr. Phil*) has chosen Waves' plugins and SuperRack SoundGrid for mixing the 2023 Super Bowl preshow, halftime commentary segments and post-show program.



▲ NEWSKI WITH SPATOLA

Brett Newski is pictured in Milwaukee, WI with Spatola, the producer of the *Friend Rock* album by NEWSKI. The album was promoted with an unconventional performance—the artist says, "We played an unlicensed show at Chipotle and everyone hated us."

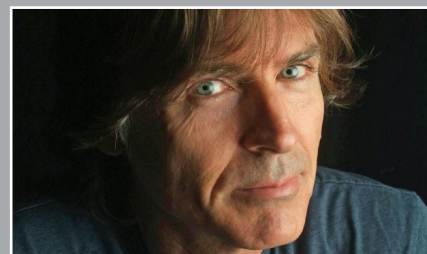


▲ AJJ AT SONIC RANCH

AJJ, formerly known as Andrew Jackson Jihad, is pictured in Adobe Studio at Sonic Ranch in Tornillo, TX. Tracks from their Hopeless Records debut *Disposable Everything* distill current environmental and political crises into less than two minutes of jittery, feel-good, punk rock urgency. "We got lucky this time around," says singer Sean Bonnette. We were somewhat familiar with the songs, but we completed most of them in the studio playing together as a band. The recordings captured the excitement and spirit of a song that's just been finished!"

PRODUCER PLAYBACK

"Some artists are superstitious. If they've recorded a successful album here in the past, they return to that same environment." — JODY STEPHENS, Ardent Studios





▲ LARKIN POE AT TELEFUNKEN

Larkin Poe, fronted by sisters Rebecca and Megan Lovell, recently performed at Telefunken's soundstage in South Windsor, CT. Tracked with a full complement of the company's microphones, the band is currently on its 2023 international tour, utilizing Telefunken Dynamic and Small Diaphragm Series microphones.



▲ VIVA LARREGUI

Award-winning Mexican singer, composer, and producer León Larregui has always been at the forefront of contemporary music, exploring various artistic manifestations as the frontman of Zoé and in his solo work. Larregui is currently on tour supporting his latest album, *Prismarama*, after a recent appearance at Vive Latino Festival.



▲ MINIATURIZED FIDELITORIUM

San Diego, CA band Miniaturized visited engineer Mitch Easter's studio, Fidelitorium Recording, in Kernersville, NC. "We had been working about a week together and just wrapped o/d's for the miniaturized album," says Miniaturized frontman Timothy Joseph of recording his self-titled album.



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Musician and producer Andy Cahan has dedicated more than 60 years of his life to music. He dove into the business in the early '60s—he was only 15 at the time—and in the early '70s was a member of the Turtles. He produced a number of records early in his career and went on to work with Ringo Starr, Jimi Hendrix and Little Richard, among many others. With more than half a century of industry experience, the inveterate rocker has amassed a vast knowledge and countless treasured memories. His stories were so varied and illuminating that he felt compelled to share them in his book *The Most Famous Musician You've Never Heard Of*, which was published in early 2020.

In the late '60s, Cahan moved to California and took a gofer gig with Pulsar Records. Just two weeks after, Graham Bond—of the Graham Bond Organisation—invited him to a recording session that included Jimi Hendrix, Lowell George and Jack Casady of Jefferson Airplane. Dr. John went on the road and invited him along. Such were the auspicious beginnings of his lifelong calling.

With six decades of experience in the music industry, Cahan continues to apply the many lessons he's learned to production. "I'm 75 years old and I've been there and done that," he observes. "A lot of television, albums, touring and hanging out with the best of the best. I've got a good schooling in studio work. I love production because you're painting a picture; you're designing a song. I'm a strong believer in analog recording using two-inch tape. Digital is really good for post-production. When you record a band in analog, though, it saturates to tape and you get this rich, warm, thick sound. It's hard to get that with digital."

One relatively recent development that Cahan has never warmed to is the virtual disappearance of physical mediums. Certainly he's not alone in his mourning of the loss of records. "In the good old days, I had a record company called Panda Records and I sold vinyl," he recalls. "Back then, when you sold a record, it was a physical item you could hold. But now with everything being a digital download, I just can't see how anyone makes any money. I have my original music on YouTube Music and use a service called DistroKid [to push it to other sites]. I remember once I got a royalty for \$1.25 for something like 31,000 views of my song 'Late Bloomer.' It's not fair."

In 2017 Cahan was sifting through his voluminous archives, which contained old pictures, T-shirts, articles and the like. He assembled a rock & roll scrapbook from it all, decided to share his musical odyssey with the world and published his collection in the book *The Most Famous Musician You've Never Heard Of*. "I'm very excited about it," he says. "Last November I did a signing at the Grammy Museum. One of my favorite stories from it is of the time that Harry Nilsson and I went to Ringo Starr's house. We'd just finished recording some children's stories that Ringo narrated in my living room. I started to play one of his guitars and the three of us broke into [the Starr-penned Beatles song] 'Don't Pass Me By.' That was an amazing event just to be singing with those two."

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Address: Nashville, TN

Web: thinkswell.com

Email: tim@thinkswell.com

Clients: Brad Paisley, Kevin Costner, Academy of Country Music Awards, Russell Dickerson, Walmart, Randy Houser

BACKGROUND

Creating music that people want to hear is one part of becoming a successful musician. Another is running an effective marketing campaign. Helping with this task are marketing agencies like Thinkswell. The independent company's founder, Tim Gerst, has a proven history of creating and executing smart digital promotions for artists and brands.

Becoming a Digital Marketer

When I was 16, I started doing digital marketing for artists. I reached out to my favorite band and asked, "Can I run your social media?" And they're like, "No one does it right now, so why don't we let you try?" Seventeen years later, I still work with that same band.

Doing Things Differently

I was working at an independent country music label, [HitShop Records]. I was their head of digital. We were outsourcing social media and digital media strategy to various agencies. There was a guy, Nick Hartley, who is my partner at Thinkswell. He was a consultant for the label. We were observing what other agencies were doing. And the label just wasn't working. Everyone got let go, and he and I started talking.

We decided to create an agency that did things differently. Most agencies have a cookie cutter template. They sign a client and [it's], "Here's what we're going to accomplish each month." And that's all they do. They don't think outside the box.

For us, it was "How do we serve our clients to where we're part of every aspect of their business? How are we part of an artist's career beyond being digital marketing strategists? How do we make sure we know every aspect of the artist's career so we can be part of that whole marketing cohesion?"

Making Things Simpler

We charge a flat fee; there are no hourly bills. You're never going to pay extra. Everything we do is part of [what you pay for], so we simplified understanding what you're getting billed for. That was the inspiration—simpler, easier, more efficient.

Finding Clients Naturally

We've never marketed ourselves. We've never done press releases. Everything has been [from] clients or friends telling people about the work we do.



"If you're featuring unique collaborations, letting fans ask questions or highlighting something you're launching, then you're going to be successful."

We usually aren't the agency that someone hires for three months. Our clients work with us for years. We're part of the long-term strategic plan for most of our artists. As a result, they trust us implicitly. They tell everyone they know about what we do.

Calling All Genres

We take on anyone that comes to us. It's natural in Nashville that country is most often presented to us. But we've worked with Fifth Harmony. We've worked with Usher. We've worked with a lot of Christian artists, a lot of pop artists... It's across the board.

Client-Specific Strategies

Campaigns are based off the goals of the client. If a client's objective is purely eyeballs and visibility, the way we manage and create those campaigns is different than if the artist's objective is having the number one song on country radio, to collaborate with someone or have a successful merch drop. Our model is creating plans and campaigns for clients based off individual needs.

Pandemic? No Problem!

Our agency has a pretty good work-from-home policy, so our staff quickly adapted to working remotely. I don't think we missed a beat. The weirdest part was hiring people where you never got to meet them other than on Zoom.

Facilitating an Artist's Vision

If Brad Paisley has a new album coming out, we sit down with the team. We look at timelines. When are they looking at releasing? When do they want to announce? What are the objectives? Is it to take it to number one? Is it to drive presale units?

A lot of times, we work directly with the artist. I'll do a one-on-one with Brad and say, "What is your vision?" From there, we brainstorm. We go back to him. "Here are a bunch of ideas we think would be great." And then we go back to the team and narrow that down. We all decide what we're going to do, then build and execute that.

A lot of it is collaborative with the artist. The artist is the director. They understand the vision of what they want to do with a project more than anyone. It's about understanding what they want and bringing that to life.

Building Brand Loyalty

It's important to understand that you're a brand. Think about artists like Taylor Swift and Pink and Lady Gaga. Their fans are loyal. Are they loyal just because of the music? No. They're loyal because they've connected with that artist on some level other than music.

What are the things that define who you are so a fan can connect to you on a personal level? Is it that you're into crocheting? Is it that you're into pizza or travel? Create that as part of your persona. And make sure that what you put out showcases who you truly are. You want people to connect with you and understand you're a real human. That's how you create lifelong fans.

Campaign Questions

We start with an analysis. Who are the competitors? What are we trying to accomplish? For a venue in Alabama, we're looking at the radiuses we want to reach. What are the demographics? What radio stations are in that world? What are the heaviest traveled roads in the area? What are the biggest print publications? And we create a strategy from there.

For an artist, it's the same thing. What are the goals? What are the audiences you want to reach? How can we expose you to different audiences?

Evolving Technologies

We became advisors for two tech companies. The first is Community. It's the company a lot of artists use to have fans text them. About four years ago, we came on as advisors. We've worked with them to help with the music industry side of things. A lot of our artists utilize it; we encourage that, because we believe one-on-one, consumer-to-artist-driven marketing is most effective. We also love that you own that consumer data. It's not like Facebook or Twitter where you're being limited. If you send a text message to all your fans, every single fan gets that message and you're going to get a 20% to 30% engagement rate.

Another tech company we became advisors for is called talkshoplive, founded by Brian Moore. He created a technology that allows an artist or brand to go live on social media and lets fans purchase merchandise without leaving the video player. It leads to amazing conversion. Those are two technologies we believe in and think are going to evolve.

OPPS

SiriusXM wants a Coordinator, Music Programming.

You'll work with members of the Music Programming team to create radio programs as needed. Support creative processes, content development and production. Exercise both creative abilities and technical skills. Edits materials and operates an audio board. May be assigned to more than one program and perform slightly different functions across channels. Apply at [SiriusXM Careers](#).

Warner Music Group is looking for a Studio Operations Manager.

You will play a key role in the day-to-day operations of our in-house and field productions, working in partnership with our creative team, production staff, and freelance production crews. Educate production teams on in-house video equipment usage and check-in/check-out (cameras, lighting, audio, etc.). Stay up to speed on advancements and changes in video software and hardware technological advancement. Build a Quarterly report to the VP of Production on suggested upgrades/purchases. Own and track production inventory, stage/office availability, and production resources. Apply at [EntertainmentCareers.net](#).

Sony Music needs an Administrative Assistant, A&R.

Act as a liaison between senior members of the A&R team and a wide array of internal and external contacts including senior management, outside industry

contacts, artists, artist managers, vendors, internal departments, etc. General administrative duties in support of multiple A&R executives. Answering phones, coordinating meetings, maintaining calendar, arranging conference calls, maintaining contact lists, etc. Preparing business expense reports in a timely, accurate and efficient manner. Apply [EntertainmentCareers.net](#).

Universal Music Group wants an Associate Manager, Artist Royalties.

In this role, you will be responsible for all aspects of account management including income tracking, creating and managing artist accounts to ensure that we are accurately reporting royalties and participations to artists and third parties in accordance with the applicable agreements and licenses. You will also be responsible for accuracy in monthly royalty expenses and accruals, cash forecasting and partnering with label management on artists projects. This position affords the right candidate exposure to all aspects of royalty and participation reporting and to many key players in the business space. Apply at [LinkedIn](#).

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

LABELS-RELEASES SIGNINGS

Tommy Stinson's Cowboys in the



▲ ALISON GOLDFRAPP REINVENTS LOVE

Alison Goldfrapp, former vocalist with electro-pop project Goldfrapp, has announced that she released her debut solo album, *The Love Invention*, on May 12 via Skint/BMG Music. The album has been preceded by a single, "So Hard So Hot." According to a statement, "*The Love Invention* marks Alison's reawakening as a dancefloor priestess, in an intoxicating showcase of the disco and house influences that have always been at the heart of her musical DNA." Contact jen@theoriel.co for more info.

Campfire has signed to Golden Robot Records.

Stinson is best known for being a founding member of alt-punks **the Replacements**, as well as a second wave member of **Guns N' Roses**. **Cowboys in the Campfire** is his new band and *Wronger* is the debut album. "I'm not one to be pigeonholed—but I'm not putting a lot of thought into it that I DON'T want to be pigeonholed," Stinson says, "For me it's always been that the songs pretty much tell you what

they're going to do. I can sit there and work a song into the ground, forcing my will on it, or you can listen to the song and go, 'What does this want?' and do that. I've always done it that way. Ultimately, it's more about, 'Let's try and get the best 10 and take what we've got and make them the best they can be.'" Contact kay@goldenrobotrecords.com for more info.

Korean alt-rock artist LØREN signs to 88Rising in partnership

DIY Spotlight

TINO GROSS

Tino Gross not only fronts Detroit blues-rockers the Howling Diablos and his own solo projects, he also runs Funky D Records with his wife, Linda Lexy. The very definition of a DIY musician, Gross never stops. The Motor City work ethic runs through his veins.

"I grew up in Northwest Detroit, where public schools offered music lessons," Gross says. "The traveling instructor would go around asking if anyone wanted to play an instrument. My hand shot up, so I volunteered to learn drums. My parents had gotten divorced when I was 7, so I was feeling spiritually lost. I discovered an alternate world existing on our big hi-fi radio, and became obsessed with music."

Gross works with his "wife, best friend and partner" Linda Lexy, a renowned DJ, podcaster and all-round music expert, with Funky D Records.

"I had been producing records for Fat Possum Records in Mississippi, and also done some things for Alive!/Bomp," he says. "I had a huge body of work that people needed to hear. Lexy suggested we start a record label, so our daughter, Melanie, and I, designed a logo, using our dog Nigel's head. The releases have all been well received. Lexy brings skills at promotion, booking live Funky D Events, den mother, A&R person, or whatever needs to get done."

"The biggest nod of approval came from producer Don Was, who

played bass on three of our releases," Gross says. "Don is brutally honest, and while listening to a playback, he remarked, 'It shouldn't sound this GOOD, but it does!'"

Lexy adds in conclusion: "To me, DIY means trusting ourselves, our instincts and what we feel, what we connect to most and want to represent us as artists and music lovers. It's what motivates us to stay the course and not compromise our integrity when it comes to what we are presenting to the world with what we release on Funky D and all of our promo to support it... We are the epitome of DIY. Detroit It Yourself."

For more information, visit [funkydrecords.com](#).



with Korean label TheBlackLabel. The debut EP, *Put Up a Fight*, is out now. "I've been looking forward to *Put Up a Fight*'s release for a while now, and I'm thrilled to join forces with 88rising through the process. I'm a huge fan of their work, and I'm very happy to take part in their vision. It feels surreal to have SXSW, album release, and HITC New York ahead of me. To say I'm excited would be an understatement—I absolutely cannot wait for what's to come." Contact jaime@2bentertainment.net for more info.

Sydney producer and multi-instrumentalist Skeleton signs to 2MR.

Debut release for the label is "Teenage of the Year," a reworking of Lo-Tel's 'Looking For Alibrandi' classic into a nostalgic yet modern twist on drum and bass—a self-professed "dedication to the youth." For years, they say, "Fitzgibbon has been enmeshed in Sydney's underground dance / indie scene—turning heads for his euphoric electronic, pop sonics and immersive live experience. **Skeleton** emerged out of a need to experiment and make

music without worrying about the outcome." Contact bailey@another-side.net for more info.

PROPS

Congratulations to the Zombies on SXSW prize.

The British 1960s rockers were awarded the **Career Act Grulke Prize** by the SXSW Film & Music Festival. **The Zombies** "admirably decided to donate their prize to Oxfam America in support of the fight against world poverty and injustice." The band have released a new album *Different Game*, March 31. Contact fiona@thebloomeffect.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



▲ FASTMONEY ANT STRETCHES HIS PIPES

Chicago rapper Fastmoney Ant has released his first single of this year, "Held Pipes B4 a Mic," along with an accompanying video. Ant has been referred to as the next Eazy-E (of NWA)—he tells stories about the streets in the form of melodic rap. He plans to release a lot more new music in 2023. Contact chevon.deshields@atlanticrecords.com for more info.

The LEGAL Beat

BY GLENN LITWAK



In the never ending torrent of copyright cases involving the music industry, a judge recently dismissed a claim filed against Canadian rock band Nickelback and their music publisher, Warner Chappell Music Inc. The lawsuit asserted that Nickelback copied its 2005 hit "Rockstar" from an earlier 2001 tune similarly entitled "Rock Star" by a Texas group called Snowblind Revival. The lead singer of Snowblind Revival, Kirk Johnson, wrote the song. He claimed the Nickelback song had misappropriated substantial portions of his song, including

the "tempo, song form, melodic structure, harmonic structures and lyrical themes."

Federal magistrate judges handle certain matters for district court judges. In this case Magistrate Judge Susan Hightower recommended that the lawsuit be dismissed with prejudice. Judge Robert Pitman of the US District Court agreed and dismissed the case.

Judge Pitman held the songs just do not sound similar, ruling that "Simply stated, they do not sound alike...Where both songs evoke similar themes, they are rendered dissimilar through the vivid detail of the original expression in Nickelback's lyrics."

Lead singer Kirk Johnson of Snowblind Revival claimed the songs had many similar lyrics about making lots of money, lifestyles of rock stars and having well known friends. However, Judge Pitman held that after reviewing the subject lyrics, that contention at times "borders on the absurd." The judge noted:

"This includes, for example, any suggestion that the two baseball

analogies in Nickelback's work are evidence that the band copied Johnston's lyrics 'might buy the Cowboys' professional football team simply because both are 'references to sports'."

Judge Pitman ruled that the only real similarities were basic clichés "outlandish stereotypes and images associated with being a huge, famous rock star" that do not belong to any songwriter. The judge referred to 17 other songs that had similar themes about rock stars, such as the 1966 hit by the Byrds "So You Want to Be a Rock and Roll star" or Poison's 2001 song "Rockstar."

Judge Pitman agreed with the magistrate judge who held that Johnston's contention that Nickelback had access to the song via third parties was "purely speculative."

Judge Pitman ruled that the plaintiff had failed to prove that Nickelback had "access" to his song which is a requirement in a typical copyright infringement case. The judge held that the plaintiff failed to provide evidence that Nickelback had

ever heard his song. If a plaintiff cannot prove access then he or she would have to prove that the two songs were "strikingly similar", a much higher standard than if one can prove access.

The judge concluded "The court has conducted a side-by-side examination of the works, carefully listening to and considering all versions of the songs or record... As an 'ordinary listener', the court concludes that a layman would not consider the songs or even their 'hooks' to be strikingly similar."

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

Nickelback Prevails In Copyright Case Over "Rockstar"

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



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

Matthew Vander Boegh, TAXI Member

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

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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 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: Sept. 13, 2021

Label: Lost Future Records

Band Members: Michael Stancel, vocals/guitar; Nick Hennig, guitar; Cierra White, drums; Brandon Michael, bass

Type of Music: Progressive Black Metal

Management: Harboured, harbouredmusic@gmail.com

Booking: harbouredmusic@gmail.com

Publicity: Dave Clifford, dave@usthemgroup.com

Web: harbouredmusic.bandcamp.com

A&R: Ben Kaplan - Lost Future

Remixing songs can be good for your health—and even lead to a record deal.

Denver-based metal musician Michael Stancel had that thought in the back of his mind when he remixed Health's "Strange Days" a few years back. He did so after the electronic noise-rockers joined Isolate/ Create, a website that provides artists with digital stems to make remixes.

"I wanted to make the remix as good as I can," the Harboured vocalist-guitarist says. "I've been a fan of that band for a long time and knew they put out remix records. I thought we could maybe get on one of those, and that'd help us shop around for labels."

And that's exactly what happened. Health heard Harboured's "Strange Days" reworking and included it on their April 2020 remix record, *Disco4+*. Harboured then caught the ear of Ben Kaplan (a.k.a. multi-instrumentalist Sleep Maps) while he was working with an assistant producer who also collaborates with Health.

"I've been a fan for a long time and knew they put out remix records."

Kaplan, as it turns out, was ready to launch a new record label, Lost Future. He wanted Harboured to be one of its first signings.

Stancel chuckled when recalling the first email that Kaplan sent him. It looked like another run-of-the-mill message from an upstart label asking a band to sign before establishing a budget.

Nonetheless, "I figured I'd talk to him anyway," Stancel says, "and the label turned out to be an actual thing."

The Harboured frontman became further impressed upon discovering that Kaplan had also checked out Harboured's performance at an online music festival staged during the pandemic.

"[Kaplan] said he liked the sound we had, because it mixed some electronic elements with a newer black-metal sound," Stancel says. "Everything worked out from there."

Harboured's signing happened at the same neck-break speed at which their brutal music operates. Astonishingly, they hadn't gone into a recording studio, performed live (in person) or even rehearsed together as a band before the ink dried on the contract.

Specifics of the deal are under wraps, Stancel says, but he's confident Harboured will be "taken care of" by Kaplan. — **Kurt Orzeck**



Date Signed: January 2023

Label: Sub-Pop

Band Members: Jess Corazza and Pat Morrissey

Type of Music: Alt-Pop

Manager: Chris McIlvenny & Nic Damasio

Legal: Elliot Resnik - Masur Griffiths Avidor LLP

Publicity: Bekah Z Flynn, press@subpop.com

Web: hardlyart.com/collections/ill-peach

A&R: Matt Kolhede

Alternative pop band ill peach (the lowercase is deliberate) formed during the pandemic, but the seeds, or perhaps the peach pits, had been sowed long before that. The duo of Jess Corazza and Pat Morrissey met in high school where they were in an a cappella jazz group together.

"That's where we learned everything," laughs Morrissey. "Then we moved to New York actually, to focus on songwriting for other artists. We got a little burned out in New York, and decided to move to L.A. to pursue songwriting and producing for other artists. Then, we also got burned out with that. That's what led us to wanting to express ourselves in a more true, unique way to who we are."

The pair have coined the term grit-pop for their sound, which is perfectly on display with the tracks "Comotose" and "Heavyweight", their first for Sub-Pop.

"It didn't feel very industry, which was refreshing."

"I think it's a hotchpotch and weird fusion of dirty garage pop, weird sounds, but at the core of it it's about the song," says Morrissey. "Jess has a very interesting perspective on things. So, it's ended up being this very colorful process. We'll both collaborate on the production, and then we'll both write the songs together. That's kind of the vibe."

Sub-Pop had been impressed by the "Comatose" single, and wanted to put it out. The ill peach pair were, in turn, impressed with the Sub-Pop team and signed on.

"We ended up deciding that it would be a great place to put out our debut album," Corazza says. "I think that they are a legendary label and obviously their roster speaks for itself. But beyond that, they're just a bunch of music heads. Living in L.A. and going to Seattle, getting to meet the team and everything, was an eye-opening experience. Like, 'Oh you actually just love music.' It felt like we really connected on that and it didn't feel very industry at all, which was really refreshing."

"Heavyweight" is the most recent single, penned last summer, and it's the first they actually recorded since signing to their new label. It's also a more personal song than their usual fare. — **Brett Callwood**



Date Signed: Fall 2022
Label: Atlantic Records
Type of Music: Singer-Songwriter, Pop
Management: Audrey Pine Wright and Kelly King
Booking: Ian Planet
Legal: Craig Marshall
Publicity: Christina Kotsamanidis, christina.kotsamanidis@atlanticrecords.com
Web: TikTok.com/@maryjo.young
A&R: Aton Ben-Horin & Adam Grossman

Twenty-one-year-old maryjo is a double-threat: She already boasts a massive social presence, with more than 1.1 million followers of her TikTok account. And the mainstream is already familiar with the singer-songwriter too, as she competed on *American Idol* in 2021 and delivered an unforgettable duet performance of "Foolish Games" with Jewel.

And yet, despite all those early accomplishments, maryjo—who hails from Cleveland—almost didn't sign to Atlantic Records... for the second time.

Originally, [Atlantic contacted maryjo] a year ago. I met with them, but they asked for more music. So then, a year ago, [and I was in sessions]. So I sent them my song "Traffic"—which is actually the next single we're releasing. [Atlantic executives] immediately jumped on it. That song is what made it happen!"

"My managers found me through the TikTok I posted during COVID."

Of course, those meetings with major label executives didn't come out of the blue. Two years before signing to Atlantic, maryjo hired Audrey Pine Wright and Kelly King, two managers who facilitated the meetings with Atlantic.

"My managers found me through the TikTok I posted during COVID," maryjo says. "They introduced us to [Atlantic Records A&R representatives] Aton Ben-Horin and Adam Grossman. After that, they decided to get me a meeting with everyone else at Atlantic.

Maryjo isn't letting her newfound success—or her increasingly busy schedule—get to her head. In fact, she's already created the "relatable" brand she wants.

"I don't play anything that's too bubblegum pop or that seems to [suggest I'm something I'm being not]," she says. "We're hoping to make my music as comfortable and satisfying as a delicious cup of coffee—coffee which, in fact, we hope to sell as merch!" - **Kurt Orzech**



Date Signed: January 2023
Label: Big Machine Music
Type of Music: Country
Management: Red Light Management
Booking: N/A
Legal: Chip Petree
Publicity: shelby.paul@bmlg.net
Web: troycartwright.com
A&R: N/A

Troy Cartwright started writing songs at 12 years old. Eventually, he decided to make music his career and attended Berklee College of Music. After graduating in 2012, he moved back to his hometown of Dallas. A popular EP followed, which was then succeeded by a full-length recording.

Radio play came, as did another EP, more airplay, and an agency deal. All this culminated in a publishing agreement with Warner Chappell Music. As a country songwriter, there's no better place to be than Music City, so he set down roots in Nashville.

Although his publishing agreement would soon expire, he was receiving traction with a song recorded by RCA Records Nashville artist Ryan Hurd. Cartwright attended a performance where Hurd would be playing his composition, "What Are You Drinking".

"He's positioned to win across the genre spectrum."

At the show, Cartwright bumped into Big Machine Publishing's Michelle Attardi. She inquired about his current songwriting deal. "When it's time to start looking, I want to be your first call," she offered. A couple months later, he dialed her number. "The rest just kind of happened," divulges Cartwright.

There were multiple offers on the table, yet Big Machine triumphed over the others. "I'm an artist and a songwriter," the rising star explains. He appreciates how Big Machine supports his simultaneous pursuit of those twin paths. Noting Hurd's track record during his own time at Big Machine made the decision clearer.

Besides, the contract's terms aligned perfectly with what he wanted. Gushes Cartwright, "When they sent over the deal points, I joked that it's like they crawled into my brain and wrote down exactly what I was looking for." Nonetheless, instinct played a role. "At the end of the day, you have to go with your gut," the singer philosophizes. "And I thought, 'My gut is telling me this is the opportunity that will provide me with the most success.'" - **Andy Kaufmann**



▲ CAITY BASER TO SONY UK

In partnership with Chosen Music, pop singer-songwriter Caity Baser has signed global publishing with Sony UK. Following hits "Friendly Sex," "X&Y" and "Pretty Boys" from *Thanks For Nothing, See You Never*. The 20-year-old has 50+ million streams, and 10K+ tickets sold to her debut tour.

► AMR'S LOVIN' SPOONFUL

Following song purchases from Boston, Carly Simon, Celine Dion, Eminem, etc., AMR has purchased the catalog of folk-rockers John Sebastian, including publishing and artist royalties from *The Lovin' Spoonful*, with hits "Daydream," "Summer in the City," "Do You Believe in Magic," etc.



▲ CONDOLENCES TO THE CALDWELLS

Song Biz extends heartfelt condolences to the family of R&B/smooth jazz singer-songwriter Bobby Caldwell on his passing. Best known for 1978's "What You Won't Do For Love," he co-wrote "The Next Time I Fall" (Cetera/Grant), and was sampled by Aaliyah, Tupac, Notorious B.I.G., and others.

GMS Awards

Celebrating outstanding music supervision in film, television, documentary, advertising, and trailer pieces, the Guild of Music Supervisors Awards (aka 'Grammys for Sync') returned for an in-person celebration for the first time since 2020.

Now in its 13th year, the GMS Awards, led by President Joel C. High, recognized film placements including Anton Monstead (Elvis), Lauren Marie Mikus and Bruce Gilbert (Everything Everywhere All At Once) and Rob Lowry (Cha Cha Real Smooth), and placements in television for Nora Felder (Stranger Things, Season 4), Kier Lehman (Insecure, Season 5), and best song for Thomas Golubić's placement of "Perfect Day" (Better Caul Saul, Season 6, Episode 9).

For a full list of winners, see: bit.ly/40Hp1CM

Government and Artist Stance On AI

On the heels of the U.S. Copyright Office (USCO)'s refusal to issue copyrights for AI-created illustrations, the organization has written an AI-focused 'statement of policy' to serve as a guideline on future AI copyright registrations, emphasizing that the government can only copyright-protect artistic material that is produced by a human being, or that have been significantly altered by humans (in which case only the human element of the work would be protected).

Organizations including ASCAP, BMI, SESAC, SAG-AFTRA, SoundExchange, and the RIAA—have rolled out the "Human Artistry Campaign"

to establish core principles surrounding the use of AI in an effort to ensure that creators are appropriately compensated. Visit humanartistrycampaign.com for more.

Canada's JUNO Awards

The 2023 JUNO Awards delivered winners in 48 categories, including the TikTok JUNO Fan Choice Award to Avril Lavigne, and International Artist of the Year going to Harry Styles. Group of the Year went to the Arkells, with Best New Artist going to Preston Pablo.

Awards for Songwriter of the Year, Pop Album and Album of the Year went to The Weeknd and *Dawn FM*, while Nickelback received the Canadian Music Hall of Fame Award. Full details and winners list at: junoawards.ca

Monson's Iconoclast

Nick Monson, co-writer and producer to Lady Gaga, has sold his publishing catalog to Iconoclast (founded in 2021 by veteran music executive, Olivier Chastan). Co-writing Gaga's album *ArtPop*, Monson collaborated with her again on the *A Star Is Born* soundtrack (winning four of seven Grammy nominations) and has written, produced, and collaborated with Nick Jonas, Selena Gomez, Britney Spears, Rag'n'Bone Man, Little Mix, Anne-Marie, and Julia Michaels.

SESAC Scoops AudioSalad

Representing the songwriting rights for roughly 30,000 artists including Adele, Neil Diamond, Rosanne Cash and Bob Dylan, Blackstone-owned SESAC has acquired content management,



▲ AIMP LA LATIN 101

Peermusic hosted AIMP LA's "Latin Music 101," attended by 80+ music publishing community members. Breaking down Latin's unique styles, five main categories and their subgenres, attendees got a clearer understanding of the diversity of Latin music. Pictured (L-R:) Yvonne Drazan, Marjorie Garcia

analytics, delivery and tech distribution company, AudioSalad, is the acquisition, with clients including Secretly Group/Secretly Distribution, ATO Records, and others.

Songwriting With Beth Nielsen Chapman

Performing Songwriter Creative Workshops presents Hall of Fame songwriter Beth Nielsen Chapman for an intimate songwriting workshop on "Opening Up to the Creative Flow," this coming September at the Nashville Dyer Observatory.

Limited to just 16 people, this will be a deep dive on creative inspiration and will leave participants with tools and clarity and the ability to stay present while balancing critical thinking and creative flow. There will also be time spent on voice and performance and helping artists to identify and maintain their 'sweet spot.' Full details at: performingsongwriter.com/beth-nielsen-chapman-september-2023

Warner's Limited Edition

Warner Chappell Music (WCM) has joined forces with Limited Edition Music, LLC to sign and develop emerging alternative, rock, pop and alternative country songwriter genres. WCM SVP of A&R and Catalog, Greg Sowders will continue in his current role and will lead Limited Edition alongside Marc Wilson (former WCM A&R).

Sowders started his career (and still performs) as drummer for alternative country pioneers The Long Ryders, and has built momentum in WCM's award-winning alternative and rock roster--working with Twenty One Pilots, Greta Van Fleet, Travis Barker, Paramore, Tyler Childers, Billy Corgan, Portugal. The Man, Nickelback, and many others.

BBSM & WCS Summer Camps

Now in its 50th year, San Francisco's Blue Bear School of Music is putting on summer rock band, deejay, and songwriting camps for students in grades 1-12. See full details at bluebearmusic.org/classes/summer-camps.

West Coast Songwriter (WCS) members are eligible for a \$50.00 discount for Blue Bear's July 10-14 songwriting session with songwriter Bonnie Hayes. For more information about the writing camp, or for your WCS discount code, email: poppy@westcoast-songwriters.org. For more about WCS and their upcoming events, visit: westcoast-songwriters.org

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



▲ WILSON JR. TO BIG LOUD

Recent Big Loud signing, Stephen Wilson Jr., has released his debut album, *bon aqua*, with brand new single "American Gothic" (feat. Hailey Whitters). Recently opening for Whitters and The Lone Bellow, Wilson will be at CMA Fest and the Bourbon and Beyond Festival later in 2023.



▲ BMI CELEBRATES LATIN

BMI's 30th Latin Awards celebrate Ana Bárbara as BMI Icon Award winner for 30+ years of Latin songwriting, 10+ studio albums, 6+ million records sold, a Latin GRAMMY, 4 Premios Lo Nuestro & 7 Premios Furia awards. See complete winners list at: bmi.com/award-shows/latin-2023



▲ BOOMIN' SHAMROCK

Shamrock Capital (who bought Taylor Swift's albums from Big Machine) has acquired a portion of producer-songwriter-DJ Metro Boomin's publishing catalog for nearly \$70m. *Heroes & Villains* (feat. Young Thug, Travis Scott, Future, Chris Brown, etc.) is his second no. 1 album on Billboard.



▲ DEADLINE LOOMS FOR 28TH ANNUAL USA SONGWRITING COMPETITION

The deadline is approaching for 28th Annual USA Songwriting Competition. Win a top prize of \$50,000 worth of cash and merchandise such as cool gear from Michael Kelly Guitars, Samson Microphones, Hartke, PreSonus and more. Also, have your winning songs played on radio. Enter in Pop, Rock/Alt, Folk, R&B, Hip-Hop, Jazz, Instrumental, etc. Last year's top winner was Sav Buist, from Nashville, TN (pictured). Deadline to enter is May 31. For more information: songwriting.net



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Loren Israel *Crafting Connection*

When speaking to producer/record executive Loren Israel about songwriting, he is clear that success boils down to a specific formula. Having spent countless hours dissecting the intricacies of every Beatles song when he first committed to pursuing a career in music, Israel began to recognize the consistent elements required to have songs land with an audience. He is now passionate about passing on the knowledge to those willing to do the work.

Born and raised in Southern California, Israel began playing in bands and touring at 15, opening for acts including Bad Religion and Soul Asylum. With one band signing recording and publishing deals, he began putting concerts together for other artists, producing and mentoring them to success. A Capitol Records A&R Executive recruited him for an internship. He was made permanent a few years later (eventually becoming Executive VP of A&R), and has since worked with Jimmy Eat World, Plain White T's, Neon Trees, Sugarcult, Less Than Jake, and many others, and still consults for Virgin Records, Epic Records, and Warner Bros. Records.

Says Israel, "I still get excited! It's about the enthusiasm I have when someone sends me something that moves me, changes my state, that I could sing along and shake my ass to." Quick to state that songwriting is a craft, and that there is an element of practice that goes along with it, he adds that, "There are a certain number of concepts, themes, emotions you see in all songs because they're familiar, they're universal."

Often asked to work with legacy artists, Israel says that—while riskier—he finds it much more fulfilling to work with new artists, and confesses that he learned far more from the failures of those who did not succeed (or who quit) than from those who did. He says lyric-writing presents the biggest creative challenge for artists, and he recommends immersing yourself in the lyrics of hit songs, taking note of what is done right. Israel believes the words of a song need to be honest, sincere, conversational, and disciplined. "To have a song that does well on Spotify, DSPs, radio, or in a live setting, it has to connect," he counsels.

Israel emphasizes keeping things simple to avoid losing the listener, and says that lyrics should include poetic devices to be effective. "A song is never a solo effort," he adds. "In order for me to share my emotions, I literally have to have you understand... What is a song if you're the only one who understands it?"

Recognizing AI as a helpful new tool for writing powerful lyrics, Israel penned guidebook, *Want to Write the Best Lyrics of Your Life? OpenAI is the Secret Weapon You Need!*. Admitting that AI-written lyrics are unlikely to be hits, he says that prompting ChatGPT for a story about what you are trying to express provides a new lens through which to write.

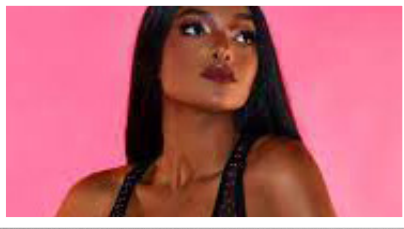
Israel also stresses the importance of finding and connecting with a mentor, but only if you are fiercely committed to working on your craft at the highest level. Still getting regular advice from his mentor, Doug Messenger (producer and Van Morrison guitarist), Israel reveals that he learned most of what he knows about music from him (as well as recording many projects at his studio).

"All of our favorite artists wrote a song that resonates, makes us run faster, makes us sad, makes us hug our loved one, makes us fly, makes us drive really fast or really slow. It changes our state because it's not the artist's song." Continues Israel, "Your audience has to feel understood. It's my story. When I listen, when I sing along, when I see my favorite band, they're singing my song. That's it—that kind of sharing is the root of it."

Contact Mike Cubillos @ Earshot Media / mike@earshotmedia.com
Experience Loren Israel at: lorenisrael.com



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!"

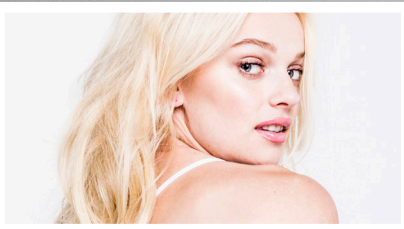
- **Paul Wolff**, *Designer, Inventor, Owner, FIX Audio Designs*



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 PROMOTER

"Advertising with Music Connection has been a great experience that not only gave us great exposure, but allowed us the opportunity to get involved in contests and other fun events. Highly recommended.."

- **David Avery**, *Powderfinger Promotions*

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DROPS

The Gaither Music Group, Arista/Legacy Recordings and The Estate of Whitney E. Houston have released the long-awaited project *I Go to the Rock: The Gospel Music of Whitney Houston*. The album, available on CD and on digital platforms, features 15 tracks, including six never-before-released songs, showcasing the late artist's love for gospel music. The documentary TV special, hosted by Grammy-winning gospel singer **CeCe Winans** and produced by **Barry Jennings**, explores Houston's faith during her rise to stardom and features performances at the NAACP Image Awards, American Music Awards and at Ebony's 50th Anniversary TV special. It aired in March on television and will be available on DVD. For further information, contact maria.malta@sonymusic.com.



Mercury Records has released *A Night at The Family Dog* (1970), *Go Ride the Music* and *West Pole* (1969) on May 12 as a 2-DVD package, complete with new artwork and a 1960s-style poster. All three films were originally produced and created as groundbreaking television documentaries by the late music critic **Ralph J. Gleason**, who helped shed a light on the late-'60s San Francisco music and cultural scene. *A Night at the Family Dog*, held on Feb. 4, 1970, features performances by San Francisco Sound-defining bands **Jefferson Airplane**, **Grateful Dead** and **Santana**. The original mono recording has been remixed and remastered. *Go Ride the Music* captures Jefferson Airplane and **Quicksilver Messenger Service** with cameo appearances from **David Crosby** and **Jerry Garcia**, while *West Pole* features an array of artists who shook the establishment and made national news. Contact Carol Kaye at carol@kayosproductions.com.

Award-winning film and television composer **David Russo** has returned to DC's **Batman** television franchise to compose the score for the newest "Arrowverse" series, CW's **Gotham Knights**, which premiered in March. Russo began in the Batman Universe as a protégé of composer **Graeme Revell**, co-composing the first season of the award-winning **Gotham** with Revell, taking the reins as sole composer by season 2 when Revell retired. Russo, who was also founding member of alt-rock band **Sun-60**, went on to compose the **Gotham** HBOMax spin-



off, **Pennyworth**. For more information, contact Ray Costa at rcosta@costacomm.com.

The HBO original documentary film **Jason Isbell: Running With Our Eyes Closed**, directed and produced by **Sam Jones** and executive produced by Emmy winners **Mark and Jay Duplass**, debuted April 7. The next installment of the Music Box series, which focuses on pivotal moments in music, will debut on HBO and be available to stream on HBO Max. In the film, the singer-songwriter formerly of **Drive-By Truckers** offers a candid look inside his marriage to and professional collaboration with musician and fiddle player **Amanda Shires**, his past struggles with addiction, and his musical evolution as he recorded his new album **Reunions** with his band **The 400 Unit**. It also features interviews with the likes of **Chad Gamble**, **Sadler Vaden**, **Patterson Hood** and more. Contact Hayley Hanson at Hanson@warnermedia.com for further information.

Air (Amazon Original Motion Picture Soundtrack)

dropped on April 5 alongside the release of the film **Air**, the new biopic from Amazon Studio and Ben Affleck about the collaboration between Michael Jordan and Nike. The

soundtrack is laden with beloved '80s songs, including hits from **Bruce Springsteen**, **Run-DMC**, **The Clash**, **Cyndi Lauper**, **Dire Straits**, **Violent Femmes** and more. The songs were curated by award-winning music supervisor **Andrea von Foerster**, whose credits include **Yellowstone** and its spinoffs. For more information, contact Kacey Porter at kacey@theoriel.co.

The new **Joe Pearlman**-directed documentary, **Lewis Capaldi: How I'm Feeling Now**, can be viewed on Netflix. Produced by **Sam Bridger**, **Isabel Davies** and **Alice Rhodes**, the film tells the story of Grammy-nominated, two-time Brit Award-winning singer and songwriter **Lewis Capaldi** returning to his roots and trying to reconnect with family and old friends after achieving worldwide success. Capaldi releases his sophomore album, **Broken by Desire to Be Heavenly Sent**, on May 19. Contact Michael Moses at mmoses@netflix.com.



HBO original documentary **Love to Love You, Donna Summer** debuts May 2023 on HBO and is available

to stream on HBO Max following its premiere at the **Berlin International Film Festival**. An ode to the unexpected "Queen of Disco," the film was directed by Oscar- and Emmy-winning

filmmaker **Roger Ross Williams** and **Brooklyn Sudano**, Summer's daughter. Featuring words from the artist herself, as well as those of family, friends and collaborators, *Love to Love You, Donna Summer* offers a look (through her songs, photographs and never-before-seen home video footage) at the singer's rise from Germany's avant-garde music scene to the disco clubs of New York. For further information, contact asheba.edghill@warnermedia.com.

OPPS

If you're an aspiring musical theater songwriter, yet to find significant commercial success for your work, you could be eligible to apply for the **Fred Ebb Award**. Submissions for the 2023 Fred Ebb Award will be accepted June 1-30 via



email to fredebbfound@gmail.com. Learn more about eligibility requirements and past recipients at fredebbfoundation.org/fred-ebb-award.

NYU Steinhardt's annual Music and the Moving Image Conference will be held this year May 26-28, featuring keynote speaker **Kathryn Bostic**, the composer and artist known for her work on award-winning films, TV and live theater. Presentations will focus on the relationship between visual media and music. Learn more at steinhardt.nyu.edu.

It's your last chance to submit a proposal to speak at **GameSoundCon 2023**: the deadline is May 15. Submissions can cover any topic related to game/interactive audio, such as game music or sound design, dialogue and performance, or audio for virtual reality. The event will take place Oct. 17-18 in Burbank, CA. Submit your work and learn more at gamesoundcon.com/submissions.

PROPS

Kane Brown and **Katelyn Brown** took home the award for Video of the Year at the 2023 **CMT Music Awards** on April 2 for "Thank God," with first-time winner **Jelly Roll** claiming the most awards, including Male Video of the Year and Breakthrough Male Video of the Year for "Son of a Sinner," as well as CMT Digital-First

Performance of the Year for the same song. **Lainey Wilson** also claimed the honor of Female Video of the Year for "Heart Like a Truck," while **Megan Moroney** received Breakthrough Female Video of the Year for "Tennessee Orange." For more information and a complete list of winners, contact ali.marszalkowski@paramount.com.

BMG, Fremantle Documentaries and Warner Music Entertainment (WME) have announced their first collaborative feature film, **DEVO**, which will also be the first-ever fully authorized film on the New Wave/rock band of the same name. Produced by VICE Studios and Library Films in association with Mutato Entertainment, the upcoming film is directed by **Chris Smith** and will capture the story of the band DEVO from its formation in the aftermath of the Kent

OUT TAKE



Thomas Mignone

Director

Web: instagram.com/officialthomasmignone

Contact: Camille Espada, camille@espadapr.com

Most Recent: *The Latin from Manhattan*

At a time when music videos for heavy bands tended to embrace a darker aesthetic, director Thomas Mignone was at the forefront of a new trend when he created Mudvayne's "Dig" video in 2001, which won the first MTV M2 Video Music Award and featured the heavy metal artists against a bright and colorful backdrop. "We lit the band with flashlights, and pulled the shutter out of the camera," Mignone says of directing the video. "That was a unique way to shoot, and it allowed the video to be super vibrant. It kind of went against the grain and established a new look for metal videos—they didn't have to be dark and gloomy."

Drawn to the art form as it married his two passions of music and video, Mignone got his start by chasing down indie punk and metal bands and offering to create their music videos, and he credits MTV for pushing the art form of visual music forward. "Artists want a director who understands how much passion and work they pour into their music and will give that same level of detail and originality when it comes to their videos. That's what I try to bring to those music video projects," says Mignone, who directed the No. 1 MTV Buzz Clip for The Dirty Heads' "Lay Me Down."

Eventually, Mignone transitioned to directing feature films, often collaborating on scores and soundtracks with some of the musical artists for whom he created videos. Most recently, he directed *The Latin From Manhattan*, based on the life of adult film star Vanessa Del Rio.

Mignone says those aspiring to create have so many tools and resources at their fingertips today, there's no excuse for a mediocre product. "When I listen to a piece of music or hear a song that inspires me, I immediately think about how I could visualize that in an exciting way. That synergy is something that you should take seriously," he says. "Something I've always heard from artists: 'You really brought out what we were trying to say musically.' If you're an unknown music video director, you have to ask yourself how can you create something that will represent what the artist wants reflected?"

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.

► DUPRI AND CURREN\$Y

Grammy Award-winning producer, songwriter, and rapper, Jermaine Dupri, and New Orleans-based rapper and founder of Jet Life Recordings, Curren\$y, debuted a live exhibition of the music-making process behind their collaborative EP *For Motivational Use Only* at The Eastern in Atlanta, GA.



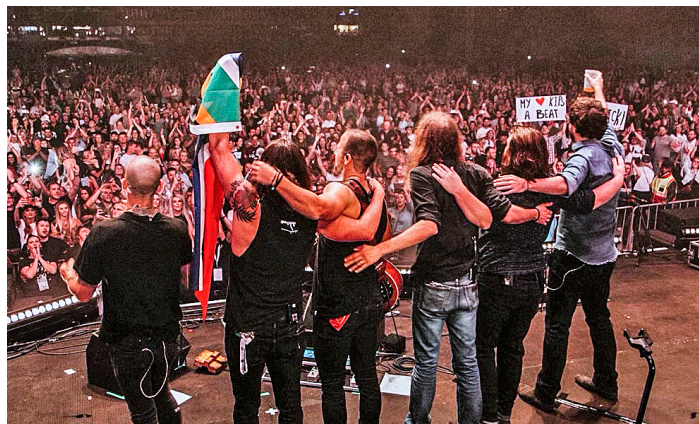
▲ NAMM BREAKFAST OF CHAMPIONS

Engineer/Producer Lenise Bent was honored with the 2023 NAMM Oral History Service Award by NAMM president and CEO Joe Lamond at the NAMM Breakfast of Champions awards ceremony. Bent has been instrumental in bringing several of these important people to NAMM's oral history spotlight through the years, everyone from educators, performers, manufacturers, engineers and producers and will continue to do so for this essential oral history archive.



◀ TRANSY WARHOL

Austin, TX band Transy Warhol have shared their debut album, *Control*. The band explores their queer attractions and identities, struggles with mental health, and desire to establish queer community while living in Texas.



▲ KIP MOORE

Multi-platinum singer-songwriter Kip Moore brought his Damn Love World Tour to South Africa for the first time, with a stadium show in Pretoria, playing to over 25,000 fans, followed by two consecutive arena shows in Cape Town.

Tidbits From Our Tattered Past



1997-The Cure-#24

In this rock-centric issue, *MC* interviewed The Cure's Robert Smith who commented about what it takes to get along as a band. "Between the five of us there's an incredible range of music," he said. "I mean, some of the stuff that Roger (O'Donnell) likes I think is awful, and vice versa. But we do have common ground." Elsewhere in the issue we interview legendary rock vocalist Paul Rodgers about his new album of blues music, and a review of The Stones at Dodger Stadium.



2001-Kitaro-#10

Multi-instrumentalist new age composer-performer Kitaro graced this cover of *MC*, and he spoke about his love of exploration and improvisation. "I like to stretch that piece of music, song or melody," he stated, "and make it something almost completely new, every time it's performed. That's what I love about my music and the genre." Songwriter-producer Joshua Thompson, country singer-songwriter Phil Vassar and keyboardists Jools Holland, Ben Watkins and Deron Johnson are also interviewed.



▲ JAMES ARTHUR WON'T LET GO

Originally released in 2016, "Say You Won't Let Go," the record-shattering single from English singer-songwriter James Arthur has earned his first RIAA Diamond Single with 10 million certified units sold. Arthur first rose to fame as a winner of *The X Factor* in 2012.



◀ TIAGO PZK

Over 90,000 people attended the final game of the Kings League soccer season at the Camp Nou Stadium in Barcelona, where Tiago PZK delivered a performance of tracks from his debut *Portales*. In addition, more than 2 million people joined via online streaming, setting one of the biggest records ever.

▶ SMILE HIGH

Netwerk Music Group has announced the signing of producer Smile High, the solo project of Ben "Smiley" Silverstein. "[Debut] *Snack Pack*," shares Smiley, "is a feel good collaborative project between friends. [It] was made in a comfortable environment where we didn't think too hard and just had fun making music together."





SOMETHING FOR THE BAND
WITH EVERYTHING

By Daniel Siwek

Photos by Munachi Osegbu

Just a few years ago, being a Sparks fan was like being in a cult. Like Jonestown without the Kool-Aid and mass suicide, Sparks attracted different types of fans for different reasons. It depended on when (as in what period of their long and increasingly illustrious career) and where (as in the geographic location ranging from couldn't get arrested to being all the rage) the listener discovered them, but once initiated, Sparks was everything to all of them.

The Los Angeles born and raised, UCLA-schooled brothers Ron and Russell Mael were discovered by Todd Rundgren (with whom they still collaborate, just check his last album for "My Fandango"), who in 1972 signed them to the Bearsville label where they put out two records that didn't exactly make them hometown heroes. Maybe their Cali flavors of post-Beach Boys meets Zappa-adjacent avant-garde meets their Anglophile love of post-British Invasion power pop/psychedelia was too quirky? So, they fled failure and anonymity, went across the Pond, and *Being There'd* their way into the U.K. glam/glitter scene of Marc Bolan/T-Rex, Sweet, Slade, Queen (and according to MOJO magazine, tried to poach Brian May) and experienced their own version of a Ziggy-meets-Bay City Rollers mania. This is why, back home in L.A., fanatics like Jane Wiedlin of The Go-Go's, and so many others, thought they were a British band when she established her own Sparks fan club. (A few years later she'd be singing "Cool Places" with them.)

Sparks' glitter period is also when future punk rockers like Steve Jones of the Sex Pistols and Siouxsie Sioux of the Banshees fell in love with them. The brothers' euro-disco/proto-trance/synth-pop records would, uh, spark Joy Division and Depeche Mode and Pet Shop Boys and Duran Duran and a slew of other Second British Invasion bands. Next, their sojourn in France obviously captivated a young Daft Punk, Air, and they gave hit songs to national favorites, Les Rita Mitsouko. Actually, like Bowie, each of their incarnations yielded another groundswell of future groundbreakers and hitmakers to the point where their impact on rock and pop music is almost incalculable. It's as if the number of bands Sparks've incited outnumbers the people who have even heard of them.

And the inspiration has never stopped, they surpassed 50 years of their family business as each decade begat new disciples. There is something Rundgren-ish or Zappa-esque about them. On the one hand, an acquired taste, but also so catchy they're too infectious to dismiss. Yes, they've been different things to different people, but more and more they are all things to an increasingly larger group of people who have become obsessed completists. And that probably has much to do with the wild success of Edgar Wright's 2021 documentary, *The Sparks Brothers*, where the director was, almost miraculously, able to celebrate the Maels' eccentricities while emphasizing their accessibility and ubiquity.

Sparks are not nostalgic, they don't look

back at milestones and accolades. In fact, they are still outdoing themselves at a rate that can almost make them blush. They have wowed audiences at Cannes with their musical film, *Annette*, and are now back with their 25th album, a serving of art-pop perfection, *The Girl Is Crying in Her Latte*, the video for the title track featuring Oscar winner and Sparks fan, Cate Blanchett. This month Sparks embark on a world tour which sees them playing prestigious venues like the Royal Albert Hall in the U.K. and the Hollywood Bowl in Los Angeles where they will, undoubtedly, be greeted as the hometown heroes they always were. Who knows, maybe a Rock and Roll Hall of Fame induction isn't too much to ask for next?

"Through all things where we kind of soaked up influences, our sensibilities are strong enough, that it's always going to be us."
- Ron Mael

Music Connection: *The Girl Is Crying in Her Latte* offers new palettes of sounds. Can you talk about how discovering new toys, new gear, new software, new plug-ins, etc. yields new works for Sparks?

Ron Mael: We don't have to worry about the clock and the time in the studio, because it's our own time, our own place. Also, we are able to accumulate new sounds through software. In some circumstances we still write the songs in a traditional way-you know, piano and singing-but we are also writing it from an inspiration, from a sound, or something with new software. Russell in particular is always seeking out new software, and it isn't only to just color a thing after the fact; sometimes it's something that will inspire you to actually create something new.

Russell Mael: The most important thing is the song. We had a small studio set up in my

place, but we were always dependent on an engineer to come in and use it. At a certain point I thought, I have this equipment sitting here, I should learn how to use it. Over time, I became more self-sufficient, and I became more interested in what's out there sonically. There's lots of companies now that have amazing software and sound libraries in all different styles. There are amazing orchestral and synthesizer libraries.

We're not purists, either, with synthesizers. We don't think in terms like "Oh, I'm going analog." If you can get a sound that is virtually indistinguishable from the hardware version of an instrument, then we don't see that as cheating. Sonically, when you have to be so purist as to say that it has to be coming from a real Moog as opposed to a real Moog that has been sampled to be used for software, then it becomes a real strange argument as to what is really necessary or better. Also, it's how you use any of that stuff, whether it's hardware or software. Because I know some bands using great vintage gear, and in the end it's "eh uh eh uh" and you go, "Okay, it's vintage, but so what?"

Ron: We've kept a lot of those old pieces of equipment just because they're cool. We have the RMI [Electra-Piano] and the Echoplex that we used on the recordings of the first island albums, *Kimono My House* and *Propaganda*, and then we have the Roland Jupiter 8's and the early drum machines, just because you hate to get rid of that stuff, it's so beautiful and cool. But we like to work fast, and you know there's tuning and reliability and space issues that makes us think, "Let's just save those for the museum tour."

MC: You're not hung up on nostalgia, sometimes performing an entire new album before offering the greatest hits. Many bands are afraid of losing the audience to the bathroom break, but it's like you have the confidence to say, "This is what we're doing now, come along or get left behind."

Russell: We agree totally. If you are shying away from your new material, then there must be some issue with it. There are obviously certain songs that we want to do from the past, that fans expect and enjoy, but we like to balance that with what we are doing now because we're proud of our new material. I think people come away from Sparks shows, especially new or younger fans who don't have a reference point of the past, as all of a piece. As opposed to, "Oh I want to hear songs from..." whatever golden era they may think is Sparks' golden era.

MC: It's obvious that the success of Edgar Wright's *The Sparks Brothers* doc made the tent bigger for people with no previous reference/access point?

Russell: He kind of emphasized that Sparks' history is equally valid throughout our entire career. That there are even albums that went under the radar, but now when you go back to inspect those albums, there were circumstances as to why they were under the radar, as opposed to quality issues. And now we even enjoy doing some of the more obscure songs live, because now in the context of a whole show people have even more difficulty distinguishing what period something is from, because it all sounds like it's of a piece.

MC: In a very Bowie-like way you have many incarnations, which at first glance can seem drastic and incongruent, but there's stuff on the new album that still evokes your first record, so can you talk about that throughline?

Ron: We are fortunate enough that through all things where we kind of soaked up influences, our sensibilities are strong enough, that it's always going to be us. For better or worse, it's always going to be the Sparks sensibility in whatever we do, so we're not afraid of moving in a different direction where we ever lose our way, because we know that the way we think of music and lyrics is always going to be there, in a general sense, and those other things are just a shell around all of those things that we are.

MC: Can you talk about the astounding feat of performing 21 albums in 21 nights that you did in England back in 2008?

Russell: It was something that our manager Sue [Harris] had the audacity to come up with. The concept that was "What could you do for the release of the next album?" Which was *Exotic Creatures from the Deep*, our 21st album. So, she thought of this idea, what if you do every one of your albums from start to finish—and in order—as kind of a statement. At first, we said, "Oh yeah, it sounds real cool," but then we got down to the brass tacks about how we were actually going to do that.

We ended up rehearsing for four months to do those shows, but it's something we think was an amazing achievement that no other band will ever do—or that even has that many albums—because the amount of focus that you have to have to do that is pretty intense. It was a really special event, and was also a great leveler, in a way: when you hear all those songs done live, taken away from their recorded versions, it does become like it's all of a piece, and you see how some albums have slipped by at the time. We thought some of those albums were lesser, just because they didn't have a massive hit off them, but we heard them again and thought, "There's nothing wrong with this album at all!" And the people who came to all those shows kind of realized the same thing. There are songs on albums like *Introducing Sparks* that went under the radar at the time.

MC: You are with a major label again, Island Records, but have been operating for years as something like The House of Sparks, a boutique production company putting out high-end, curated music, videos, films, collectables, apparel and other merch with a fierce DIY spirit. Can you enlighten us about taking control of your art and brand.

Russell: In the end, it's always the first choice to control and present what you're doing 100 percent the way you want to present it. We, along with Sue our manager, have a pure vision of what Sparks is and should be, and that way you can have things in your own hands. The downside is that sometimes you might not have the infrastructure to get it out to the rest of the world in the way, let's say, that Island or Universal can do, with their reach. But as far as the actual material that you have and the way you present it, from the packaging and even the videos that we ended up doing on our own, there's something to be said for having your own autonomy. Then your fate is in your

own hands, and it's something that you can be proud of. Having to be dependent on huge budgets to be able to move is paralyzing, so if you can avoid that there are more ways to work in the music field.

MC: Sparks also has an impressive social media presence, yes?

Ron: You have to be active in giving people things. Even if it's not your music. Something. During the pandemic, for better or worse, once a week I did a reading of a song lyric. It wasn't like we had 10 million people watching it, but it's trying to maintain a connection with people in a non-traditional way. We are always aware of making albums in the same way that

"Having to be
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- Russell Mael

we made albums all through the time, but there has been a huge change in the way that people hear things, and you have to be aware of that and adapt to it.

MC: Can you talk about signing with Island again after so many years?

Russell: It's pretty amazing that we signed with Island, who signed Sparks for what became *Kimono My House* in 1974, the album that really put us on the international scene. They signed a band that was uncompromising in 1974, and now, getting close to a half-century later, they signed Sparks again. But it wasn't based on nostalgia or "Weren't they wonderful? Wouldn't it be nice to have their name around our label?" They responded to what Sparks is doing now musically, and they really love the new album, and that, for

us, makes the whole story of being back with Island the most satisfying. It's that they see the same spirit and adventure that Sparks had in '74 now applied in a fresh and new way in 2023 on the new album, so I think it is an amazing story to be back with them.

MC: Sparks will play the historic Hollywood Bowl in July. As born-and-raised Angelinos, how does it feel to play such a large, legendary venue?

Russell: Touring has been going up and up for Sparks in the last several years because of this real awareness of the band, due in large part to Edgar Wright and the documentary. And the *Annette* film was well received around the world. We've been able to play to bigger and bigger audiences, so now to be able to play the Hollywood Bowl, especially being from Los Angeles... it's the most iconic venue you can possibly play in L.A., so we're really excited about that.

MC: This may be more of an observation, but I've noticed about how in the beginning Sparks was a music group that dabbled in art, but by now you've become a complete art project that uses music as the vehicle. You are more than a band, you are art.

Ron: When we first started off, we were attempting to emulate bands like The Who and The Kinks, bands that were bands, but ones that had a theatricality that wasn't present in the L.A. bands. The personalities of the people in the bands gave it a theatricality that's only there in rock music. Through the years we've always felt that the visual side of things is something that is incredibly important. It doesn't diminish what we were doing musically; to us it's all part of a piece.

We've always been aware that what we're doing is not just a traditional rock band, and that we are kinda both in and out of the role of rock musicians. But we're not doing music from a distance, I mean, we're totally invested in the kind of music that we like, and we can't really work in a way that isn't in some way at least adjacent to rock and pop. We are also aware that we bring additional elements to what we're doing. You don't have to be one thing, and that sometimes it causes problems as far as some critics being unable to pigeonhole us with, "What is it?" or "I don't get it."

MC: I've heard you talk about being dada, and I see you like musical dada. And with your obsession with cinema, I also see you as being musical cinema, does that make sense?

Ron: We kind of see the songs when we write them in a cinematic way. That doesn't mean you're using soundtrack sounds or anything, but they are cinematic in that they are somehow larger than life, and we always felt that that was an essential part of the bands we always started off really admiring early on, and hoping we could kind of continue in that tradition.

MC: Russell?...

Russell: Ditto. Everything he said.

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Everything Artists Need to Know About Dolby Atmos

Part 1 of a 2-Part Series

If you're not familiar with Dolby Atmos yet, chances are you will be very soon. Atmos is a new audio format that delivers fully immersive, spatial audio. In a world of fast-paced, ever-improving, technology, then, it's not surprising that music industry gurus say that Dolby Atmos is the future of music. Some even speculate that Atmos sound will one day make stereo audio as obsolete as mono recordings.

As an artist, the idea of Atmos intrigued me. In a saturated, impossibly competitive music market, I realized that anything I can do to gain an edge is probably a good idea. Plus, a new spatial audio format is just plain cool! So, I jumped right in and decided to release my pop-reggae single, "Our Sweet Secret," in this fancy new type of surround sound technology. I chatted with sound engineer Brad Smalling of Evergroove Studio in Evergreen, CO. In the following interview, Brad gives the lowdown about the basics of Dolby Atmos sound.

gets artists really thinking about like, "Oh my gosh, we can do anything we want to in this hemisphere. I can put a guitar right by this ear, I can put a keyboard over here, and it doesn't have to be at the speaker. It can be anywhere within this dome."

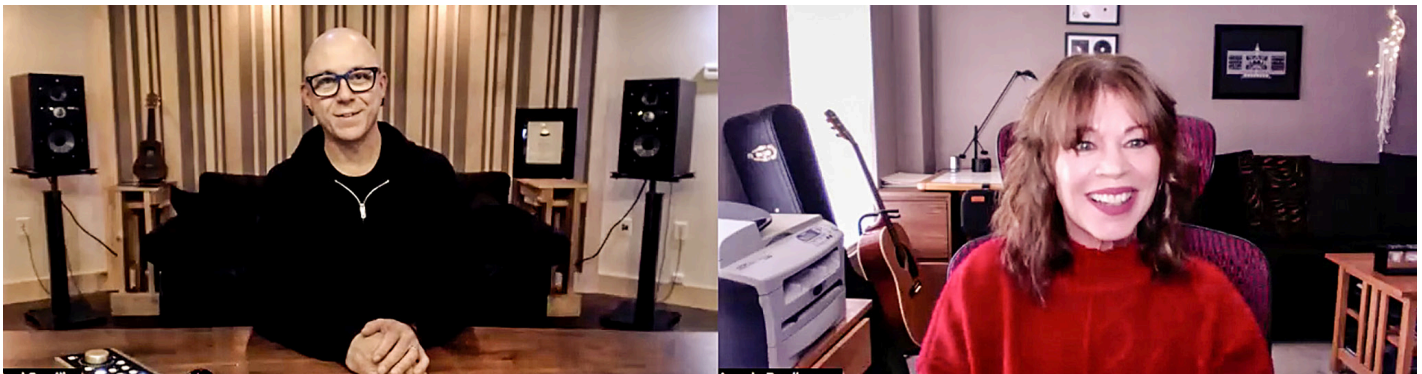
MC: So, instead of typical horizontal sound, you also have vertical, and front, back and all ways, like you're in a sphere or a bubble. Is that a good way to describe Atmos?

Smalling: It's a great explanation. We now have x, y and z axes to move along. So, it's 3-dimensional audio. You can really immerse a listener. We've done mixes where there are very intimate sections—where everything gets very stripped down. Maybe it's just piano and a vocal—the singer wants to convey something very intimate. So, at that point, we just bring the vocal right here (motions right next to his ears), and it just feels

Smalling: Spotify has to be coming. I don't have any inside information, but I think they're planning something big, because Spotify announced a new Atmos-enabled studio. So, my hunch is that they're doing some mixes and doing some very exclusive artist agreements so that when they do offer Atmos, they just have this amazing catalog that just suddenly drops, just boom. It's only a matter of time.

MC: For my new single in Atmos ("Our Sweet Secret"), I had to send my distributor the special Atmos file along with a regular, traditional mix. Is that what artists need to send to their distributor—2 mixes?

Smalling: Yes, the current best practices—current workflow—is still doing a traditional stereo mix. You submit that with the Atmos mix. And then those two mixes are attached to each other in the distributor channel so that the



Music Connection: What is Dolby Atmos and how is it different from typical recordings?

Brad Smalling: I'm really glad that we're talking about Atmos, because there's a lot of excitement about it. It's quickly becoming the new format. Dolby Atmos is not a new surround format. Atmos actually debuted in 2012 with the movie, *Brave*. So, it started off as a cinematic experience. Right around 2018, though, they started experimenting with Atmos with music.

What Atmos is... We're all familiar with this horizontal idea of surround sound. But, what Atmos does is it adds height speakers. Here in the studio, there's four speakers above my head right now. What that does is that creates a dome or a hemisphere. So, I can take a vocal, for example, and we assign it what's called an "object." And then I can grab that object, and instead of just panning left and right, traditionally, I can now bring it into the room.

Imagine, as a musician, if, in the chorus, you said, "Hey, wouldn't it be great if the vocals came up a little bit, so things got a little bit more exciting?" I can say, "Hey, wouldn't it be better if the vocalist takes a step towards you, musically, like we might do on a stage?" And then that

like they're singing right here, right in your ear. And then when we go to the chorus, we can push it back out and let the chorus get big.

MC: I'm sure the quality of the speakers matters. Like, you're probably not going to get the full experience from free earbuds on an airplane. So, how can people best listen to Dolby Atmos?

Smalling: With any audio, the better the speakers, the better the experience. The nice thing about Atmos is that it doesn't require any sort of special speakers. The easiest way for people to experience Atmos is through TIDAL, Apple Music, or Amazon right now. If you have an iPhone and have some AirPods, you can go into Apple Music, and pretty much every current pop song, rock song, hip-hop song, and country song—so many genres right now—it's already in Atmos. How you'll know is when you look on the app, you'll see where the song title is, the little Dolby logo will appear. If you don't know the Dolby logo, it's a shaded-in forward "D" and a backward "D." That's how you'll know you're hearing Atmos.

MC: Do you know if there are any plans for Spotify to offer Atmos in the future?

listener can switch back and forth. Or, if they don't have an Atmos-enabled system, listeners get a traditional stereo mix that the artist has also approved.

Check out the full video interview, including audio samples, here: youtu.be/_w60qkax_XE

Up Next: Look for Part 2, a more technical glimpse into Dolby Atmos, in a future issue of *Music Connection*.

Singer-songwriter **ANGELA PREDHOMME** is a contributing writer for *Music Connection*. Predhomme's music has been heard by millions through television, film, radio and streaming. Her songs have been featured in the popular Hallmark movie *Christmas on Honeysuckle Lane*, Lifetime's hit show *Dance Moms*, Freeform's *Switched at Birth*, commercials for ING Bank and Fiat, and more. Predhomme's award-winning songs have topped the Euro Indie and World Indie Music Charts, and she's been marked as "one to watch" by music journalists.

20 WAYS TO PROTECT YOURSELF FROM IDENTITY THEFT AND FRAUD

By Bobby Borg and Britt Haste

(Excerpted from *Personal Finance For Musicians*
with permission of Rowman & Littlefield)



identity theft and fraud exists when a less than desirable person gets hold of your personal information, uses it to open new lines of credit, and racks up debt in your name. It also exists when someone uses your info to withdraw money from your existing financial accounts.

While we could go on and on with examples of identity theft and fraud, the bottom line is that it can temporarily ruin your life and good credit standing—and seriously sidetrack your music career. This is why learning a variety of safety precautions to protect yourself from thieves is an important part of personal finance.

What follows are 20 tips—from storing your personal information safely to utilizing identity theft prevention services. There's a lot of stuff here that can seem a bit overwhelming, so feel free to skim the list to get a general idea of the important steps you can start taking today.

1 STORE YOUR PERSONAL INFORMATION IN A SAFE PLACE

The first step in protecting your identity is to make sure no one has access to your personal information.

This means securing things like your social security number, credit card number, and bank and retirement account numbers. You can use a secure computer hard drive, file cabinet with locking drawers, or home safe.

Also, be sure to limit to whom you give important information like your date of birth, address, and mother's maiden name. You can simply keep that information tucked away in your pretty little head. In other words, zip your lips!

Remember, there's only one of you on this earth. Don't let someone else try to be you. Protect your personal information like you would the "rights" to your award-winning songs.

2 SIGN YOUR NEW CREDIT CARD IMMEDIATELY

Signing the box on the back of your credit card immediately upon receipt is great practice in minimizing your chances of identity theft.

To ensure your signature sticks, use a non-erase sharpie pen just like the ones you use to sign autographs for your beloved fans.

Or, if you don't want to sign your name, simply write, "Check ID" in the signature box on the back of the card. This way, the clerk will ask for your ID each time you make a purchase.

Whichever approach you use, it's far better than just leaving your credit card blank.

3 NEVER LET YOUR CREDIT CARD GET OUT OF YOUR SIGHT

Keeping your eyes on your credit card each time you use it is another preventative measure.

Yes, we know this isn't always possible, like when that server walks away to run your card. But as a general rule, never lose possession or sight of your credit card for more than a couple of minutes.

This means don't loan out your credit card, don't leave it at the club because you were too drunk to remember to pay your tab, and don't leave it with the front desk at the rehearsal studio where you rent space. There are many other examples, but you get the gist! Watch it, or else!

4 REVIEW CREDIT CARD BILLS TO ENSURE TRANSACTIONS ARE YOURS

Though it can be time consuming, looking at your monthly credit card statements is plain smart. People usually don't find out about illegal charges until they've reviewed their statements. And for those who never look at their statements, they end up paying for purchases that are not even theirs. Do you really want to pay for three rounds of drinks you never drank? Nope!

Look, when credit card companies are alerted of dispute charges early enough, they may remove it from your account and not hold you liable. So, always inspect to protect!

5 ASK FOR ALL YOUR RECEIPTS

Ask, ask, ask! Having receipts as documentation for your purchases is a great way to protect yourself from theft.

Since most of us can't remember all our purchases or recognize transaction names on our statements, you'll now have receipts as a reference. If there's a charge on your credit card that you can't match to a receipt, you may be the victim of fraud. OUCH! Should this happen to you, notify your credit card company immediately and dispute the charge.

6 BE CAREFUL USING ATMS

Cash is king. And sometimes you need a little of it in your pockets. But just remember that ATMs are hotspots for identity thieves.

So, the next time you visit an ATM, keep the following tips in mind:

- Look for suspicious skimming devices on the front of the ATM
- Do not use ATM machines that look jank or have shifty keypads or card slots
- Never leave your ATM receipts behind. And finally...
- Watch for people looking over your shoulder

Bottom line, use common sense when using ATMs, and you just might thwart the thieves!

7 UPDATE ALL YOUR ONLINE PASSWORDS

Okay, we know...it's a pain in the ass keeping track of all your passwords. But making sure your passwords are fresh and newly updated is one of the best fraud prevention techniques out there.

To minimize fraudulent access to your online accounts, create strong passwords with random letters, numbers, and symbols. Just never use words, names, or phrases that can be easily connected to you. For instance, don't use your personal name or band name for one of your passwords. While this might sound like common sense, remember that sense is not always common. Okay! Now. Let's move on!

8 INSTALL SOFTWARE THAT DETECTS SPYWARE AND OTHER VIRUSES

One of the sneakiest ways thieves can obtain your personal information is through the internet.

Therefore, always install antivirus and anti-spyware software on your computer. For a small subscription charge, you can get top-rated products by Norton, Bitdefender and McAfee.

Warning: Criminals posing as legit websites commonly offer free giveaways of "antivirus" protection software in hopes that your greed will get the best of you. Should you fall for this and download their free product, spyware may be installed on your computer. So, be mindful of everything that you download from the internet, or you could end up regretting it.

9 ACTIVATE TWO-STEP AUTHENTICATION ON YOUR ACCOUNTS

Since criminals can easily crack one online password, it makes sense to activate two-factor authentication (2FA).

2FA is an extra step added to the log-in process, such as a code sent to your phone, that helps verify your identity. It offers an extra level of security that cyber-thieves can't easily access.

Typically, sites that offer 2FA will ask you to activate it every time you log on. Other sites, like the college where I work (this is Bobby), will insist you sign up for it, or you won't be able to log on. Ha ha. I guess this is my college's way of using tough love to cause change.

10 BE CAREFUL WHEN USING PUBLIC COMPUTERS

Be careful when using public computers in libraries, schools, and hotel business centers, especially when logging on to your business and financial accounts.

Personally, we'd recommend not using public computers at all for business use. But when you're out on the road with your band and you have no other options, at least do the following:

- Log off of every account you visit
- Don't allow the computer to save your login information
- Delete your history
- Watch out for over-the-shoulder snoops
- Never leave the computer unattended while logged on to an account. And finally...
- Never enter any sensitive information

By practicing these few tips, you'll keep your info safe and keep the thieves away.

11 DON'T FALL FOR PHISHING AND OTHER SCAMS

Don't fall for phishing and other scams that are devised by criminals to catch you off guard.

With a phishing scam, you'll typically receive an email with an internet hyperlink that directs you to a criminal website that contains fields for you to enter your personal information.

To protect yourself against phishing scams, follow these six tips:

- Ignore outrageous or overly urgent emails
- Be extra cautious of people asking for personal information
- Do not open attachments you are not expecting, no matter who it is from
- Avoid clicking on embedded email links
- Watch for suspicious emails even when they appear to be from a friend. And finally...
- Be wary of emails with improper grammar/spelling and shoddy graphics

Remember folks, if you happen to fall for a phishing scam, the hacker will be "gone fishing" with your personal information. So don't let this happen to you. Enough said!

12 PURCHASE ONLY FROM SECURE SITES (HTTPS://)

Purchasing from sites that begin with https:// is another smart way to beat the fraudsters.

Sites using this protocol are secure and on a legit server.

So before whipping out your credit card on your next online purchase, heed our advice.

13 WIPE (OR DESTROY) ALL ELECTRONICS BEFORE PARTING WITH THEM

Taking extra precautions before selling, trading in, or disposing of electronics is also a good bet in helping you secure sensitive data.

When selling or trading in electronics, always wipe your computer hard drive and phone's SIM card. If you don't know how to do this, have an expert assist you.

When disposing of electronics, drill holes through your computer hard drive and smash your phone's SIM card, as well. Hell, blow them up for all we care!

This one is a no brainer. So, just do it!

14 CHECK YOUR CREDIT HISTORY FOR SIGNS OF FRAUD

Checking your credit history for signs of fraud is something you should do on an ongoing basis. This is often overlooked, and thieves know this.

You can obtain a free credit report from annualcreditreport.com once per year and purchase additional statements throughout the year from the three major credit bureaus, Equifax (equifax.com), Experian (experian.com), and TransUnion (transunion.com).

A good rule of thumb is to get your free report in January, and then pay for the others in April, July, and October. While some people may think this is over-kill, we say it's just smart!

15 FREEZE YOUR CREDIT SO FRAUDSTERS CANNOT OPEN ACCOUNTS

If you are not planning on opening new accounts or applying for new loans in the immediate future, then you may want to freeze your credit by calling the three credit bureaus.

A credit freeze prevents unauthorized persons from opening credit in your name, and also blocks creditors from checking your credit profile. You really can't get any safer than this.

Just don't forget you'll have to unfreeze your credit (or unthaw it) should you ever decide to apply for new lines of credit. All this requires is a simple call to the credit bureaus. That's it!

16 REQUEST ZERO CREDIT CARD SOLICITATIONS AND JUNK MAIL

Opting out of credit card solicitations and junk mail is also a good idea in protecting you from potential fraudsters. Someone could steal one of your credit card offers and attempt to open a card. Or you might fall for some silly junk mail offer and end up getting scammed.

So, to cover your ass, follow these three steps below:

- Call The Consumer Credit Reporting Agency to opt out of new credit card offers. Their number is 1-888-5optout (1-888-567-8688)
- Send a letter to: Direct Marketing Association to opt out of junk mail offers. Their address is: Attention Mail Preference Service, P.O. Box

9008, Farmingdale, NY 11735-9008. And finally...

- Contact DMAChoice in an additional effort to set preferences for what you want to receive in the mail. Their website is https://www.dmachoice.org/static/learn_more.php

Just don't be surprised if you still receive solicitations after going through these processes. But remember, anything you do to get rid of these annoying solicitors (even if just a few), is better than doing nothing at all.

17 PROTECT YOUR INCOMING MAIL

Probably one of the easiest ways to protect yourself against identity theft and fraud is to protect your incoming mail from lurking thieves. That's right!

Mail theft has been on the rise, especially after the 2020 COVID pandemic that changed the world. People got used to having everything delivered to them via Amazon and the United States Postal Service, and thieves have been jumping all over this opportunity to rip you off.

So, be sure to follow a few or all of these simple tips:

- Retrieve your mail ASAP after delivery
- If leaving town (i.e., touring) inform your post office to hold your mail
- Report suspicious activity around your mailbox to the police
- Get a Ring Doorbell Cam for renters or home owners. And finally...
- Get a post office box at the Post Office or The UPS Store

Look, the last thing you want to do is have thieves get a hold of any important packages or letters that contains sensitive personal information inside. It's yet another way they can steal your identity and fuck up your credit. Not to mention humiliate you. So, take this tip seriously.

18 MAIL BILLS AT THE POST OFFICE ONLY

We know it's a pain in the ass, but consider using the Post Office exclusively for outgoing mail, especially those pieces that contain sensitive information.

I (this is Bobby) actually got a few checks stolen from the mail when thieves ripped the entire USPS metal mailbox right out of the cement. Can you believe that? Fortunately, I noticed the missing mailbox just after the incident took place, and made the decision to cancel my checks before they could be cashed. Of course, now, I mail everything from my neighborhood Post Office.

So, make no mistake, simply leaving sensitive outgoing mail in your mailbox is recipe for both mail and identity theft. Take care. Don't let this happen to you!

19 BUY A PAPER SHREDDER AND SHRED IMPORTANT "TRASH"

Stop throwing away important information in your trash. This includes credit card offers, deposit slips, bank checks and statements, canceled checks, and medication or prescription receipts.

Instead, get yourself a paper shredder from Staples or Office Depot that crosscuts your information (not strip cuts). This is the best way to protect yourself against dumpster-diving thieves. You know that "so-called" transient who is searching for bottles to recycle? Think again!

Yup, trashing important info is like feeding hungry sharks.

20 USE A SECURITY MONITORING SERVICE (LIKE LIFELOCK)

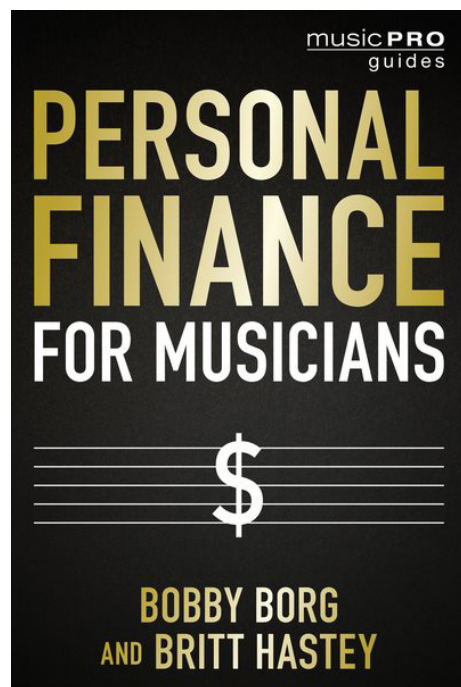
Finally, a secure way to help prevent identity theft is to use a security monitoring service.

While we do like LifeLock, some other security monitoring services are Aura, Identity Guard, and Identity Defense, just to name a few.

These services range from credit monitoring to data recovery and offer multi-layer protection for your personal information. They even have insurance of up to \$1 million.

So, do yourself a favor and let others watch your back, 24/7. This could pay off big-time.

Okay, so that concludes our 20 tips to protecting yourself against identity theft and fraud. Since identity theft and fraud can temporarily ruin your life and good credit standing, we highly recommend that you practice as many tips as possible. Even if you can practice just a few, you'll be far ahead of most musicians. So, what do you say? Get to work at protecting yourself today!



PERSONAL FINANCE FOR MUSICIANS
is available in physical and digital
form on Amazon and other
fine book sellers.

BOBBY BORG, MCM is a former recording/touring artist, founder of Bobby Borg Consulting, and author of *Music Marketing For The DIY Musician*, *Business Basics For Musicians*, and *Intro to Music Publishing*. He is also a music industry professor at USC's Thornton School of Music.

BRITT HASTEY is the Department Chair of the Business Administration Department at Los Angeles City College. He is also an adjunct professor at Chapman University, University of Massachusetts, and UCLA where he teaches Personal Finance.

The NAMM Show

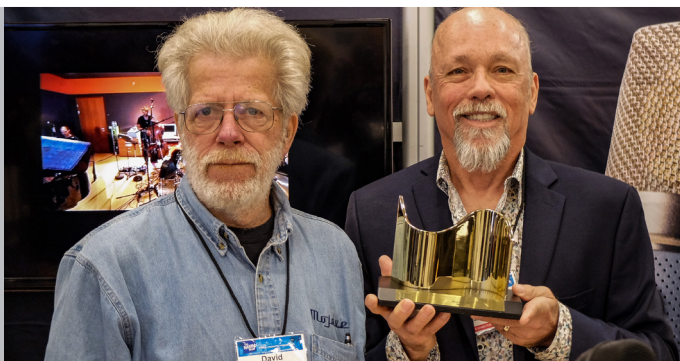
NAMM 2023 showcased every type of musical product you could imagine on the packed showroom floor, where over 7,000 brands featured their state-of-the-art and traditional musical instruments, equipment and technologies. There was a standing room only crowd at The TEC Experience where they celebrated 50 years of Hip-Hop and the best in Pro Audio and Sound Production with 21 innovative technical achievement products, technologies and studio design as a part of the NAMM Technical Excellence & Creativity (TEC) Awards.



Spotify Senior Music Producer William Garrett took home the TEC Award for "Best Studio Design" for Spotify's Studio at The Mateo, designed by Walters-Storyk Design Group.



Celebrating Hip-Hop's 50th Anniversary at the TEC Experience, GrandMixer DXT, uniquely dubbed the world's first "Turntablist," was presented with the Hip-Hop Innovator Award.



Mojave Audio's Retro Futuristic MA-37 won The TEC Award for Best Recording Microphone. Genius mic designer David Royer is pictured (L) with Mojave Audio Pres. Dusty Wakeman holding the award.



TEC Award Winner for Best Signal Processing Hardware, SSL's VP of Technical Operations Phil Scholes, EastWest Studio Manager Candace Stewart, and SSL Senior VP Phil Wagner.



Music industry luminaries spotted in the pro audio hall. Pictured (L-R): AFM & SAG AFTRA Fund Director of A&R Colin Gilbert, multi-GRAMMY-winning engineer-mixer-producer Jimmy Douglas, and multi-GRAMMY-winning engineer-mixer-producer Ross Hogarth.



MC caught up with Harman's Manager, Global Product Relationships PROFESSIONAL, Becki Barabas, on the main floor with *Rockin Talk* podcast host and JBL mic user David Moss.



Tomastik Infeld string developer Heintz Kovacs gets a big thumbs up from session steel guitar slinger and Rickenbacker wizard Chris Lawrence for their new 12 string Flat Wounds especially designed for Rickenbacker 12 string guitars.



We hung out with UMG Vice President of Client Relations and Studio Marketing Paula Salvatore and ATMOS star mixer-producer Roc.am at The Hilton main event live stage.

IK Multimedia TONEX Capture Pedal

IK Multimedia's TONEX Capture is part of a new guitar ecosystem for Tone Modeling amps and effects, which consists of IK Multimedia's TONEX Software, TONEX pedal (see the review in Music Connection magazine's April 2023 edition) and TONEX Capture, reviewed here.

IK Multimedia's TONEX Capture is designed to function as a line-level attenuator, so you can capture the full harmonic spectrum of your guitar amplifier at a reasonable volume. The Capture unit also functions as a reamplification utility box, which can be used with or without a microphone in front of your guitar amplifier and sent back to your audio interface to be processed with TONEX AI Machine Modeling software. IK Multimedia's TONEX Capture is sturdily constructed of all metal and can be

guitar speaker connected to your amplifier while using Capture. You don't need TONEX Capture to capture your rig, but its specific advantages in terms of connectivity and flexibility give you a purpose-built solution to fully take advantage of IK Multimedia's TONEX software profiling capabilities.

To get started with the TONEX Capture, you will need an audio interface with at least two inputs and outputs. IK Multimedia's TONEX Capture is designed to be placed between your audio interface and your amps and cabinets. You can use TONEX Capture to set the correct input and output signal levels going to and from your audio interface and your amps or pedals. When modeling your rig, you can fine tune your attenuation levels so that the TONEX AI Machine Modeling

speaker load on the amplifier during modeling or reamping. Use an XLR cable to connect the line out into your audio interface. The right attenuation knob is used to adjust the line out level going into your audio interface.

Once properly connected, using the TONEX software to profile your amplifier or pedal is straightforward. By clicking the modeler window in the TONEX software you begin the capture process. With your guitar or bass connected, you can adjust the levels on the Capture box until the correct level is set via the two attenuator controls. You will also need to adjust the send and return levels to and from your guitar amplifier or pedal through Capture.

The accuracy of your capture and how long it will take to complete depends on your



used with guitar or bass. Its small size, about the size of a paperback book, makes it easy to find a place on your desktop or on top of your guitar amplifier.

The TONEX Capture comes bundled with IK Multimedia's TONEX SE software, which includes two hundred professional-grade amps, cabs and pedals to get you started. If you have purchased the TONEX Pedal separately or purchased the Pedal bundled with the Capture, you will have received a license to TONEX MAX software, which unlocks over a thousand Premium Tone Models with access to over 10,000 Tone Models from the ToneNET community. TONEX software, along with Capture, allows you to accurately model amps, cabinets, combos and pedals (distortion, overdrive, fuzz, EQ or boost) in as little as five minutes per model.

To be clear, IK Multimedia's TONEX Capture is not a load box. TONEX Capture functions as a line level attenuator only, so you will still need to have a load box or an impedance matched

can correctly profile your rig with the full harmonic spectrum of your amps or pedals.

There are multiple ways to configure TONEX Capture. The TONEX software walks you through each step of the five different types of rigs you can model using TONEX Capture. The most common is to model your amp and cab. Just like reamping, connect a send from your audio interface to the line input on TONEX Capture. Then connect a cable from "To Amp" to the input of your amplifier. Next, mic up your amp and connect this to the second input of your audio interface. Plug your guitar in to input one of your audio interfaces. This allows you to test and adjust the tone before capturing your rig.

To capture your amp head, use the line input and attenuation control to set the level feeding the input of your amplifier. Connect a speaker cable from your amplifier's speaker out into the From Amp connection of TONEX Capture. Then connect your speaker to the To Cab completing the signal chain. This keeps the

computer's processing power. IK Multimedia's TONEX software gives you the option to choose from three training times—fast, default and advanced—each requiring respectively more processing power and time to complete.

The TONEX AI Machine Modeling will run through a series of steps to measure your rig. The accuracy of the Tone Model depends on the training time you select. Depending on the processing speed of your computer, the modeling process can take from a few minutes to several hours. After the training has finished, you can select a custom skin and input your metadata. The result is what IK calls a "Tone Model," which is a highly accurate model of your rig at a specific state. You can then upload your Tone Model to the ToneNET community and share with users from all over the world. You can also use your newly created Tone Model inside AmpliTube 5 to build more complex rigs.

IK Multimedia's TONEX Capture Pedal is available now for MAP \$249.00.

Find out more at: ikmultimedia.com

Billy Valentine

The Universal Truth

Downtown Music / Direct Music Services
(North America) Ace Music (elsewhere)
Producer: Bob Thiele, Jr.

Sharing classics made famous by Curtis Mayfield, Stevie Wonder, Gilbert Scott-Heron, Prince, and more, Valentine gathers heavyweights, including Pino Palladino, Jeff Parker, Larry Goldings, and Abe Rounds, for soulful jazz with a timely message. Elegantly recorded, mixed and mastered by Dave Way and Chris Allen, Valentine's incredible vocals render the listener entranced and breathless, and leave the powerful, emotive lyrics to pull at their soul. Pure exquisite magic. The vocal masterclass. – **Andrea Beenham**



Bruce Cockburn

O Sun O Moon

True North Records
Producer: Colin Linden

Following five decades of award-winning music, Cockburn's latest album delivers a soul-soothing catharsis, with his trademark poignant lyricism and impeccable guitar work. Clean folk-rock instrumentals lay the groundwork for his authentic, unfiltered vocals, with each song's virtuoso playing bringing the listener a comfortable warmth. The collection revisits Cockburn's magnetic, soothing storytelling and fantastic use of space, including mixes of violin, marimba, xylophone, and accordion. – **Andrea Beenham**



Depeche Mode

Memento Mori

Columbia Records
Producer: James Ford and Marta Salogni

Depeche Mode fanatics likely suffered pangs of anxiety after the recent death of cofounder Andy Fletcher. Now a duo, Dave Gahan and Martin Gore have proven their worries to be unfounded. As it turns out, Fletcher's passing and the unease triggered by COVID's ravages spurred a fresh burst of pulsating creativity. It's impressive how the pair manages to stay true to their artistic legacy while offering a sonic picture that's relevant with modern listeners.

– **Andy Kaufmann**



Elly Kace

Object Permanence

Bright Shiny Things
Producers: Various

Layered harmonies weave between melancholy lyrics in Elly Kace's chamber pop. Reverberating vocals build throughout, with syncopated cues and cutoffs creating a lush tapestry for a colorful, theatrical conversation. Kace's words, "Check out all the flies in my honey. They think they love me but want out when I'm not lovely," deliver poetic lyricism, with Kace's rich vocals and instrumental flourishes combining to guide personal introspection around how and where to draw the boundaries between oneself and others. – **Andrea Beenham**



Shonen Knife

Our Best Place

Good Charamel Records
Producers: Naoko and Atsushi Shibata

Female Japanese trio Shonen Knife made quite a splash in the late '80s and early '90s, delivering their exuberant and joyous take on Ramones, Buzzcocks and Bangles-y garage stylings with an almost childlike style, making them instantly appealing to punk rockers of every stripe. Do we still need a Shonen Knife roughly 30 years later? The answer is a resounding YES. The girls (or is it ladies!) are still belting out songs about food, beautiful days, and various creatures, with aplomb. Best punk song of the year: "Ocean Sunfish!" – **David Arnsen**

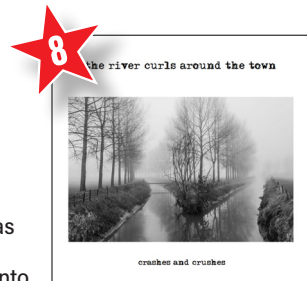


The River Curls Around The Town

Crashes and Crushes

3300 RPM Records / Sweet Sounds vzw
Producers: Bart Bekker and Jan Vanwinckel

It's easy to hear why this Belgian duo was one of MC's Top 20 Prospects of 2020. They pack allure, novelty and elegance into every note. The first half of this double-album concerns life's "crashes." The second is an uplifting counterpoint regarding "crushes." It misses the mark conceptually, but who cares when the results are this sweet? The melancholic spin on "Here Comes the Rain Again" alone makes checking it out worthwhile. – **Andy Kaufmann**



Trapper Schoepp

Siren Songs

Grand Phony/Rootsy
Producers: John Jackson and Patrick Sansone

Recorded at Johnny Cash's beloved retreat, Cash's Cabin, Trapper Schoepp waxes poetic about love, humanity and stories filled with nautical imagery. Schoepp, whose claim to fame includes past co-writes with Bob Dylan, presents a treasure trove of original folk-rock tunes, with a heavy British Isles feel. Mandolin, tin whistle and catchy sing-a-longs suggest a Chieftains flair on tracks like "Good Graces" and "Secrets of the Breeze." But further listens reveal the bluesy "Devil's Kettle," the Lou Reed-like "Silk and Satin" and the irreverent country ode "Diocese." – **Eric Harabadian**



Walter Smith III

Return to Casual

Blue Note Records
Producer: Walter Smith III

This is the Blue Note debut for saxophonist/composer Smith, the burgeoning artist who cut his teeth supporting Herbie Hancock, Joe Lovano and Dee Dee Bridgewater. And you hear that deep musical journeyman spirit and skill on lyrical tracks like Kate Bush's "Mother Stands for Comfort," the Wayne Shorter/John Coltrane-like "River Styx" or the intricate melodic network that explodes within "Contra." He is ably joined by pianist Taylor Eigsti, guitarist Matt Stevens, bassist Harish Raghavan and drummer Kendrick Scott. – **Eric Harabadian**





JAK FRAWST

Contact: workshopmusic@gmail.com

Web: reverbnation.com/jakpot

Seeking: Review

Style: Hip-Hop, Rap

"I'm from Queens!" are the first words we hear from JAK FRAWST on his track "Gottamakeit." JAK has a deep voice, authoritative, and the New York accent is a given. The music and playful flow is fun and seems old school—the R&B instrumental sounds straight from an old Casio preset. "Through Crystal's Eyes" features a simple instrumental (with video game embellishments), which helps highlight the emcee's vocals. We feel the song is too long and repetitive, and would love to hear a key change or some variation. Finally, "Pennies, Nickels, Dimes" is an older selection and the product as a whole shows how JAK has grown, clearly writing better songs with a better team, and sharing his wisdom that comes with experience.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE: 7.6



The Lost Millions

Contact: heath@therevolution.com

Web: thelostmillions.bandcamp.com

Seeking: Booking

Style: Alternative Rock

This Austin, TX, band bring the energy right away with "Stuck in the Scene" from their recent EP *Pile of Robots*. The song showcases a strong lead vocal presence that fronts a tight-knit guitar-driven alt-rock attack on a garage-rock song that's solid and simple, featuring a nice bit of guitar snarl. Next, a softer side of the band appears on "My Phase," a subdued, mid-tempo tune with nice mood and 'tude in the vocals. The song's '90s alt-rock feel recalls My Bloody Valentine. "Kush" changes things up with some energetic funk and groove, and an especially impressive bass riff that sounds pretty awesome. All in all, these recordings are an effective showcase of what the band could likely do in a live club setting.

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.4



The Rallies

Contact: theralliesband@gmail.com

Web: therallies.bandcamp.com

Seeking: Label, Booking, Film/TV

Style: Power Pop

Fans of classic '60/'70s power pop—people who've attended The International Pop Overthrow festival—will recognize The Rallies' sound immediately: jangly guitars, warm and welcoming vocals, and easy-to-like hooks. The Rallies have it perfected, for example, on "Must Be Love," which we feel is their catchiest tune. It's one of those songs whose energy is sure to inspire handclaps. The downtempo "Give Me The Truth" doesn't quite have the same razzle-dazzle, while the upbeat "All I Ever Knew," with its megaphone vocals and speedy drumming, is more pleasing. All in all, the band's original material is decent and they can certainly play, which seems to add up to a cinch that they're a strong, crowd-pleasing live act.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	7

SCORE: 7.2



Rev. Bill

Contact: revbill111@mac.com

Web: spotify.com

Seeking: Film/TV Placement, Booking

Style: Country, Pop

While songs by Rev. Bill are held back by demo quality recordings, they ultimately show him to be a crafty and commercial writer. That would definitely describe "Better Day," a song with an easygoing optimism in its message, but is hampered by a dated, synthetic presentation. The artist's voice is unusual, and has character, but it does not present the song in its optimum light. The soul-pop song "My Mind's Made Up On You" has a winning, upbeat vitality, and it suggests what a full arrangement could sound like, if well produced. Best song of Bill's bunch is "We All Shine." With its rousing message and thumping drums it has a life force that is hard to deny. A skilled producer could really elevate these tunes.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.4



Calista Garcia

Contact: tsmith@milestonepublicity.com

Web: calistagarcia.com/music-1

Seeking: Booking, Film/TV

Style: Indie Pop, Rock

Calista Garcia's voice has an innocence and purity that works well in a song like "The Way I Love You," where the singer takes the high road when addressing a more sophisticated mate who has left her behind. She even praises him for making her a better person. On this song and others, Garcia's voice and delivery are very much in the realm of musical theater, not mainstream folk and pop, and it is at times an awkward, stilted fit with her material. The piano-driven "Kalamazoo" could be categorized as cabaret pop. It's a bit edgier than her previous song, but Garcia is simply not an edgy singer. "The Coals," with its spoken-word elements, seals the deal: this pure-hearted performer is ideally suited for musical theater.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



Kai Watson

Contact: kaiwatsonmusic@aol.com

Web: kaiwatson.bandcamp.com

Seeking: Label, Booking

Style: Funk Metal/Rap Rock

Kai Watson's funk metal/rap rock project recalls the early-2000 glory days of bands like Rage Against The Machine, with singing and rapping that are both scorching and intelligent. "Something" opens with a cymbal groove, adds a wah guitar, then adds a walking psych bass, then some kids playground ambience, before conjuring some dark spookiness, an ominous energy, culminating in the sound of herbal indulgence. Finally, on "Master Plan" a whispery vocal is punctuated by staccato drumming, then gives way to a rap rant that again showcases the artist's observant smarts. All in all, if you're a fan of early 2000's rap-rock you're not gonna hear anything you haven't really heard before, but it's solid quality nonetheless.

Production	7
Lyrics	8
Music	7
Vocals	8
Musicianship	8

SCORE: 7.6

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.



Jane Furie

Contact: lynn@greengalactic.com

Web: ffm.bio/janefurie

Seeking: Management, Label, Booking

Style: Alternative

Recorded live-in-studio, Jane Furie's work has an artsy, dramatic, downtempo undercurrent running throughout, full of cello and organ, that we like, and her handsome voice (reminiscent of Florence Welch) tops it all off nicely. Furie muses on a dysfunctional relationship in "My Love," a song that's structured in movements, all of it graced by a wonderful vocal hum. The song "Sculptor" ("my god is a sculptor") has some fast, rhythmic guitar work and a very effective contribution by a chorale of backup voices. Dramatic piano, a prominent snare-drum roll, and a walking bassline contributes to the overall jazz-funk flavor of "Gnawed," all of it topped off by a series of handclaps. Furie is on to something and we urge her to keep working.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.4



The Soft Parts

Contact: softparts9999@gmail.com

Web: spotify.com

Seeking: Label, Exposure

Style: Pseudo-jazz/art-funk/sophisti-pop/lounge

The Soft Parts have a unique style that's a mixture of sounds that make their instrumentals an acquired taste. We're not sure who the audience is for this, but it's interesting nevertheless. Benefitting from an excellent mix, "Danae" generates a celestial, ethereal spell as it builds, adding energy to its ultimate climax. "Del Roma" is spiced with an amalgamation of synth accents and delivers a lounge vibe with strong piano playing and an electronic drumbeat. Perhaps the band's most daring is the 12-minute+ "Tout va Bien," which becomes fast, funky and chaotic, with LOTS of rhythms, strong bass lines and prominent percussion to the end. Definitely, this is music meant for only the most daring, open-eared listeners.

Production	9
Lyrics	x
Music	7
Vocals	x
Musicianship	8

SCORE: 8.0



Rixh 6ix

Contact: powerseatmusicgroup@gmail.com

Web: distrokid.com

Seeking: Booking

Style: Rap, Hip-Hop

On Rixh 6ix's "Flashy," we hear the rapper sharing darkness that has always followed him. Aggressive themes about glocks and threats to "step on your neck" is nothing we haven't heard before. Kudos on the production, as the track is built around repeating a stretched R&B vocal sample. "Automatic" is a little lighter, albeit racy and graphic about sex. We love the slow, deep bass and Western style guitar in the mix. The sparse drums are a great refresher to balance Rixh 6ix's relentless flow. His complex rapid-fire performance comes through on the most tuneful track we heard, "Where Were You At?" "Look to my left, look to my right. No one's around..." from a pensive Rixh 6ix over a soft piano.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4



SM6

Contact: taylor@trendpr.com

Web: sm6band.com

Seeking: Booking, Licensing, Film/TV

Style: Indie-Pop/Rock

Right away we hear an appealing quality in the lead vocal, a naturally husky tone and a brash attitude to match, in the song "Two Friends." We also feel a lack of power in the actual recording, unfortunately—which is not the band's fault, since their energy as a group is impressive. The relationship song "What About Her," with the lead vocal in a higher register, presents a cuter-sounding vibe than the previous song, but suffers from a similar absence of sonic power. Most promising is "Blondie," a fun, catchy song, and with its echo and reverb, synths and keyboards, and especially the gang shouts in the catchy chorus, it benefits from improved production quality. SM6 is solid right now and will get better with more work.

Production	7
Lyrics	8
Music	7
Vocals	7
Musicianship	7

SCORE: 7.2



JIP

Contact: jipomsh@gmail.com

Web: spotify.com

Seeking: Promotion

Style: Alt-Rock

On the band's latest album, *Thought This Was You*, JIP comes at you with a strong alternative-rock sound that possesses a strain of '90s rock, as well as an occasional nod to classic rock. That would definitely describe the song "This Summer," which delivers a solid chorus along with thoughtful lyrics, not to mention a special ingredient that could be called punk-rock Beach Boys. The band really brings the energy, as well as distorted guitar, on the similar-sounding tune "Smile, Enjoy Yourself"—while adding the laugh-out-loud tagline "don't be a dick!" The band's energetic and upbeat attack continues with "Money & Candy" ("this boy needs fuel!"), which once again has a punk-rock influence in its DNA.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4



Jenna Torres

Contact: crystal@thepresshouse.com

Web: jennatorres.com

Seeking: Label, Booking, Film/TV

Style: Country-Rock

So much to praise here from country-rock artist Jenna Torres. Deep, sassy singing voice, a kick-ass band, and all of it so well recorded and mixed. "Tennessee Heat" showcases Torres' gift for rich, tangible lyric detail as she sets a scene almost like a southern gothic novel. These qualities continue in the highly sensual "Tell Me In Kisses" ("...Heat's coming off your body"). The arrangement's twisted string section gives the song an underlying darkness. And Torres shows she has plenty of attitude in the accusatory "Stirring Embers," about the troubling persistence of a former lover. Overall, we appreciate that every eloquent word she sings is as clear as a bell in the sound mixes. We urge Torres to delve into additional moods, as well.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	9

SCORE: 8.6

The Paramount Los Angeles, CA

Web: polartropica.com

Contact: info@coconutspaceship.com

Players: Polartropica, vocals, keyboard; Alex Noise, guitar; Andrew Lessman, drums
Jeanna Fournier, bass, background vocals

Material: Polartropica is a quartet comprised of a bass, guitar, drums and fronted by Polartropica; a quirky, colorful entity in a butterfly costume that draws all the attention to herself. The music is slow, psychedelic, eerily melodic and unconventional; as if you were in a trance-like state. Pop music meets Yoko Ono, meets Frank Zappa, if you will. At certain points the band seemed like they wanted to break out into a rock & roll jam but held up just to maintain the integrity of Polartropica's musical vision.

Musicianship: The musicianship was very good. Lessman is a very good drummer and he and Fournier had most of the songs locked down and on target to create a cloud-like, mind and mood-altering experience. Noise was on top of things with creepy sounds and intricate guitar voicings that just added to the, already, hallucinogenic mood. Polartropica danced around onstage and addressed the audience with vigor and strength, all the while crooning to them and batting her eyelids in a butterfly-like sense of self.



Performance: The performance was engaging. The butterfly costume was very directing, as far as visuals is concerned. You almost "Had" to look at Polartropica as she flapped her wings with a whimsical, nonchalant playfulness. Everyone else was dressed in a drab, grey letterman's sweater. A video in the background made for interesting visuals as colorful pictures, designs and the Polartropica logo were flashed to the public's content.

Summary: A three out of five stars go out to Polartropica in her outing at the Paramount. Polartropica has the creativity to make it a go at the music biz as she is inventive and imaginative. The music is very hallucinogenic in style and that will relate to many of the population. Polartropica's vocals are very good as she showcased her pipes in "All I Have to do is Dream," made famous by the Everly Brothers. The band is very good and that's a great start. - **Pierce Brochetti**



The Lucky Strike Hollywood, CA

Web: instagram.com/tempermentaltheband

Contact: tempermentaltheband@gmail.com

Players: Kristina Van Horst, vocals; Ruby Imes, bass; Marilaine, guitar; Miles Elze, drums

Material: Tempermental, The Band is an all-girl group, with the exception of the drummer,

playing kick-ass, molten metal/rock & roll at its finest. The songs are grown-up songs that are well written and are presented in a professional format. The music hits you hard in the face and is reminiscent of the Runaways, but on steroids. Hard rockin' metal explodes into a thunderous blast that could wake the dead and then summon the gods of music to stand up and take notice.

Musicianship: It is excellent, considering these performers are so young. Not only is the music well written, the choreography and background vocals are presented in such a fun manner that it seems flawless and perfect. Talking about perfection, the rhythm section is just that; Flawless! The drumming is spot-on and consistently on time. So solid was Elze at this show that Imes had to keep up and be there. Together, they were superb. The guitars are very good. Marilaine has good, rhythmic chops and, coupled with juicy, titillating solos, she fits right in with the program.

Performance: This set was really good. Tempermental generates an excitement that not too many bands can produce. Van Horst is a great front-person and she's not afraid to take hold of the mic and wail into it. Her vocals are very good and she gets her point across with ease. Her vocals shined, in particular, on their version of No Doubt's "Don't Speak." It was meaner and more in-your-face than the original and Tempermental made it their own.

Summary: Whoever said fishnet stockings, short skirts and loud music is out, clearly hasn't heard of, nor seen, Tempermental, The Band. Songs like "Tonight," with its Led Zeppelin-ish undertones and Queensryche-ish solo, and "Strawberry Short-Death," with its classic Marshall tone and hard-hitting rhythm, and an extraordinarily superb version of Rage Against the Machine's "Killing in the Name Of," take you on a journey from past to present. If you like it hard, heavy and loud, this is the band to check out. WhoaAh, sexiness is back! - **Pierce Brochetti**



The Whisky A GoGo West Hollywood, CA

Contact: nicole@richlynmarketing.com

Web: tommyhowellmusic.com

Players: Tommy Howell, vocals; Matt Wade, mandolin; Sweepy Walker, harmonica; Eric Dalton, electric guitar; Zachariah Malachi, acoustic guitar; Luca Chiappara, bass; Eric Stroud, drums

Material: Playing to a busy house, despite unusually cold weather, actor-musician Howell opened with full backing harmonies including all but the bassist and drummer, alongside great harmonica from Sweepy Walker, on "Raised by Wolves." Howell continued with "Whiskey Demon," pushing his vocals over the solid band, electric guitar solo from Dalton, and killer drumming from Stroud.

Musicianship: "Rosehill" showcased three-part harmony with Howell, Walker and Zachariah Malachi and continued the 'Kid Rock sound.' Recounting Howell's acting journey, "Hell of a Life" brought a solid country opening and bluegrass flavor, while "Ride"—written for his stuntman bullrider father—shared solos from all in the band, leaving no doubt as to the level of musicianship backing Howell's vocals. Dark and heavy southern rock track "Cold Dead Hands" introduced brassy lyricism with the line "Nothing like the fear of God that's built by Smith & Wesson."

Performance: The mandolin and harmonica continued on "Miss Maybelle," with Howell showcasing his softer side in trail-ride shuffle "Hope I Ain't Dead." "88" followed with great unison band shots emphasizing refrain "can't take no more!" and a fabulous harmonica outro, before adding ballad "Damn Good Man." A showman committed to banter with his fans, Howell took the time to explain the meaning of each of his songs and showed a genuine respect for the musicians on stage, interacting with bandmates during the performance.

Summary: Closing out with crowd favorite "Pony Girl," Tommy Howell and The Pony Express deliver a jovial country evening with well-projected gravelly vocals and beautiful harmonies in their mandolin-driven southern mountain rock. - **Andrea Beenham**

Trixie's Bar Detroit, MI

Contact: Tino Gross, tinogrossdetroit@gmail.com

Web: tinogsdumpstermachine.com

Players: Tino Gross, lead vocals, harmonica, percussion; Garret Bielaniec, guitar, backup vocals; Mike Smith, guitar, backup vocals; Dennis Burck, bass; Johnny "Bee" Badanjek, drums; Erin Marie, backup vocals

Material: Anything soulful and funky will do! This is music rooted in the blues and filtered through the seminal rock, punk and Motown-influenced sounds the Motor City is famous for. And with a lineage linked to Mitch Ryder, The Rockets, Parliament Funkadelic and Kid Rock, the band tears into tunes like "Detroit Girl," "I Wanna Be Your Dog" and "Ain't No Party (Like a Detroit Party)" with unbridled passion and steely confidence.

Musicianship: Their moniker "Dumpster Machine" is most apt as all these disparate musical elements are dumped in a blender and assembled on stage with mechanized precision. The two-guitar lineup of Bielaniec and Smith is a formidable force to be reckoned with. They trade rhythm and lead parts like second nature. And they each play with a ferocity and attention to detail that's air tight. Lead vocalist Gross and primary backup singer Burck are simpatico and a seamless working relationship as well. Their timbre is evenly matched, with no one overshadowing the other. The rhythm section of Burck and Badanjek is well orchestrated, with rich tones and deep grooves. Together they create a



unified sound that appears improvised, yet methodically intact.

Performance: The band wasted no time making their presence known. Badanjek laid down a Bo Diddley-type beat and Gross followed lock-step on harmonica. He proclaimed "I Was a Witness to Some Funky Business" as the band unleashed a vortex of good vibes and an unabashed festive feel. The crowd was all in and continued to hang tough for their high-energy take on a Blind Lemon Jefferson shuffle "See That My Grave is Kept Clean," on which the guitar interplay was truly inspired, injecting some rocket fuel into

the traditional piece. They squeezed in some original punk, with the heavily syncopated "I Had Problem Last Week," and even worked in some country riffs at various points throughout the night.

Summary: Tino G's Dumpster Machine creates a rockin', groovin', good-time atmosphere that crosses over many barriers. Musically, they are par excellence and cleverly walk that line between lo-fi indie rock and super-slick R&B. They are a fan favorite on the Detroit club scene and, with their superb pedigree, are poised to successfully take their show on the road. - **Eric Harabadian**

The Hotel Café Hollywood, CA

Web: paul-lewis.com

Contact: info@realizerecords.com

Players: Paul Lewis, guitar, vocals; John Sanders, drums; Allen Trainor, bass

Material: Paul Lewis is an alternative rocker pounding out the tunes since he was a 19-year-old kid in Delaware. For the most part, the music is hard, power-chord driven and very raw. Mundane at times, many twists and turns encompass the tunes as their stories unfold into witty and amusing stories of past experiences. The lyrics take you on a fun ride through life's journeys and let you know that it's the little things that matter.

Musicianship: Trainor and Sanders, aka the rhythm section, was spot on at this show. They jelled very nicely on all tunes and gave Lewis a nice backdrop to work with. Lewis has been around for a bit and in all that time he has contributed to the music industry countless hours of creative sweat and tears. Many collaborations are notched into his belt as well as scores to movie soundtracks (*Days of Power* and *Dark State*) and singles from self-produced projects.

Performance: It was superb. Lewis is a natural entertainer and very comfortable on stage. He thrashed and twisted and danced his way through the set like it was just another day



PAUL LEWIS

at the office. It helps to have a great rhythm section that enjoys playing the music as much as he does. Together they made the crowd dance and groove and shake what the good lawd gave them.

Summary: Paul Lewis is a hard rockin' roller dishing out the latest alternative rock sound.

He writes from the heart with insatiable emotion and fiery passion. Gutsy chord progressions stun the listener at every turn and the lyrics just knock them out. He's got the look; he's got the chops and he's got the band. His latest release, *Sky's Rust*, from November of 2022, deserves a listen.

– **Pierce Brochetti**



DAVINA MICHELLE

The Hotel Café Hollywood, CA

Web: davinamichelle.com

Contact: ghs@arayaartistmgmt.com

Players: Davina Michelle, vocals; Sebastian Brouwer, drums; Noah Seelmann, keyboard, piano; Wesley Nuis, guitar; Marcus Rietveld, bass

Material: Davina Michelle is a rock & roll outfit cranking out melodic metal at its finest. The songs are superbly crafted and fashioned to accompany all instruments, and the vocals are just the icing on the cake. The tune "Highball" is a great example of the intoxicating energy that comes from the Davina Michelle camp.

The music is fast, loud, hard and dissolute. The crowd ate up every note that was played.

Musicianship: All the players were in top form as they each added a little something-something. Pounding drums and intense, searing guitar riffs was the main fare for the evening as Brouwer and Nuis delved into their respective instruments and just let loose. Davina Michelle belted out superb vocals to an underlying rhythm assault by Rietveld, Seelmann and Brouwer.

Performance: Solid drumming by Brouwer led the way as the rest of the band followed suit. Michelle is fun to watch and her vocals are outstanding. She danced seductively on "Pretty Love," and then banged her head to "Radio Pig" all the while the whole band was in on the fun. Rietveld pirouetted to all the tunes as he effortlessly laid down the groove for all to enjoy. Nuis and Seelmann did everything they could to take the music to another level as Brouwer kept everything in a nice little package for all to relish.

Summary: It was a great night of music as Davina Michelle and crew laid down the beat to a non-judgmental audience. Even if they had been judgmental, it would have been of no use as the Michelle crew could do no wrong. From the hard-hitting tunes, to the ballads, to the very beautiful rendition of Pink's "What About Us," the music was unmatched and spot-on (care of Seelmann). If you get a chance to check out Davina Michelle, do so. You won't be disappointed. – **Pierce Brochetti**



Digital Resources Guide

2023

THE DIY MUSICIAN AND POP STAR ALIKE have had to learn to navigate their careers during the pandemic, which largely meant pivoting to being as online as possible. Between livestreaming concerts from home studios and interacting with fans directly on social media platforms, artists are renegotiating their roles by becoming their own marketing team. Every entry in this Guide to Digital Resources & Social Media was nominated by your fellow music-makers, *Music Connection* readers like yourself. Be sure to check out the newly added categories, such as Beat Selling Websites, Music Sales Tracking, Online Instruction, Film/TV Licensing and Monetized Video Posting.

SOCIAL MEDIA & DIGITAL MARKETING TOOLS

BITLY

Web: bitly.com

Services: URL Shortener, Custom Branded URLs, API & Link Management.

CANVA

Web: canva.com

Services: Graphic-design tool website. Design presentations, social media graphics, and more with thousands of beautiful layouts.

CINDERBLOCK

Web: cinderblock.tv

Services: Video streaming app that is built for music videos, concerts, interviews, etc.

CROWDMOUTH

Web: crowdmouth.com

Services: Crowdmouth is a direct-to-fan platform empowering creators to engage, monetize and grow their audiences.

FORTUNES

Web: fortunes.io

Services: Cross-platform music data analytics, career recommendations to increase revenues.

FLYTEVU

Web: flytevu.com

Services: Full-Service entertainment marketing company based in Nashville, TN.

HOOTSUITE

Web: hootsuite.com

Services: Social media marketing and management platform. Helps you keep track and manage your many social network channels. It can enable you to monitor what people are saying about your brand and help you respond instantly. Fee: Professional - \$49/mo.

LINKMY.PHOTOS

Web: linkmy.photos

Services: Instagram photos and captions are currently not linkable. The only place where you can add a link to your website is through the URL in your Instagram bio. Link My Photos has created the destination for your Instagram bio. Your personalized Link My Photos page displays all of your clickable photos to help your followers get to the content and products that you post. Fee: Free, Shutterbug - \$4.99/mo., paparazzi - \$9.99/mo

MAILCHIMP

Web: mailchimp.com

Services: Email marketing tool that allows you to send emails to hundreds or thousands of recipients all at once. It is essentially a tool you can use to create and manage mailing lists and newsletters, as well as automate your email campaigns and collect leads. Fee: Free, Grow \$11, \$17/mo, Pro - \$299/mo.

MAGROOVE

Web: artists.magroove.com

Services: Magroove was founded by musicians for musicians, offering a radically simple, transparent, and affordable method for independent artists to seamlessly distribute their music to more than 40 streaming services, engage in direct-to-fan commerce, and access tools for website development.

NUMBER ONE MUSIC

Web: N1m.com

Services: A music portal dedicated solely to the development and exposure of indie artists/bands

VENTURE MUSIC

Web: venturemusic.com

Email: info@venturemusic.com

Clients: Universal Music Group, BMG, Red Light Management, Quartz Hill Records, Flobots

VERTIGO

Web: vertigomusic.com

Services: Fans can access artist content on Vertigo from anywhere, no app download required. Artists can further boost streams and sync any content to subscribers' accounts. Independent Artists/Bands.

SIMPLY GIGANTIC

Web: SimplyGigantic.com

Services: PR Agency

SPROUT SOCIAL

866-878-3231

Web: sproutsocial.com

Services: Social media management and optimization platform for brands and agencies of all sizes. Gives you a single hub for social media publishing, analytics and engagement across all of your social profiles.

Fee: Standard - \$89/mo, professional \$149/mo, Advance \$249/mo.

UNSPASH

Web: unsplash.com

Services: Database of high-resolution, watermark-free images that are free for use.

WEB DESIGN

BANDZOOGLE

Email: support@bandzoogle.com

Web: bandzoogle.com

Features: Unlimited support, free domain name, premium hosting, unlimited bandwidth, mobile-ready themes, music player, SEO tools, tour calendar, EPK's, more.

Fee: Lite - 8.29/mo, Standard - \$12.46/mo, Pro - \$16.63/mo.

NING

855-233-6436

Web: ning.com

Services: Social integration, custom design, 24/7 support, basic features toolkit, monetization options

Fee: Basic - \$25/mo, Performance - \$49/ mo, Ultimate - \$99/mo.

SQUARESPACE

Email: support.squarespace.com

Web: squarespace.com

Features: Modern templates, adobe image editor, audio collections, social sharing, email campaigns, product merchandising

Fee: Personal - \$12/mo., Business - \$18/mo., Commerce, \$26/\$40

WIX

Web: wix.com

Features: Design freedom, SEO, mobile optimization, unlimited fonts, media galleries, custom domain name, social tools, customizable music player, music selling options, stats.

Fee: Free version available, Combo - \$14/ mo, Unlimited - \$18/mo., Pro - \$23/mo., VIP - \$39/mo.

WORDPRESS

Web: wordpress.com

Features: Custom domains, mobile friendly, built-in social sharing, in-depth stats, search engine optimized

Fee: Free, Personal - \$4/mo, Premium - \$8/mo, Business - \$25/mo.

LEGAL SERVICES/ADVICE

ArrangeMe

Web: ArrangeMe.com

Services: Copyright services

AUDOO

Web: Audoo.com

AVVO

Web: avvo.com

Services: Ratings, reviews and disciplinary records for lawyers in every state. Get free legal advice, find the right lawyer, and make informed legal decisions.

FREE LEGAL ADVICE

Web: freeadvice.com

Services: Comprehensive legal and insurance advice, articles, answers, videos and news.

LAWCHAMPS

866-653-3017

Web: lawchamps.com

Services: Instantly matches consumers with solo attorneys based on budget. Clients and attorneys can instant message, call & video chat with members only app.

LAWHELP.ORG

Web: lawhelp.org

Services: Created for people living on low incomes and the legal organizations that serve them. LawHelp.org provides referrals to local legal aid and public interest law offices, basic information about legal rights, court forms, self-help information, court information, links to social service agencies, and more in your state.

LEGALZOOM

800-773-0888

Email: support@legalzoom.com

Web: legalzoom.com

Services: Online legal help on business, intellectual property, contracts & agreements, legal advice.

LEGAL SERVICES LINK

844-529-3279

Web: legalserviceslink.com

Services: Anonymously post your legal needs quickly and for free. Lawyers interested in helping you contact you via email. Review the emails and select the best lawyer for you.

MUSIC CONNECTION

Web: musicconnection.com/directories

NOLO

800-631S-5158

Web: nolo.com

Services: Answers to everyday legal and business questions, lawyer directory

UCLA SCHOOL OF LAW'S MUSIC INDUSTRY CLINIC

Email: mic@law.ucla.edu

Web: law.ucla.edu/academics/clinical-education/clinics/music-industry-clinic
Services: Free 30-minute consultations to individuals who need legal advice relating to their careers in the music industry

VOLUNTEER LAWYERS FOR THE ARTS

212- 319-2787 ext. 1

Email: vlany@vlany.org

Web: vlany.org

Services: VLA provides legal services to low-income artists and all non-profit arts organization in every artistic discipline.

FUNDRAISING/FINANCIAL MATTERS

ARTISTSHARE

Email: support@artistshare.com

Web: artistshare.com

Services: Operates as a record label and business model for artists which enables them to fund their projects by allowing the general public to directly finance, watch the creative process, and in most cases gain access to extra material from an artist.

Fees: 5% fee on contributions raised in addition to third party credit card processing fees (3-5%).

BEATBREAD

Web: beatbread.com

Services: The pioneering music funding platform that enables artists to access growth capital while maintaining control of their careers and ownership of their music.

CENTTRIP

Web: centtrip.com

Services: global fintech providing expense management and card payment technology, has launched its platform, app, and card in the United States, to change the way music and entertainment industry manages tour and team expenses

FUNDLY

Web: fundly.com

Services: Crowdfunding site for online fundraising. Raise money online from friends, family, colleagues, donors, and other supporters via email, Facebook, Twitter, LinkedIn, Google, and social media networks.

Fees: Platform fee of 4.9% per transaction in addition to payment processing fee of 3% + 30 cents per transaction.

GOFUNDME

Web: gofundme.com

Services: For-profit crowdfunding platform that allows people to raise money. 0% platform fee.

Fees: Fees vary based on country. United States is 2.9% + 30 cents per donation.

INDIEGOGO

Web: indiegogo.com

Services: International crowdfunding website. Indiegogo allows people to solicit funds for an idea, charity, or start-up business. Indiegogo charges a 5% fee on contributions.

Fees: 5% of funds raised in addition to processing fee of 3% + 30 cents per transaction. Bank may charge additional fees depending on currency and bank account location.

JACKTRIP FOUNDATION

Web: jacktrip.org

Services: The JackTrip Foundation Equipment

Grant supports nonprofit arts, education, and technology organizations, as well as individuals applying through organizations. The funds are for purchase of equipment for network arts projects to further innovation and access in this cultural work.

KICKSTARTER

Web: kickstarter.com

Services: Crowdfunding platform for creative projects. A home for film, music, art, theater, games, comics, design, photography, and more.

Fees: Kickstarter fee of 5% of total funds raised in addition to payment processing fees of 3% + 20 cents per pledge. (Pledges under \$10 have a discounted micropledge fee of 5% + 5 cents per pledge)

MUSIC BENEFACTORS

Web: musicbenefactors.com

Services: We work with recording artists, indie labels, publishers, venues, and other music businesses to sell debt and equity securities to investors. The capital raised is used to help fund their businesses.

PATREON

Web: patreon.com

Services: Membership platform that provides business tools for creators to run a subscription content service, with ways for artists to build relationships and provide exclusive experiences to their subscribers, or "patrons."

Fees: 5% of successfully processed fees in addition to an effective payment processing fees that may vary based on transaction amount and method of payment and a fixed fee. These average around 5% and 30 cents per transaction. There are also Payout fees for moving your funds from your Patreon account to your bank account.

PLUMFUND

Web: plumfund.com

Services: Free to fundraisers and donors. There are no transaction fees for organizers or contributors, and no setup fees.

Fees: Third party fee of 2.8% + 30 cents deducted from each transaction.

ROYALTY EXCHANGE

1-800-718-2269

Web: royaltyexchange.com

Services: Online marketplace/auction platform where investors & owners of royalty streams can buy royalties and sell all types of royalties.

Fees: Commission is collected after auction at rate determined prior to listing from sellers. Third party fees for transfers depend on bank account, location, and method of payment for buyers.

SOUND ROYALTIES

Email: info@soundroyalties.com

Web: soundroyalties.com

Services: Offers music professionals non-credit based financing and funding without having to deal with banks or traditional lenders.

MUSIC REVIEW/OPINION /FEEDBACK

FLUENCE

Email: contact@fluenceapp.com

Web: Fluence.io

Services: Makes curators directly accessible to artists/promoters through their platform.

MUSIC CONNECTION

(Live Reviews, New Music Critiques)

Email: contactmc@musicconnection.com

Web: musicconnection.com/reviews/getreviewed

Services: 12 recorded artists and 7 live performances are selected to be reviewed by *Music Connection* staff from artist submissions every month. Unsigned Artists only.

REVERBNATION

(CROWD REVIEW)

Email: support@reverbnation.com

Web: reverbnation.com/band-promotion/crowd_review

Services: Artist feedback from targeted sample, data analytics.

SONGCHECKS

Web: Songchecks.com

Services: Songchecks is a curated platform for Producers, Mixers, Bands, and Songwriters of all levels and locations to get affordable written feedback on your songs from the world's best music talent.

SONGU.COM

Web: songu.com

Services: Provides multi-level song writing courses developed by award winning songwriters, song feedback, mentoring, one-on-one song coaching, cowriting, unscreened pitching opportunities and more.

TUNECORE

(FAN REVIEWS)

646-651-1060

Web: tunecore.com/artist-services

Services: Artist feedback, data analytics

GIG FINDER

AIRGIGS

Email: help@airgigs.com

Web: airgigs.com

Services: platform for hiring professional session musicians, vocalists and audio engineers online. Songwriters, music producers, bands and creatives can hire talent to enhance their existing productions, or they can produce an entire song from composition to mastering completely online.

GIGMASTERS

866-342-9794

Web: gigmasters.com

Services: Event services booking platform. Hire local musicians, DJs, bands, photographers and speakers for special event.

GIGSALAD

Web: gigsalad.com

Services: Find and book everything from bands, musicians, and DJs to entertainers, speakers and event services.

REVERBNATION

Email: support@reverbnation.com

Web: reverbnation.com

Services: Online platform that provides marketing tools and opportunities for musicians, artists, and bands to manage their careers.

Fee: Free, Basic- \$12.95/mo., Premium - \$19.95/mo.

SONICBIDS

Email: support@sonicbids.com

Web: sonicbids.com

Services: Connects bands, music promoters and major brands through an online platform. Engage new fans, discover new music and find gigs.

Fee: Sonicbids Basic - Free, EPK Pro - \$5.00, Gig-Seeker Pro - \$19.99

SOUNDBETTER

888-734-4358

Email: info@SoundBetter.com

Web: soundbetter.com

SONG SUBMISSIONS/PLACEMENTS

ADAPTR

Web: adapttr.com

Services: An all in one platform to easily add hit music to your apps and digital experiences

MUSIC CONNECTION

Web: musicconnection.com

MUSIC GATEWAY

Email: support@musicgateway.com

Web: musicgateway.com

Fee: Influencer - \$22/mo., Adventurer - \$7.50/year, Game Changer - \$37/mo.

Services: Music industry marketplace where you find music industry jobs, receive daily job postings worldwide, start collaborations, send your demo submissions and more.

MUSIC GORILLA

201-796-8742

Email: info@musicgorilla.com

Web: musicgorilla.com

Services: Submit your music to film, TV, songwriting and major label showcase opportunities. Get heard by a wide range of industry pros from music supervisors to internet radio hosts to major label A&R.

Fee: Free to sign up.

MUSIC OPPS

Web: musicopps.com

Services: Music opportunities for independent & unsigned artists

MUSIC XRAY

Email: support@musicxray.com

Web: musicxray.com

Fee: Submission fee set by the Industry Professional, and an additional \$10.00 just for the first submission of that song.

Services: Submit your songs to music producers, publishers, supervisors and managers for marketing, music licensing, label roster, publishing, distribution and more. Your track goes directly to the decision makers: no middle-men, no prescreeners, just a direct link between artist and Industry Professional.

SUBMITHUB

Email: jason@submithub.com

Web: submithub.com

Services: Share songs with music bloggers, record labels, radio stations, Spotify playlists and YouTube or SoundCloud channels.

TAXI

818-222-2464

Web: taxi.com

Services: Helps songwriters, artists, and film/TV composers get their music to record labels, music publishers, music supervisors and music libraries

THAT PITCH

Web: thatpitch.com

Fee: Monthly/\$0-\$39, Annual/\$390

Service: Pitch unlimited music to ads and major motion film.

BEAT SELLING WEBSITES

AIRBIT

Web: airbit.com

Services: Buy, sell and license tracks.

Collaborate with other producers. Sell sound kits. Customize your own beat store with the Infinity Store feature.

Fee: Basic Free, Gold-\$8.33/mo., Premium-16.66/mo

AUTO-BOUNCE

Web: auto-bounce.com

BEATSTARS

Web: beatstars.com

Fee: Free, Marketplace Plan - \$9.99/mo., Pro

Page Plan - \$19.99/mo.

Services: Post, sell and buy beats online. Create your own custom beat selling website with themes and domain with the Pro Page plan. Earn ad revenue when people stream your music on SoundCloud and Audiomack.

BOPPER

Web: boppermusic.com

Services: Ad music licensing platform, Bopper, has come to an agreement with all of the rights holders it represents to pre-clear tracks for use in brand content productions on Tik Tok, YouTube, Instagram and Twitch. A safe and easy way for brands to license music from independent recording artists for immediate use in digital advertising.

BRIDGER

Web: bridgemusic.io

Services: Bring independent songwriters towards copyright by offering them an innovative and easy solution to collect their royalties generated on digital platforms.

PROD. BY FOUR

Web: Proudbyfour.com

Services: Royalty-free beat library

SOUNDCCLICK

Email: support@soundclick.com

Web: soundclick.com

Services: Stream, download, buy and sell beats on a social media platform that includes photo albums, video uploads, blogs and message boards.

TRAKTRAIN

Web: traktrain.com

Services: Invitation only platform to sell, buy and listen to instrumentals. Paid creative assistance and track mixing available.

SONG COMPETITIONS

GREAT AMERICAN SONG CONTEST

Email: info@greatamericansong.com

Web: greatamericansong.com

Summary: Open to songwriters, lyricists & music composers worldwide. This annual event is designed for amateur and semi-pro songwriters only. Individuals who earn over \$10,000 annually from song publishing royalties are not eligible.

Prizes: Grand Prize Winner receives \$1,000 cash in addition to a free membership to TAXI

Independent A&R, free one-year Platinum Membership to SongU.com and more.

Fee: \$35 per song

INTERNATIONAL SONGWRITING COMPETITION

615-251-4441

Web: songwritingcompetition.com

Summary: Annual song contest that provides opportunity for both aspiring and established songwriters to have their songs heard in a professional, international arena. 71 winners will share in the cash and prizes.

Categories: AAA (Adult Album Alternative), AC (Adult Contemporary), Americana, Blues, Children's Music, Christian, Comedy/Novelty, Country, EDM (Electronic Dance Music), Folk/Singer-Songwriter, Instrumental, Jazz, Latin Music, Lyrics Only, Music Video, Performance, Pop/Top 40, R&B/Hip-Hop, Rock, Teen, Unpublished, Unsigned Only, and World Music.

Fee: \$25.00 per song or category

JOHN LENNON

SONGWRITING CONTEST

888-884-5572

Email: info@jlsc.com

Web: jlsc.com/about.php

Summary: The JLSC is open year-round and features two Sessions - with 72 Finalists, 24 Grand Prize Winners, 12 Lennon Award Winners and 1 "Song of the Year." The Contest is open to amateur and professional songwriters who submit entries in any one of 12 categories.

Fee: \$30.00 per song

LEE RITENOUR'S SIX STRING COMPETITION

Email: ritsguitar@aol.com

Web: sixstringtheory.com

Summary: The Six String Theory Competition, hosted by Grammy - winning guitarist and producer, Lee Ritenour, is a biennial competition that accepts performer applications for guitar, bass, piano/keyboards and drums, and offers winners performance opportunities and scholarships, as well as prizes from sponsors.

MUSIC CITY SONGSTAR

Email: mcsc@musiccitysongstar.com

Web: musiccitysongstar.com

Summary: A songwriting competition for up-and-coming writers and musicians in all genres.

Prizes: The Grand Prize winner receives money, an invitation to perform their song at an exclusive event and instruments.

MUSIC CONNECTION

Web: musicconnection.com

NASHVILLE SONGWRITERS

1710 Roy Acuff Pl

Nashville, TN 37203

800-321-6008

Email: reception@nashvillesongwriters.com

Web: nashvillesongwriters.com

SKIO MUSIC

Web: skiomusic.com

Summary: Download free stems and win official releases, collabs, plugins and more

SPLICE

Web: splice.com

Fee: Must sign up to Splice Sound for \$7.99/mo.

Summary: Remix contests. Win official releases, collabs, plugins and more.

UNSIGNED ONLY MUSIC COMPETITION 615-251-4441

Email: info@unsignedonly.com

Web: unsignedonly.com

Summary: Unsigned Only is designed for solo artists, bands, and singers all over the world who are looking for exposure, recognition, and a chance to be noticed by industry professionals. Open to all artists who are unsigned to a major record label.

Prizes: Grand Prizes \$20,000, mastering services, music distribution and more.

Fee: \$35 per song

USA SONGWRITING COMPETITION

Web: songwriting.net

Summary: Open to all amateur and professional songwriters and anyone regardless of nationality or origin.

Prizes: Winning songs receive radio airplay. Overall Grand Prize winner will receive \$50,000 worth of cash, merchandise and services. Overall 2nd Prize winner will receive \$9,000 worth of merchandise. Overall 3rd Prize winner will receive \$6,500 worth of merchandise.

Categories: Songwriters can enter in 15 different song categories such as: Pop, Rock/Alt, Folk, R&B, Hip-Hop, Jazz, Instrumental, etc.

Fee: \$35.00 per song

ON THE ROAD: LODGING

AIRBNB

415-800-5959, 855-424-7262

Web: airbnb.com

Services: Find hosts with extra rooms, entire homes and unique accommodations.

COUCH SURFING

Email: support@couchsurfing.com

Web: couchsurfing.com

Services: Arrange homestays, offer lodging and hospitality

HOTEL TONIGHT

Email: help@hoteltonight.com

Web: hoteltonight.com

Services: Last minute hotel deals, discounted room rates

INDIE ON THE MOVE

Email: info@indieonthemove.com

Web: indieonthemove.com

Services: Show & tour booking, Music Venues Database, QuickPitch Emailing, College & University Show Booking Database, Bands Directory, Show Availabilities, Classifieds

Fee: Free, Premium - \$9.99/mo.

PRICELINE

877-477-5807

Web: priceline.com

Services: Discount rates for travel-related purchases including airline tickets, hotel stays, cars, cruises

ARTIST COLLABORATIONS

AIRTABLE

Web: airtable.com

Services: Shared database/spreadsheet

Fee: Free or paid membership (\$10/mo, \$24/mo.).

AUDDLY

Email: info@auddly.com

Web: auddly.com

Services: Allows music creators to collect

their song data and make it accessible for the business side, in order to secure transparent and correct credits and payments for everyone involved.

AUDIOBRIDGE

Web: audiobridgeapp.com

Services: Mobile recording studio, tool for mobile music collaboration. Communicate directly with your collaborators with dedicated chat-rooms for every session. Keep track of your entire history of edits in one place with both real-time and delayed collaboration.

AVID

Web: avid.com

Services: Provides information on all digital solutions for capturing, creating, editing and distributing digital media.

BANDHUG

Web: bandhug.com

Services: Bandhug is an international music platform that fosters collaboration between musicians and the globe.

BANDLAB

Email: hello@bandlab.com

Web: bandlab.com

Services: Social media network for musicians and fans with unlimited cloud based storage.

BANDMIX

877-569-6118

Web: Bandmix.com

Services: Online classified network for connecting local musicians and bands.

Fee: Free or premier membership \$12.95/\$17.90mo

BEATSTARS

Web: beatstars.com

Services: Digital production marketplace that allows music producers to license and sell beats and give away free beats.

Fee: Free or Unlimited for \$9.99/\$19.99mo

BLEND

Web: blend.io

Services: Makes the process of producing music interactive. The social platform helps music producers share music projects in source format, perfect for remixing, collaborating, learning from, and gathering feedback from others in the global community.

DOWNWRITE

Web: downwrite.com

Services: Downwrite is a platform for the co-creation of music for fans and artists. It allows fans to bring a personal experience, idea, or occasion into the creative realm of an artist, who through their unique talent, transforms the shared experience into music.

DROOBLE

Email: team@drooble.com

Web: drooble.com

Services: Social media network for musicians with promotional features, also allows users to submit reviews of other users music for payment.

FRETTIE

Web: frettie.com

Services: Connect with other songwriters from around the globe. Frettie is a valuable songwriting community made up of students, professionals and hit songwriters who are all

eager to learn, discover, give feedback and connect with each other.

INTROBOT

Web: introbot.co

Services: App for musicians, filmmakers, actors, models, photographers, writers, dancers, artists, designers, and people with ideas, to collaborate with people from around the world who have the skills to realize their creative idea

KOMPOZ

Web: kompoz.com/music

Services: Social network platform for musicians, to share, collaborate, distribute music and crowdsource production/ performers

Fee: Free or premier membership (\$5/ mo., \$10/ mo., \$20/mo.).

LEDO

Web: ledomusic.is

Services: A 'Collab-House' platform for music makers and content creators to connect and reach new audiences.

METAPOPOP

Email: support@metapop.com

Web: metapop.com

Services: Upload and share tracks, join communities, and enter competitions.

MUSIVERSAL

Web: musiversal.com

Fee: \$49/mo, \$490/yearly

Services: Access to world-class session musicians, vocalists, producers, and audio engineers.

MUSICIAN'S CONTACT

818-888-7879

Email: info@musicianscontact.com

Web: musicianscontact.com

Services: Connecting musicians and bands together for over 45 years, from club and casual groups, to traveling bands, to concert and recording acts.

MUSIC LAUNCH HUB

Web: musiclaunchhub.com

Services: Global music network where working musicians and the next wave of music professionals, come together to better navigate their future in music.

OFFTOP

Web: offtop.co

Services: Mobile recording studio to rap and sing over beats. Explore library of fresh instrumentals, record freestyle or written verses, and share your rap or song with the world.

PROCOLLABS

Web: procollabs.com

Services: online music collaboration service that gives you access to experienced and talented songwriters, musicians, audio engineers, and music producers from all around the world.

Fee: Free or premier membership (\$20/mo., \$50/ mo., \$95/mo.).

SHOWX

Web: showx.io

Services: Mission-driven platform that creates a forum through which artists can network, collaborate, co-promote and create with the goal of empowering careers.

SLACK

Web: slack.com

Services: Collaborative hub for work colleagues with features such as messaging, file sharing, screen sharing, searchable history, and integration with other filesharing/messenger apps. Organizes conversations between work colleagues into streamlined layout.

Fee: Paid membership (\$6.67/mo., \$12.50/mo.).

SONGSALIVE!

Web: songsalive.org

Services: Largest global songwriters squad. A non-profit organization supporting, promoting and educating songwriters and composers worldwide.

SONGSPACE

Web: songspace.com

Services: Helps music creators and publishers collaborate, pitch, track and share song projects and playlists.

Fee: Creator - \$8/mo., Business - \$15/mo.- Plus - \$28/mo

SONGTOWN

Web: songtown.com

Services: A virtual music "town" where creative people gather to be encouraged, educated and inspired. Writers of all genres, from all over the world come to SongTown to find other creative cowriters, to learn how to improve their craft from #1 hit songwriters and publishers, and to be mentored by successful music industry pros.

Fee: Platinum Annual Plan \$197 per year, Diamond Fast Track \$649 per year, monthly membership for \$24.99/mo.

SONGWRITER LINK

Web: songwriterlink.com

Services: Songwriting collaboration website that makes finding the perfect co-writer faster than before. It's the only website that uses matching engine technology—the same kind that dating websites use—to help find you exactly the type of songwriters you're looking.

SOUNDATION

Web: Soundation.com

Services: This feature unlocks many unique opportunities for Plugin manufacturers and sample pack and beat marketplaces to have a slick way of showcasing their products and allow site visitors to try them out. Producers and other creators to engage their audience in a new way by letting them actively listen to or remix their creations.

SOUNDSTORMING

Web: soundstorming.com

Services: Helps musicians to connect, collaborate and promote themselves using their musical ideas, riffs and fragments.

SOUNDTRAP

Web: soundtrap.com

Services: Online recording studio/DAW with collaborative features, plugins/ drumtracks, autotune, other audio engineering features. Also educational features

Fee: (Free, \$7.99/mo., \$11.99/mo., \$13.99).

SPLICE

Web: splice.com

Services: Musicians use Splice to find sounds,

get gear, enter contests, discover projects and connect with one another.

STUDIOTRAXX

Web: studiotraxx.com

Services: Provides instant access to a vast global network of musicians-for-hire who are ready to work and collaborate via the web. Private collaboration areas are also available to those who don't need to find and hire musicians but simply need an efficient way to manage files across partners.

TUNEBLADES

Web: tuneblades.com

Services: Empowers both professional and non-professionals to quickly resize and remix songs To match any duration, remove vocals from songs, and stream indefinitely for live presentations or programs.

TULLY

Web: tullyapp.com

Services: Recording artists and songwriters can play, write, and record song ideas all within one application. Artists can share their projects with their engineer before studio sessions, allowing instant access to the audio file, lyric sheet, and recording ideas. All your files are organized and stored to the cloud, keeping all your creative work safe in one location.

VAMPR

Email: support@vampr.me

Web: vampr.me

Services: App that helps you discover, connect and collaborate with fellow musicians, the music industry and music lovers alike.

VOCALIZR

Web: vocalizr.com

Services: Created to connect professional singers and producers world-wide. Community of producers looking for talent.

Fee: Free or Pro Membership (\$9/mo).

MUSIC SALES TRACKING

CHARTMETRIC

Web: chartmetric.io

Services: Music data analytics company. They combine hundreds of thousands of real-time data points across iTunes, Spotify, Youtube, Google, Facebook, Twitter, and Instagram in order to make sense of the increasingly complex landscape of the music industry.

CRYPTO.COM

Web: crypto.com

Services: Cryptocurrency tracking app, and has recently expanded to covering and paying NFTs for artists and audiences.

NEXT BIG SOUND

Web: nextbigsound.com

Services: Provides online music analytics and insights, tracking hundreds of thousands of artists around the world. As part of Pandora, they deliver powerful analytics tools used by music makers, labels and marketers looking for data and insights about artists and their fans.

MAYKI

Web: mayki.it/songs

Virtual studio where you can create music on demand with our team of producers.

RCRDSHP STUDIO

Web: app.rcrdshp.com

Email: newsletter@rcrdshp.com

Services: a curated digital collectibles platform, built by and for the electronic music industry, and validated by technologies like the blockchain and non-fungible tokens.

SONGTRUST

Web: songtrust.com

Services: World's largest global royalty collection service, Songtrust streamlines the music publishing administration of 1,000,000+ songs.

SOUNDCHARTS

Web: soundcharts.com

Services: A full-stack solution (database, desktop, mobile apps & API) that brings together real-time and historical music consumption data, (social, charts, playlist, airplay monitoring) to improve project management, reporting and artist scouting.

WIO PRO

Web: wiopro.com

Services: empowers entertainment stakeholders to track the airing of movies and television episodes, vital information that drives the payment of guild residuals, composer royalties and profit participations.

ONLINE INSTRUCTION

ARI'S TAKE ACADEMY

Web: aristakeacademy.com

Services: Multiple individual courses available, created by indie musician and music business author Ari Herstand. Courses range from topics such as managing tours to streaming and social media growth.

BERKLEE COLLEGE OF MUSIC

Web: berklee.edu

Services: Multiple online degree and certificate programs. Interactive 12-week courses. World-renowned faculty and classmates.

FILM MUSIC INSTITUTE

Web: filmmusicinstitute.com

Services: Offers professional education courses designed specifically for film and television music professionals that deliver practical skills and focus on improving your musical and music business skills. Training is detailed and comprehensive, and our instructors are some of the best in the business. Online courses can be accessed from anywhere 24/7 so you can get the training you need and the skills you want in a setting on your terms, and including full access to your instructors for any questions.

HIFI LABS

Web: HifiLabs.co

Services: HIFI Labs' Web3 Artist Cohort is a free virtual three-week immersive program that helps connect emerging musicians with the resources they need to further develop and launch their next music project using Web3 tools.

LESSONS.COM

Web: lessons.com

MELOPHY

Web: melophy.com

Services: Melophy is a teaching site by artists for artists to organize calendars, live lesson streams to individual and groups of students,

and schedule virtual performances, all while promoting artists' music.

MUSICIANS INSTITUTE

Web: mi.edu/programs/mi-online

Services: Access to acclaimed curriculum and supportive interactive course content. Certificates in guitar performance and artist/entrepreneur/production and Associate degrees in guitar performance and music business.

MUSIC CREDITS DATABASES

DISCOGS

Web: discogs.com

Services: Discover new music. Track your collection. Contribute to the database.

GENIUS

Web: genius.com

Services: Wide collection of song lyrics and musical knowledge.

MUSICBRAINZ

Web: musicbrainz.org

Services: Open music encyclopedia that collects music metadata and makes it available to the public. MusicBrainz captures information about artists, their recorded works, and the relationships between them.

TOUR DATES CALENDAR

BANDSINTOWN

Email: support@bandsintown.com

Web: bandsintown.com

Services: Music website billed as a "platform where artists and fans connect." The site allows users to receive notifications about tours and bands playing in the user's area. It also has tools for artists to manage tour dates.

FANPASSLIVE

Web: fanpasslive.com

Services: A platform and true artist partner that allows artists and their fans (both old and new) to interact in authentic ways, right from their smartphone or other connected devices

LYTE

Web: lyte.com/events

Services: Lyte is a platform that enables event organizers, venues and artists to enhance their ticketing, ensure shows are full and keep fans happy. Lyte provides a safe, official reservation system and allows fans to return their tickets to the official point of purchase for a fair price.

MANDOLIN

Web: Mandolin.com

Services: Keeps fans up to date with artists, and tours, merch, etc.

SONGKICK

Web: songkick.com

Services: Provides concert discovery services and ticket sales for live music events.

LIVE STREAMING

DREAMSTAGE

Email: support@dreamstage.live

Web: dreamstage.live

Services: A streaming platform where musicians of all genres perform and interact with fans worldwide.

PAARTI

Web: paarti.live

Services: Provides a venue-like experience for users, for livestreaming and social networking.

PERISCOPE

Web: pscp.tv

Services: Offers live broadcasts with a twist—the ability to replay them at any time. Every video comes to life with a league of integrated social features: while watching streams, you'll also see people join, leave hearts, comment in real time, and more.

STAGEIT

Web: stageit.com

Services: Artists perform live, online shows from their laptop that are never recorded or archived. Fans are encouraged to ask the artist questions, request songs, and even chat with other fans during the show. Virtual tip jar available on every show.

TWITCH

Web: twitch.tv

Services: Site primarily focuses on video game live streaming, including broadcasts of eSports competitions, in addition to music broadcasts, creative content, and more recently, "in real life" streams. Content on the site can be viewed either live or via video on demand.

YOUKNOW

Web: younow.com

Services: Discover talented broadcasters, watch live streams and video chat live with people from around the world.

T-SHIRTS & MORE: MERCH & MANUFACTURING

9 CAFEPRESS

877-809-1659

Web: cafepress.com

Services: Create and sell your personalized designs on t-shirts, bags, mugs, posters and many more unique gifts.

AKA

Web: galleryyakacom

Services: AKA is an independently owned & operated retail boutique and custom printing company based in San Diego, California.

BANDS ON A BUDGET

866-471-3868

Web: BandsOnABudget.com

Services: Prints custom merchandise for all types of businesses and brands, with a large majority of its customers being up-and-coming musicians. With products varying from shirts to stickers, banners to tour posters, BandsOnABudget.com can help you cover all of your bases in one shot, eliminating the need to deal with different companies.

BIG CARTEL

Web: bigcartel.com

Services: Build a unique online store, sell your work, and run a creative business. Perfect for clothing designers, bands, jewelry makers, crafters, and other artists.

CUSTOM INK

800-293-4232

Web: customink.com

Services: American-based online retail company that makes custom apparel.

DISC MAKERS

Email: info@discmakers.com

Web: discmakers.com

Services: Disc Makers is the world's largest CD, DVD, and Blu-ray manufacturer for independent musicians, filmmakers, and businesses. They offer duplication, replication, printing, graphic design, audio mastering, DVD authoring, worldwide distribution and more.

FIVERR

Web: fiverr.com

Services: Online marketplace for freelance services including digital marketing, graphic design, music, audio and more.

KILLERMERCH.COM

Web: killermerch.com

Services: Full-service branding agency, global merchandising, product development

MERCHCAT

Email: info@merchcat.com

Web: merchcat.com

Services: Merch sales, inventory management, track payments and get real-time reports.

MERCH.LY

866-522-4012

Web: merch.ly

Services: Custom t-shirts, hoodies, bags and more, customized with your band logo or design.

PRINTFUL

818-351-7181

Email: support@printful.com

Web: printful.com

Services: On-Demand order fulfillment and warehousing service. Products include: clothing, accessories, and home & living items for online businesses. It's free to set up, with no monthly fees or minimum order.

REDBUBBLE

Web: redbubble.com

Services: Online marketplace to print on-demand products based on user submitted artwork.

RUSHORDERTEES

2727 Commerce Way

Philadelphia, PA 19154

Web: rushordertees.com

Email: sales@rushordertees.com

Services: Screen printing, embroidery, delivery

SONGLORIOUS

Services: Employs a stable of hundreds of musicians who create customized songs for anniversaries, birthdays, and yes marriage proposals. Customers simply fill in details for their song, choose a genre song length and in four days-time a certified musician will send back a customized song ready to share. Cost for song starts at \$90.

SHOPIFY

Web: shopify.com

Services: Shopify is a commerce platform that allows anyone to easily sell products. Shopify offers a professional online storefront, a payment solution to accept credit cards, and the Shopify POS application to power retail sales.

Fee: Basic Shopify - \$29/mo., Shopify - \$79 /mo., Advanced Shopify - \$299/mo.

SPREADSHOP

800-381-0815

Email: help@spreadshop.com

Web: spreadshop.com

Services: Create and sell custom merchandise on your own online shop for free.

SQUARE

Web: squareup.com/us/en

Services: Financial services, merchant services aggregator, and mobile payment company

Fee: Charges 2.75% per swipe.

STICKER MULE

Web: stickermule.com

Services: Custom stickers, labels, magnets & more. Get free proofs, free shipping, 4-day turnaround & 24/7 customer support

TEEPUBLIC

Web: teepublic.com

Email: help@teepublic.com

Services: Largest marketplace for independent creators to sell their work on high-quality merch

VISTAPRINT

866-614-8002

Web: vistaprint.com

Services: Design and order custom printed marketing materials, signage, t-shirts, hats, pens

ZAZZLE

Web: zazzle.com

Services: Allows designers and customers to create their own products with independent manufacturers, as well as use images from participating companies.

MUSIC DISTRIBUTION & FILM/TV LICENSING

AIMI

Web: aimi.fm/about

Services: World-class artists have collaborated with the platform to present original compositions and Experiences, oftentimes they provide an album's length of material. Aimi's unique AI proactively chooses the right pieces of audio to play at the right moments, constantly rearranging and repurposing segments, to generate brand new presentations of these artists' material.

AMUSE

Email: support@amuse.io

Web: amuse.io

Services: Strategic planning, marketing, financing, branding and PR, 50/50 profit.

AWAL

Email: info@awal.com

Web: awal.com

Services: Global distribution, marketing and release management, A&R, funding, playlist promotion, radio & PR, YouTube monetization, and music data and insights through the AWAL App.

BEATBREAD

Web: beatbread.com

BEATCHAIN

Email: enquiries@beatchain.com

Web: beatchain.com

Fee: Free sign-up, \$14.99/mo., \$19.00/mo.

Services: distribution, insights, marketing

CD BABY

800-289-6923

Web: cdbaby.com

Services: Digital distribution, sync licensing, publishing administration, CD/vinyl sales

DISTROKID

Email: support@distrokid.com

Web: distrokid.com

Services: Distribute cover songs legally, get paid when other people use your music on YouTube, unlimited backups, instant Spotify verified checkmark, manage your Apple Music page, get your credits & lyrics into stores, Spotify pre-save.

DITTO MUSIC

Web: ditto.com

Services: Distribution service offers unlimited releases to all major online stores on an annual subscription basis. Non-exclusive deals with artists keeping 100% of their royalty earnings. Record label services including PR, social media and playlist pitching to independent artists.

FWAYGO

Web: fwaygo.com

Services: Built by music artists and powered by fans, the platform provides a first-of-its-kind music discovery experience for consumers as well as a disruptive business model enabling undiscovered artists to increase both their exposure and their earnings by avoiding the exploitative music ownership, royalty and streaming revenue policies of traditional labels and streaming services.

LANDR

Email: contact@landr.com

Web: landr.com

Services: AL mastering, collaboration workflows, artist-friendly distribution, promotion tools, free samples, stats.

Fee: \$24.99/mo/\$207yr/\$149.99yr (billed upfront)

OCTIIVE

Email: support@mondotunes.com

Web: octiive.com

Services: Distribution, marketing, mastering, licensing opportunities.

ONERPM

Email: support@onerpm.com

Web: onerpm.com

Services: Music distribution, marketing, business intelligence, rights mgmt. & publishing, etc.

QOBUZ

Web: qobuz.com

Services: Offers high-quality sound and unlimited listening, anytime, everywhere

REPOSTEXCHANGE

Web: repostexchange.com

Services: Offers SoundCloud monetization, content protection, and upgraded profile features to musicians and podcasters on the platform.

REVELATOR

Web: revelator.com

Services: State of the art full-stack copyright management platform for independent artists, labels, and distributors to distribute to music digital platforms, manage revenue reporting and royalty settlement to all rights holders

REVERBNATION

Email: support@reverbnation.com

Web: reverbnation.com

Services: Opportunities, digital distribution, site builder, fan reach, crowd review, gig finder, sell direct, electronic press kits.

RIGHTSHOLDER.IO

Web: rightsholder.io

Services: A simple music rights search engine designed with music licensing & synchronization professionals in mind.

SONGTRADR

424-744-8190

Email: support@songtradr.com

Web: songtradr.com

Services: Free sign-up, online music licensing, free submission to music licensing opportunities, unlimited music storage, non-exclusive licensing.

SPINNUP

Contact: support.spinnup.com

Web: spinnup.com

Services: Keep 100% royalties, streaming statistics and sales reports.

SYMPHONIC DISTRIBUTION

813-907-3128

Web: symphonic.com

Services: Video distribution, publishing administration, neighboring rights, marketing, video marketing, sync licensing, web and graphic design, YouTube "website monetization" and SoundCloud monetization.

SYNC SONGWRITER

Web: syncsongwriter.com

Services: Selectively licenses music with licensing agent. The goal of the site is to teach you how to get your songs into TV & film.

THE ORCHARD

Email: communications@theorchard.com

Web: theorchard.com

Services: distribution, marketing, data analytics, performance rights, accounting

TUNECORE

Web: tunecore.com

Services: Vinyl pressing and distribution, physical copies of your music, guaranteed plays on services like Deezer and 8track, engagement stats, custom artist website using designs tailored for musicians

UNITEDMASTERS

Email: info@unitedmasters.com

Web: unitedmasters.com

Services: Distribution, marketing, analytics

Fee: \$100 monthly payment made through paypal, UnitedMasters keeps 50% of royalties.

MONETIZED VIDEO POSTING

DROPP TV

Web: dropp.tv


Email: support@dropp.tv

Services: Dropp Tv unleashes the power of the creator through an innovative blend of art, technology and e-commerce creating a new mode of digital interaction.

SONGFLUENCER

Web: songfluencer.com

Email: info@songfluencer.com

Services: Strategically pairs songs, artist, and brands with key tastemaker influencers on music-forward social media platforms. 

SPARS.COM

The Recording Connection

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process that kills airborne pathogens*

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818.823.8774

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www.soundcheckstudiosnoho.com

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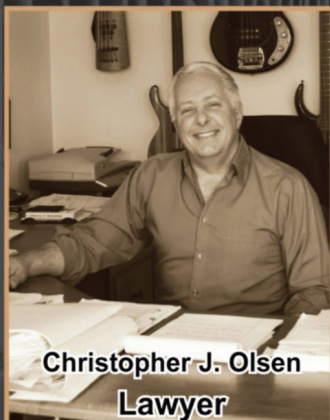
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The DIY Hustle

The Value of Taking Control of Your Career

Does having a higher education degree give artists an advantage in their respective industries, or does it no longer matter?

Artists with higher education often have a wealth of knowledge, skills, and resources at their disposal. However, in the highly competitive world of the arts, having a degree or advanced training is no longer enough to guarantee success. To stand out, a growing number of artists are turning to the DIY movement. This means taking control of their careers by building their brand, producing and selling their work, and independently pursuing new opportunities. Without relying on traditional channels such as record labels, publishers, and agents, it has become easier for DIY artists to reach their audiences and monetize their work.

The value of the DIY hustle lies in its ability to give artists complete control over their careers. By building a personal brand, artists can define their own image, showcase their work, and connect with potential customers and collaborators. They can also use social media and other online platforms to reach a global audience, breaking down traditional barriers and giving them a wider range of opportunities.

Moreover, and often most importantly, DIY allows artists to control the potential landscape of financial success. By creating and selling their work directly to consumers, artists can retain a larger portion of their earnings and avoid the often unfair commissions of intermediaries. This also gives them greater control over the prices they charge for their work and the audience they target, both of which are essential for a successful career. Without anyone dictating their creative direction or choices, artists have the liberty to experiment and take risks. They can take bold steps, push boundaries, and explore innovative ideas. This not only enhances their artistic abilities, but it also attracts the attention of new audiences and helps to build a stronger reputation in the industry.

In recent years, the music industry has witnessed a significant shift toward DIY artists, as consumers have become increasingly interested in discovering new and distinctive talent. This has resulted in the development of numerous Social Media platforms that enable artists to exhibit their work and cultivate a fan base. These platforms have also made it easier for DIY artists to monetize their work through merchandise sales, crowdfunding, and direct-

to-consumer sales.

However, artists' success does not come without obstacles. DIY artists face difficulties with marketing and promotion due to their lack of knowledge, resources and networks. Since DIY artists are accountable for all aspects of their work, from creation to distribution, it's important that they have a solid grasp or at least an understanding of the industry's business side. This is where higher education does present an opportunity for more insight

for independent artists are virtually limitless.

In addition, the rise of independent music has spawned a thriving music community in which artists can connect, collaborate, support one another, and advance their careers together.

However, as the trend toward independent creation continues to grow, we see the industry changing constantly and almost overnight. This begs the question, what does the future hold for artists, and will having knowledge and skills learned over years and in higher education

institutions even matter anymore?

Enter, AI. It is uncertain how the future of AI in music and art will affect the role of traditional artists, but it is anticipated that it will bring new opportunities for creation and production. Some AI systems are already capable of generating music, but human creativity and emotional expression are still considered valuable in music. It is likely that AI and human artists will complement each other in the future, with AI assisting in some aspects of production and humans contributing their unique touch in areas such as performance and composition. It will be interesting to observe how artists adapt and incorporate these new tools into their work as the influence of AI on the music industry likely continues to evolve.

In conclusion, The DIY hustle is a valuable strategy for artists, and with the implementation of a Higher Education degree, artists can capitalize on their artistic independence with a better understanding of good business and marketing strategies needed to capitalize on opportunities. The DIY

hustle has never been more relevant or accessible to artists, given the rise of digital technology and the shifting landscape of the arts industry. Embracing the DIY hustle is an investment in your future that is certain to pay off, whether you are just starting out or seeking to advance in your career.



"DIY artists face difficulties with marketing and promotion due to their lack of knowledge, resources and networks ... By coupling together education and DIY practices, artists can develop essential business skills that foster self-sufficiency."

into good business practices and potential financial growth. By coupling together education and DIY practices artists can develop essential business skills that foster self-sufficiency. By handling all aspects of their careers, they learn how to manage their finances, market themselves effectively, and negotiate deals. This not only gives them an advantage in the arts industry, but also prepares them for success in other aspects of their lives.

In order to succeed in these industries, artists must be willing to invest time and resources into their careers. This may involve honing their skills, establishing a solid online presence, and building a network of supporters. Being proactive in their approach by seeking out collaborations and performances are essential to growing a brand and capitalizing on more beneficial opportunities and bigger exposure.

Despite these obstacles, the future of the industry for DIY artists appears promising. With the continued growth of digital distribution and the increasing number of available platforms for artists to showcase their work, the opportunities

JONATHAN ULMAN is an internationally recognized Session Drummer/ Percussionist, Music Producer, Clinician and Public Speaker from Boston, MA. He has been crowned "Session Musician of the Year" an unprecedented six times (2016-2022) by the Boston Music Awards, as well as nominated for "Best New Drummer 2016" by Rhythm Magazine (UK). Ulman has been recording and touring with artists around the world for more than 20 years. Most recently he was invited to be the guest drummer on Late Night with Seth Meyers in the summer of 2022, and also works at Berklee College of Music in the Percussion Department. Contact sam@bigpicturemediaonline.com

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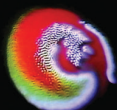
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