MUSIC
CONNECTION
Exclusive List of
MUSIC
PUBLISHERS!
38
Ways to
Monetize
One Song
Hate
NETWORKING ?
Attention
Songwriters:
It's Got to Be
Authentic!
Diane
Warren
+ Nektar • The The • Young Thug
Dark Mark & Skeleton Joe
LIVE/STREAM REVIEWS!
Vol. 45 • November 2021 • $3.95/$4.95 Canada
0 74470 74944 8 11

NOT NEW!

SansAmp GT2 (1993)

Affectionately referred to as the "desert island" pedal, the SansAmp GT2 is unchanged (except for the DC input very early on). Consistently in production since introduced, it enables you to "architecturally" create your own rig in seconds.

SansAmp Classic (1989)

B. Andrew Barta's unique invention was the catalyst for the whole "going direct" movement over 30 years ago. Since then, SansAmp has evolved into an extensive line of pedals and racks, as well as being the heart of our Fly Rig® Series. Of the pedal formats, the SansAmp Classic is the most sophisticated.

EXCITEMENT NEVER GETS OLD

SansAmp Bass Driver DI (1994)

Often unseen, it's hardly a secret that the SansAmp Bass Driver is the secret weapon behind mammoth rigs on arena stages around the globe. It is also widely recognized as a studio staple for virtually every genre, and will make any FOH engineer smile.

DOES SOMETHING HAVE TO BE "NEW" TO BE EXCITING?

In a world of planned obsolescence and constant upgrades, it's rare an electronic music-related product can survive a lengthy lifespan. Yet these 3, in particular, have done just that. (We have more, such as the MIDI Mouse since 1995, but let's stay focused on SansAmp.)

For over 30 years, SansAmps have been used for every kind of music style from hardcore metal to commercial jingles and with all kinds of instruments, not just guitar and bass. Engineered for both recording and live applications, all SansAmps are 100% analog, multi-dimensional, user-friendly devices that deliver he warm, rich, organic tones of the most desirable mic'd up tube amplifiers on the planet. Is it any wonder SansAmp is regarded as the standard of the industry? Now go check out which one is right for you.

TECH 21

Analog Brilliance℠

tech21nyc.com

1-6_TOC_November_2021.indd 2 10/19/21 12:41 PM

BMI THANKS OUR
PUBLISHING PARTNERS
WHO SUPPORT THE
WORLD'S BEST MUSIC

BMI
MUSIC MOVES
OUR WORLD

CONTENTS

Informing Music People Since 1977
November 2021 • Vol. 45 • No. 11

36 Diane Warren

Having worked behind the scenes for years—penning colossal chart hits and contributing signature songs to major Hollywood movies—Diane Warren talks to *MC* about stepping out with her very first solo album.

By Dan Kimpel

Photos by Mekael Dawson

40 38 Ways to Monetize One Song

These innovative ideas will enable you to expand your revenue streams and generate income.

By Bobby Borg & Michael Eames

56 Directory of Music Publishers

Compiled By Denise Coso

20. Producer Crosstalk: Dave Schulz . . . . . By Rob Putnam
22. Exec Profile: Sidney Kibodeaux White, AFM & SAG-AFTRA . . . . . By Andy Kaufmann
30. Songwriter Profile: Amy Lee. . . . . By Andrea Beenham
45. Artist to Artist: The Wash Technique. . . . . By Matt Wilson
46. Expert Advice: Hate Networking?. . . . . By Marcus Welch
47. Artist to Artist: It's Got to Be Authentic. . . . . By Jason Shand
62. Tip Jar: 7 Website Tips for Musicians . . . . . By Caleb J. Murphy

44 AKAI's MPC Studio Controller

By Steve Sattler

Departments

08. Close Up
09. Assignments
10. New Toys
14. Book Store
16. Up Close
18. Studio Mix
23. Business Affairs
24. The Legal Beat
26. Signing Stories
28. Song Biz
32. Film | TV | Theater
34. Mixed Notes

Reviews

48. Album Reviews
50. New Music Critiques
52. Live/stream Reviews

Be sure to follow ***Music Connection*** on Facebook and Twitter.

The opinions expressed in Music Connection, as well as all Directory listings and contact information, are provided by various sources in the music industry. Music Connection is not responsible for any business transactions or misadventures that may result from your use of this information.

1-6_TOC_November_2021.indd 4 10/19/21 12:42 PM

Scarlett
NEVER STOP
Scarlett is known as the interface of the people – Scarlett interfaces have found their way into millions of home and professional studios and have enabled musicians, songwriters, and producers to record, mix and play back audio worldwide.
Scarlett is easy to use and is backed by Focusrite's unparalleled customer experience and know-how – it's a force to be reckoned with.
Join the ever growing community of 4.2 million+ content creators who chose Scarlett and Never Stop Creating!
focusrite.com/never-stop-creating
CREATING
Focusrite
Find out more
Artist: Chris Buck

PhantomFocus
Precision Monitoring Instruments • Carl Tatz Design USA
Nothing Else...
Comes Close...
WORLD LEADER IN NEAR-FIELD MONITORING

PFM ICE Cube-12 Master Reference Subwoofer

"For the price and the quality, I think this subwoofer is a deal, and it's changed the way I view subs in general."
Larry Crane - Tape Op Magazine

www.phantomfocus.com
Carl Tatz Design® LLC, Nashville, TN (615) 400-5479

MUSIC CONNECTION

E. Eric Bettelli PUBLISHER

E. Eric Bettelli
GENERAL MANAGER / ADVERTISING DIRECTOR
ericb@musicconnection.com

Denise Coso
OPERATIONS MANAGER / DIRECTORIES EDITOR
denisec@musicconnection.com

Steve Sattler
BUSINESS DEVELOPMENT MANAGER
steve@creativesalesresource.com

Hillorie McLarty
ADVERTISING / MARKETING
hillorier@musicconnection.com

Ray Holt
DIRECTOR OF DIGITAL MARKETING
rayh@musicconnection.com

Jessica Pace
FILM / TV / THEATER
j.marie.pace@gmail.com

Mark Nardone
SENIOR EDITOR / ASSOCIATE PUBLISHER
markn@musicconnection.com

John Curry
ART DIRECTOR
artdirector@musicconnection.com

Joseph Maltese
ASSOCIATE EDITOR / SOCIAL MEDIA MANAGER
josephm@musicconnection.com

Barry Rudolph
NEW TOYS
barry@barryrudolph.com

Andrea Beenham
SONG BIZ
drea@dreajo.com

Glenn Litwak
THE LEGAL BEAT
gtllaw59@gmail.com

Brett Callwood
BUSINESS AFFAIRS
brettcallwood@gmail.com

FEATURE WRITERS

Andy Kaufmann *andy.kaufmann@verizon.net* **Rob Putnam** *toe2toe6@hotmail.com*
Daniel Siwek *danielsiwek@roadrunner.com*

Editorial Intern
Derrick Duverger
intern@musicconnection.com

CONTRIBUTING WRITERS

Heather Allen, David Arnson, Andrea Beenham, Bobby Borg, Kara Bradford, Pierce Brochetti, Brett Bush, Alexx Calise, Brett Callwood, Miguel Costa, Gary Graff, Eric Harabadian, Andy Kaufmann, Glenn Litwak, Andy Mesecher, Kurt Orzeck, Jessica Pace, Rob Putnam, Adam Seyum, Daniel Siwek, Brian Stewart, Jonathan Widran, Ellen Woloshin

PHOTOGRAPHERS

Heather Allen, David Arnson, JB Brookman, Brett Callwood, Alexx Calise, Daren Cornell, Miguel Costa, Jody Domingue, Jim Donnelly, Kevin Estrada, Apple Kaufmann, David Klein, Alex Kluft, Heather Koepp, Tony Landa, Dave Long, Thomas Long, Charlie Meister, Scott Perham, Garrett Poulos, Alexander G. Seyum, Danny Seyum, Mark Shiwolich, Daniel Siwek, Brian Stewart, Joshua Weesner, Ellen Woloshin

MANUFACTURED AND PRINTED IN THE UNITED STATES OF AMERICA

Music Connection (ISSN# 1091-9791) is published monthly by Music Connection, Inc., 3441 Ocean View Blvd., Glendale, CA 91208. Single copy price is $3.95, Canada $4.95. Subscription rates: $35/one year, $59/two years. Outside the U.S., add $25 (U.S. currency) per year. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 2021 by E. Eric Bettelli. All rights reserved. Founded by: J. Michael Dolan / michael@jmichaeldolan.com

CORPORATE HEADQUARTERS
3441 Ocean View Blvd., Glendale, CA 91208 Office: 818-995-0101
Fax: 818-638-8015 Email Address: contactmc@musicconnection.com
Website: musicconnection.com
Legal Counsel: Christopher J. Olsen / chris@chrisolsenlaw.com

Subscribe to MC NOW!
musicconnection.com/store/subscribe

1-6_TOC_November_2021.indd 6 10/19/21 12:42 PM

PODCAST, BROADCAST, MIXCAST

Mixcast 4

Having your unique voice be heard is more important now than ever. With Mixcast 4, anybody can easily create pro-sounding podcasts and live streams. Our free easy-to-use Podcast Editor Software allows you to record, edit, and prep your show without the need for a pricey DAW or big learning curve. Rise above other podcasts and give yourself that professional polish with built-in dynamics and effects on every channel.

Podcasting has never been so simple or sounded this good.

- Podcast production of up to 4 people: 4 mic inputs with auto-mix, 4 headphone outputs
- Mac/PC/iOS compatible
- XLR / 1/4" inputs for mics or musical instruments
- Invite guests and friends: Mix-Minus to connect call-ins via Bluetooth, USB input, or 4 pole TRRS audio cable
- Dedicated iOS app
- Sound pads for instant sound triggering and effects
- Easy and intuitive control using the 5-inch touch screen
- Fully compatible with the dedicated TASCAM Podcast Editor software to cover entire production workflow
- Direct internal multi-track recording to SD card (up to 14 tracks)
- 14-in/2out USB audio interface mode
- Nine language options - English, French German, Italian, Spanish, Russian, Chinese, Japanese and Korean
- Optional custom carrying case (CS-PCAS20)

TASCAM 1971 – 2021 50th ANNIVERSARY

Plug,
Play,
Create.

Marc DeSisto Audio

marcdesistoaudio.com

Learning the Ropes at Sound Castle and A&M: Marc DeSisto's long, colorful, star-studded history as a Grammy nominated engineer, mixer, producer and mastering engineer began humbly with gigs in and around his hometown of Boston, including Fleetwood Studio (he worked with voice-overs, jingles and remote recordings) and Sound Design Studio in Burlington, MA. In the mid-'80s, an artist he worked with at Sound Design brought him along to Los Angeles—where his first gig outside that situation was recording a Joan Collins interview to two-track.

After working sessions for the likes of Pat Benatar as an assistant engineer at Sound Castle, he learned the SSL console and scored a plum position as second engineer at A&M Studios—where he worked with and learned from numerous influential producers, including Jimmy Iovine, Shelly Yakus, Joe Chiccarelli, Danny Kortchmar and Mike Shipley. During his years there, he assisted on classic albums by, among many others, Tom Petty and Pink Floyd, and engineered on era-defining sets by Don Henley (*The End of the Innocence*) and U2 (*Rattle & Hum*). Others he worked with during this time include Mark Knopfler, Alison Moyet, Lone Justice, Suzanne Vega and Belinda Carlisle.

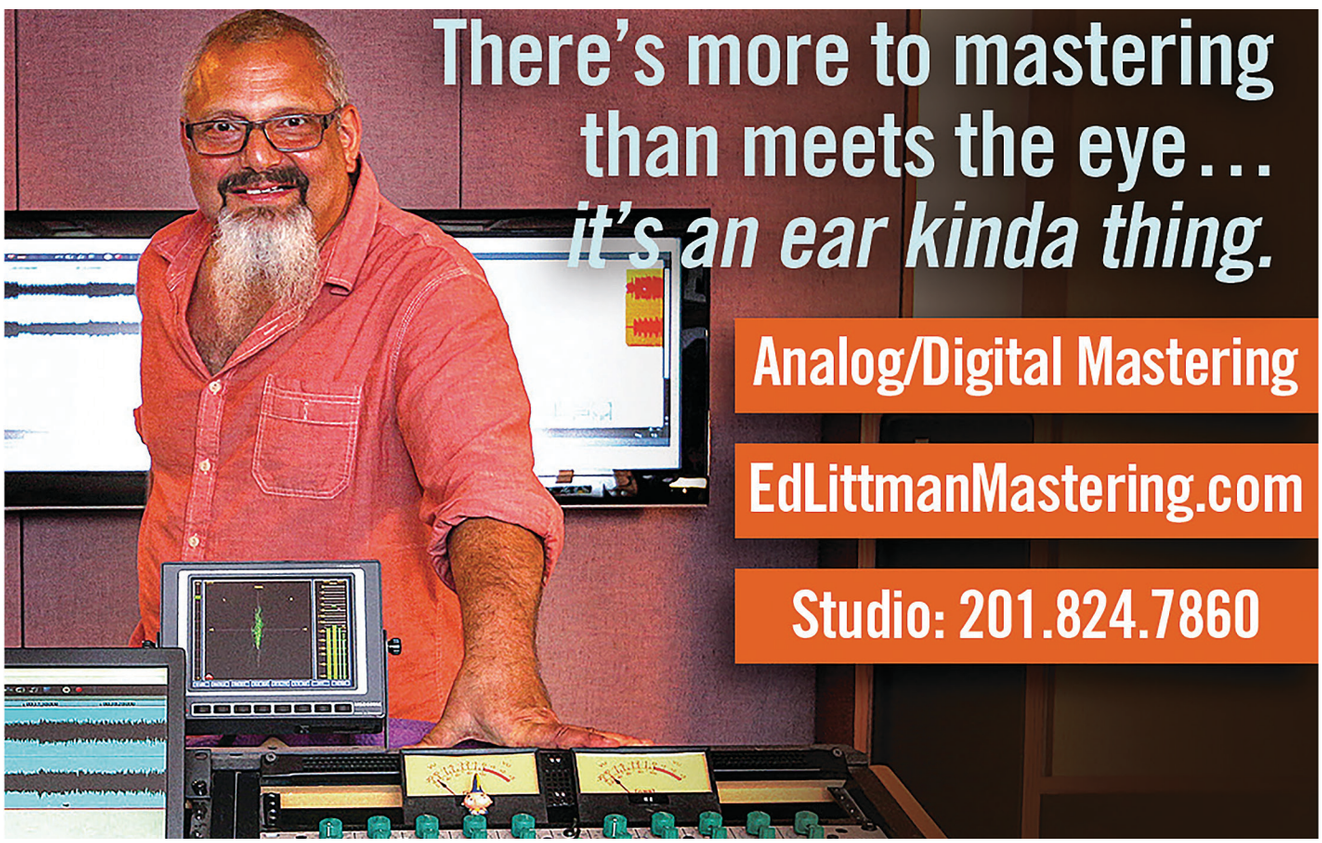
Thriving Independently: Long after he chose the freelance route in the mid-'90s, DeSisto's relationship with A&M Studios continued, and he was often called to the studio to work on similarly high-level projects. Engineering and mixing independently, he worked with a diverse range of artists, including Ivan Neville, Stevie Nicks and Michelle Branch. He also worked on several albums for Melissa Etheridge, earning a Grammy nomination for Best Rock Album for his contributions to her 1999 album *Breakdown*. In recent years, while working out of his home studio, DeSisto has engineered albums for Dwight Yoakam, worked extensively with Australian guitar great Tommy Emmanuel and also engineered for Joe Cocker and Gavin Degraw. DeSisto also works with numerous independent artists, including Nick Perri, Julian Frampton Band and San Diego based classic rockers Zollo Brothers.

Mix LA Studio D: In mid-2021, DeSisto moved to his new digs, a dedicated room at Mix LA in Tarzana, the longtime home base of its owner,

five-time Grammy winning mix engineer Chris Lord-Alge. DeSisto's new setup includes a 64 channel fully loaded SSL Origin console. It is outfitted with the latest Focusrite Red Net system capable of connecting to all Mix LA recording spaces.

Quote from Marc DeSisto: "Whether they're legends or upstart indie artists or bands, my clients trust that I can be a one stop shop for them, taking care of their engineering, mixing, production and mastering needs. I've always let the music guide me and then let my instincts and experience take over to get the recording to a certain place where we can experiment a bit and take the project to the next sonic level. Once the basic tracks are done, we can start editing things around. Artists often come into the studio stressed out, but I make the process easy by my preparation in advance for the session. Once the drums sound good we're halfway there. The studio is where the magic happens. It's truly my home, where I love to be."

Contact Marc DeSisto, 818-259-4235 or studiodmixla@gmail.com



FIX_USE07-25_November2021.indd 8 10/19/21 1:05 PM

ASSIGNMENTS

Jessica Bonner

Associate Publicist
Milestone Publicity

Following the recent opening of a Nashville office, **Milestone Publicity** has hired **Jessica Bonner** as an **Associate Publicist**. After graduating from the University of New Hampshire, Bonner moved to Los Angeles. Having had a previous recording contract/ artist with Rounder Records, Bonner transitioned into the business side of music, working in public relations, and built her resume with hands-on experience of regional and national campaigns for festivals including Made in America and Ohana Festival, tours and releases for Heart, Ozzy Osbourne and more. Bonner has planned and organized community events in addition to marketing and social branding. For more information, contact jbonner@milestonepublicity.com.

Shania Smith

Associate Publicist
Milestone Publicist

Milestone Publicity has hired **Shania Smith** as an **Associate Publicist**. Smith broke into the music industry in 2013 as a regional production member for major tours such as Warped Tour, Aerosmith, Slash, 5 Seconds of Summer and One Direction. Smith then moved to Tennessee in 2016, earning a degree in Music Business from Middle Tennessee State University where she found her core interest in public relations. Smith is bringing her media training, social branding and campaign expertise to Milestone, having taken on national and regional coverage for Nashville country artists Chase Rice, Presley & Taylor, Gary Morris, and venues including Johnny Cash Kitchen & Saloon. For more, contact shania@milestonepublicity.com.

Vanessa French

VP, Communications and Content Strategy
SoundExchange

SoundExchange has announced the appointment of **Vanessa French to Vice President, Communications and Content Strategy**, joining the leadership suite of the newly expanded corporate affairs division. With nearly 20 years of experience in the field, French will provide game-changing thought leadership to amplify SoundExchange's near and short-term business development goals, brand messages and initiatives. Prior to joining SoundExchange, French managed several successful public relations practices for Brinks Home, one of the largest smart home security providers in the U.S. For more, contact ksklar@soundexchange.com.

Jesse Kirshbaum

Chief Marketing Officer
Dreamstage

Music livestreaming company **Dreamstage** added **Jesse Kirshbaum,** former CEO of award-winning entertainment marketing agency Nue, to its leadership team as the **Chief Marketing Officer** of the company. Kirshbaum brings extensive experience securing talent for concerts, tours, endorsement deals and brand partnerships internationally. Kirshbaum has been in the trenches of music and technology's intersection for over two decades, starting his career developing talent, representing: Clipse, Pusha T, J. Cole, Big Sean, Mike Posner, Action Bronson, Wale, Logic, Capital Cities, Solange and more. For more, contact jeff@thesyn.com.

Val Pensa

SVP, Head of Marketing
RCA Records

RCA Records has announced that **Val Pensa** has been elevated to **Senior Vice President, Head of Marketing.** In her new role, Pensa will oversee the entire marketing department while she continues to be the marketing lead for several RCA artists. As Product Manager, Pensa has overseen a series of successful campaigns with seasoned and rising talent including Doja Cat, P!NK, Becky G, Kygo, Pentatonix, among others. Pensa was named a Billboard's Women in Music recipient in 2019, and is a three-time Clio Award winner for her marketing campaign for Sia's "Chandelier." Contact meghan.kehoe@rcarecords.com for more.

Elisha Hoffman

Industry Relations Ambassador
Sound Royalties

Music royalty financing firm **Sound Royalties** has engaged well-known producer, engineer, and songwriter **Elisha Hoffman** to support the company as an **Industry Relations Ambassador** based in Nashville. Hoffman has spent his entire life in the music industry. He began playing drums in theater productions by the age of 10 and moved to Nashville at 18 to work as drum tech for the legendary Artimus Pyle of Lynyrd Skynyrd. He soon became a sought-after multi-instrumentalist, producer, songwriter, and programmer in the music community. For more information, contact crystal@thepresshouse.com.

Jenifer Smith

Head of Urban Tour Marketing & Strategy
Live Nation

Live Nation announced **Jenifer Smith** has been promoted to **Head of Urban Tour Marketing & Strategy**. She will lead Live Nation's Urban Tour Marketing team supporting all marketing efforts for their roster of R&B and Hip-Hop tours within the Concerts division. Smith most recently launched and supported all global marketing efforts for the Fugees Reunion tour celebrating the 25th anniversary of their album *The Score*. Smith will be developing the Urban Tour Marketing team as one of the fastest growing sectors, she will be leading marketing strategies for Live Nation's wide range of hip-hop and R&B artists across touring and key festivals. For more information on the appointment, contact moniquesowinski@livenation.com.

Nikki Law

Founder
Breaking the Law PR

Nikki Law has launched her own freelance public relations firm **Breaking the Law PR**. After working 10 years as an in-house publicist for Century Media Records (2011-2015) and Metal Blade Records (2015-2021), in September 2021 Nikki Law left the record label business to start her own company. This new boutique promotions firm specializes in Heavy Metal public relations, offering an array of services in territories worldwide. Nikki Law currently represents Rivers of Nihil, Whitechapel, Armored Saint, and Undeath—with more clients to be announced soon. For the latest news, contact information, plus current roster list, contact nikki@breakingthelawpr.com.

FIX_USE07-25_November2021.indd 9 10/19/21 1:05 PM

► AURALEX PROPOD ACOUSTIC DECOUPLERS

Auralex ProPods are shock absorbers for your studio monitors. What? Yes, by stopping a vibrating monitor speaker or subwoofer cabinet from conveying energy to what it is sitting on—the floor, desktop, or furniture. You'll clean up the overall sound because those objects no longer vibrate sympathetically. Without the added vibrations, you'll notice more clarity especially at louder playback volumes and/or with bass-heavy music.

ProPods are 2-inches in diameter and have a machined steel case that comes in matte black or in pearl white and contains a disc of specially damped polymer material that stays "put" and almost sticks to wherever you place it on. ProPods also resist any side-to-side movement at the same time.

A pack of four ProPods placed at the four corners of one loudspeaker or any audio component will handle up to 50lbs (22.68Kg). ProPods come in packs of four, so you'll need two packs to handle your left and right stereo speakers.

A four pack of Auralex ProPod™ Acoustic Decouplers sell for $129.99 MSRP and they look cool too!

auralex.com/propod-acoustic-decouplers

◄ ARTURIA FX COLLECTION 2

I tried out three master bus processors of the 22 plugins in the new Arturia FX Collection 2 update.

First up is the EQ Sitral-295 plugin that's based on the Siemens W295B equalizer, a smooth, three-band stereo EQ that includes high-and low-pass filter sections. When hovering over any control, a dedicated window in the lower left shows what's that control is doing. In stereo channel mode, the left and right controls link together (default) but you can unlink them. Because the two channels do not automatically unlink in Mid/Side mode, you could arrive at a mastering EQ in stereo mode and then switch over to M/S mode, keep the same EQ, and then tweak the Mid or Side EQs separately. I also liked the "stepped" controls for mastering applications for their solid, repeatable settings.

The Comp Diode 609's GUI certainly looks like the modeled (hardware) Neve 33609 compressor/limiter. When I placed it after the EQ and set a 4:1 ratio, 5ms attack and 800ms recovery times, it offered a "cap" to the loud and soft dynamics of the "stop/start" nature of the song I was mastering. It was just the ticket!

Bus Force is a parallel processor that mimics the Overstayer modular that combines Dry, Compressor, and Saturation sections' signals. All sound goes though a three-band equalizer, hi-pass and low-pass filters, and the compressor has a variable frequency filter and side-chain input routable to an external source. I discovered I could add/remove any of the EQ, Compressor and Filters sections by clicking on boxes in the GUI. It ends with an unexpected feature: a Clipping section I love to use on its own.

These are just three processors in the FXC2 collection that has a regular price of $399 for all 22 plugins.

arturia.com/products/software-effects/fx-collection/overview#en

► AUDEZE LCD-XC STUDIO CLOSED-BACK HEADPHONES

The Audeze LCD-XC is the closed-back version of the (open-back) LCD-X headphones. Both headphones use planar magnetic technology that incorporates a 100-mm thin polymer film diaphragm rather than the paper cones of regular dynamic headphone drivers.

Both the circumaural design LCD-X and LCD-XC models now use better ear pad material to provide an improved, tighter seal around your ears. The ear pads conform better to anybody's head—now there is more consistent performance along with better sound isolation crucial for studio work—so important for the new Audeze LCD-XC Studio Closed-back models.

Another update is an improved, thinner film used for the diaphragms and a new economy carry case at no additional charge with the LCD-X and LCD-XC Creator packages. The Premium LCD-X or XC packages include the 4 pin balanced XLR cable and a (¼-inch) 6.3mm to 3.5mm adapter cable in addition to the standard 6.3mm cable.

I have the luxury of comparing these closed-back XCs quickly with the open-back LCD-Xs using my musicians' cue system with a Simon Systems CB-4 Cue Box powered by a 100-watts/channel Hafler amp.

Some of the differences I heard are inherent when comparing closed-back with open-back headphones. The LCD-Xs are slightly more efficient than the XCs—louder sound for the same audio input level. The XCs don't seem to have the bass extension of the LCD-Xs, but the XCs sealed out external noises in the room much better. I also notice the new XCs are a little less forgiving when detecting problems with the recordings I used for this test. Over-compression, clip distortion or peaky EQs seem to be heard more instantly on the XCs—a great thing to know when using these for critical listening in the studio.

The Audeze LCD-XC Studio Closed-Back headphones sell for $1,299 MSRP. These are awesome closed-back headphones.

audeze.com/products/lcd-xc

FIX_USE07-25_November2021.indd 10 10/19/21 1:05 PM

DO WE HAVE ROYALTIES FOR YOU?

More than $500 Million Distributed to Musicians & Vocalists

Royalties Distributed to Both Union & Non-Union Session Musicians & Vocalists For Their Performance on Songs Played on Satellite Radio, Non-Interactive Streaming Services, Webcasts, Other Digital Formats and Certain Music Performed on Film & Television

Find Out If We Have Royalties For YOU

www.afmsagaftrafund.org

AFM & SAG·AFTRA

Intellectual Property Rights Distribution Fund

The AFM & SAG-AFTRA IPRD Fund is a 501(c)(6) non-profit organization - est. 1998

4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607

p. 818.255.7980 | f. 818.255.7985 | www.afmsagaftrafund.org

FIX_USE07-25_November2021.indd 11 10/19/21 1:05 PM

◄ PRESONUS PD-70 DYNAMIC BROADCAST MICROPHONE

The PreSonus PD-70 Dynamic Broadcast Microphone is specifically designed to capture speech audio anywhere—even out on the beach using only a laptop and USB interface. The cardioid pickup pattern lessens unwanted background noise while focusing on capturing narration voices for podcasts or radio broadcasts.

I liked the all-metal PD-70, an end address dynamic mic with an integrated foam windscreen, gold-pinned XLR output connector, and a simple and clean mechanical design that looked great sitting on my desktop. You can thread the mount onto a standard mic desk stand or boom and it works with any mic preamp. I found the integrated yoke mount allowed for easily tilting the mic up or down for aiming it precisely and then it locks into position using a single knob.

The PD-70 worked great for an online Zoom meeting with my SSL 2 USB Audio Interface. The PD-70 has a shelving boost starting at about 1.5 kHz that extends out to 10 kHz. I can hear this presence boost on small computer speakers and it made my voice slightly "more upfront" sounding during the meeting. Somber-sounding voices will benefit from this boost and users should always stay close to the PD-70 to obtain a warm and fat sound. Being close to the PD-70, I also found it suppressed p-pops better than other dynamic mics I own.

The PreSonus PD-70 Dynamic Broadcast Microphone is a good choice for a mic that will improve the sound of anyone doing online podcasting, Internet radio or the occasional Zoom meeting. It sells for $129.95 MSRP.

presonus.com/products/PD-70

► FABFILTER TIMELESS 3 DELAY PLUGIN

Timeless 3 is FabFilter's latest version of its delay/modulator plugin—a completely different processor compared to the previous Timeless 2. The now larger interface has been redesigned and de-cluttered but somehow includes all the controls for creating intricate delay effects far beyond your imagination.

The dual delay lines provide delay times anywhere from 5ms up to five seconds with host tempo sync and panning. There are controls for: cross feedback, inverting phase, ping pong modes, and pitch/time stretch effects just like old-school tape recorders when changing speeds.

Seemingly infinite delay coloring is possible by way of six different multimode filters that are the familiar color-coded nodes you can drag into position just as in FabFilter's Pro-Q3. The real fun starts with modulating nearly any plugin parameter using host synched modulation sources such as: XLFO—a way to create custom waveform shapes; then there is an ADSR envelope generator and envelope follower triggered by MIDI or audio; incoming MIDI data also can be used; plus X/Y controller data (mouse) inputs.

Unique to Timeless 3 are the five single-knob feedback path effects. There are: analog-modeled saturation, digital-distortion with the Drive and Lo-Fi controls; the Diffuse knob will soften/smear the delays with a reverb-like effect; compress or gate using the Dynamics control; and the Pitch control—a way to shift feedback pitch up/down by up to an octave.

I liked that the delay taps are easily programmed with this very visual GUI. Modulated parameters are also easy to see what's going on too with "trails" flowing from modulation sources and going to modulation targets. Like all FabFilter plugins, this is a beautiful and compelling processor to look at and use! Anything you can do with delay is possible with Timeless 3! Super highly recommended!

FabFilter Timeless 3 sells for $129 for Macs and PCs.

fabfilter.com/products/timeless-3-delay-plug-in

◄ D'ADDARIO GUITAR HAND TRAINING BUNDLE

D'Addario offers the best-selling Varigrip and FiddiLink tools together in a Guitar Hand Training bundle. This strength and agility kit provides the ability to improve performance by improving strength as well as endurance.

VariGrip is perfect for pre-show warm-ups and maintaining conditioning when away from your instrument. It has adjustable tension for each finger, molded finger pads for added comfort, simulated strings for building and maintaining calluses, and a molded palm pad for added comfort.

FiddiLink will help improve finger strength, control, and dexterity with a convenient pocket-sized design.

The D'Addario Guitar Hand Training Bundle PW-VGFL-01 with both the Varigrip and Fiddilink sells for $35.65 MSRP.

ddar.io/HandExerciseCombo

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

FIX_USE07-25_November2021.indd 12 10/19/21 1:05 PM

SCORE FOR THE BOX OFFICE

FILM MUSICIANS SECONDARY MARKETS FUND

fmsmf.org

FIX_USE07-25_November2021.indd 13 10/19/21 1:06 PM

Analog Compressor*
Headphone Amp/DAC
Mic Pre & Microphone
All-in-One

HypeMiC

Theron "Neff-U" Feemster

"I love getting the best performance from an artist, inside or outside the studio. HypeMiC with its innovative, built in analog compression lets me capture amazing high quality moments with my phone or computer!"

Grammy© Award Winning
Producer, Artist, Songwriter

APOGEE

apogeedigital.com/HearTheHype

*U.S. Patent 10,838,683

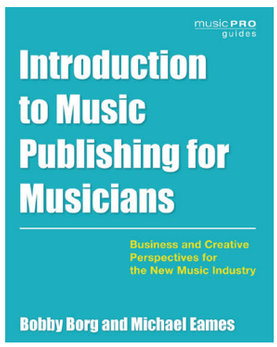
BOOK STORE

Introduction to Music Publishing for Musicians

By Bobby Borg & Michael Eames

(paperback) **$34.00**

Worth every penny, this is a down-to-earth new book written by two musicians and industry pros (and *Music Connection* contributors) with decades of experience. They've organized it into seven clearly-written sections that will help musicians, students, songwriters, beat makers and others save time and avoid getting screwed.



Topics include the basics of copyrights, types of publishing income, publishing companies and types of deals, creative matters of music publishing, and things you need to know about music publishing's future.

Made in Hollywood: All Access with The Go-Go's

By Gina Schock

(hardcover) **$40.00**

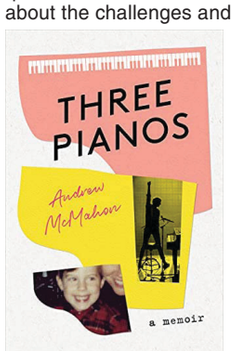
Go-Go's drummer Gina Schock takes fans behind the scenes for a look at her personal photos documenting her band's wild journey to the heights of fame and stardom. Featuring posters, photographs, Polaroids, and other memorabilia from her archives, *Made In Hollywood* also includes stories from each member of the band, along with other cultural luminaries like Kate Pierson, Jodie Foster, Dave Stewart, Martha Quinn and Paul Reubens.

Three Pianos: A Memoir

By Andrew McMahon

(hardcover) **$27.95**

The Something Corporate and Jack's Mannequin frontman delivers an engrossing memoir about the challenges and triumphs of his childhood and career, as seen through the lens of his personal connection to three pianos. McMahon not only recounts his grueling efforts to make it as an indie artist, but also how he dealt with—and prerailed over—a bout with leukemia at age 23.

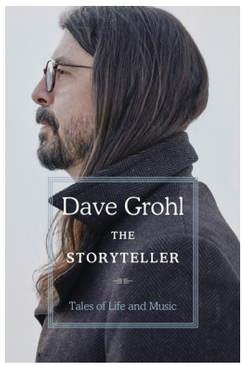


The Storyteller—Tales of Life and Music

By Dave Grohl

(hardcover) **$29.99**

Foo Fighters frontman Dave Grohl has penned a vivid memoir that conveys both the ordinary and the extraordinary moments and events of his life.



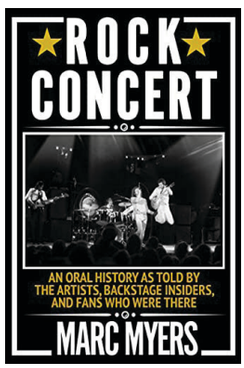
Standouts include some harrowing incidents with Nirvana bandmate Kurt Cobain as well as heartfelt moments with Grohl's wife and kids. Experiences with Pantera, John Fogerty, Tom Petty, Iggy Pop, John Paul Jones, Paul McCartney and others make this autobiography a satisfying read.

Rock Concert

By Marc Myers

(hardcover) **$30.00**

There's plenty of fascinating information to glean from Myer's oral history examination of the evolution of the rock concert business, from the wild west '50s to the corporatized '80s. Myers does it with insightful statements from prominent insiders (Seymour Stein, George Wein, Henry Diltz, Marshall Chess, Michael Lang), performers (Ian Anderson, Todd Rundgren, Alice Cooper) and the fans in the stands, with special attention to milestone events such as Woodstock, Altamont and Live Aid.

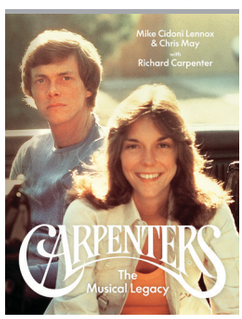


Carpenters: The Musical Legacy

By Mike Cidoni Lennox & Chris May

(hardcover) **$35.00**

The story of one of the most enduring and endeared recording artists in history—the Carpenters—is told for the first time from the perspective of Richard Carpenter, through more than 100 hours of exclusive interviews and some 200 photographs from the artist's personal archive. This nicely illustrated book takes you through the multimillion-selling, Grammy-winning duo's formative years right up through their 1970s stardom and Karen's unfortunate end.



FIX_USE07-25_November2021.indd 14 10/19/21 1:06 PM

The

HMMA

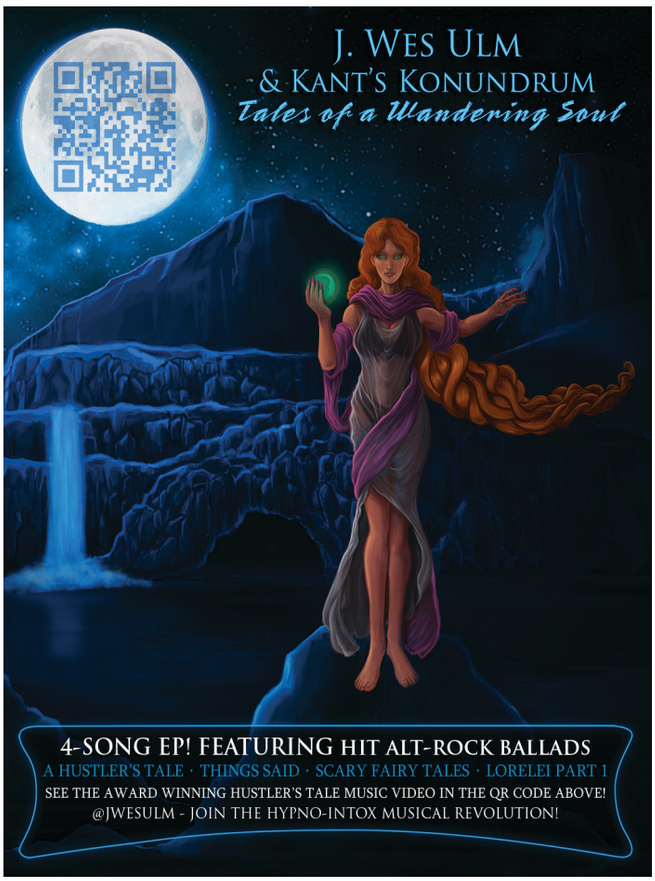
"The annual celebration of music in film, TV, video games, commercials and trailers is one of the better predictors of the best original score and best original song Golden Globe and Oscar categories."

- The Hollywood Reporter

The 12th Annual

HOLLYWOOD
MUSIC IN MEDIA
AWARDS

Streaming November 17, 2021 @ www.hmmawards.com



UP CLOSE – JONATHAN WIDRAN

TK Productions Rehearsal Studios

tkrehearsal.com

From Underground Club to Top Rehearsal Studio: The unique moniker to L.A. and Las Vegas based rehearsal studios TK Productions has its roots in owner Chris Byron's nickname "TK" (The Kid) in the mid '80s when he was the bassist, lead vocalist and youngest member of famed Columbus, OH heavy metal band Iron Cross. After launching a lucrative side business there, renting fog machines and wireless systems, the New Jersey native—pissed after one of their events was shut down by the local police—bought a 1955 school bus for $200 and hightailed it to Los Angeles.

When not handing out leaflets for his business on the Sunset Strip, TK was making connections running sound at Gazzarri's. After working a series of odd jobs in the live music industry, he started the underground "Club Lipstick" in West L.A. When it was forced to close down, TK began building out and renting spaces to groups and artists there in 1990. This marked the launch of what evolved into TK Productions Rehearsal Studios, which over the years opened lockout facilities all over SoCal, including Orange County, and currently has locations in the original West L.A. neighborhood, North Hollywood and Las Vegas.

The Bullet Points Say It All: In a section on their website, TK explains why, despite having a rep for being humble and with no frills, bells and whistles, they're the best monthly lockout facility in the biz through an array of impactful bullet points: Multiple Locations, Hundreds of Private Rehearsal Rooms, Small Drum Studios, Medium Jam Rooms, Large Stage Rooms, Any Size Studios to Fit Your Needs and Budget, Air Conditioned, Smoke Free Environment, Video Surveillance, 24 hour Access, On Call Managers, Month to Month Contracts, Utilities Included, Pro & Clean and Janitorial Serviced. Lockouts start at only $290/mo., with price depending on the size of the space and location. TK has 166 spaces in West L.A., 107 in NoHo and 46 in Las Vegas; a total of 319 individual lockout rehearsal rooms. Each location is styled in the same clean cut décor.

Quote from TK: "TK Productions Rehearsal Studios is a service-based business. Our chief focus is on creating a safe, clean and affordable space for people to rehearse—in nice, well- maintained buildings. You walk in and everything's clean and organized. Our managers are strict with the basic rules but polite. When any issues come up, the client makes a single phone call and we handle everything on the spot. We've had some famous bands come through—and others before they were famous—but we cater mostly to the local guys trying to make it. Everything's about the music here. One time I remember walking down a hallway and listening to new clients who had just moved into their space. They sounded horrible. Six months later, they sounded incredible and one of the guys was hired as guitarist for Jane's Addiction. There's nothing more gratifying than seeing people succeed—and it's great to play even a small role in those opportunities for success."

Contact TK Rehearsal Studios, 310-445-1151

FIX_USE07-25_November2021.indd 16 10/19/21 1:06 PM

Las Vegas Suite: Nathan Tanouye featuring Clint Holmes

with the Las Vegas Jazz Connection a 32-piece Jazz Orchestra
featuring vocals created for a Las Vegas Theme Suite

Executive Producers: Carolyn Freeman • Ann Parenti • Robert Case

The music tracks on this album can be heard and purchased at

forgottensongmusic.com/shop/ • newpants.com/las-vegas-suite/

© Copyright 2019 - Forgotten Song Music, LLC, American Jazz Initiative, New Pants Publishing / Forgotten Song Music, LLC (888295885041)

▲ Charming Liars Make Noise

London and L.A.-based Charming Liars is made up of guitarist Karnig Manoukian, bassist Mike Kruger, and vocalist Kiliyan Maguire. Pictured in studio is Manoukian and Maguire brainstorming before recording. According to Manoukian, "We like getting into the studio around 9/10 a.m. so that we're fresh and bright. None of this starting late in the day crap." Charming Liars most recently debuted their new EP *Sequence 1: Noise Maker*.

▲ No Pain for Elke Here

Elke—the moniker of Nashville musician and model Kayla Graninger—has released her debut album *No Pain For Us Here* via Congrats Records, a Nashville artist collective founded by Zac Farro of Paramore. Pictured (l-r:) Kayla Graninger, Joey Howard, Taylor York (also of Paramore). Photo was taken at York's old home studio in Nashville.

▲ Lari Basilio Tracks at United

Brazilian guitar virtuoso and Ibanez signature designer Lari Basilio has tracked her new album at United Recording in Hollywood. Engineer Don Murray recorded the sessions, with guest artists including Leland Sklar on bass and Vinnie Colaiuta on drums.

▲ Peter Cornell with Candlebox

Singer-songwriter, producer and entrepreneur Peter Cornell took a break from his coffee business (Cornell Brothers Coffee) to produce *Wolves* by longtime Seattle friends Candlebox (guitarist Brian Quinn pictured) in the iconic Blackbird Studios in Nashville, TN. He brought in esteemed Chris Cornell touring cellist-producer Bryan Gibson to round out the multi-platinum rockers' sound on an acoustic version of their new song "Riptide."

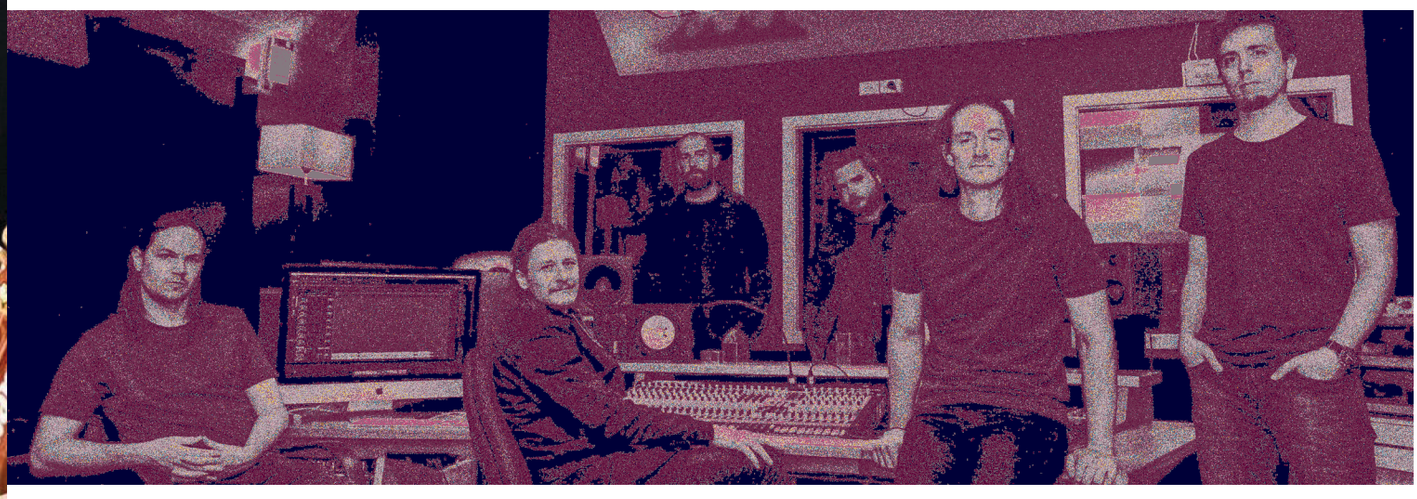
Producer Playback

"The digital process of music now allows you to not necessarily be on a major [label] but it grants you access to everything that they have. Having quality music is key."

– Cruzmatik, aka J-Willz and Famouz

FIX_USE07-25_November2021.indd 18 10/19/21 1:06 PM

– JOSEPH MALTESE *josephm@musicconnection.com*



▲ Be'lakor Pony Up

Melodic/progressive death metal group Be'lakor is pictured at Pony Music in Melbourne, Australia. Their latest album, *Coherence* (released October 29 via Napalm Records), was produced by Be'lakor, led by guitarist-vocalist George Kosmas, and engineer Troy McCosker.

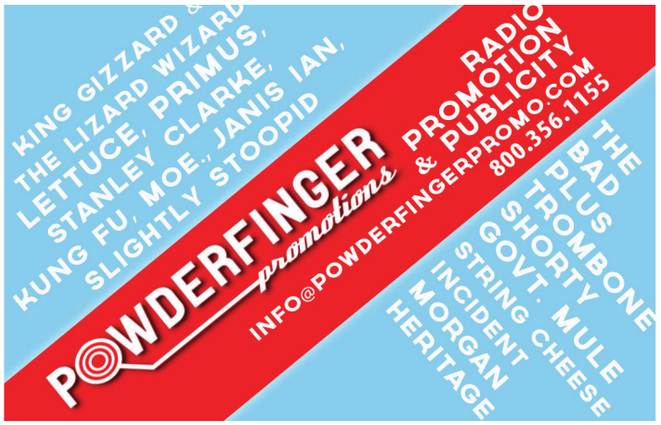
▲ Warren Haynes' Heavy Load Blues

Gov't Mule—led by Grammy-winning vocalist, songwriter, guitar legend Warren Haynes—released *Heavy Load Blues* Nov. 12 via Fantasy Records. *Heavy Load Blues* was recorded live in the studio at The Power Station New England, on analog tape and using vintage gear, with engineer and co-producer John Paterno alongside Haynes.

▲ 780.Masochist Aids Doctors Without Borders

Full-time Biomedical Engineering student at University of British Columbia and part-time emcee, 780.Masochist released a socially conscious single, "memories 11/11," with proceeds aiding Doctors Without Borders, specifically to combat coronavirus outbreaks in India.

FIX_USE07-25_November2021.indd 19 10/19/21 1:06 PM



PRODUCER CROSSTALK

– ROB PUTNAM

DAVE SCHULZ

Originally from Buffalo, NY, musician and producer Dave Schulz started on the piano when he was 11. He went on to play locally and win various awards. Toward the late '90s he got a call from Robby Takac, bassist with the Goo Goo Dolls, and was invited to play keys for them at A Day in the Garden (aka Woodstock '98). Schulz was then tapped to join the band's *Dizzy Up the Girl* tour, spending two years on the road. After his move to L.A., he organized an all-star jam night at Ian Copeland's The Backstage Cafe. He's since collaborated with a range of artists including Wang Chung, Berlin and Cherie Currie, founding member of The Runaways.

His recent undertaking was a charity cover of New Radicals' "You Get What You Give." Artists involved include Currie, Takac and Bumblefoot, formerly of Guns N' Roses. "That song holds a special place for me because it sounds like a modern Todd Rundgren record and I'm a huge fan," Schulz explains. "It also felt extremely timely. The message alone speaks to a lot of things today, such as venues being shut down, potentially, by the pandemic and the general turmoil that COVID has caused. It will benefit The David Z Foundation, which helps kids with music education. It's also aligned with Robby's [Takac] Music is Art in Buffalo."

Schulz has always produced his own records and in the past few years began to do the same for other artists. "I'd always wanted to produce and I thought I'd be good at it," he says of his evolution. "Cherie [Currie] believed in me and let me produce a track—a cover of Burt Bacharach's 'What the World Needs Now.' The cool thing was that her singing Burt Bacharach is completely shocking to most people. It turned out great. Burt heard it himself and liked it. That led to me producing her entire solo record, which we'll start next month. It'll be either an EP or full record and I'll bring in A-list musicians. The goal is to make a record of all the songs you wouldn't think she'd sing; songs that will be conducive to having a lot of fun in the studio."

THE 3 MOST IMPORTANT

…lessons he's learned as a musician and producer are:

- **Trust your instincts and don't be shy to voice your opinion.**
- **Always try to connect, whether live or in the studio. Connection is key.**
- **It's the musician, not the instrument or the gear.**

One of his favorite studio memories is when he was working on his song "Back to Me." Robi Banerji, an engineer friend, had called in a favor and got producer and musician Daniel Lanois to come in and play pedal steel on it. "I'm a big fan and Robi told me that [Lanois] was tough on lyrics and might tell me to rewrite them on the spot," Schulz recalls. "I've heard stories of him making Bono rewrite on the fly. But he liked mine and said that they sounded like a man trapped at midnight. He made me re-sing the lead vocal into an old SM-57 mic just sitting on the couch. I was nervous as hell but ended up getting a really great vocal."

Schulz does much of his work at "The Dave Cave," his home studio. "I've got both a Logic-based system as well as Pro Tools and Ableton; it's set up so that different engineers can come in and work [easily]," he explains. "I'm not an engineer, personally, and I like to have one [come in]. I respect other people's talent in that field and don't want to do everything myself. I like to put the best minds together and make things happen. That's where I shine as a producer and that's the key to a great record."

Schulz plans to begin work soon with Currie and aims to produce a record for sax artist Katja Rieckermann, who's worked with Rod Stewart.

Contact daveschulzmusic.com; @daveschulzmusic on YouTube, Twitter and Instagram

FIX_USE07-25_November2021.indd 20 10/19/21 1:06 PM

Connecting

The World's Best Artists

with

The World's Best Studios

The Weeknd, Billie Eilish, Lady Gaga, Kendrick Lamar,
Post Malone, Shawn Mendes, J. Cole, Bebe Rexha, Katy Perry,
Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,
Foo Fighters, Beck, Travis Scott, Nirvana, Andra Day, SZA,
Lukas Graham, Erykah Badu, Jenny Lewis, Pink

Making it All Happen

Phone/Text: 818-222-2058 • ellis@studioreferral.com

Sidney Kibodeaux White

COO
AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund

Years with Company: 3+
Address: 4705 Laurel Canyon Blvd., Suite 400, Valley Village, CA 91607
Phone: 818-255-7980
FAX: 818-255-7985
Web: afmsagaftrafund.org
Email: info@afmsagaftrafund.org
Participants: 30,000+

"We're very excited when we find the beneficiary of a performer we have been searching for. They provide the necessary paperwork and we give them an unexpected five-figure check."

BACKGROUND

The AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund is a non-profit, but that doesn't mean it's a charity. Its purpose is to distribute royalties that non-featured musicians and vocalists earn on sound recordings to deserved recipients. Sidney White took over as COO of the Fund three years ago, expanding on her decades of experience at SAG-AFTRA.

Starting Out

I was working at a law office Downtown and hated it. A friend of mine working at a placement agency said, "Can I place you somewhere?" And I said, "Anywhere. Please." He said he had this place, AFTRA. I said, "Is that another law firm? Let me interview and see if I like it." The staff and the atmosphere were much more relaxed than the law office. They said, "Can you start today?" So I started working there and loved it.

I was at SAG-AFTRA for 32 years. When Stefanie Taub went over to the Fund, she said, "I want you to be the COO." For about 8 months, I did part-time work for the Fund and SAG-AFTRA until they found a replacement.

Giving Money Away Ain't Easy

I thought, how hard could it be to give people money? I'll be like Oprah. "You get a check, and you get a check!" Well, it's not easy. I've gotten hung up on a couple of times. People think it's a scam. Even managers that know the music business don't really believe that it's true so it always takes some convincing. I've had to use my contacts from my years at SAG-AFTRA. "Hey, remember me from SAG-AFTRA? I'm at this Fund that pays performance royalties to background performers."

No Union Necessary

A lot of performers will say, "I'm not union, or that song wasn't union, why are you calling? I didn't pay my dues. Can I pay it now?" I tell them we are not the union and we pay whether a person is a union member or not and sometimes they will still say, "No, I'm not interested." That happens a lot more than it should.

The Matching Game

We want to automate matching titles by name better. Right now, a lot of it's manual. We match as much as we can, but if someone titles a song "Don't Rock the Boat," and one version comes with an apostrophe and one without, our system may not always pick that up. So we're upgrading our systems to automate things better and pick up nuances that we may be missing.

They Find You

With most other PRO's, you have to join as a member. And if you don't join, you don't get paid. I love that we are a non-profit and tasked with trying our best to find the performers and get them paid. We use many resources to help find information regarding a musician. We'll call cousins and neighbors trying to find people. Sometimes it's easy and sometimes it's not.

The Right Info

We're looking for any verifiable documentation. Some people have brought us check stubs from payroll companies. The label's business affairs department sends us letters. We get session reports from the unions, which is essential because the more union reports we can get, the more time there is to work non-union tracks. The most challenging genre is rap because they rarely list credits. They tend to list the featured performers or producers only. So it hasn't been easy reaching out to that community and convincing them that you must keep proof or get credit on these titles so you can get paid. We've even had videos of performers in recording sessions. We'll get people saying, "Everybody knows that's me." We can't put that on paper. We need some verifiable documentation. Some people say, "Why don't you just get the information from the record labels?" That would be great; however, most of the time they won't have non-featured information. Back in the day, they didn't know they had to keep that kind of information. It's even more challenging since many performances have shifted to remote recording, allowing musicians to record separately. It's normal for the drummer to record in Los Angeles in the morning, bass player in NY in the afternoon, and keyboards in Atlanta that night for the same song and producer.

Life of a Researcher

We have a great team! Many of our researchers are musicians. That helps because they know other musicians. Our research department consists of about 11 people. In the future, we may be looking to expand that department. You don't have to be a musician, but we do want some love and appreciation of music. They often focus on a particular genre, whether Spanish, Rap, Country, or Symphonic, because they have the expertise or special interest in that area. It can be a tedious job. Researching one track could take 5 minutes or maybe an hour. So you have to really like that type of work. You do get together and collaborate now and then, but most of the time, you're working alone.

Big Heir

When a performer dies, we're looking for the beneficiary of that performer. We've had Miles Davis' name on the list for quite some time because he has performed as a session performer on someone else's album/project. And people will ask, Why is he on your list? Don't you know how to reach his estate?" While we have contact information and send paperwork to his people, we still have to wait to get the completed paperwork back. If not, he will stay on our list as long as there is money for him that remains unpaid.

On another note, we're very excited when we find the beneficiary of a performer we have been searching for. They provide the paperwork and we give them an unexpected five-figure check.

Persistence

It's tough convincing participants to give us documentation. They say, "Oh, yeah. I'll send it to you." And we won't even get the paperwork back. They won't do it, so they end up on our Unclaimed List. For some, they think we are a scam. We tell them that we may have money for them and all they have to do is send back paperwork verifying their identity. They will say, "Well, so what do I have to do to get this money?" We say, "just complete the form." They say, "Well, I don't know. I'm going to think about it." They often don't reach back out to us and our staff will continue to reach out to them. We are really persistent. I say if you found someone and they haven't given us documentation, stay on them. Bug them, because it's our job to get them their money.

ABC: Always Be Checking

When someone is registered with us and receiving checks, they think we have all of their song credits. That may not always be the case. Look at our list of covered titles and make sure you're getting paid for every track you performed on. For example, we may have a Mark Jones credited on three titles, but he played on six titles. Make sure you look at your statements and check out our Covered Titles List because you could be missing from other titles if we did not find credit for you. As a practice, you should check our website's Covered Title List once a year as new titles are updated.

FIX_USE07-25_November2021.indd 22 10/19/21 1:06 PM

OPPS

Cameo wants a Sales Manager, Music Industry. The Music Team Manager (acquisition team) will be responsible for the music-focused sales team that acquires and onboard artists and music talent to help connect with their fans, raise money for charity, and build an additional revenue stream for themselves. Having extensive experience working in sales and partnerships will lead you to be a role model and inspiring leader in the Cameo Talent Org. This role will mentor the team to be able to acquire phenomenal Talent at scale using creative and ground-breaking methods. Apply at LinkedIn.

Stem Disintermedia is looking for a Head of Artist & Label Strategy, Hip-Hop and R&B. You will manage a portfolio of priority artists and labels to ensure that Stem's clients are consistently receiving the maximum value from Stem's products and services. You are an expert at marketing recorded music in the digital landscape, and can guide your clients successfully through their release cycles. You build and leverage a broad network of strategic and creative resources to generate impactful opportunities for your clients. Apply at MusicCareers.

Netflix needs a Manager, Music Business Development, Series. The newly formed Music Business Development team leads Netflix's global original music distribution strategy (i.e. soundtracks) partnering closely with teams across Music Creative Production, Music Business and Legal Affairs, Marketing, Publicity and others to identify ways to make the great music in Netflix films and series around the world come to life outside of their ecosystem. They work closely with internal and external partners to further the brand equity of Netflix titles through the power of music while creating member joy. Apply at LinkedIn.

Music Ministry International wants an Ecumenical Worship Musician Pianist. The purpose of this contract is to have the musician provide 2 Pianist and 2 Soloists on Sundays & Holy Days. Individuals to provide live music (piano, organ, soloist) for worship services and other special religious/spiritual activities. Apply at Glassdoor.

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

LABELS • RELEASES SIGNINGS

Landon Conrath has signed with **Network Records**. The Minneapolis songwriter, producer and multi-instrumentalist released his debut single **"2AM"** on Oct.15, after which he will embark on a fall tour. Initially a drummer, Conrath found his true calling when he sang at a pool party. The rest is history. Contact gcham mas@nettwerk.com for more info.

Constant Smiles have signed with **Sacred Bones Records**. The collective led by **Ben Jones** will release their debut for the label, ***Paragons***, on Nov.12, and the first single is **"Run to Stay."** "'Run To Stay' is about not being present in the moment, and struggling with antisocial tendencies," said Jones in a statement. "Like when you're at a party or talking to someone but you're only half paying attention to what they're saying because you can't stop thinking about other things you need to do." Contact catherine@motormouthmedia.com.

▲ Amaal is in Heaven

Amaal's latest single "Heaven" is the afro-futuristic follow-up to the equally fascinating "Honey." Both are from the forthcoming *Milly* EP, out on Oct. 28.

Sloppy Jane has signed to **Saddest Factory Records**. The artist, real name **Haley Dahl**, is the newest signing to **Phoebe Bridgers'** label, and her debut release for it is the single "Party Anthem." Her album, ***Madison***, is due on Nov. 5. "Phoebe and I made friends in high school when I was goth and didn't bathe and she wore dresses with little bicycles on them—we mistook each other for cool then, and it lasted," Dahl said in a statement. "Phoebe is one of my closest friends, and is also someone who has always seen that the things that make my work different are what make it valuable." Contact amy@theoriel.co for more info.

PROPS

Lauren Daigle was presented with a plaque honoring her sixth number one single **"Hold on to Me." Centricity Music** presented the plaque to Dangle at Nashville's Bridgestone Arena. "It is such an honor to be able to celebrate 'Hold On To Me,'" said Daigle in a statement. "This song is so special and a reminder to hold each other close

DIY Spotlight MAEVE STEELE

Singer-songwriter Maeve Steele grew up in a musical household, so music was very much a part of her upbringing. She began learning classical violin when she was four, and taught herself guitar at the age of 10.

"That's when music became more of a personal, exploratory creative thing," she says. "It was great that I had that classical foundation, but all of a sudden I felt like I was really expressing myself with music. That's when I started really writing, and then it wasn't until I was in college in Nashville that I started taking it seriously as a possible career. I was really shy, especially when it came to performing, especially performing my own songs. So, I thought going into school in Nashville that I wanted to be a songwriter, and then I just realized that I didn't want to write songs that other people could take and live all the way through. So, I started pursuing being an artist."

Steele describes her sound as dreamy, Americana-inspired pop, and cites Amy Winehouse, Joni Mitchell, Lana del Rey and Kacey Musgraves as major influences.

"Winehouse's voice is so unique," Steele says. "I think she's one of those people who balances having that classical music foundation and putting her own spin on everything."

Her latest single is "Shimmer," and she describes the making of the music video as one of the highlights of her career so far.

"I just had so much fun," she says. "It's my first music video, and the fact that I got to do it with some of my best friends, we just got to dance and have fun and do what I love doing anyway, in amazing clothes, was really a plus for me. Also, I did a show in 2019 in Nashville, at the Cowan. The Cowan was brand new and it was a great lineup of other artists. All my best friends, people who I love and family were all there so that was a really special show for me."

"Realizing that the way that you look at things and your mindset plays a huge part in your own happiness," she says. "I wrote "Shimmer" when I was quarantined, and I just wanted to dance with my friends and feel some joy. So I guess in that way I was manifesting it into reality."

Manifesting joy ties in nicely to her DIY ethic—a desire to bring her authentic self to the work she puts out. And she's not done—she has more songs that she wants to release and, as soon as she's able, she'll announce some shows.

Visit maevesteele.com for all the info.

FIX_USE07-25_November2021.indd 23 10/19/21 1:06 PM

especially through times of difficulty. I am so eternally grateful for the connection that people have made with this music and the continued support from radio for allowing it to have the space to grow." Contact abrown@pfamedia.net.

Maren Morris' "The Bones" has been certified **4X Platinum**. The Grammy-winning star keeps shattering records for her 2019 album ***GIRL***, and now the record's hit single has achieved this impressive feat. The song topped Hot Country Songs for 19 weeks in 2020. Contact carla@sacksco.com for more info.

THE BIZ

Photographer **Kevin Salk** has released a new book—***Punk: Photos From a Fan's Perspective***. With a foreword by **Fletcher Dragge** of **Pennywise**, the book includes photos of punk mainstays such as **Black Flag, the Misfits, Minor Threat, Circle Jerks and the Descedents**. "Growing up in L.A.'s South Bay, Kevin was at the right place at the right time," reads a press release. "As a high school student, taking a photography class, he captured the raw power and emotions of the early hardcore punk bands." For more info, contact info@fathom.gallery.

The National Independent Venue Association (NIVA) is campaigning for a **"Save Our Stages Extension Act."** This bipartisan act will provide more time for entities that were shuttered due to the pandemic to spend the $16 billion in emergency COVID relief. "We're grateful that once again we have bipartisan support as we navigate as gathering places in the throes of this challenging time," said **Dayna Frank**, President of the Board. "These grants truly have saved our businesses, and with added time, we'll be in the best position to maximize the use of taxpayers' funds responsibly." Contact audrey@930.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.

▲ All Hail the Yeti

Monstrous, acid-drenched sludge-metallers All Hail the Yeti have a new EP, *Within the Hollow Earth*, and a single and video called "Bury Your Memory," available through Minus Head Records.

The **LEGAL** Beat

BY GLENN LITWAK

Self-Defense For Songwriters

In my law practice I am often contacted by songwriters who believe their original work has been stolen. This article discusses some basics of copyright law and the steps songwriters can take to protect their music.

• Do your due diligence: You should research the people you work with in the music business as far as their background and experience as well as their reputation for honesty and integrity. Even if you do everything right to protect your work, a dishonest person may still try and steal it.

• Register your songs with the copyright office: It is simple and inexpensive to register you work with the US copyright office. Go to copyright.gov for forms and instructions. The fee to register one work is $35. The copyright office requires you to pay the fee before actually uploading the files for your songs.

It is important that you understand the basics of copyright law. Copyright is a type of protection under federal law granted authors of "Original works of authorship that are fixed in a tangible medium of expression." Sound recordings are copyrightable under The Copyright Act (17 U.S. Section 102). An original work must have some "minimal degree of creativity" to qualify as original. It should be noted that a minimal degree of expression does not mean it has to be a good or great song. The bar is low.

It is true that you have a copyright automatically when you create something original. But if you copyright your original song with the copyright office you get some additional protections:

a. The right to file a copyright infringement action.

b. If you register your copyright before the infringement you can recover your attorney fees and costs as well as statutory damages where the court awards a monetary amount even if profits or damages cannot be proven.

Sending a sealed letter to yourself with your original music (the so-called "Poor Man's Copyright") does not offer the same protections as copyright registration.

• Complete Song Split Sheet: As soon as possible, fill out a song split sheet form and get it signed to confirm how much of the song each songwriter wrote, as well as other information about all songwriters and publishers. You can find forms online.

• Register with a PRO: When music is performed publicly, users are required to pay for the use. A Performing Rights Organization ("PRO") is a company that protects songwriters and publishers by making sure they are paid for the use of their music. The PRO's collect the payments (so-called performance royalties) and distribute them to the songwriters and publishers. So when your music is played on the radio (streaming, satellite, AM/FM), TV, concerts, restaurants, in a bar, elevator, or club, etc., you get paid. The main PRO's are ASCAP, BMI and SESAC. As far as which PRO to sign up with, opinions vary. I suggest talking to friends and experienced people in the music biz to get a recommendation.

In sum, protect your songs to avoid problems in the future.

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

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

FIX_USE07-25_November2021.indd 24 10/19/21 1:06 PM

The Truth About TAXI…

An Unedited Forum Post from TAXI Member James Kocian
http://forums.taxi.com/post353820.html#p353820

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

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

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

Taking Risks…

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

Major Publishers

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

Once in a Lifetime Opportunity!

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

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

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

Figured Out What Elements I Missed…

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

Where else can you get that?

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

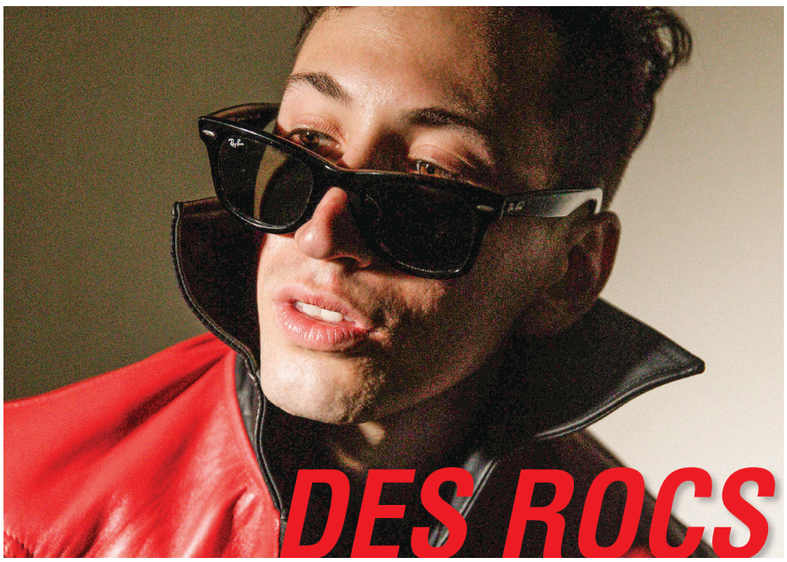
Don't quit. Don't settle. Don't lose hope. And stick with TAXI.

TAXI®

The World's Leading Independent A&R Company

1-800-458-2111 • TAXI.com

FIX_USE07-25_November2021.indd 25 10/19/21 1:06 PM



DES ROCS

Date Signed: July 31, 2020
Label: 300 Entertainment
Type of Music: Rock
Management: Aaron Frank
Booking: Nick Storch
Legal: Mike McKoy
Publicity: Joe Sivick, joe@missingpiecegroup.com
Web: desrocs.com
A&R: Rob Stevenson

Artists who are truly original are often misunderstood. Des Rocs is one of them. His exceeding ambition matches his offbeat creative vision. These factors made finding a label that was willing to sign him particularly difficult.

"Everybody thought I was ridiculous," discloses the musician from New York, regarding his meeting with honchos at Republic Records. He'd already gained the faith of Executive Vice President of A&R Rob Stevenson. Others at the label failed to connect. "Four out of five people in that room looked at me like an alien." In the age of hip-hop, being a Jewish kid who played rock didn't help either.

Being rejected from labels was an experience he'd had many times before. "You could see the hope in these A&R guys' eyes die," he laughs. Meanwhile, he kept recording independently, uploading material to CD Baby and TuneCore.

Rocs connected with a distributor and subsequently racked up 150 million streams. A few months after being turned down by Republic, he was playing arenas opening for Muse and The Rolling Stones.

"We both walked away feeling really happy."

In December of 2020, Stevenson joined 300 Entertainment. The executive responsible for helping bring megastars such as Katy Perry and Post Malone to the front of people's consciousness phoned Rocs. Stevenson informed the player that he had more leeway to sign artists than before. Would he be interested in joining the 300 Entertainment family? This being the time of COVID-19, meetings happened primarily over Zoom, and the label's team never saw the guitarist perform before the deal became official.

Rocs acted cautiously, as this isn't his first signing. Previously, he'd been signed to Epic as half of duo Secret Weapons, and that experience forced him to remove his rose-tinted glasses regarding labels. Fortunately, negotiations with 300 went smoothly. Rocs characterizes the arrangement they hashed out as being extremely fair and artist-friendly. "We both walked away feeling really happy."

Des Rocs' debut full-length, *A Real Good Person in a Real Bad Place*, dropped on Sept. 24. ***– Andy Kaufmann***

LORI

Date Signed: July 23, 2021
Label: Criminal Records
Band Members: Lori
Type of Music: Electro-Pop
Management: Noco Management
Legal: Bray and Krais
Publicity: Criminal PR
Web: criminalrecords.cc
A&R: Princess Maha (aka The Kut)

Fans of contemporary U.K. punk might already be familiar with Lori, thanks to the fact that she fronts garage-grunge band Weekend Recovery. Her solo project, however, is something very different. "Pop" might be a bit of a cuss-word in punk circles, but Lori has embraced the pop star that was always residing within her, and produced some stunning music.

"I originally trained in musical theater, I trained to be a dancer, and slowly progressed to playing guitar and writing my own music," she says. "I've always loved rock music. My band is quite Paramore-y. But I always had a real love for pop like Katy Perry and that kind of thing. Lockdown gave me a lot more opportunity to play with Logic and learn how to make my own synthy sounds and that kind of thing. Though I started writing a few years before, my solo project started taking form in lockdown."

"Lockdown gave me a lot more opportunity to learn how to make my own synthy sounds."

Yes, the pandemic has been devastating in so many ways. Lori made lemonade from lemons by learning how to use Logic Pro, and honing her instrumental skills. When things really started to take shape, it made sense that she sign with U.K. label Criminal Records, as it is already home to Weekend Recovery. That label belongs to Princess Maha from fellow U.K. punks The Kut.

"I've known Maha for quite a while," Lori says. "We've gigged with her before, with Weekend Recovery. Actually, she signed Weekend Recovery before my solo project. Maha reached out to me, and asked why I'd never reached out to her. I told her that as well as Weekend Recovery I've got this other project. It's different but would it be something she'd be interested in. She said that she would. It makes sense for everything to be on the same label, as well, for scheduling and all that stuff."

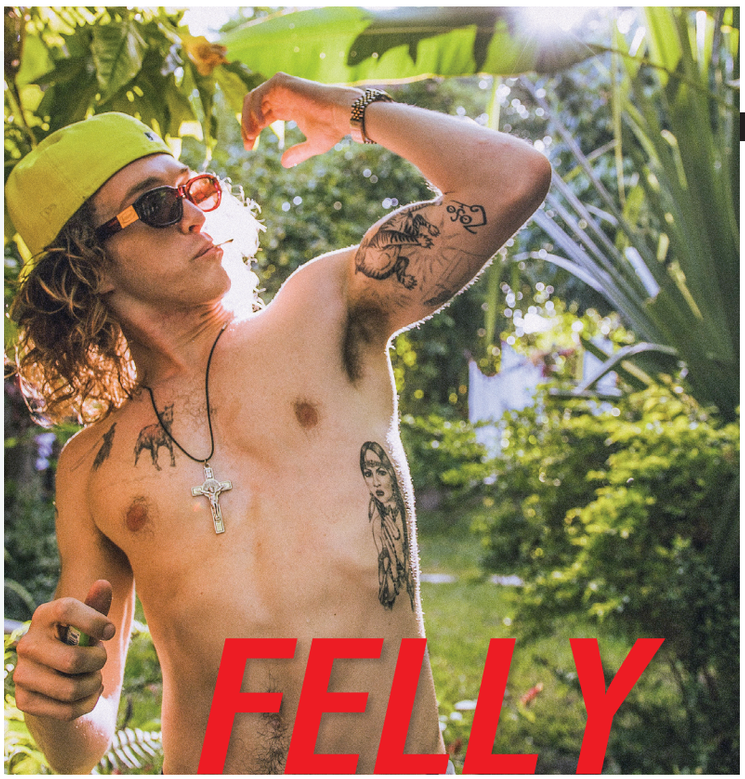
Lori's first single for the label was "Harlequin," followed by "Release Me," with another single and EP on the way, both called "I'm Still Here."

"I'm quite open about my mental health and struggles, especially during lockdown," she says. "It's something which has become a lot more prominent with a lot of people. It's about that—I'm still here, as cheesy as that sounds. There are days when you wake up and don't want to be here anymore."

With the EP done, Lori is getting ready to hit the road again.

"I've got a U.K. tour, which had to be rearranged like everything this year," she says. "It was originally March but it's in September now. We've got a lot of female, non-binary and LGBTQ+ representation on the tour which is really important to me. It's a really exciting tour for me." ***– Brett Callwood***

USE26-35_November2021.indd 26 10/19/21 12:57 PM



FELLY

Date Signed: August 20th, 2021
Label: 300 Entertainment
Type of Music: Hip-Hop/Alternative Rock
Management: Kerick Stevens
Booking: N/A
Legal: Avi Dahan, Boyarski Fritz
Publicity: Koko Black, koko@threehundred.biz
Web: fellymusic.com
A&R: Az Cohen and Jeff Fenster

Hip-hop and alternative rock artist Felly had followed an independent career path prior to signing a deal with 300 Entertainment. Along the way, he was writing songs, developing his instrumental skills and fostering a network of working with fellow artists and friends.

"When I started talking to 300 about a deal, I had to put a lot of my music on hold because I was trying to figure out how I would release it," says Felly. "I was seven or eight years in the game, independently, at that point. This was all new to me. I was just dropping things off the hip as I was going along." Prior to signing with 300 Entertainment, Felly was engaged in a 50/50 distribution deal with Sony. "I did two albums with Sony and that was sort of like dipping my toes in what a record deal would be like. But I still had my freedom and autonomy," says Felly.

"It felt more like a friend than a business play. I was able to vibe with him."

Young Felly began his musical journey at USC where he formed his own vehicle, 2273 Records, with college friends Jake Stanley and Gyyps. As has been par for the course, with most of the blonde mop-haired artist's endeavors, everything took off in very natural and organic fashion. "2273 was our dorm room number," explains Felly. "We'd be in there creating beats, smoking weed and freestyling. Jake would film it and put it on the internet. That took off and we started to release singles as a soundtrack to what we were doing." Through Felly's association with Sony he was able to partner on songs with up-and-coming artists such as Jack Harlow and Ari Lennox, and living legend Carlos Santana.

Between some high-profile tours, key features with the aforementioned artists and a general buzz throughout the hip-hop community, Felly found himself on the radar of 300 Entertainment and label rep Az Cohen. "Az reached out and immediately felt like a human being," recalls Felly. "He wasn't trying to finesse me. It felt more like a friend than a business play. I was able to vibe with him and there were enough synchronicities in our experiences where I felt I could trust this guy."

Felly has recently put out his full-length debut album for 300 Entertainment called *Young Fell #2*. ***– Eric Harabadian***

THE MUSLIMS

Date Signed: April 30, 2021
Label: Epitaph
Band Members: Qadr (vocals/guitar), Abu Shea (bass), Ba7ba7 (drums)
Type of Music: Punk
Management: Self-managed
Legal: Sam Koolaq
Publicity: Michele Stephens, Epitaph
Web: themuslims.com
A&R: Sue Lucarelli, Epitaph

You only have to take a quick glance at the cover to North Carolina punks The Muslims' new single "Fuck These Fucking Fascists" to see that they quite literally aren't pulling any punches. Besides that gloriously to-the-point title, the sleeve art features an illustration of Johnny Rotten getting punched in the face. The Sex Pistols/PIL man has been very Trumpy of late, and these young punks are having none of it.

The music is superb too; there's nothing pop-punk about The Muslims. This is powerful, honest and raw punk rock, with no fucks given when it comes to making friends. Get onboard, or don't. The band members are genuinely Muslim, and they describe themselves as "all queer."

They formed in early 2017, enraged about that presidential election and feeling the need to do and say something. Qadr approached Ba7ba7 with the idea of forming a Muslim punk band, and the rest is history.

"There was a band years ago that was called Muslims, and they were not genuinely Muslim," says Qadr. "After getting the racist backlash that we are used to, they ended up changing their name."

"It's cool to be on a label that's trying to do right by artists."

You might think the being Muslim and queer in a conservative state like North Carolina would be difficult, but the members say that the region has a bit of everything.

"I grew up in New York, and even there the racism was no different," Qadr says. "We live in a dope ass, left-leaning city—Durham—and it's awesome."

The band describes their sound as "crunchy, problematic, driving, classic punk with a spicy, ethnic twist," which covers it quite nicely. Earlier this year, they signed to beloved punk label Epitaph.

"Epitaph reached out to us over Instagram," says Qadr. "We didn't respond initially. I thought it was fake as fuck. But the other half was like, do we really want to sign to a label? That was never our objective. We looked up the person who reached out and saw that they were legit. Then we hit them up for additional chats to feel it out. Then had more conversations with the band about whether it's what we want to do. I was the most skeptical."

They had questions, including about whether they would be allowed to release a song criticizing Epitaph on Epitaph if they wanted to. Satisfied with the answers, they signed on the dotted line.

"The industry is racist as fuck, it's trash," says QADR. "They know we feel that way. So, it's also cool to be on a label that's trying to do right by artists."

As for that Rotten cover, the band are understandably stand-in firm.

"We haven't [heard from him], but we're gonna keep stirring the pot," Qadr says. "We're gonna try to organize monks [their fans] to help us stir that pot and piss him off." ***– Brett Callwood***

USE26-35_November2021.indd 27 10/19/21 12:57 PM

▲ Marin Sings Songs About Us

Known for her velvety smooth vocals and hip-hop hooks, rising star Breana Marin releases her original alternative R&B record this month on the heels of her single "Backburner." A top-selling writer and artist on Beatstars, Marin's album follows work with Fifth Harmony, Keyshia Cole, Phora, Brandy and Letoya Luckett.

▶ Kobalt Catches the Mouse

Lead singer and songwriter for Modest Mouse, Isaac Brock, has signed a global publishing deal with Kobalt Publishing, which includes creative, sync and administration services for Brock's contribution to Modest Mouse's latest album, *The Golden Casket*.

▲ Sony and RareSpark Sign Emma-Lee

Country songwriter Emma-Lee has signed a worldwide publishing agreement with Sony Music Publishing and RareSpark Media Group. With three full-length albums since her 2009 debut (*Never Just a Dream*, *Backseat Heroine*, *Fantasies*), she has also written for Ross Ellis, Brett Kissel and Mickey Guyton, and more.

Durango Turns 25

Celebrating their 25th year, the Durango Songwriters Expo held their annual event in Broomfield, CO last month. Additional Covid safety protocols were in place, with over 150 attendees and all listening sessions fully booked. With an amazing caliber of songwriters joining the incredible roster of publishers, A&R reps and music supervisors in attendance, rumors are already circling about the label deals and placements made on-site following the stellar performances.

Founder, Jim Attebery, shared that he has been receiving incredibly positive feedback and that it was a "magical, transformative, and incredibly inspiring" gathering for all involved. More information at: durango-songwriters-expo.com.

Twitch Signs with NMPA & Warner

Following backlash when content creators were given access to a library of music to use in their streams, Twitch has come to a creator-friendly agreement with the National Music Publishers' Association (NMPA) on its use of copyrighted music. Streamers/creators will now be offered an opt-in for collaborations and, where infringements are in question, will be offered an opportunity to give proper credit before their content is removed from the platform and/or any further penalties are enforced. The same week, Twitch and Warner Music Group (WMG) announced a partnership to launch recording artist channels and create a standalone music space with music-centered programming. This marks the first partnership between Twitch and a major label and will involve artist-specific channels and premium shows.

Merlin Joins JioSaavn

With a plan to increase their presence in South Asia and expand offerings worldwide, Merlin and JioSaavn (popular streaming platform in India) have joined forces to expand their licensing agreement. The pair currently have access to over 60 million tracks and account for more than 15% of the global digital music market. Momentum in India's music scene has been increasing, with Merlin inking a licensing deal with Tencent late last year, followed by a separate deal with Joox (a Tencent-owned streaming service) this past April. Tencent pumped $40 milion into Gaana (another major streaming service in India) in June, and Audiomack (another streaming platform) followed suit, enlisting Himanshu "Heems" Suri (previously of Spotify) to spearhead its South Asian expansion.

Nashville's Songbird

Custom song company, Songbird City, has officially launched in Nashville, allowing individuals to take personal details of a loved one, or a special memory or experience, and turn it into a customized song created by professional songwriters. Current songwriter genres include singer-songwriter, pop and country and the service can help memorialize weddings, births, graduations, etc. for an audible heirloom and help give people an opportunity to experience local talent.

▲ Warner Wins Bowie

As of 2023, Warner Music will hold global representation rights to the full career catalog of David Bowie's Estate—including the more recent 2000–2016 recordings (*Heathen*, *Reality*, *The Next Day*, *Blackstar*) released under Columbia/Sony Music. Bowie's first set of masters (1968–1999) is already with Warner. New boxed set *Brilliant Adventure*, covering Bowie's work from 1992-2001, comes out this month.

USE26-35_November2021.indd 28 10/19/21 12:57 PM

Founder, Sarah Mosely developed the idea as way to support her community of creatives and provide unique, personalized songs to customers, written by local songwriters. Sales are split 50/50 with artists on the roster and 10% of the company's share is donated to Nashville Songwriters Association International (NSAI)'s Direct Relief Fund, which benefits songwriters. More at: songbirdcity.com.

Big Loud Signs Dozzi and the Block

Australian songwriter Jordan Dozzi got his first publishing deal with Big Loud Publishing, following his production of Nelly's "5 Drinks Ago" (from the *Heartland* album). On the heels of "High Horse" and "Grits & Glamour" (also Nelly tracks), Big Loud Publishing has also inked Rocky Block (son of radio host/music promoter Billy Block) to their roster. Past songs include "Can't Help Myself" (Dean Brody & The Reklaws), "Everybody's Got Somebody" (Sam Fischer), "Where Was Your Love (Philmon Lee) and "Under" (Ashley Cooke).

SESAC Shuffle

There has been a changing of the guard at SESAC, with President and COO, Kelli Turner, moving on to pursue an opportunity outside of music. Previous CIO and EVP of Royalty Distribution and Research Services, Scott Jungmichel, has taken over. Jungmichel also worked in SESAC's technology infrastructure and IT operations divisions and will remain based in Nashville.

Sam Kling has been appointed Chief Creative Officer, following work in client services operations, and will remain based in L.A., and Shannan Hatch has returned to SESAC as the VP of Creative Services and will lead the Nashville-based team.

Virtual Road Rally

The TAXI Road Rally returns via YouTube livestream Nov. 5–7, with sneak-peak sessions leading up to the Rally open to TAXI members, their guests and the general public. Official (private) Rally panels and interviews will run daily from 9:00am to 5 or 6:00pm PST.

Full details and updates at: taxi.com/transmitter/2109/taxi-road-rally-2021-update.

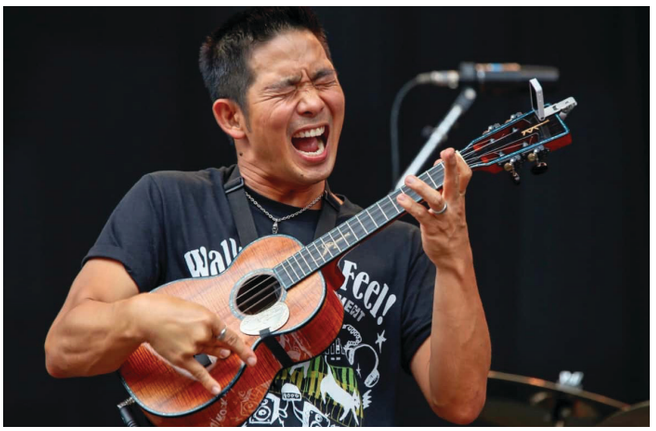
BMI Tracks Touring Performances

BMI Live is a new program that provides performing songwriters the ability to login to their account and submit their setlists and data for up to 6 months of concert performances in venues all across the country for payment consideration. Open to all BMI affiliates, the service is applicable to headliners and opening acts and is accessible through bmi.com or BMI Mobile app.

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

▲ Nox Holloway Releases Debut

The alt-pop duo Nox Holloway (producer-instrumentalist Parker Matthews and songwriter-vocalist Bryce Vanhook) have released their debut, *If Only The World Didn't Spin So Much*, recorded remotely between studios in South Carolina, London and Nashville, refining lyrics through text messages and voice notes.



▲ Jake and Friends

Hawai'i-born and versatile "Hendrix-of-the-Ukele," Jake Shimabukuro releases *Jake & Friends* this month, featuring collaborations with Willie Nelson, Bette Midler, Jimmy Buffett, Kenny Logins, Moon Taxi, Vince Gill, Amy Grant, Michael McDonald, Jon Anderson, Ziggy Marley, Jack Johnson, and others.

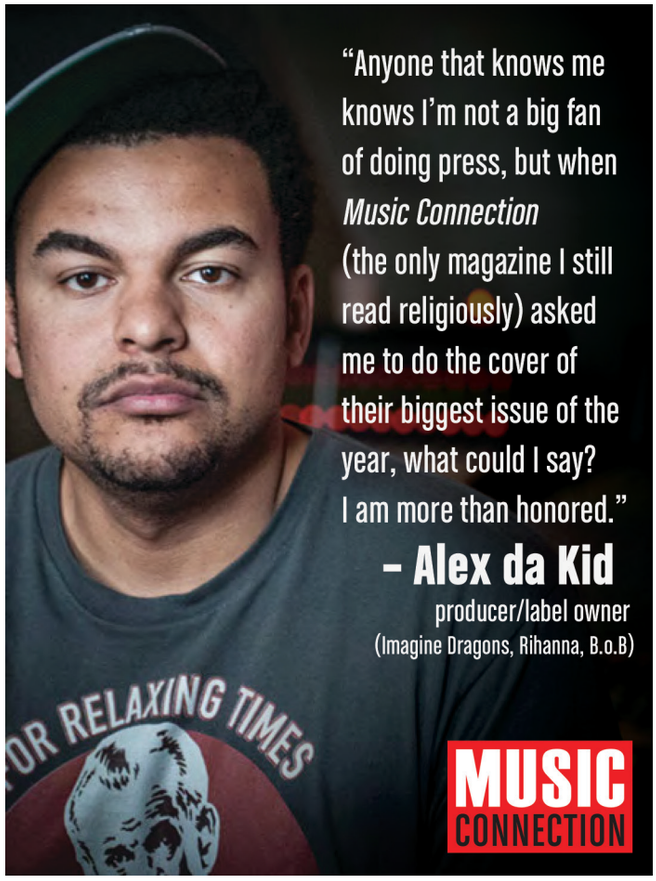
▲ Warner Chappell Inks Lynch

Dustin Lynch has signed a worldwide publishing deal with Warner Chappell (WCM) Nashville. Co-writing his latest hit, "Thinking 'Bout You (feat. McKenzie Porter)," Lynch was Billboard's third most-played artist on country charts for 2020 following co-writes, "Ridin' Roads," "Good Girl" and "Momma's House."

▲ Joni Mitchell Inks with Reservoir

Reservoir Media has signed a worldwide administration deal covering legendary singer-songwriter Joni Mitchell. Her six-decade career spans 19 albums, 9 Grammy Awards, Songwriter and Rock and Roll Hall of Fame induction and a Kennedy Center Honor scheduled for next month.

USE26-35_November2021.indd 29 10/19/21 12:57 PM



SONGWRITER PROFILE – ANDREA BEENHAM

Amy Lee

Reframing the Noise

Known for her powerful vocals and poignant lyricism, Amy Lee's songwriting has always engaged listeners in the challenges of the human journey. Over the years, life's most raw and vulnerable moments have brought out some of Lee's best work, and Evanescence's latest album, *The Bitter Truth*, has taken it to another level following a period of intense personal and professional challenges for the band.

Surrounded by passionate creatives from an early age, Amy Lynn Lee (now Amy Lynn Hartzler) has always wanted to write and perform music. Her father was a musician and radio host and her grandmother was a piano teacher who helped ignite Lee's obsession with composition after watching *Amadeus* together. Lee had written her first pieces, "Eternity of the Remorse" and "A Single Tear," by middle school. Teenage emotions and hormones coincided with the grunge/alternative/hard rock scene of the mid-1990s and served to accelerate Lee's writing, and her fascination with piano, poetry and visual arts combined when she formed Evanescence alongside Ben Moody while still in her teens. Enrolling in university to study composition and theory, Lee ultimately dropped out to focus on the band—a choice that has served her well, given their continued success more than 20 years later.

Lee's songwriting started with instrumental compositions that added lyrics, but her methodology shifted after a meeting with (now husband) Josh Hartzler exposed a more vulnerable method of self-expression: leading with the lyrics. "I remember meeting him at a time in my life when music was my main focus. We sat down and he just looked me right in the eyes and said 'So, are you happy?' I was in an abusive relationship and had never spoken about it to anyone. It felt like this total teardown of the façade," revealed Lee. "I remember just looking down, kind of malfunctioning, and saying something quick to change the subject—but it affected me." The conversation inspired "Good Enough" and "Bring Me To Life."

2006's *The Open Door* launched another shift, with Lee stepping into leadership of the band (following Moody's departure), learning Pro Tools to engineer the album and stay in the "cockpit of creation." Adds Lee, "I began to feel the beauty and the freedom in its imperfection. Music became a lot more about emancipation in some way." Creating her own samples, Lee began to take time to experiment with sounds she had been too afraid to share before. Confesses Lee about her sample library of foley and musical fragments, "an idea can come from anywhere—and oftentimes doesn't feel like I'm setting out to make some epic song."

During lockdown, Lee created and stored more musical snippets, collecting cheap mechanical music boxes from antique stores, experimenting with recording methods, and deconstructing the sounds. Playing it for her bandmates when they got together to write their latest record, the collaborative result is the introduction to "Better Without You."

Lee recommends following your heart, trusting your intuition when it comes to your sound, and emphasizes the importance of finding people that you love being around—who all love what they are doing—since you will be spending a lot of time together. Evanescence has never subscribed to a schedule of releasing music since, as Lee puts it, "I want to let it come from a true place and be inspired naturally from wanting it. We take that time in between [touring] for our families and for ourselves—to live life and refuel in the hole where the music is missing, so that we want it again."

When she first started making music, Lee worried about notes and chords being perfect and tried to fit into a certain genre, setting rules for herself about the delivery of her phrases and words. She now feels the most important ingredient in songwriting is staying open during the experience. "As much as there is a method to making music—chord structure and song patterns—" she shares, "there's this other thing that is really just a little spark of magic, and it has to be about loving what you're doing."

Contact hschwartz@shorefire.com, evanescence.com

USE26-35_November2021.indd 30 10/19/21 12:57 PM

MasterWriter
Why struggle to find the right word when you can have all the possibilities in an instant?
It's a magical moment when a song is born. Having a great melody is essential, but what you say and how you say it can be the difference between a good song and a great song.
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

DROPS

For the first time, **Bruce Springsteen & The E Street Band's** ***The Legendary 1979 No Nukes Concerts*** film will be released worldwide. It is available for digital purchase Nov. 16 and digital rental Nov. 23. Directed by **David Silver** and **Leon Gast**, this live concert performance at 1979 MUSE (Musicians United for Safe Energy) at Madison Square Garden features 13 songs performed over two nights, 10 never before released, transferred and edited from original footage and restored in high definition with remixed and remastered audio. MUSE was founded that year by musicians **Jackson Browne, Graham Nash, Bonnie Raitt, Harvey Wasserman** and **John Hall** in opposition to nuclear energy. Contact Janessa Ross and Gabriela McFadden at SonyPR@thinkjam.com for more information.

The original motion picture soundtrack for ***Halloween Kills***, the second installment in director **David Gordon Green's** trilogy that has breathed new life into the beloved *Halloween* film franchise, is out now via **Sacred Bones Records**. It features unsettling tracks by composer and filmmaker **John Carpenter,** who created the original and legendary 1978 *Halloween* film, with new additions from his son **Cody Carpenter** and **Daniel Davies.** The film and accompanying soundtrack released Oct. 15 after a year-long delay due to COVID. Order it at geni.us/HalloweenKills.

On Oct. 22, **ABKCO** released Oscar-winning composer **Alexandre Desplat's** original soundtrack to director **Wes Anderson's** new film ***The French Dispatch*****,** which stars **Benicio Del Toro, Adrien Brody, Tilda Swinton, Frances McDormand, Timothée Chalamet, Bill Murray, Owen Wilson, Christoph Waltz, Edward Norton, Jason Schwartzman** and **Anjelica Huston.** Desplat's and pianist **Jean-Yves Thibaudet's** music plays a distinct role in each of the chapters of the film, which centers around a fictitious expatriate magazine. The album also features **Jarvis Cocker's** cover of French pop song **"Aline,"** originally written and recorded by **Christophe.** As a companion release, Anderson and Cocker collaborated on an album in tribute to French pop music titled ***Chansons d'Ennui Tip-Top*** consisting of songs associated with artists like **Françoise Hardy, Serge Gainsbourg, Brigitte Bardot** and **Jacques Dutronc.** Contact bobmerlis@bobmerlis.com for details.

On July 5, 1968, **The Doors** played a renowned show at the **Hollywood Bowl** on the heels of their third album release, ***Waiting for the Sun,*** and the explosion of their hit single **"Hello, I Love You."** On Nov. 4, for one night only, there will be a global screening of ***The Doors: Live at the Bowl '68 Special Edition*** in celebration of the 50th anniversary of the band's album ***L.A. Woman.*** The event also features a new performance by band members **John Densmore** and **Robby Krieger,** plus a conversation with the two and the band's manager **Jeff Jampol.** In addition, *L.A. Woman* will be released on Dec. 3 as a three-CD/one-LP set with more than two hours of newly remixed audio taken from the original session tapes. For further details, visit thedoorsfilm.com or contact Erik Stein at estein@solters.com.

Fathom Events and **Greenwich Entertainment** will present ***NEEDTOBREATHE: Into the Mystery*** in movie theaters nationwide in a one-night cinema event Nov. 3. The documentary chronicles the recording of rock band NEEDTOBREATHE's latest album in rural Tennessee during the fall of 2020. In addition to the band's **Bear Rinehart, Seth Bolt, Josh Lovelace, Randall Harris** and **Tyler Burkum**, the film features **Jon Foreman** of **Switchfoot, Natalie Hemby** of **The Highwomen** and others. The Nov. 3 event will also include behind-the-scenes footage and exclusive acoustic performances. Tickets and screening locations can be found at fathomevents.com. For more information, contact collincitron@elektra.com.

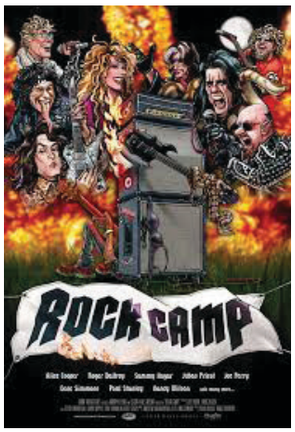
Abramorama has acquired distribution rights to filmmaker **Jesse Lauter's** music documentary ***Learning To Live Together: The Return of Mad Dogs & Englishmen,*** which was released in theaters Oct. 22. Executive produced by **Derek Trucks, Susan Tedeschi, John Beug, Thomas Tull, Alba Tull** and **Bert Ellis**, the film celebrates the story of **Mad Dogs & Englishmen, Joe Cocker's** short-lived tour featuring a 30-piece band, as told by the 12 remaining band members who reunited 45 years later to perform with Grammy-winning **Tedeschi Trucks** at the Lockn' Festival. The film includes archival footage, current performances and interviews with **Leon Russell, Derek Trucks, Susan Tedeschi, Rita Coolidge, Chris Robinson, Jim Keltner, Dave Mason, Claudia Lennear** and more. Contact Ken Weinstein at weinstein@bighassle.com for details.

USE26-35_November2021.indd 32 10/19/21 12:57 PM

The world premiere of ***Rock Camp*** is happening now on **DirecTV**. Directed by **Doug Bush** and **Renee Barron**, this documentary takes you backstage to see the inspiration behind the **Rock 'n' Roll Fantasy Camp** as it follows four campers through their journey to shred with their heroes and see how they overcome their fears and transform their lives. Meanwhile, the rock stars (**Alice Cooper, Roger Daltry, Sammy Hagar, Nancy Wilson** and others) remember their humble beginnings and reconnect with their love of music. You can learn more at rockcampthemovie.com.

OPPS

The **North American Conference on Video Game Music** has issued a call for presentations. The deadline is Dec. 15 to submit proposals for the event, which will be held April 2-3, 2022. Proposals can be focused on topics such as but not limited to the history of video game music, approaches to analyzing game music, case studies on specific games, and the intersections of game music and race/ethnicity and social justice. Visit vgmconference.weebly.com/call-for-presentations.html for submission guidelines.



Composer Tom Salta offers a Masterclass Series for those interested in the world of game music. Offered workshops include Game Music Essentials, which is a crash-course on the industry, from the creative process to the business aspects. Salta is also offering a comprehensive course on his renowned score for *Deathloop.* All courses and pricing information can be accessed at tomsalta.com/masterclass.

There's still time to submit work for the 2022 Garden State Film Festival, which has a Movie Music Awards category for composers and producers of scores, soundtracks and theme songs. Nov. 12 is the late deadline for entries. The festival, created in 2002 by actor Robert Pastorelli and film industry veteran Diane Raver, will be held March 23-27. Submit your work and find additional details at gsff.org.

PROPS

After being inducted into the Rock and Roll Hall of Fame earlier this year, **Foo Fighters** received the **Global Icon Award** at the 2021 MTV Video Music Awards, marking the first time this accolade has been awarded at the VMAs, though it has been a fixture at the MTV Europe Music Awards for years. The award honors an artist or band that has made a global impact with their music and inspiration.

Other VMA winners included **Justin Bieber** for Artist of the Year, **Lil Nas X's "Montero (Call Me By Your Name)"** for Video of the Year, **Billie Eilish's "Your Power"** for Video for Good, **Beyoncé, Blue Ivy, SAINt JHN** and **WizKid's "Brown Skin Girl"** for Best Cinematography and **Saweetie ft. Doja Cat's "Best Friend"** for Best Art Direction. For a complete list of this year's winners, visit mtv.com/vma/vote.

After a difficult year and a half for venues and theaters across the globe, one historic establishment celebrated its reopening this September. The legendary **Capitol Theatre**, which is listed in the National Register of Historic Places and has been dubbed the original rock palace, reopened its doors with a ribbon-cutting ceremony with staff, led by owner **Peter Shapiro** and general manager **Bruce Wheeler,** and a dedication of personalized tiles that represent the community's support and fight to keep the venue afloat during the COVID-19 shutdown. Located 30 miles from N.Y.C., the venue has showcased such acts as **The Grateful Dead, Black Sabbath, Chuck Berry, David Bowie, Janis Joplin, Pink Floyd, Bob Dylan, Phil Lesh, Joan Baez, Snoop Dogg, Cyndi Lauper** and **The Rolling Stones** over the years. The reopening marked the kick-off of a full calendar of shows, including Bob Dylan coming up Nov. 24. Contact Shannon Cosgrove for more information at scosgrove@shorefire.com.

After a long delay thanks to the pandemic, the **74th Annual Tony Awards**, held in September, honored work from the 2019-2020 Broadway season.

Winners included ***Moulin Rouge!*** for Best Musical, **Matthew Lopez' *The Inheritance*** for Best Play, **Charles Fuller's *A Soldier's Play*** for Best Revival of a Play, **Sonya Tayeh** for Best Choreography, **Simon Baker** for Best Sound Design of a Play, **Christopher Nightingale's *A Christmas Carol*** for Best Original Score Written for Theatre and **Diablo Cody's *Jagged Little Pill*** for Best Book of a Musical. In all, *Moulin Rouge!* earned 10 awards. For a complete list of winners, visit tonyawards.com/winners.

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

Out Take

Tom Salta

Composer

Web: tomsalta.com
Contact: Greg O'Connor-Read, greg@topdollarpr.com
Most Recent: *Deathloop*

Tom Salta never imagined he'd be a video game composer, but it's what ultimately made the most sense. He started out in the '90s touring with other musicians, including with Bobby Brown as a keyboard tech and sound designer, and working in studios with dreams of becoming a record producer. But with the advent of music piracy and the end of an era for the music industry at large, in 2003 Salta decided to figure out how to meld his decades-long love of gaming with his musical chops.

"After a sobering trip to L.A. for E3 [a trade event for the gaming industry], I got the crazy idea that my best chance of being noticed was to go through music licensing channels, rather than trying to 'break in' as a composer," Salta says. "So, I came up with a moniker for my artist persona, "Atlas Plug" and created an entire album on my own of big beat electronica that would be perfectly suited for licensing in games, television and film. I connected with a publisher who pitched the album, and before I even finished, Microsoft heard it and wanted to license four songs in a new game called *Rallisport Challenge 2*."

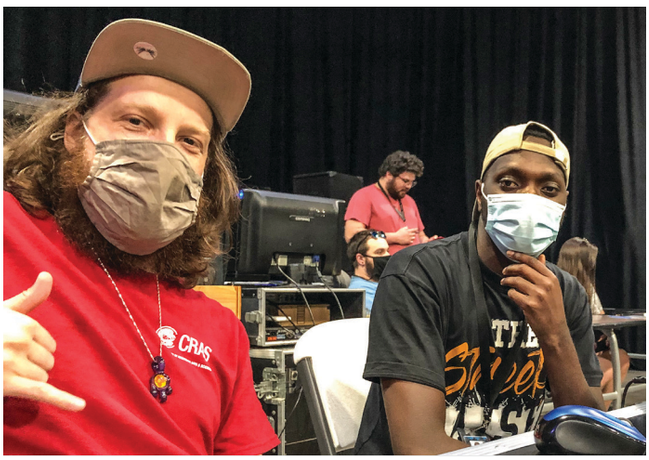
Salta's time spent working in the studio on music of all genres contributed to his musical versatility as a game composer, but the major difference—and challenge—of composing for games is that the music follows a non-linear path, and is heard in a different way each time the game is played. "Game composers also have to consider 'the loop.' A gamer might listen to the same music for 50-plus hours, so you need to make sure that the music strikes the right balance of being engaging and immersive, but also very dynamic and repeatable. Having lots of variety in the music helps quite a bit," Salta says.

But the key to composing for games, and the most difficult aspect for creators of any kind, Salta says, is that it's a team sport. "It's all about the game, not your music. It can especially be a difficult transition for musicians or artists who have always had the final say in their creative efforts." •

USE26-35_November2021.indd 33 10/19/21 12:57 PM

► Cyndi Lauper: 'Girls Just Want to Have Funds'

Grammy, Emmy and Tony Award winner Cyndi Lauper made headlines at the 2021 MTV Video Music Awards. Before introducing the nominees for Best Pop Video, Lauper proclaimed: "Girls wanna have fun. But we also want to have funds. Equal pay. Control over our bodies! You know, fundamental rights." Lauper won the first-ever VMA for "Girls Just Want to Have Fun" during the inaugural show in 1984.



▲ CRAS Students Build Mics

The Conservatory of Recording Arts & Sciences (CRAS) students Erik Ulibarri (left) and David Niyonshuti (right) demoing the ReMasterMedia plug-in during the recent AES event at CRAS' Gilbert, AZ campus. The 11-month program is designed to allow every student access to learn and train in all of the Conservatory's studios, which are comprised of state-of-the-art audio recording and mixing gear.

◄ Rita Ora Live From The Eiffel Tower

Performed in front of a live audience, *Rita Ora Live From The Eiffel Tower* marked the singer-songwriter's transition back to live music, showcasing the venue in a way that has never been done before. As a final crescendo to Paris Fashion Week, the show also featured custom looks designed exclusively for Ora, from Fendi, Miu Miu, Lanvin and Alexandre Vauthier.

▲ Devo Whips Up Hollywood

Devo whipped up the crowd at YouTube Theater at Hollywood Park in September. The venue's Jen Sandstrom presented the band with Los Angeles Rams and Los Angeles Chargers jerseys to celebrate the show with Live Nation's Greg Siegel and 33 & West Agency's Ian Fintak.

USE26-35_November2021.indd 34 10/19/21 12:58 PM

– JOSEPH MALTESE josephm@musicconnection.com

▲ Miraculous Love Kids

For the last six years, The Miraculous Love Kids, a non-profit organization established by musician Lanny Cordola, has served as Afghanistan's only school of music specifically for war-torn, poverty-stricken girls and young women. The group has recorded music with Brian Wilson, Tom Morello, Sammy Hagar, Nick Cave, Blake Shelton and many others.

◀ Groupo Firme

Mexican breakout band Grupo Firme sold over 100,000 tickets in ten sold-out arena shows, setting a record for the most shows in a single calendar year performed at L.A.'s Staples Center by a Latin group.

▶ Usain Bolt

Eight-time Olympic gold medalist, entrepreneur and fast-rising music maven Usain Bolt (left) released his debut album, *Country Yutes*, via A-Team Lifestyle Records/ UnitedMasters. The album debuted in the top 10 on Billboard Reggae Charts and No. 1 on the iTunes Reggae Charts.

MUSIC CONNECTION

Tidbits From Our Tattered Past

2008–Stanley Jordan–#8

Revered jazz bassist Stanley Jordan was our cover subject for this issue, and he had plenty to say about making it as an indie artist. " I found that it's best to be as independent as possible, even if you have a major label helping you, you should be looking to promote in areas that they haven't got to yet." We also have interviews with guitar wizard Allen Holdsworth, Americana star James McMurtry, and punk rock goddess Donita Sparks.

2013–Paramore–#3

"When we first started," Paramore's Haley Williams told us in our in-depth interview with the singer, "we would get a lot of hecklers, a lot of older guys. Then I learned to heckle back." Good for her! In our artist profile on Talib Kweli, the hip-hop star spoke about his live performances: "I've approached touring just like a rock band. Part of the problem with hip-hop is that people don't know how to perform. A record might work in a club, but it doesn't mean the artist can deliver outside of a night club scenario."

USE26-35_November2021.indd 35 10/19/21 12:58 PM

DIANE WARREN: SONGWRITING SUPERWOMAN

BY DAN KIMPEL

PHOTOS BY MEKAEL DAWSON

36-39_Cover_November2021.indd 36 10/19/21 12:45 PM

Since her first breakout chart successes in the mid-'80s, songwriter Diane Warren has sustained an extraordinarily enduring career, penning colossal chart hits and contributing signature songs to epic Hollywood films. Pop, country, R&B, Latin, and cinema: across a historic span of decades, genres, and mediums, the indelible songs of Diane Warren remain remarkably present.

The sole owner of Realsongs, a hugely successful publishing company that occupies a historic building in Hollywood, she still maintains her legendarily cluttered writing room nearby, dubbed "The Cave." This shambolic enclave gives title to her first-ever studio album, *The Cave Sessions Vol. 1*, from Di-Namic Records/BMG. The project features a repertoire of Warren's songs performed by an eclectic cast of notable artists ranging from John Legend to Luis Fonsi; Ty Dolla$ to Celine Dion.

In 2021, Warren's lyrics and melodies continue to be interpreted by the most distinctive voices in music. In this exclusive interview, *MC* speaks with the expressively candid songwriter about how she matched songs with artists on her latest project, her 12 Academy Award nominations, how she stays current, and her mission of saving cows from the slaughterhouse.

Music Connection: We have a new definition of Diane Warren. With *The Cave Sessions Vol. 1*, you are not only the songwriter but also now a musical casting director. How did this project come about, and why at this particular moment in time?

Diane Warren: I had been thinking about something that DJ/producers like DJ Khaled, Mark Ronson, David Guetta, Kygo and Calvin Harris do, they curate albums of songs and artists. I thought, "A songwriter hasn't done that? Why can't it be me?" I have always been a songwriter in all genres. I thought what a cool thing to do, to take a group of songs I love and cast them—maybe throw some things into the mix that are weird, in different combinations. It's like a "Greatest Hits Album to Be." I wanted everything to sound like a single.

MC: Unreleased songs languishing unreleased in the vault were also an impetus, correct?

Warren: I had one song John Legend did called "Where is Your Heart." It was so frustrating. He did the song and he said he was going to use it, and I'd give it to other artists and I'd tell him, but he kept saying he was going to release it, but he never did. Anyone who hears that song and his voice can't help but be blown away. It's him at the piano singing his heart out.

MC: The combinations you put together are unexpected. Jon Batiste and Pentatonix come together on "Sweet."

Warren: My dentist introduced me to Pentatonix. I ran into Jon Batiste at the Oscars—he had his first nomination and won (Original Score for *Soul*). I had my 12th and I lost. I had just written "Sweet" to do with Pentatonix. There needs to be some joy in the world.

MC: "Seaside," with Rita Ora, Sofia Reyes and Reik, is a summer song in the tradition of "Under the Boardwalk."

Warren: Yes. If you can't get to the seaside, we'll bring the seaside to you. Growing up, my favorite songs would transport me. That's what the song does—you can be in a traffic jam and close your eyes, as the lyrics say.

MC: Somehow, we can't imagine Diane Warren luxuriating on the sand.

Warren: The few times I have, I was done after 10 minutes. I'm not a "lay at the beach" person, but I love the ocean. In the song "Under the Boardwalk" there's a line, "You can almost taste the hotdogs and French fries they sell." When someone hears "Seaside" they will taste the margarita.

MC: You include a number of Latin artists on the collection. You have worked extensively with major artists in this genre.

Warren: I've always been in Latin music. My first hit was "Rhythm of the Night" by DeBarge. "Show Me the Way Back to Your Heart," and other songs for Gloria Estefan, "Could I Have This Kiss Forever," a collaboration with Enrique Iglesias and Whitney Houston, "Walk Away," Little Louie Vega and Marc Anthony. It's just natural. What I love about Latin music is that there are so many great singers and melodies.

MC: Speaking of great singers: Celine Dion, for whom you famously wrote, "Because You Loved Me," appears with an atypical sentiment and sound on the current collection.

Warren: With "Superwoman" I wanted to do something unexpected with Celine. I love big ballads, but "Superwoman" is more soulful. There is a soul singer in there—I tapped into that with Celine.

MC: The first song we heard from the project was "She's Fire," with G-Eazy and the unmistakable guitar of Carlos Santana. Had you worked with either artist before?

Warren: This was a first. I don't usually write an instrumental in the song, but I did, thinking of Santana. I didn't know him, but we have a mutual friend, (writer-producer) Narada Michael Walden, who gave me his manager's number. When I reached out, Carlos sent me flowers. Then he put his guitar on it. It was just fucking amazing. As a guitarist he's like a singer—one note and you know it's him.

MC: G-Eazy was an inspired collaborator for the track.

Warren: I wanted someone contemporary, like the choice Clive Davis made with Rob Thomas on "Smooth" back in the day with Santana's *Supernatural*. My friend Holly told me I needed to work with G-Eazy. The song needed swag. I texted him and before he even heard it he said yes. I think it was because of Carlos! He has a studio in his house. G-Eazy worked hard with a vocal coach, but a lot of what he did on the track he did on his own that first day, on a first take. He also wrote the rap on the song. I will always go with something that's not perfect as long as it feels right. He and Carlos are both from the Bay Area, two different worlds that make this other world. I'm in the video as a bartender, and I don't even drink.

MC: While it's not specifically stated, "Times Like These," recorded by Darius Rucker, is a powerful statement in this pandemic year.

Warren: I wrote it at the beginning of the pandemic. One of the only good things about these times is that so many artists are available because no one is on the road. The song speaks to what's going on. A lot of people are having tough times. I went to Nashville one time and I saw a guy with a sign that said, "I'm not going to lie, I need money for beer." So I put that in the song.

36-39_Cover_November2021.indd 37 10/19/21 12:46 PM

MC: We screened the film *Four Good Days* starring Glenn Close and Mila Kunis. You wrote a song for the end title called "Somehow You Do." Reba McEntire, who sings it, overlays a tough dimension of experience to the song.

Warren: She's lived it. She's gone through a lot of shit in her life. But outside of the movie it's a song about anything you are going through. "When you think that the mountain's too high/And the ocean's too wide, you'll never get through/Some way, somehow, somehow you do."

I read comments about the video, people are going through depression and it's getting them through it. Music is a comfort to get you through the hard times. It's great when you can write a song that has this impact.

MC: It's a non-specific sentiment that could apply to many situations. It reminds us of "'Til it Happens to You," performed by Lady Gaga for *The Hunting Ground*, about the sexual assaults on women on college campuses. It is a song that could also apply to other contexts.

Warren: I do this on purpose. First and foremost, the song has to fit in a movie, but if you do it right the song has meaning outside of the movie. "'Til it Happens to You," I never say what it is. It could be you are going through a bad break up. "Stand Up for Something" from Marshall didn't say what "something" was. I like to write songs with hope.

MC: You have very famously been nominated for a record number of Oscars, but as of yet you don't have a win. Somehow, you capitalize on this feat with grace and humor.

Warren: I have 12 Academy Award nominations. I am now the most nominated woman in the entire history of the Academy Awards in any category who has not won. I think that's really cool. Of course I'd like to win, but if I had a choice of winning once 20 years ago, I'd choose this. There are only five songs chosen every year, voted on by fellow members of the music branch who are the greatest composers and songwriters in existence. If they nominate me, I take that as a win.

MC: You have the ability to turn negatives into positives.

Warren: I embrace it. How can it not be positive? It's good to be acknowledged for your work. My first nomination for the Oscars was in 1988. ("Nothing's Gonna Stop Us Now" from *Mannequin*.) And I'm still doing this. And I'm still at the top of my game. I feel like I'm getting started.

MC: Pop music has a short memory in many ways. You continue to write songs that are relevant. How do you sustain this remarkable string of successes?

Warren: It's important to stay current. I work with current artists. The worst thing for me was to be known for what I've done in the past. I'm so about what's next, and the future. I know I've achieved a lot, but I don't feel like I have. I feel my best songs and successes are yet to come. I always have ideas for concepts and songs and artists who can do my songs. There is so much going on right now—more that ever in my life. I feel like I keep getting better because I keep learning.

MC: In this era of mixtapes, your collection of multiple genres is right in the pocket.

Warren: When kids listen to music online, that's what we had growing up, listening to the radio. It played all different style of songs. The radio was like an education. I've always been a sponge, taking it everything. Everything you can bring into your work.

MC: You very famously write almost exclusively solo. What do you think of the phenomenon of seeing legions of songwriters credited on one song?

Warren: Oh yeah, I'm a fucking unicorn. You go to the ASCAP Awards, and you see 20 people go up on stage. I hate the whole idea of committees. Committees dissipate everything—the whole idea of 10 songwriters on a song, what are you doing? Are you getting coffee? Coming up with the high-hat pattern on the end of the bridge? I get it—some of that is a bunch of people working together on a track. I'm doing that when I'm writing with programming in my head. I'm a one woman writing camp. I still use a Walkman and cassettes, but I also record ideas on my phone.

MC: With the advocacy of SONA, (Songwriters of North America,) and the formation of the MLC (Mechanical Licensing Collective,) do you think things are improving for songwriters?

Warren: It's always been hard and it will always be hard. For songwriters with valuable catalogs it's good. Streaming is not good, with the loss of record sales. Some of the songwriter splits are crazy: 3.1 percent of a song? How do you figure it out, and how do you make money?

36-39_Cover_November2021.indd 38 10/19/21 12:46 PM

MC: Your publishing company Realsongs is one of the most successful indie publishing companies in the world.

Warren: With one writer. Owning my songs just happened. It was 30 years ago, and it was a smart move. How about people selling catalogs? I've been offered crazy money. My soul isn't for sale at any price.

MC: In a year that couldn't seem to get any stranger, the news reported on a herd of cattle that escaped from a slaughterhouse in Pico Rivera, CA. The next day there was a story how a hit songwriter saved the lives of two of these cows—and it was you.

Warren: I'm a big animal activist. I heard about the cows and tried to save them all. I have a ranch with rescue animals. I saw this one cow had tried to escape. I didn't care how much it cost. My phone started blowing up, and it was this international press story. I got to talk about what they were running away from. That steak or hamburger you're eating was murdered. That story changes people. Once you are aware of something you can't become unaware. I hear stories of people who became vegans or vegetarians overnight.

MC: You struggled for a long time before your break- through. When you were only 15 your dad brought you to the Los Angeles Songwriters Showcase (LASS) for industry critiques and advice. You've gone on record as saying that you like proving people wrong.

Warren: Len Chandler and John Braheny from the Showcase were so great. I was a little brat. I was arrogant. You've got to almost have that crazy belief in yourself. You have to have a "fuck you" attitude with the talent to back it up. I've proven people wrong so many times. When someone says you can't do that—watch me.

It happens when it happens. There's luck involved, but you make your own luck. You have to put in the hours. I always worked at it. I made sure that I worked super hard. When a lucky break came I was there for it. I go to work. It's a job I love. I'm the same person I was when I was 15 years old. I'm still obsessed.

Contact Jeff Sanderson, jeff@chasenpr.com

QUICK FACTS

- Diane Warren's catalog includes nine Number Ones, and 32 Top 10s. She is the first songwriter in Billboard history to have seven hits, all by different artists, on the singles chart at the same time.
- Among Diane Warren's hits: "If I Could Turn Back Time" (Cher); "Because You Loved Me" (Celine Dion); "How Do I Live" (LeeAnn Rimes); "I Don't Want to Miss a Thing" (Aerosmith); "Unbreak My Heart" (Toni Braxton); "When I See You Smile," (Bad English); "Don't Turn Around" (Ace of Base); "Love Will Lead You Back (Taylor Dane), and "Nothing's Gonna Stop Us Now" (Starship).
- Although the Oscar has so far eluded her, Warren has been presented with an Emmy, Golden Globes, a Grammy (with 16 noms), Billboard Music Awards, the Ivor Novello Award, Polar Music Prize, numerous ASCAP Awards, induction into the Songwriters Hall of Fame, and a star on the Hollywood Walk of Fame.
- From Van Nuys, CA, Warren attended Pierce College and California State University in Northridge. Although she ran away from home as a teen, she claims she returned because she missed her cat.
- The Diane Warren Foundation is dedicated to the support of animal rights and protection, enriching lives of the elderly and people suffering from life-threatening illnesses, along with music related charities. Her non-profit rescue ranch in Malibu, CA is home to pigs, goats, donkeys, horses, and cows.•

36-39_Cover_November2021.indd 39 10/19/21 12:46 PM

PRODUCT INNOVATION

38 Ways to Monetize One Song

By Bobby Borg & Michael Eames

36-39_Feature_November2021.indd 40 10/19/21 12:48 PM

In a world where money keeps our bills paid and our bellies full, it's always smart to have as many ways as possible to expand your revenue streams and generate income.

In this chapter from their recently released book *Introduction to Music Publishing for Musicians*, Borg & Eames show you 38 different ways to monetize one of your songs. They range from the obvious to the obscure. Not all of these ideas will be right for you or your target audience, but you'll certainly find a few that spark your imagination. So let's get to it.

Package/Release Strategies

Package/release strategies present the various ways that you can single-out (or group) your recordings for distribution to your audience.

Strategies include:

• **Single:** Songs are commonly released as single recordings on a weekly or monthly schedule. This allows you to stay engaged with your audience by continually supplying them with fresh content.

• **EP or LP:** Songs are traditionally released as part of an EP (extended play album of four to six songs) or an LP (long play album of 10 to 12 songs). Both an EP and LP strategy allow you to make more of a statement to your audience or the press in one sitting and to potentially grab a greater share of each listener's time.

• **Compilations:** Songs can also be grouped with other artists in collections (like *Best of LA Punk* or *Best of N.Y. EDM*, etc.). This approach helps each brand involved to benefit cumulatively from the brand reputation and audience reach of the others.

• **Limited Edition Boxed Gift Sets:** Finally, songs can be packaged in a variety of configurations and sold in a cool decorative box set along with other accessories. Guns N' Roses put together its *Locked N' Loaded* box set that included everything from songs on yellow vinyl to cool rings, patches, and more.

Configurations

Next up are configurations. Configurations encompass the various formats in which you can deliver your songs to your public. The more formats you have, the more money you can potentially make.

Formats include:

• **Streaming:** Songs can be released via streaming format to digital service providers ranging from Spotify to Tidal to Apple Music. Streaming is where all the action is today with over 341 million paid streaming subscriptions globally as of this writing (according to IFPI—the International Federation of the Phonographic Industry). So, we say that if you're not streaming, you're just dreaming.

• **Vinyl:** Songs can be sold in vinyl format—even to those fans who don't own record players (fans literally hang vinyl on their walls for decoration). There has been a vinyl revival over the past few years in the United States with sales reaching as much as 18.6 million units as of this writing. In countries like Japan and Germany, vinyl is huge. So, we say give vinyl a spin.

• **Digital Download:** Songs can be easily sold in digital download format to niche fans who still care about this format. We are aware that digital downloads only account for a small percentage of all recorded music sold (only 8.7 percent according to the Recording Industry Association of America as of this writing), but if your fans want it, give it to them.

• **USB Bracelet:** Songs can be released in digital format via decorative branded USB bracelets, allowing your fans to download your music to their devices. USBs can then be used by your fans for their school homework and

other needs. According to DiscMakers, USB bracelets are colorful, fun, and a good way to expose your brand.

• **Download Card:** Songs can be sold via a card with a code that allows the niche fans of the world to download your music and upload it to their devices or cloud storage. Again, while downloads represent a small percentage of sales, download cards are still very handy for artists and bands who are selling music at their live shows.

• **Compact Disc (CD):** Songs can be sold in CD format to fans of the world who still prefer this format. CDs still make up a rather large share of all recorded music globally (22 percent according to IFPI as of this writing), they still have the best sound quality of all other formats, and they can also be easily sold at your live shows. So, don't totally write off CDs just yet.

• **Cassette:** Songs can be sold on cassette tape to niche markets that still desire this format. While you might be thinking "old school," you should know that hugely successful artists like Coldplay, Robbie Williams and Liam Payne have recently released music on cassette. We say old school is sometimes new school.

• **Recorded Stems:** Songs can be sold as a collection of individual stereo recordings of the separate tracks allowing fans to create their own mixes and share them with others. Doing this can help increase engagement among fans which leads to stronger brand communities.

• **Sound Module:** Finally, songs (or short snippets of songs) can be sold as a combined MP3/button/voice player/speaker fixed into a greeting card or toy. Just by searching Amazon you will see that these sound modules can be purchased at a low cost and your music can be uploaded into them rather quickly. While cards and toys are definitely more of a novelty item, your diehard fans will appreciate them.

Versions/Remixes

Now let's move our discussion to recorded versions and remixes of your songs as a way to expand your revenue streams. Versions and remixes present a variety of interpretations of your songs for release to your target audience.

Interpretations include:

• **Instrumental:** Songs can be remixed as instrumental versions (without vocals) to be pitched and licensed for uses including film/TV/Games/Ads and more.

• **Clean:** Songs can be remixed to include zero expletives (profanities) and pitched also to film/TV/Games/Ads and more. But note that cleaning your songs doesn't always guarantee that entertainment giants like Disney or big corporate advertisers will take the song. In their view, once a 'dirty' song, always a 'dirty' song.

• **Vocal-down:** Songs can be remixed so that the vocal line sits low for film and TV licenses. This way the vocal doesn't interfere with the dialogue between the actors.

• **Live:** Songs can be recorded live (complete with all the excitement and crowd noise) to be released as singles or as tracks on an album. Peter Frampton's *Frampton Comes Alive!* is one of the best live recordings ever sold in the United States and it produced several charting hit songs for the artist as well. If you are great live, give it a try.

• **Unplugged Acoustic:** Songs can be re-recorded on acoustic instruments to produce a more mellow and vibey version of an original song. Everyone from Testament to Alice in Chains to Eric Clapton to Led Zeppelin have released acoustic albums with tremendous success. One of my own bands (this is Bobby speaking) recorded an acoustic album (with me on Congas, bass drums, and tambourines) that was far cooler than the plugged-in record, but unfortunately Atlantic Records never released it.

• **Stripped-down:** Songs can be stripped-down (to just the vocalist and pianist or vocalist and guitarist) to offer a more natural and pure rendition for your fans. One great

36-39_Feature_November2021.indd 41 10/19/21 12:48 PM

example of this is the song "Break My Heart Again" written and performed by Finneas. With no more than a vocal and piano track, the honesty of the song shines.

• **A Cappella (Just Vocals):** Songs can be recorded with no more than the vocals to create something a little different. Paul Simon scored a Grammy® Award-winning album with *Graceland* which included the song "Homeless" featuring Ladysmith Black Mambazo. Bobby McFerrin also scored a huge hit with the song "Don't Worry Be Happy." And more recently, artists like Imogen Heap and Pentatonix and have made vocal-only recordings that are totally cool. So, if you can truly sing, this idea can turn out to be a really cool one for you.

• **Remix Dance/EDM:** Songs can be remixed to create dance versions of originals that have a life of their own. Check out the (Surf Messa) remix of "Be Kind" by Halsey and Marshmello. It's quite different from the original. They did a good job!

• **Foreign Translation:** Songs can be recorded in a different language from the original english version to expand your reach and provide fans with something new. Of course, you have to be able to speak another language, or seek out others who will re-sing it for you. Björk released her song "All Is Full of Love" in both English and Icelandic, and Camila Cabello released "Havana" in both English and Spanish.

• **Cover Version:** Songs can be covered by other artists to create a whole new sound and feel and expand your reach too. Even as an indie artist, if you have an amazing song and you know someone locally you admire who has a strong fanbase, you might see if they would be interested in doing a cover of your song. You never know.

• **Short Clips:** Finally, songs can be cut down to shorter clips ranging from five- to 10- to 15-seconds long to be used in a variety of ways. This includes intros and outros to podcast shows and even as ringtones too (for those who still use them).

Transcriptions

Transcriptions are next on our list of expanding your revenue streams. They introduce the various renderings of your songs in printed form.

Transcriptions include:

• **Sheet Music:** Songs can be transcribed in printed format into single sheets of music for the diehard fans who want to either learn how to play your songs or just hang the musical notation on their walls.

• **Folios:** Songs can be sold in a variety of music book formats including folios (a collection of your songs in printed form), matching folios (songs in printed form that precisely match your album sequencing), and mixed folios (songs mixed with other artists).

• **Lyric Books:** Finally, song lyrics can be transcribed into books to give your fans the scoop on both what you're saying in your music and the inspiration behind the lyric as well. While some musicians prefer to let the fans interpret the lyrics as they will, other musicians use this technique to more personally engage with their fans.

Synchronizations

Now let's discuss synchronizations (or Synchs). This presents the various ways that you can merge your songs with visual images.

Synchs include the following:

• **Scripted Video Singles:** Songs can be synched with a variety of different visual themes to help communicate your brand identity and leave the right image in your customers' minds. But don't just do your typical performance video of you lip synching the words. You can create lifestyle videos and make your music the soundtrack, 360 videos utilizing special cameras, and visually shocking videos too (on the latter note, just think of Tyler, The Creator's "Yonkers" that has over a billion streams on YouTube). The more video versions of one

song you make, the longer you can extend the promotion on one of your singles. We say have fun and be creative.

• **Making of Videos:** Songs—while they are being written and recorded in the studio—can be documented on video for the release of a "making of video." We were blown away by Amy Winehouse's documentary which was obviously filmed before she "made it." There are scenes of her going to meetings with labels and more. How cool is that? This makes great footage for the fans and helps to tell your brand's story.

• **Karaoke-style Lyric Videos:** Finally, songs can be synchronized in a karaoke-style lyric video to create a fun and DIY interactive experience for fans. With little more than a home computer, wireless mic and a mixer, fans can sing along to your tracks (with the lyrics that light up in synch with the music) just like they would in a bar. Just Google "how to make a DIY karaoke video" and the rest from there is easy.

Accessorized Extensions

Second to last on our list to expand your revenue streams are accessorized extensions. These present the additional ways that your songs can expand into fashionable enhancements for both your body and your house.

Accessories include:

• **String Jewelry:** Songs can be turned into jewelry—well not really, but the used bass strings that recorded the song can certainly be transformed. In fact, one of my students (this is Bobby speaking) makes 30K a year doing this. For real!

• **Stick Jewelry:** Songs can also be turned into drum stick necklaces—at least the sticks that recorded the song can be transformed into a cool necklace. Give it a shot.

• **Lyric T-shirts:** Song lyrics can be reprinted on T-shirts to help make a statement about your brand while also increasing awareness. The band Atreyu has a whole line of shirts with the lyric "live, love, burn, die" from their song "Lip Gloss and Black."

• **Patches:** Song lyrics and titles can also expand into a line of patches to help spread the word about your brand. I (this is Michael) remember seeing a cool patch that had Jimi Hendrix's song lyrics "Scuse me while I kiss the sky" printed on it. Another popular example includes Frankie Goes to Hollywood's lyric, "Relax, Go to it."

• **Hats:** Song lyrics and titles can expand onto hats too. Our favorite example of this is a hat with the Rolling Stones' lyric "Only Rock 'n Roll, but I like it."

• **Framed Drum Heads:** Finally, songs can also expand into wall hangings—at least the drum heads you used to record a certain song can be transformed into cool wall art. This can be an exclusive item that you sell to diehard fans. Think about it, what fan wouldn't want the actual drum head (signed) used to record a super cool song?

Exclusives

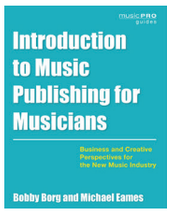
And last but not least on our list to expand your revenue streams, are exclusives. These offer up the methods by which your songs can be distributed to your audience in more special and personal ways.

Exclusives include:

• **Behind the Scenes Content:** Songs can be presented to private audiences via social media to form a tighter bond with fans. Showing the stages as a song is written or recorded could be a super cool value-added perk for the most diehard fans and it can help you earn money too. Check out sites like Patreon and get this started.

• **Livestream:** Finally, songs can be presented in real-time (live) via livestreamed concerts and discussions to build tighter bonds with fans and make a few bucks, too. On platforms like Twitch and StageIt, fans can show their appreciation by tipping you.

So, there you have it—38 ways to monetize just one song. We know we just spit out a lot of different possibilities for you, which can be quite overwhelming. So always remember to let your target audience guide your decisions. Pick the ideas that will work for your customers first. Good luck and have a lot of fun with this. And we hope that it brings you some fortune as well. •



BOBBY BORG, MCM, is a former recording/touring artist, the founder of Bobby Borg Consulting, and the author of *Music Marketing for The DIY Musician and Business Basics For Musicians*. He is also an adjunct professor of Music Industry Studies at USC's Thornton School of Music. **MICHAEL EAMES** is a trained composer, songwriter and pianist with experience in film scoring, the President and co-Founder of PEN Music Group, Inc., and an advisor to the Independent Publisher Advisory Council (IPAC) of the National Music Publishers Association (NMPA).

36-39_Feature_November2021.indd 42 10/19/21 12:48 PM

"One of LA's Temples of Sound"

"Top 10 U.S. Studios Under $100/hr"

4TH STREET RECORDING

SANTA MONICA

1211 4th Street, Santa Monica, CA 90401

310-395-9114 • info@4thstreetrecording.com

AKAI's MPC Studio Controller

The just released MPC Studio Controller from AKAI Professional is designed to seamlessly integrate with AKAI's MPC2 digital audio workstation software. Unlike the more expensive MPC ONE sampler, which is the next step up in the in the MPC hardware sampler ecosystem, the MPC Studio is a controller—not a standalone hardware sampler—and requires a MAC or PC and preferably an audio interface to operate.

The MPC Studio Controller connects to your computer via USB and needs to be authorized with your iLok account. The MPC Studio Controller has full-size velocity and pressure sensitive RGB-backlit pads. The only connections on the back of the MPC Studio are two eighth-inch MIDI in and out (full-size MIDI breakout cables are included) for connecting a keyboard or other MIDI devices and a USB 2.0 port. The build quality of the MPC Studio Hardware Controller is, in a word, excellent.

The MPC Studio Controller is extremely well integrated with the included full license to MPC2 Studio software. It has enough buttons, knobs, and functionality to allow you access just about any parameter on the MPC2 Studio software without touching your mouse. Overall, the interface is very straightforward, and is designed for easy workflow.

The first and most obvious tradeoff over the more expensive MPC standalone hardware samplers is the lack of a touch screen. Yes, you get a screen on the MPC Studio Controller (it is about the size of a postage stamp), and it has some obvious limitations because of its size. A rotary encoder located just below the screen helps you to dial in various parameters one at a time and displays them on the screen.

AKAI has replaced most of the functionality of the Q Link rotary encoders found in more expensive MPC units with a new multifunction velocity-sensitive touch strip. The multifunction touch strip on the MPC Studio Software is assignable and allows you to control pitch modifications, sustain, assign automation and many more parameters. Q Link and much more. The touch strip also allows you to set markers, control quantization, zoom in and out on, adjust starting and end points, change tuning, turn real time correction on and off and control many more parameters all without touching your mouse.

"The multifunction touch strip on the MPC Studio Software is assignable and allows you to control pitch modifications, sustain, assign automation and many more parameters."

The included full license to MPC2 Software DAW for Mac and PC and allows you to work with up to 128 audio and MIDI tracks. The MPC 2 studio software features drag and drop capability, so you can drag samples from the browser onto your desktop. AKAI has included a wide selection of instructional videos and a free MPC Masterclass introduction to beat making including free downloadable templates accessible on the MPC website.

It's important to point out that the MPC2 software is a Digital Audio Workstation (DAW). MPC2 can run as a VST plugin inside any host DAW. This makes it very accessible to those who want to use their own DAW software instead of MPC2. You can also utilize all the great synths in your own DAW by using MPC2 as a VST on a track in a compatible DAW.

The MPC Studio Controller comes with enough plugins and content to keep you creating beats for a long time. The included drum kits cover a wide range of musical styles. The MPC2 Studio software comes with Gold Dust, a new sample library which features brand-new kits exclusive to MPC Studio.

Once you take the time to get use to the interface it really does feel like an MPC. It is truly impressive how many buttons and controls AKAI has managed to pack into a small space. All the controls are easy to see, even in dim lighting, and the multi-color RGB backlighting on the pads help give you instant tactile feedback depending on what you are playing back through the software.

The MPC Studio Controller is not designed to replace the functionality of stand-alone samplers, but it will work for a lot of people who want to get started with beat making or just want a portable professional hardware controller for on the go that will easily fit in a backpack.

The MPC Studio Controller is available now for $269 MAP. Find out more at akaipro.com.

48-49 SinglePages_November2021.indd 44 10/19/21 12:53 PM

The Wash Technique

Most Successful Performances Include a Triumphant Recovery

I need Angela Lansbury to sing the following line: "Tale as old as time."

All of our heroes go through some sort of peril. They are confronted with an obstacle, burden, or challenge that appears to be insurmountable. Typically, when despair seems to be the only option and defeat is all but certain, the hero finds something deep within and restores order through victory.

Would we even know of the phoenix without the ashes whence it rises? Who is Rocky Balboa but your average no-name boxer without Apollo Creed, Clubber Lang, Drago, and yes, Thunderlips? Frank Sinatra, at one point, transformed from superstar to washed-up has-been. Personal issues, a shift in the public's musical taste, and his inability to perform at his established level spelled doom for the greatest vocalist in American pop history. Yet, his most defining years were still ahead of him. Frank's second act defined his career and established what we now recognize as the Great American Songbook.

These stories are endless and, yes, as old as time. The rescue. The reinvention. The resuscitation. The recovery. The resurrection.

Let's go back to Rocky. He's a poor, humble boxer. He's the underdog preparing to face the champion. His journey is one of personal pain and uncertainty. Yet, he perseveres, claiming one incremental victory at a time. He wins the heart of Adrian. He convinces Mick that he has the stomach to train. He catches the chicken! And in the most moving scene in movie history, he stands by Adrian's side, waiting for her to come out of the coma. Neglecting his selfish needs to train and his desire to take on Apollo Creed, he remains bedside with his ailing wife. Then, supported by the low thunder of the string and the clang of the bell, Adrian awakens from her deep sleep and intently encourages her husband to WIN!

The championship fight becomes a micro representation of Rocky's life story. The ebb and flow of both boxers landing critical blows. Each trading the upper hand yet still facing the long fight. The cuts and swelling. Fatigue and blood. The falling and stumbling. The apprehension that our hero had finally met his match. The extreme suffering that causes even Adrian to look away.

Yet, as we all know, Rocky prevails. He wins. He becomes the champion. He makes enough money to buy a robot (a 1983 robot, mind you).

Understand that struggle is part of success. You cannot avoid uncertainty, doubt, and fear. It's real in life and performance. It will affect you.

However, there is no shame in feeling these emotions. There is no shame in being affected by these emotions. We all must learn to recover. To press on. To understand that, most likely, our audience will not see nor hear our errors, and even if they do, it's ok. They will forgive us for being human. Let that bad note pass on by and sing the next one better. Forget that you stumbled through the opening joke to no laughter. Move right to the heart of the matter. Win them over with your purpose.

"Allow your message and song to rise above your imperfections and wobbles. Win them over with your purpose."

Do not be surprised when punched in the mouth. Expect it and hit back. Allow your message and song to rise above your imperfections and wobbles.

When I struggle in a performance, I do not suffer by ruminating over my mistakes after making a recovery. I've learned I will, more than likely, get in my way with wandering thoughts of doubt, anxiety, and insecurity. Rather than aim to entirely rid me of these thoughts (Don't think about an elephant right now! You just did, didn't you?), I accept them as flashes. Flash and move on, feeling no shame. Sometimes, I have to endure the burn of the flash. Yet, when the heat cools, I am bolstered by my ability to have taken the heat, remained engaged, and committed to my endeavor. I've removed the emotion of surprise. I will not be blindsided. There will be a punch. There will be a flash. There will be heat. Even so, I will withstand and recover. Yo, Adrian! I will triumph!

The Wash Technique

I made one of those things! You know, an acronym. I think it's helpful. When you can feel the water's approaching and the pressure is mounting, don't get flooded, just let it Wash away.

- Welcome the adversity in whatever form it manifests (fear and doubt are the big ones, usually). Don't be surprised. Don't fight it. Expect it. You are human; these things happen.
- Accept the discomfort. Getting upset that your palms are sweaty, thoughts are racing, and breath is short makes things worse. These reactions will pass.
- Stay on task. Continue to do what you have trained to do. Don't bail out! Remember, picturing something that gives you joy can divert your attention just enough so that you can get out of your own way. Breathe deeply through the nose.
- Harness the confidence and pride that follows overcoming adversity. Channel that resilience into poise, which is defined as a stably balanced state. Pretty cool, right!

MATT WILSON is a professional performing musician and writer. He first gained national exposure as the "Piano Man" in the first national tour of Billy Joel and Twyla Tharp's Tony-Award-winning musical, Movin' Out. In 2005, the Texas State Senate honored Wilson with a resolution for his achievements in Fine Arts, and in 2016 he was accepted to the Texas Commission on the Arts Touring Roster. His band routinely tours, headlining numerous public, private, and social events of all sizes. His original music has been placed in TV and film, such as Shameless and Once Upon A Time. In his recently released first book, Hooks: Lessons on Performance, Business, and Life from a Working Musician, Wilson shares life lessons from decades of experience.

48-49 SinglePages_November2021.indd 45 10/19/21 12:53 PM

– JASON SHAND

It's Got to Be Authentic

I think every artist obviously has their own method for coming up with a good tune. Everyone has their own inspirations.

So on that note—no pun intended—if I were to give advice to some young up and comers trying to craft a good song, I'd say to go with your gut… to go with what you're feeling… to go with what inspires you, because in my opinion, if you do that, it's coming from an authentic place, and for art to be good, it's got to be authentic.

Personally, I draw from my life experiences or the life experiences of people I know, or people I may not know first-hand, but may observe.

I'm inspired by that slice of life, that human connection. Now for me, these slices of life most often go hand in hand with a melody, a bass line, perhaps a lyrical hook, that may evoke an emotion tied to an observation… and the next thing you know, this observation… this inspiration… has given me the tree trunk/main hook of a song, and what follows are the branches/verses that flesh themselves out.

Sometimes it's the other way around with the branches first becoming well defined, followed by the tree trunk… the main anchor of a song suddenly staring you in the face!

There is no real formula… except that I'm drawing from a situation… a storyline… I'm drawing from something that inspires me.

It's very rare for me to come up with anything good when I try writing for the sake of writing with no emotional impetus/connection to spark me.

"Don't run away from negative feelings. Confront them, dissect them, and turning them into some poetic expression will probably be cathartic."

I truly believe that when you go with your gut… when you go with your feel… when you go with your instinct, when you are inspired from that authentic place, tap into that and the universe will eventually give you something back.

That goes for life as an artist-songwriter and I think that also goes for life in general as well.

Not all things that are good are inspiring when it comes to a great song. Extreme sadness/depression, anger, confusion, jealousy, hatred… these emotions have given me great material. Don't run away from these negative feelings. Confront them, dissect them, and turning them into some poetic expression will probably be cathartic.

"The Petty Narcissist," the title track of my upcoming album, without going into personal detail, is an example of a song about a relationship of mine and it was written from a place of enormous pain. It was an extremely cathartic experience for me to write and finish that song and I was able to let all that pain go afterwards. It was healing. And I got one of my best songs out of it!

So, to wrap this up and to bring things back full circle in regards to being an artist-songwriter—go with your gut… go with what you're feeling… go with what inspires you, because in my opinion, if you do that, it's coming from an authentic place, and for art to be good, it's got to be authentic.

Follow up with Jason Shand: jasonshand.com
facebook.com/jasonshandmusic
instagram.com/jasonshandmusic
twitter.com/jasonshandmusic.com

48-49 SinglePages_November2021.indd 46 10/19/21 12:53 PM

Hate Networking?

Good news—you don't have to. Here are 5 career tips from Quadio Media CEO Marcus Welch that will show you the way. When I was in college, dying for a job—any job—in the music business, everyone gave me the same advice: "Network." I hated it. First, because I'm a card-carrying introvert, but second, and more so, because "networking" sounded so phony and mercenary. Why would anyone want to schmooze with me, an undergrad whose main credentials were a radio show, a major in Communications, and an obsession with obscure Indie bands you've never heard of? I knew the answer was, "No one," and I was right, and yet, here I am, the CEO of a music tech platform, and five real-world tips on what it really takes to launch your music career.

• Forget kissing up to "big" people—just make friends, lots of them, and do friend favors. Here's the truth. People in the industry with big jobs and clout—they have no reason to know you or help you; tbh, you have nothing to offer in return. Sure, a few natural-born mentors exist out there. But they're rare. So running around, trying to get a meeting with the major label VP who knows your dentist's cousin—forget it. You'll talk for five minutes, and it's over. Instead, do what feels natural. Get to know your own people, aspiring artists and managers and producers. Get to know them well, and then, just be the good person you are. Help them as much as you can. Go to their shows, promote them on your socials. It's really kind of simple. Having more friends makes your world a better place, but here's the nice part: you will learn more from your friends than you can imagine. It gets better. I assure you that, in time, this strategy pays off far more than trying to "network" with strangers, as you and your friends will all enter the music business together, and help each other—authentically—for years and years.

• It's never too early to create and promote your "brand." The music industry is a crowded place, and breaking in requires standing out, the sooner the better. For instance, without many specifics in my brain, I knew I wanted to make a career out of discovering new artists. And so that's how I started describing myself in college—in conversations with friends, on my radio show at Cornell, on my resume, in job interviews. Yes, your "brand" may change with time, and authenticity is essential, but I've definitely observed that the most successful people in this space start by defining themselves from the outset with a public persona that answers: this is who I am, this is what I want, this is how I'm unique.

• Seize every opportunity to expand your "field of exposure," even the opportunities that seem kind of pointless. I've now been fortunate enough to meet enough "big names" in our space to know that a successful career in the music business is a journey of small steps, not leaps and bounds. You cannot miss a chance, however small, to get seen and meet more people. You've got a chance to do an open mic with 10 people in the audience? It feels dumb, but do it anyway because you might make one or two fans, which is better than staying home and adding zero to your roster. There's a lecture on campus with a music exec from a genre you don't really listen to? Go anyway, you might learn a thing or two, and as important, meet the person sitting next to you, and leave a positive impression on them. And dull as it can seem, get yourself on LinkedIn, and follow every industry leader you can, because one day, thanks to your smart online comments on their posts, they might recognize your name on a resume. Exposure takes time and effort, over and over again.

• Collaborate, collaborate, collaborate. When we started Quadio a couple of years ago, my co-founder Joe Welch and I were driven by how hard it had been to find a community of creatives while we were in college. Joe, for instance, was an EDM producer, and it wasn't until his senior year that he discovered that a guy down the hall in his dorm was making beats all night long. Once they found each other, their output exploded in great ways, because the truth is that creatives need each other—for growth, inspiration, sometimes discipline, and best of all, for fun. You cannot make your best music alone, you cannot build your music career in a vacuum. We all need other artists, and they need us. So, here's what works: deploy every collaboration tool you can to find. If you're a college artist, make sure you plug into Quadio, but also, keep your eyes open for collab opportunities at open mic nights and in campus clubs.

• Be a super-fan with no expectations. One of the most counter-intuitive things you can do to grow your career is the most effective: go big on building other people's careers. This is not about being a friend, as per Bullet Point 1 above, this is about being a stan. If there is a great artist on your campus, promote and praise them on your socials. If there is an emerging artist you love out there in the world, follow them everywhere and comment with effusive praise. If there is a music manager, producer, or executive whom you respect from afar, write them an open letter, making sure to include the line, "I am writing this with no expectation of hearing back or gaining anything, I just wanted you to know you have taught and inspired me." Maybe this all sounds kind of extra, but helping and supporting others has no downside, and often has unexpected outcomes. At the very least, it adds good ju-ju to the universe, which is never a bad thing, and wait and see, could be a very good one.

MARCUS WELCH is the CEO of Quadio Media. Quadio is the groundbreaking college creative network, with community members including 24kGoldn, Ayoni, Hannah Hausman, Tiffany Day, and UMI, among others. Quadio exists to champion college creativity, which they achieve by-way-of their trademark social media app and extensive community programming, bridging the gap between what's fan-facing and what typically happens behind-the-scenes. By curating unmatched opportunities for students to have direct access and discourse with some of the best industry leaders in the game, Quadio now boasts 15k+ college creatives engaged in their community, and touts over 900 schools represented across the country. See quadio.com/

48-49 SinglePages_November2021.indd 47 10/19/21 12:53 PM

Carmine Appice/ Fernando Perdomo Project

7

Energy Overload

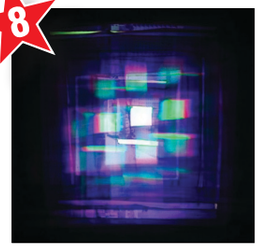
Cleopatra Records

Producers: Carmine Appice & Fernando Perdomo

Sparks fly when these jamming technicians traverse a ton of instrumental terrain on these dozen tracks. "Blow Speaker Boogie" and "Funky Jackson" sound like early Jeff Beck, while the title tune and "Pure Ecstasy" get the stellar support of keyboard guest Derek Sherinian. "Little Havana, Big Havana" is lean jazz-rock and McCartney's "Maybe, I'm Amazed" and Appice's own "Da Ya Think I'm Sexy?" receive harmonic and rhythmic renovation. Perdomo handles guitars, keyboards and bass, with Appice bringing the percussive thunder. ***– Eric Harabadian***

Dark Mark vs. Skeleton Joe

8



Self-titled

Rare Bird/Kitten Robot Records

Producer: Joe Cardamone

Vocalists Mark Lanegan of Screaming Trees and Joe Cardamone, best known for his work with The Icarus Line, teamed up for this macabre transmission. Their lushly decomposing debut makes listeners want to dance while sinning, then collapse in agony from excessive joy. Fueled by mutual admiration, the duo uses alter egos to inform their hypercreative and bone-chilling postmodern sound. The result is as disturbing as it is refreshing, perplexing while being creepily familiar. Don't miss "Skeleton Joe Manifesto," a wending opus that'll turn your soul inside out . ***– Andy Kaufmann***

Greyscale

8

Umbra

Fearless Records

Producer: Courtney Ballard

Every few years, a teenager's favorite underground pop-punk band finds a smooth transition into mom's radio-ready pop. On this, Grayscale's third LP, the Philly five-some's addition of horns and a choir may have been the spark for such a transition. *Umbra* delivers catchy hooks on "Without You," "Dirty Bombs" and "Babylon (Say It to My Face)" while the rest of the album brings a mostly-somber, ballad energy. If the release were 2 songs shorter, this LP might be a 9 out of 10. But as is, the tail-end loses energy toward the finish line. Either way, one thing is clear, these dudes can write a tune. Listen to "Live Again" for proof. ***– Andy Mesecher***

Young Thug

8

Punk

YSL Records Distribution

Producers: Various

Having released two-dozen mixtapes and EPs, and being one of the most sought after featured artists, it is hard to believe *Punk* is only Young Thug's second studio album. This new era welcomes actual guitars and drums, and Thug's honesty and stream-of-consciousness shines with inward vulnerability, especially on "Die Slow" and "Droppin' Jewels." Lead single "Tick Tock" is outstanding. "Hate the Game" is another standout. Each work is brief, made of vignettes, rather than a fully-fledged project. High-profile collabs with: Drake, Future, J. Cole, Doja Cat, Gunna, fun.'s Nate Ruess, the late Mac Miller and Juice Wrld all elevate the artistry. ***– Joseph Maltese***

Nektar

10

Sounds Like Swiss

Beyond Before

Producers: Roger Houdaille & Vinnie Schmid

Nearly 50 years later and the legendary British band Nektar is still going strong. And this 2 CD/1 DVD package is a rare look into their beginnings. Geneva and Lausanne, Switzerland were historically popular performance strongholds for the group. The two audio discs from 1973 capture exciting highlights from their early catalog. Also included is a full-length Swiss TV broadcast from that same year. Albeit in black & white, staples like "Desolation Valley" and "King of Twilight" are presented in clear images and supply the viewer with vivid "aural" color, unbridled energy and raw emotion. This should be cherished by aficionados and novices alike. ***– Eric Harabadian***

Ilana Katz Katz

8

In My Mind

Regina Royale

Producer: Matt Isbell

From Boston's subway platforms to the national stage, blues/roots violinist and singer-songwriter Ilana Katz Katz covers a lot of musical terrain. On her latest album she's joined by Johnny Burgin and his band on a majority of Katz originals. She was raised on classical, with a heavy dose of Americana and country styles. That unique mix manifests itself on cuts like the Memphis/Stax mash-up title track, the haunting and socially relevant "Nine Souls" and the rockabilly-flavored "Bad Child." "Downtown with the Devil" gives the late Charlie Daniels a run for his money, and the auto-biographical "Woman, Play the Blues" is set to an infectious JL Hooker beat. ***– Eric Harabadian***

William Shatner

8

Bill

Let's Get It!/Republic Records

Producer: Dan Miller

To paraphrase the original TV series *Star Trek*, Shatner has always boldly gone where few have gone before. At 90, this is the 11th album release for the acclaimed actor, director, author and auteur. And it is, perhaps, his most revealing work to date, where he reflects poetically on pivotal moments in his personal life and career. Shades of Ken Nordine's "Word Jazz," tracks like "Monday Night in London" and "What Do We Know" utilize illustrative word play and clever sound design. Enter the mind of "Bill," with several guests, including Joe Jonas, Brad Paisley, Joe Walsh, sax man Dave Koz and steel guitarist Robert Randolph. ***– Eric Harabadian***

The The

8

The Comeback Special

Cinéola/Earmusic

Producer: Matt Johnson

Aficionados of Matt Johnson's roiling post-punk collective waited many eons for this release. As such, they're bound to be satisfied with *The Comeback Special*, which memorizes one of the act's 2018 performances at London's Royal Albert Hall. If the recording's existence alone isn't enough to draw followers, previous cohorts DC Collard, Barrie Cadogan and Earl Harvin delivering prismatic takes on classic tunes such as "Slow Motion Replay," "Heartland" and "Infected" is bound to boost their interest. If your fandom still remains unsatisfied, splurge for the film version and companion book. ***– Andy Kaufmann***

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

50-51 CDReviews_November_2021.indd 48 10/19/21 1:04 PM

Who reads Music Connection?

THE INDIE ARTIST

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

-- Chevy Quis

THE 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 MUSIC CONSULTANT

"Music Connection is on another level! They quickly and accurately promoted my composition competition, which led to a number of submissions. As the owner of a music consulting business that helps musicians compose their careers, this type of service is essential when I want to send out content that benefits artists."

- Jessica Muñiz-Collado, Founder/CEO - Nizco Music

THE STUDIO OWNER

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

- Kathleen Wirt, Owner, 4th Street Recording

THE INDIE ARTIST

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

- Aprilann

THE GRAMMY WINNER

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

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

MUSIC CONNECTION

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

NEW MUSIC CRITIQUES

Mykii J

Contact: mykiijmusic@gmail.com
Web: mykiij.com
Seeking: Label, Booking, Film/TV
Style: Hip-Hop, Rap, Pop

Philly born-and-based poet, rapper and producer Mykii J demonstrates his range with a sampling of tracks from *Music 4 Mutants*. On "Gambit," the rapper surprises us with a nasally voice, almost a parody of Ice-T. This style becomes his own, as Mykii recites spoken word poetry over sparse dramatic piano. Production is key, as halfway in the song, a major reset employs a sub-synth bass, big booming beats and fast straightforward rapping. "The Kickback" is more uptempo and Mykii J sings, sounding very close to the other Michael J. "Crime Scene" is exciting, a dark R&B bop, with fairly explicit sexual lyrics—his performance embodies a cast of multiple voices and points of view.

Production 9
Lyrics 8
Music 7
Vocals 8
Musicianship 8

SCORE: 8.0

J. Wes Ulm and Kant's Konundrum

Contact: wes_ulm@post.harvard.edu
Web: youtube.com
Seeking: Label, Distribution
Style: Alt-Rock, Singer-Songwriter, '90s

Ulm is an artist with a gift for sharp, articulate lyrics that bite into his subject matter. "Cannon Fodder Confessions..." is a good example of this as the artist delivers a scathing screed against war profiteers who send young men and women to fight wars. Ulm is an able storyteller on "Hustler's Tale," the story of a heroic gangster, using a gritty, gravelly voice. Catchiest of all is the sprightly, sunny, mandolin-fueled love song "Angel of the Bayou Master" which, despite repetitiousness, is another example of a smart, eloquent songwriter at work. We advise Ulm to take the next step and upgrade the production quality of his recordings.

Production 7
Lyrics 8
Music 7
Vocals 7
Musicianship 8

SCORE: 7.4

One and a Half Dog

Contact: oneandahalfdog@gmail.com
Web: spotify.com
Seeking: Film/TV Placement
Style: Alternative Rock

An ominous guitar, a shimmering cymbal, pulsing toms, a great bassline and a muttering, accented vocal—they all combine for an intriguing intro from this Norway-based quintet led by an emotive Lars Nielsen. Quite soon, however, it's apparent there is a desperate need of proper mixing and mastering for this song ("Shine") to really glow. The midtempo rocker "Game Over," with its fx'd vocal, and the band's most promising number, "Fire In The Hole"—a song that would be ideal for an apocalyptic videogame placement—are unfortunately undermined and handicapped by what can only be called demo-quality sound. If this Dog really wants to hunt for placements in film and TV, they will need a more polished product.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

Pretty Litt

Contact: prettylittlivvbamm@gmail.com
Web: soundcloud.com
Seeking: Label
Style: Hip-Hop

What strikes us first about the Chicago-based duo Pretty Litt (Livv and Bamm) is the thoughtful production and composition of the tracks. "Jungle" is comprised of an old soul sample, with an effected vocal run and postmodern drum beat serving as the main instrumental. The female emcees reverse gender roles on "PLA (Pretty Litt Anthem)" telling their men to be ready for when they get back from a night out. "Windy City" is the most effective effort, pleading for social and racial justice, with firsthand observations interspersed with clips of speeches and rallies. The duo details: Laquan McDonald, George Floyd, Breonna Taylor, Kendrick Johnson. We sat in silence letting the stories sink in.

Production 8
Lyrics 8
Music 8
Vocals 8
Musicianship 7

SCORE: 7.8

Lash & Grey

Contact: kristinlashmusic@gmail.com
Web: linktr.ee/lashgrey
Seeking: Label, Distribution, Film/TV
Style: Soul Pop

We're impressed with the potential of this Slovakian duo, whose Detroit, L.A. and Prague recorded songs include the "after war," which delivers lush, high-quality synth strings propelled by a funky drum beat, a jazzy bass, and Kristin's uniquely soulful voice whose accented English comes across as more of a plus than a minus. Subject matter is persistently sad and downbeat, with Kristin expressing feelings of loss and struggles to survive, as in the song "cry." The sombre tone continues with "alone" where, before the finale's uptempo beat kicks in, Kristin demonstrates her impressive vocal range of highs and lows. Just terrific. Can she sing a happy, jubilant song? Well, that's for Lash & Grey to figure out.

Production 8
Lyrics 7
Music 9
Vocals 9
Musicianship 7

SCORE: 8.0

Allegra Jordyn

Contact: amanda@trendpr.com
Web: allegrajordyn.com
Seeking: Film/TV, Booking, Publishing
Style: Alt-Pop

Boston-based Allegra Jordyn delivers a high-quality multi-layered sound for her thoughtful, introspective music. "Numb" radiates with echo and impact, alternating measures of propulsive beats with her somber, downcast verses. The self-critical "Talk of the Town" is similar in nature as she sings "I've got to get better." The breakup song "Last Word" is the artist's best outing, spearheaded by a strong, memorable chorus. While her vocals deliver emotive moments, we feel that Jordyn's heavy reliance on glissando can get a bit tiresome and leaves us wondering if it might be more effective for her to simplify things and render her heartfelt songs as earnest piano/acoustic performances.

Production 8
Lyrics 7
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.

NMC_NewMaster_Nov2021.indd 50 10/19/21 12:43 PM

Elijah Rock

Contact: info@elijahrock.com
Web: elijahrock.com
Seeking: Booking, Film/TV, Label
Style: Pop Traditional, Jazz

Gifted with a velvety baritone, singer Elijah Rock is a modern-day crooner whose recordings demonstrate what sophisticated singing is all about. On the Sinatra cover "All I Need is the Girl," Mr. Rock delivers a light, romantic, Saturday-nite-on-the-town type of a song whose jazzy, fingersnappin' vitality is contagious. Rock's voice goes deep and formal on "Gershwin For My Soul" which really punches into overdrive after the chorus and gets loose and jazzy to the end. Despite lyrical cliche, "Matters of the Heart" treats the listener to a slow, pensive, Debussy-like piano intro that, right down to the song's climactic cymbal shimmer, shows that Rock is one terrific communicator.

Production 8
Lyrics 7
Music 8
Vocals 10
Musicianship 9

SCORE: 8.4

Katie Fry

Contact: katiefrymusicmanagement@gmail.com
Web: katiefry.com
Seeking: Booking, Film/TV
Style: Singer-Songwriter

Three strong recordings show what can be accomplished by a singer and her acoustic-based band. Of course, it sure helps to be blessed with a great voice, and Fry definitely has that, expertly delivering songs with heart that connect with the listener. "My California" is a winner in which Fry paints a picture of her rural, small-town California upbringing "where you can't see the city lights." Her voice shows real finesse on "More to Lose" as it rides a series of minor chords and expert playing and producing, including especially rich and supple drums. Fry's humanist plea on "One Foot at a Time" expresses uncommon understanding and empathy at a time when we could all use more of both.

Production 9
Lyrics 8
Music 8
Vocals 9
Musicianship 8

SCORE: 8.4

Sursie Metzger

Contact: wiccanpyro13@gmail.com
Web: sursiemetzger.com/epk
Seeking: Film/TV
Style: Instrumental

With "Monolith (Erosion)" composer/multi-instrumentalist Sursie Metzger makes it clear she has a gift for the kind of gentle/healing sounds that would be enticing to an ambient music label or a meditation app. Amid its warm atmospherics and soft percussive detonations, a tune/hook becomes apparent. Featuring a descending harp arpeggio, "Celestial Waltz" follows that soothing formula but seems a bit too quiet, though it's a nice tune. "Cosmic Garden" is more of the same, conjuring a fleet of celestial clouds for the listener to float upon. All in all, we advise this budding composer to check out singer-songwriter-harpist Joanna Newsom and work to elevate her own harp playing to compose accessible songs.

Production 7
Lyrics X
Music 8
Vocals X
Musicianship 7

SCORE: 7.3

Chemical Diary

Contact: rolandnumbers@gmail.com
Web: youtube.com/chemicaldiary
Seeking: Label, Booking, Film/TV
Style: Rock

Texas-bred brothers Chemical Diary have a new batch of songs recorded at legendary Sunset Sound in Hollywood. "What Actually Did Happen" is a rockin' tune that rides a strong bassline and rhythm as its psychedelic character unfolds. Though we're not overly impressed with the lead vocal, and with the thin-sounding guitar tone, the song's unique lyrics and melody are standouts. Another catchy melody can be found in "Happy Being Me," a slice of nasally power-pop. The duo veers toward the punk rock realm with "Legalization," a song about—you guessed it—weed and its decriminalization. Overall, we feel that these recordings are solid as song demos, but could be further developed in the recording studio.

Production 7
Lyrics 8
Music 8
Vocals 7
Musicianship 7

SCORE: 7.4

Music These Days

Contact: ranchorespiro@gmail.com
Web: musicthesedays.com
Seeking: Label, Booking, Distribution
Style: Country/Rock/Southwestern

Tucson-based Ben Wilkinson and his project, Music These Days, has been likened to "country meets Radiohead," making music that could be a good fit for an alt-western movie soundtrack. First off, for example, on "View from the Badlands," you know you're in alternative territory at the sound of Wilkinson's lo-fi voice as he sings "The highway is the only place for me," which has some Neil Young and Sufjan Stevens in its DNA. Both the waltzing "The Bottle Just Scared Me" and "Alan Reyes," which recounts the memories of a sweet, satisfying roadtrip (though it's possible there is a sad unsung revelation lurking). Best move of all is that the latter two arrangements feature the spellbinding whine of a pedal-steel guitar.

Production 8
Lyrics 7
Music 7
Vocals 7
Musicianship 8

SCORE: 7.4

Bloomfield Machine

Contact: popguy6@mac.com
Web: bandcamp.com
Seeking: Publisher, Film/TV, Label
Style: Indie Electronic Rock

Formerly of the band Chewy Marble, Brian Kassan's new project Bloomfield Machine specializes in retro instrumental themes based on MIDI computer instruments. These brief recordings, such as the catchy 2-minute loping-paced "Cultural Treason," have a "chiptune" vibe about them, sounding like vintage computer game music. Mysterious, robotic synth-tones are percolating heavily in "MicroAggression" which gets sinister and harsh along with some harpsichord sounds. "Race to Indifference" has some very cool synths that breathe in and out along with an electronic/acoustic drumbeat and string pads. No doubt the right visual project—a quirky retro-oriented film or TV series—would be perfect for this music.

Production 8
Lyrics x
Music 8
Vocals x
Musicianship 8

SCORE: 8.0

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

NMC_NewMaster_Nov2021.indd 51 10/19/21 12:44 PM

LOVE GHOST

The Troubadour *West Hollywood, CA*

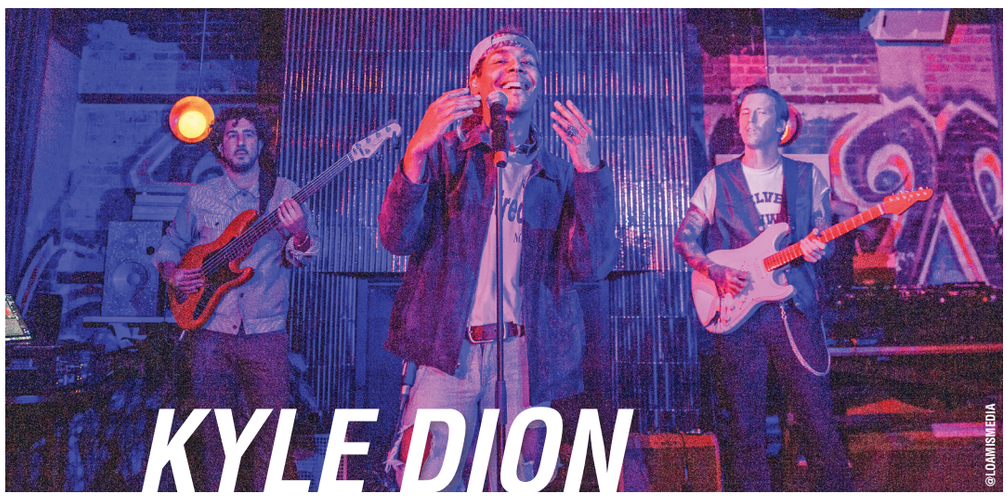
Web: loveghost.com
Contact: JBonner@milestonepublicity.com
Players: Finnegan Bell, lead vocals, guitar; Ryan Stevens, bass, vocals; Daniel Alcala, guitar, vocals; Samson Young, drums, vocals; Cory Batchler, keyboard, vocals

Material: Love Ghost is a mix of different genres all melding very nicely. They are mostly grunge with a lot of metal and hard rock thrown into the mix and then sprinkled with hints of punk, pop and even some rap. The songs are short, sweet and to the point, with a lot of meaningful and heart-felt lyrics driving each song.

Musicianship: Each player has his own abilities and quirks, and when they come together it makes things pretty grand. Bell has a unique aura that fuels his showmanship, swinging the mic from its cable like a cowboy trying to lasso a calf. It takes a certain type to front a band and he's it. Stevens is a solid bass player with groovy undertones, while his counterpart, Young, is feeling the reggae; and although they didn't play reggae at this show, the "feel" was there and that made for some good groovin'. Batchler is an integral part of this group as his background vocals keep things in line. A total team player, his keys are subtle but that's what makes all the difference.

Performance: This performance was pretty good. Bell has a knack for keeping good rapport with the audience, especially in between songs. He talked to them like they were longtime friends and he kept them entertained. Alcala, who started out a bit nervous at the beginning of the set, lit up the audience with his solo on "Pillz." He was dancing around most of the evening, playing rhythm, and then busted out a superb solo that had the juiciest chops and that fit the song so perfectly. He did it in style and it was outstanding—all while engaging the audience. And just when you thought he was done, he did it again in "Tribe."

Summary: Love Ghost is a very grunge-centric band, with songs like "Cocoon" and "Punxx" taking you back to the Nirvana and Radiohead era, but at the same time, they try to put out a positive message and tackle human issues such as mental health and depression. With tunes like "Pink Car" and "I'll Be Fine," they do just that. The band bring awareness to issues that regular people have to deal with on a day-to-day basis. A very commendable feat. Check out Love Ghost for a fun, informative time. ***– Pierce Brochetti***



KYLE DION

Soho House *Los Angeles, CA*

Contact: Mikaela Duhs, mduhs@shorefire.com
Web: kyledion.co
Players: Kyle Dion, vocals; Aabo Bortz, bass; Dustin Coon, guitar

Material: After two years of work on his latest record, Kyle Dion returned to the stage with fresh, fun music, delivering an impeccable six-song set at Soho House in Los Angeles. Showcasing material from his new album, *Sassy*, as well as a reboot of "Brown" from 2019's *Suga*, Dion performed a set of laid-back R&B, combining neo-soul with edgy lyrics, adding in rap, reggae and pop elements while showing a bolder, unfiltered side of himself.

Musicianship: With synthesized tracks and vox machine backups to round out the sound from the trio on stage, upbeat show opener "I Could Be Your Girlfriend" delivered solid falsetto vocals and a cheeky storyline. "Pink Mink" followed, bringing after-hours bedroom vibes with lyrics touching on the addiction of toxic romance, with melodic lines and melismas that highlighted Dion's tremendous vocal control and overall ability. Aabo Bortz delivered solid bass lines alongside Dustin Coon's strong guitar playing throughout the set, and the two were well matched—delivering the perfect backdrop for Dion's show, musically and energetically.

Performance: While the venue felt relaxed and comfortable, there was an eager excitement in the room well before the show began. Dion's approachable, genuine persona and grounded stage presence (particularly during the most poignant lyrical moments) proved his ability to command attention, while maintaining a connection with each of his fans as he sang. By his third song, "Parmesan" (a self-confessed inaugural foray into rap), the venue was standing room only, with the majority in attendance swaying to the beat and singing along. The recurring "Maxwell vibes" had all in attendance captivated by the delivery of each word and note, while "Money" had the crowd singing along in harmony.

Summary: Clearly passionate about his work, Kyle Dion is a master performer committed to exquisite vocal delivery. Having done the work to develop his natural talents and understand his audience, Dion shows confidence as an artist, while remaining relatable, relaying his lyrics in a conversational, energetic exchange. Strong vocals, punchy fun lyrics, and an R&B pop vibe combined for an entertaining evening in a comfortable, open atmosphere. The perfect vibe and music for a fun night out with friends. ***– Andrea Beenham***

52-54 LiveReviews_November2021.indd 52 10/19/21 1:07 PM

The Silverlake Lounge *Los Angeles, CA*

Contact: joddith@aol.com
Web: pieramusic.net
Players: Piera Klein, vocals; Micah Plissner keyboard(s), synth-pad, drum machine

Material: The story of Piera (branded as PIERA) is much more than just another narrative about a band comprised of kindred spirits. In a way, it's a beautiful collision course between two completely different artists from opposite sides of the country.

When Piera Klein and Micah Plissner are performing live on stage together, you would never know that they were brought together, initially, by a whimsical recording session for a one-off record. Nevertheless, electronic-rock songs like "Unraveling" and "It's True" display a chemistry that extends far beyond a routine collaboration between a solo recording artist and a musician for hire.

Today, they are the founding members of a two-piece touring band that had been on a hiatus since the quarantine shutdowns began during the year 2020.

Musicianship: The band's debut album can best be described as a lovely soundtrack with a sinister aesthetic. Micah Plissner's music production evokes a nostalgia that is somewhat reminiscent of the first releases by bands such as Depeche Mode and Nine Inch Nails during the 1980s, while Piera Klein's vocal technique resembles a blend of Debbie Harry-and-Annie Lennox-meets-Nena.

"When The World Ends" is a great example of that dynamic. Like the majority of the songs on their LP's track list, the duo penned this composition together.

Performance: The small venue provided an intimate setting that suited the band well. With an audience of goth and indie-rockers dancing and gyrating directly in front of the stage, Piera Klein wailed melancholic love songs. The hauntingly heartfelt track "Cult Love" swayed the concert goers as if it were the crowd favorite. So much so, that it compelled Klein to refer to her bandmate as a wizard at the song's conclusion.

Summary: Overall, this show was an appropriate way for Piera to re-introduce their music to the indie-rock scene while at the legendary Sunset Junction. Piera Klein's hair-whips during the band's performance, seemed enthralling at times. She definitely held the attention of the crowd—many of whom sang along.

In the future it might be beneficial for the duo to add a few covers to their setlist. Putting a creative twist on a couple of industrial songs that have undoubtedly influenced their sound, may very well prove to be an effective way to galvanize their growing fanbase as the duo gear up to play even more live shows this year. ***– Miguel Costa***

The Hotel Café *Hollywood, CA*

Web: imaginariesband.com
Contact: info@imaginariesband.com
Players: Shane Henry, vocals, guitar; Maggie McClure, vocals, keyboard, percussion; Justin Glasco, bass; Kevin Brown, drums; Taylor Kropp, guitar; Will Gramling, keyboard

Material: The Imaginaries is a rock & roll, Americana, Gospel-ish folk band all wrapped up into one. Henry and McClure are the main songwriters who then bring in the band to translate the music. Their tunes, reminiscent of early Fleetwood Mac, are ladened with juicy, flavorful harmonies that take the songs to the next level. "Enough of You" started out the set and was a perfect rock tune to start the night. It laid the groundwork for an evening of funky, upbeat, fantastic music as "Thinking About You" presented the Imaginaries' softer side.

Musicianship: The Imaginaries are comprised of well-rehearsed, seasoned veterans who love to jam. The harmonies are confident and are done with only one additional vocal. You would think there are 10 others on the harmonies; they are that good. "Trust Falling with You" and "You Remind Me" are great examples of the superb harmonies that ooze out of McClure and Henry. The guitar play is exceptional, as well. Kropp has some juicy effects coming out of his Fender amp. "Walking on a Wire" showcases his talents as he effortlessly plays his slide and makes his instrument sing in a way that takes the songs to another level.

Performance: The performance was pretty good, considering the stage was jampacked. There were five people on a tiny stage, plus two keyboards, drums, a bass amp and two guitar amps (not counting the mics, cables and monitors), but they pulled it off. Good rapport with the audience kept things exciting, fresh and exhilarating. Stories from their humble beginnings in Oklahoma made you wonder what it was like back then and really brought things down to a personal level.

Summary: Fresh off their self-titled debut album, The Imaginaries, hailing from Oklahoma, are touring in support of their fine record. Embarked on a U.S. tour, they are hitting Texas, Arizona, California, Wisconsin, New Hampshire and New York just to name a few. With songs like "Geronimo" that give off a Kenny Wayne Shephard vibe, and "Enough of You," which rocked the core of the Hotel Café, The Imaginaries are on a musical journey that you don't want to miss. ***– Pierce Brochetti***

52-54 LiveReviews_November2021.indd 53 10/19/21 1:07 PM

BOBBING FOR APPLES

Midway Café *Jamaica Plain, MA*

Contact: bobbingforapplesmusic@gmail.com
Web: bobbingforapplesmusic.bandcamp.com
Players: Paul LaPonte, drums, vocals; Rob Weston, bass, vocals; Kevin Kvein, guitars, vocals

Material: When considering a band with the name Bobbing For Apples, it's difficult to imagine what type of sound they'll make. Therefore, it's an appropriate handle for this trio from North Brookfield, MA, as their music remains tough to categorize. Their title, a reference to local attraction Brookfield Orchards, is intended to suggest the players' varied influences, although who those acts are remains unclear. Whatever they may be, the result is a psychedelic rock-based concoction that's sometimes tough to absorb. Listeners no doubt experience difficulty clicking with their looking glass time signatures and experimental approach.

Musicianship: While moments of beauty can be found during quieter moments, the band's best bits happen when they grow heavy. It's a rush when there's an unexpected roar of passion, each player walking their own path and the instrumentation of one crashing into the others. Guitarist Kvein employs a number of styles that keep things compelling. Bassist Weston excels most when emitting his ultraviolet brand of bombastic fuzz. Impressively, all three players switch duties on lead vocals. On the other hand, this variety of singing flavors makes their sound even tougher to grasp.

Performance: In case you were apt to forget the band's name, actual apples were placed around the stage. Weston and Kvein are intriguing physical performers, and their gyrations remain a joy to watch. That said, each member's attire was incongruous, another reflection of the group's lack of cohesion. Though they mentioned the titles to each of their eight songs, the nominee for Best Rock Act at 2019's Worcester Music Awards was unable to forge a meaningful connection with the sparse crowd.

Summary: Although they're sincere and motivated, Bobbing For Apples don't know where they're headed. Working with such a colorful palette is delightful, yet every group needs to present a united front and form a singular statement. Here's an example of what happens when enthusiasm trumps vision. These three need to identify their groove if they want audiences to feel the inspiration that lies deep in their souls. ***– Andy Kaufmann***

AUDIO BIRDS

ERIC HARABADIAN

Edo Ramen House *Detroit, MI*

Contact: seanblackman@msn.com
Web: facebook.com/audiobirds
Players: Sean Blackman, guitar; Larry Fratangelo, percussion; James Simonson, bass

Material: A blend of flamenco, sambas, contemporary jazz, world beat and instrumental pop is all part of Audio Birds' musical play book. A few of the tunes have a distinctive Wes Montgomery-styled nuance. And that's matched, with Earl Klugh-like harmonic flourishes and Mediterranean ambience. Classics by the Beatles, Cyndi Lauper and Sting factor liberally into the sets as well.

Musicianship: This trio is comprised of three top-tier players, with a collective history of service to artists like Kid Rock, Parliament Funkadelic and Alexander Zonjic, among others. In addition, they lead their own respective projects from time to time. With Audio Birds, each member is simultaneously a passenger and driver. For instance, Blackman might be playing a solo while Simonson and Fratangelo are laying back, riding the groove. But then, Simonson might be out front, and the others tastefully lower their dynamics in support. Blackman plays a beautiful and ornate semi-electric/acoustic guitar and is adept, not only with tasty chord combinations and solo ideas, but alters his register to sound like other instruments like the oud or sitar. Fratangelo employs an arsenal of shakers, hand drums and chimes to fill the performance space. Simonson plays electric fretless bass and provides rich sustain and deep flow to the band's overall feel.

Performance: The trio performed three sets and began with some nice and easy mid-tempo sambas. Blackman commands your attention at once as he dazzles, with seemingly sleight-of-hand arpeggio and strumming techniques. As the tunes progress, Simonson pulls out all the stops exchanging melody and lead lines with Blackman. Fratangelo responds in kind at various points, creating natural sounds via his voice, gourds, beads and finger cymbals. He embodies the well-measured ferocity of a full drumkit, with inventive beats on the cajon. The simpatico displayed among the band was instantly palpable. Looking at their faces, there were expressions of deep introspection and knowing confidence as they unpeeled each tune like an onion. Also, their interpretations of Lauper's "Time After Time," Orleans' "Dance with Me" and, even "The Godfather Theme," were surprisingly captivating and fresh.

Summary: Audio Birds are a veteran band that brings something exciting and challenging to the music scene. Drawing from a treasure trove of sources, they create an alchemy that is truly magical and defies description. ***– Eric Harabadian***

52-54 LiveReviews_November2021.indd 54 10/19/21 1:07 PM

JESSICA LYNN

MARK SHILOWICH

Livestream *New York, NY*

Contact: beatrice@empktpr.com
Web: jessicalynnmusic.org
Players: Jessica Lynn, vocals, guitar, keyboard; Steve Sterlacci, guitar; Peter Calamera, bass; Andy Harts, drums; Matt Bauer, percussion; Bob Riedel, pedal steel guitar; Victoria Calamera, background vocals

Material: "I didn't find country, country found me," explains Jessica Lynn in her recent livestream. For a homegrown New Yorker, she captures the genre as if she has been ensconced in it most of her life. There are instances of crossover into pop rock, and although she doesn't speak with a twang, it's clear she has made this style her trademark. In a full band set, Lynn performs songs from her growing repertoire, four of which she has released as acoustic versions on her new EP, *Reimagined*. In "Now Or Never," we hear an uptempo plea to cement a relationship that's hanging in the balance. The song "Run To," a reflective ballad in 6/8 time, deals with missed opportunities in a relationship. Lynn closed her show with a more than respectable version of "Hey Jude."

Musicianship: It's a family affair, with her dad Peter Calamera on bass and mom Victoria Calamera on backup vocals. The remaining non-family members complete what is a top-notch support band. Lynn's vocals are pitch perfect and imbued with power and warmth. Her training as a classical pianist has served her well as she is proficient on keyboards and guitar.

Performance: Lynn already possesses the confidence and chops of a veteran performer. A lot of attention has been paid to marketing and image, but the performance stays at a certain reliable and consistent level. Not until she dismisses the band to perform her song "Pretty," as a solo piece on keyboard, that you get to experience a deeper side to Lynn.

Though there was a lot of the Jessica Lynn experience, the show ran long for a streaming performance.

Summary: Jessica Lynn is a good fit for the country market. Her songs are well-crafted, with attention to the lyrics, something Nashville holds in high esteem. All the career pieces of the puzzle are in place, so the more complexity Lynn reveals will only help to make her an enduring artist. ***– Ellen Woloshin***

The Hotel Café *Hollywood, CA*

Contact: Cory Lashever
cory@CNTRLgroup.com
Web: theofficialchrisroberts.com
Players: Chris Roberts, guitar, vocals; Eli Wulfmeier, guitar; Adam Arcos, bass; Jake Abernathie, keys; and Jason Ganberg, drums

Material: Indie singer-songwriter Chris Roberts celebrated the release of his EP Lost and Found at this show. Blending southern rock, jam band, and straightahead rock & roll, Roberts offered a collection of original compositions, including an impressive interpretation of the classic song "Chevy Van," Reminiscent of the '70s sound of the Grateful Dead, the Allman Brothers, Lynyrd Skynyrd, and the Marshall Tucker Band, Roberts has successfully created a signature sound, which he describes as "making rock & roll, hippie, country magic."

Musicianship: Forced to abruptly end his Texas concert tour in March of 2020 due to the pandemic, Roberts and his band headed to the California desert where they self-quarantined, wrote songs, and recorded in a state of the art studio. "The pandemic brought us closer together as a band," says Roberts. "We got to know each other better. They were kind of hired guns, but then it became more of a band."

Performance: Making his Los Angles debut, Roberts performed an impressive hour-long set featuring songs from the new EP. For a band that has only been together for a year the chemistry on stage gave the impression that they have been performing together for years. Flawless musicianship and Roberts powerful vocals and command as a frontman made for a memorable performance. Every song was followed by thunderous applause, whistles, and cheers from an enthusiastic audience that chanted "One more song," following the band's final selection of the night. Stand-outs included, "Mr. Reaper," "Lost and Found," "Get Down," Hate When You're Gone," "Gold Dust, and "Chevy Van."

CHRIS ROBERTS

Summary: Based on this performance there was no question that the creative energy captured in the recording studio transferred to the concert stage. Armed with an EP that will undoubtedly win over new fans, Roberts is poised to solidify his standing as an artist destined for success. ***– Rob Nagy***

52-54 LiveReviews_November2021.indd 55 10/19/21 1:07 PM

MUSIC CONNECTION Directory of Music Publishers

The major and indie publishers in this MC directory promote, exploit and collect payments for their writers' music. All info is updated for 2021 with info supplied by the listees. Please respect those who do not accept unsolicited material.

3 RING CIRCUS MUSIC
2209 Grantland Ave
Nashville, TN 37204
Email: admin@3ringcircusmusic.com
Web: 3ringcircusmusic.net
Contact: Darrell Franklin, General Manager

ABET MUSIC
411 E. Huntington Dr., Ste. 107
Arcadia, CA 91006
626-303-4114
Email: info@abetpublishing.com
Web: abetmusic.com
Styles: easy listening, chill, rock, world music, alternative
How to Submit: submit via website

AIR DELUXE MUSIC GROUP
23 Music Sq. E., Ste. 301
Nashville, TN 37203
615-726-1204
Email: bob@airdeluxemusic.com
Web: airdeluxemusic.com
Contact: Robert W. Berg
Styles: country, pop and blues
How to Submit: no unsolicited material

ALFRED PUBLISHING
P.O. Box 10003
Van Nuys, CA 91410-0003
800-292-6122, 818-628-1528
Web: alfred.com
How to Submit: no unsolicited material

ANOTHER VICTORY, INC.
CONCORD MUSIC
5750 Wilshire Blvd., Suite 450
Los Angeles, CA 90036
Email: info@victoryrecords.com
Web: concord.com/labels/victory-records, facebook.com/VictoryRecords
How to Submit: no unsolicited material

ANTHEM ENTERTAINMENT
171 East Liberty Street, Ste. 230
Toronto, ON, Canada M6K 3P6
416-850-1163
Web: anthementertainment.com/music-publishing

Additional locations:

Nashville
462 Humphreys Street
Nashville, TN 37203
1-615-327-2605

Los Angeles
9000 W. Sunset Blvd., Ste. 806
West Hollywood, CA 90069-5808
1-310-859-7450 Fax 1-310-288-2133

AVATAR PUBLISHING GROUP, LLC
2029 Hyperion Ave.
Los Angeles, CA 90027
323-906-1500
Email: info@avatardigi.com
Web: avatardigi.com
Styles: R&B, hip-hop, rap, pop, Latin, electronica
How to Submit: unsolicited materials accepted

A WRITER'S PARADISE
Nashville, TN
615-852-8297
Email: stacy@awritersparadise.com
Web: awritersparadise.com
Contact: Stacy Hogan
How to Submit: no unsolicited material

BIG DEAL MUSIC GROUP
Big Deal Media
15503 Ventura Blvd., Ste. #300
Encino, CA 91436
818-922-0807
Email: info@bigdealmusicgroup.com
Web: bigdealmusicgroup.com
How to Submit: no unsolicited material

BIG FISH MUSIC (BMI)
CALIFORNIA SUN MUSIC (ASCAP)
12720 Burbank Blvd., Unit 124
Valley Village, CA 91607-1421
818-508-9777
Email: clisag21@yahoo.com
Web: facebook.com/bigfishmusicbuilding
Contact: Chuck Tennin, Lora Sprague
All Styles: physical therapy music, country, pop, ballads, up-tempo, adult contemporary, gospel, Film/TV, orchestral, classical, instrumentals, rock, new age, jazz, blues, alternative
Notes: Visit nimbitmusic.com/bigfishmusic to check out the kind of music you are looking for.

BLUEWATER MUSIC SERVICES CORP.
705 2nd Ave., S.
Nashville, TN 372120
615-327-0808
Email: info@bluewatermusic.com
Web: bluewatermusic.com
Contact: Randy Patton, Mgr., Licensing & Admin.
Published: see web
How to Submit: no unsolicited material

BOOSEY & HAWKES, INC.
229 W. 28th St., 11th Fl.
New York, NY 10001
212-358-5300
Email: musicshop@boosey.com
Web: boosey.com
How to Submit: no unsolicited material

BOURNE CO. MUSIC PUBLISHERS
5 W. 37th St.
New York, NY 10018
Fax 212-391-4306
Email: info@bournemusic.com
Web: bournemusic.com
Styles: entire music spectrum
Published: Nat King Cole, Nas, the Rat Pack, Crazy Frog, Al Jolson, Rod Stewart, Barbra Streisand
How to Submit: No unsolicited material

BRENTWOOD BENSON
PO Box 74008453
Brentwood, TN 60674
800-846-7664 Ext. 2, 615-261-3300 ext. 1
Web: brentwoodbenson.com
Styles: CCM, Gospel
How to Submit: no unsolicited material

BUCKHORN
P.O. Box 120547
Nashville, TN 37212-2105
615-327-4590 Fax 615-327-4639
Email: jwilkin@mac.com
Web: buckhornmusic.com
Styles: country, gospel
How to Submit: no unsolicited material

BMG CHRYSALIS
BMG Chrysalis US
One Park Avenue
New York, NY 10016
212-561-3000
Email: Info.us@bmg.com
Web: bmg.com/us
Styles: all styles
Published: T-Bone Burnett, Snow Patrol, Ryan Adams, Wilco, Nick Cave & the Bad Seeds, Los Lobos, Iggy Pop, Pete Townshend, Spoon, the Guess Who, Talib Kweli, Calexico, Thievery Corporation, Corinne Bailey Rae, Jamie Foxx, M. Ward, Tegan and Sara, Sean Garrett, the Faint, Kings of Leon, Craig David, of Montreal, Lady Sovereign, John Prine, Ani DiFranco, Fischerspooner, the Estates of Willie Dixon, Muddy Waters, Stevie Ray Vaughan, Johnny Cash, Fred Ahlert, Del Shannon, Townes Van Zandt, Gram Parsons, Woody Guthrie, Badfinger
How to Submit: no unsolicited material

Additional locations:

Los Angeles
5670 Wilshire Blvd Suite 1400
323-969-0988
Email: info.us@bmg.com

Nashville
1 Music Circle South, Suite 500
Nashville, TN 37203
615-329-3999
Email: info.us@bmg.com

BUZZART ENTERPRISES, INC.
Santa Monica, CA
424-216-6105
Email: info@buzzartinc.com
Web: buzzartinc.com
Contact: Arthur Berggren
Styles: Rock
How to Submit: no unsolicited material

CARAT RECORDS
P.O. Box 12746
Lahaina, HI 96761
808-214-6910
Email: mail@Lo-Boy.com
Web: caratrecords.com
Contact: Alvin "Abbey" Brazley
Styles: pop, prog, rock, metal, R&B, hip-hop, folk, punk, classical, Hawaiian
How to Submit: Accepts unsolicited material. Call or email first. Also does artist development & runs studio and label.

CASE ENTERTAINMENT/NEW PANTS PUBLISHING/OLD PANTS PUBLISHING
102 E. Pikes Peak, Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
Email: rac@crlr.net
Web: oldpants.com, newpants.com
Contact: Robert Case
How to Submit: unsolicited material accepted. Call before sending demos.

CHASER MUSIC, ASCAP/BMI AND RIGHTTRACK MANAGEMENT
3927 Hemway Court-Penthouse
Santa Susana California 93063
805-200-9772
Contact: Alex B.Rosenthal aka Chase Williams
Email: ar.cw.917@gmail.com
Credits: e.t., In the Heat of the Night, Police Academy, Big, Tuff Turf, Composer songwriter Malcolm Bruce and others
Song Placements, Television, Film and Cable licensing

CHRISTMAS & HOLIDAY MUSIC
26642 Via Noveno
Mission Viejo, CA 92691
949-859-1615
Email: justinwilde@christmassongs.com
Web: christmassongs.com
Contact: Justin Wilde
Styles: Christmas, Hanukkah, Halloween How to Submit: No phone calls. You may submit your two best songs via mp3 files with an attached lyric sheet. Send only one song per email. Do not combine two songs into one. List your contact information in the subject line, in all caps, put your name and song title.

CONCORD MUSIC PUBLISHING
5750 Wilshire Blvd. , Suite 450
Los Angeles, CA 90036
310-385-4455
Web: concord.com/music-publishing
How to Submit: no unsolicited material
Other locations in Nashville, New York, Miami, London, Berlin

COPPERFIELD MUSIC
1400 S. St.
Nashville, TN 37212
615-604-1910
Email: ken@copperfieldmusic.com
Web: copperfieldmusic.com
How to Submit: no unsolicited material

CURB GROUP, THE
25 Music Sq. E.
Nashville, TN 37203
615-321-5080
Email: licensing@curb.com
Web: curb.com
How to Submit: no unsolicited material

DAVE TOUGH PRODUCTIONS
5801 Tee Pee Trace
Nashville, TN 37013
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: pop, hip-hop, country, roots-rock
Published: Matt Heinecke, Siop, Toni Arthur, Cindy Alter, Come & Go. Also operate publishing demo studios in Nashville and L.A

DEEP WELL RECORDS
1750 Vine St.
Los Angeles, CA 90028
Email: info@deepwellrecords.com
Web: deepwellrecords.com

DEFEND MUSIC, INC.
Los Angeles, CA 90012
323-305-7315
Email: russell@defendmusic.com
Web: defendmusic.com
Styles: all styles
Published: songs recorded by Sharon Jones & the Dap Kings, Kaskade, Robert Glasper Experiment, Eli Paperboy Reed

DELICIOUS VINYL
6607 W. Sunset Blvd.
Los Angeles, CA 90028
323-464-7467
Email: contact@deliciousvinyl.com
Web: deliciousvinyl.com
Styles: hip-hop, reggae, rock

DEL ORO MUSIC PUBLISHING
10700 Ventura Blvd., Ste. H
Studio City, CA 91604
818-763-5838, 888-484-6138
Email: deloromusic@hotmail.com
Web: deloromusic.com/studios
Styles: pop, R&B, dance, rock, Latin, reggae, gospel, jazz, world
Published: David Longoria, CeCe Peniston, Juliet B. Rock, Eric Gold, Darren Sanner, 2 Much Caffeine, April Diamond, Bino, David Keough, Gerina DiMarco, 5 Star
How to Submit: contact our office and request to submit your materials.

DIMENSIONS GATE (BMI)
Cleopatra Records
11041 Santa Monica Blvd., Ste. 703
Los Angeles, CA 90025
310-477-4000
Web: cleopatrarecords.com, facebook.com/CleopatraRecords
Contact: Brian Perera
Published: Cleopatra Records artists only
How to Submit: no unsolicited material

DON WILLIAMS MUSIC GROUP, INC.
4960 Palomar Dr.
Tarzana, CA 91356
818-590-1953
Email: info@dwmg.com
Web: dwmg.com
How to Submit: no unsolicited material

DRAKE MUSIC GROUP
P.O Box 330939
Murfreesboro, TN 37133
615-297-4345
Web: petedrakemusic.com
How to Submit: no unsolicited material

EARWIG MUSIC COMPANY, INC.
2054 W. Farwell Ave., Garden Unit
Chicago, IL 60645-4963
773-262-0278
Email: info@earwigmusic.com
Web: earwigmusic.com
Contact: Michael Frank or Rita Warder
How to Submit: no unsolicited material

ECS PUBLISHING
1727 Larkin Williams Rd.
St. Louis, MO 63026
800-647-2117, 636-305-0100
Email:customerservice@canticledistributing.com
Web: ecspublishing.com
How to Submit: no unsolicited material

EMI CMG MUSIC
P.O. Box 5084
Brentwood, TN 37024
615-371-4400
Email: licensing@capitolcmgpublishing.com
Web: capitolcmgpublishing.com
Styles: CCM worship, gospel
How to Submit: no unsolicited material

EMI MUSIC PUBLISHING
(see SonyATV)

FIRSTCOM MUSIC
UNIVERSAL PRODUCTION
2110 Colorado Ave., Ste. 110
Santa Monica, CA 90404
310-865-4477
Email: info@firstcom.com
Web: firstcom.com/en-us
How to Submit: Call before submitting material

FOUR JAYS MUSIC
421 E. 6th Street, Suite 501B
Los Angeles, CA 900134
213-236-9222
Email: info@harrywarrenent.com
Web: fourjaysmusic.com

COMPILED BY DENISE COSO

USEDirectory_November2021.indd 56 10/19/21 1:09 PM

Styles: standards, film music all styles (except country 1926-1960)
How to Submit: no unsolicited material

FOX MUSIC PUBLISHING
10201 W. Pico Blvd.
Los Angeles, CA 90035
310-369-2541
Web: foxmusic.com
Styles: all styles
How to Submit: no unsolicited material

FUNZALO PUBLISHING
P.O. Box 571567
Tarzana, CA 91357
818-578-8599
Email: funzalorecords@gmail.com
Web: funzalorecords.com
Contact: Dan Agnew
Styles: all styles
How to Submit: accepts unsolicited material, prefers CDs

GAMBLE-HUFF MUSIC
Philadelphia International Music
P.O. Box 128
Darby, PA 19023
610-583-8767
Email: chuckgambleghemusic@gmail.com
Web: gamble-huffmusic.com
Contact: Chuck Gamble
Styles: R&B, jazz, soul
How to Submit: no unsolicited material

GENE AUTRY MUSIC GROUP, THE
WARNER CHAPPELL MUSIC
(Golden West Melodies, Gene Autry's Western Music Publishing, Ridgeway Music, Melody Ranch Music and the Gene Autry Music Company)
777 Santa Fe Ave.
Los Angeles, CA 90021
310-441-8600
Web: geneautry.com
Published: Vintage music catalog

WORDS WEST LLC
GENERATION MUSIC, INC.
P.O. Box 15187
Beverly Hills, CA 90209
323-966-4433
Email: tony@wordswest.com, info@wordswest.com
Web: wordswest.com
Contact: Tony Gimbel, Managing Member Words West LLC/Tony Gimbel, President Generation Music, Inc.;
Styles: all styles
How to Submit: no unsolicited material

GOODNIGHT KISS MUSIC/SCENE STEALER MUSIC
10153 1/2 Riverside Dr., Ste. 239
Toluca Lake, CA 91602
808-331-0707
Email: janetfisher@gmail.com
Web: goodnightkiss.com
Contact: Janet Fisher
Styles: all styles, especially master-quality hip tracks for film/TV
Published: '80s songs currently in film, ads and shows
How to Submit: online newsletter updates requests monthly; subscribe at our website

HACATE ENTERTAINMENT GROUP
245 8th Ave., Ste. 869
New York, NY 10011
212-586-4229
Email: info@hacate.com
Web: hacate.com
How to Submit: We currently are not accepting any submissions

Additional location:

Headquarters - Oslo
PB 2050, Vika
0125 OSLO Norway
+47-2242-0112

HAL LEONARD CORP.
P.O. Box 13819
Milwaukee, WI 53213
414-774-3630
Web: halleonard.com
How to Submit: no unsolicited material

HARMONIOUS MUSIC
5062 Lankershim Bl. #174
N. Hollywood, CA 91601
818-505-9537
Email: jay@2activate.com
Contact: Madeleine Smith, Jay Arthur
Styles: urban, pop, club, rock, country and children's
How to Submit: soundcloud links, easy to stream & listen (nothing to download), unsolicited material accepted

HARMONY ARTISTS
3575 Cahuenga Blvd., W #560
Los Angeles, CA 90069
323-655-5007 Fax 323-655-5154
Email: jross@harmonyartists.com
Web: harmonyartists.com
Contact: Jerry Ross
Styles: all
How to Submit: no unsolicited material

HEARYOU GLOBAL PUBLISHING
PO Box 97
Troy, KS 66087
800-756-6714
Email: info@hearyoumusic.com
Web: hearyoumusic.com
Styles: All Styles
Published: Songs recorded by: Vanderberg, Jett Blakk, Long In The Tooth, Thought Penny, Through The Silence
How to Submit: email Christine.cochran@hearyoumusic.com
(accepts unsolicited material)

INTERNATIONAL MUSIC COMPANY
35 W 45th Street, 2nd Floor
New York, NY 10036
212-391-4200
Email: info@internationalmusicco.com
Web: internationalmusicco.com
Contact: Marco Berrocal
Styles: publishes classical sheet music
How to Submit: no unsolicited material

J.W. PEPPER & SON, INC
19 Sheree Blvd.
Exton, PA 19341
610-648-0500, 800-345-6296
Email: satisfaction@jwpepper.com
Web: jwpepper.com/sheet-music/welcome.jsp
Styles: concert band, marching band, orchestra, choral, piano
How to Submit: no unsolicited material

JAMBO STUDIOS/RHYTHM ADDICTION/ SURROUND SOUND SONGS
17412 Ventura Blvd. #1251
Encino, CA 91316
818-227-9669
Email: jambomail@aol.com
Web: michaeljaysongs.com
Contact: Michael Jay
Styles: all styles
How to Submit: no unsolicited material

LAKE TRANSFER MUSIC
11300 Hartland St.
North Hollywood, CA 91605
818-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Contact: Tina Antoine
Styles: alt. rock, hip-hop, Latin-pop
How to Submit: unsolicited material accepted

LANSDOWNE, WINSTON, BLOOR & HOFFMAN HOUSE MUSIC PUBLISHERS (LWBH) ASCAP/BMI
P.O. Box 1415
Burbank, CA 91507-1415
818-748-0001
Email: lynne@lwbhmusicpublishers.com
Web: lwbhmusicpublishers.com
Contact: Lynne Robin Green, President
Styles: all styles, except for hard rock/heavy metal. No middle of the road (MOR) pop or old-fashioned C&W songs. For film & TV submissions, musician/vocal pre-cleared masters only: enclose credits of artist as applicable.
How to Submit: We are not accepting any new material

LEIBER & STOLLER PUBLISHING
P.O. Box 11267
Marina del Rey, CA 90295
310-273-6401
Email: peter.stoller@leiberstoller.com
Web: leiberstoller.com

LIPSERVICE MUSIC PUBLISHING
9 Prospect Park W., Ste. 14B
Brooklyn, NY 11215
718-989-1181
Email: info@lipservicemusic.com
Contact: Julie Lipsius
How to Submit: no unsolicited material

LOVECAT MUSIC
142 W. End Ave., #23W
New York, NY 10023
Email: lovecatmusic@gmail.com
Web: lovecatmusic.com, facebook.com/LoveCatMusic
Styles: all styles of vocal music
How to Submit: email to submit

MAKIN' MUSIC
2121 Fairfax Ave.
Nashville, TN 37212
615-292-7615
Styles: country, radio promotion, marketing
How to Submit: no unsolicited material

MAYFLOWER MUSIC
1951 N. Wilmot Rd., Bldg. 2, Unit 7
Tucson, AZ 85751
520-326-4400
Email: celestial@harmonies.com
Web: harmonies.com
Contact: Julian Parnaby
Styles: all styles
How to Submit: no unsolicited material

MEMORY LAND MUSIC GROUP
434 West 33rd St.
New York, NY 10001
212-460-8677
Email: info@memorylanemusicgroup.com
Web: memorylanemusicgroup.com
Contact: Mark Spier, Pres., CEO
Styles: standards, novelties
How to Submit: no unsolicited material

MILES COPELAND GROUP
7647 Hayvenhurst Ave., Ste. 47
Van Nuys, CA 91406
818-778-6510
Email: assistant@milescopeland.net
Web: copelandinternationalarts.com
How to Submit: no unsolicited material

MIRACLE WORX MUSIC PUBLISHING
P.O. Box 955
Summerfield, NC
336-904-8347
Email: miracleworxmusic@gmail.com
Web: miracleworxmusic.com
Contact: Ken Gay, Jr.
Styles: Gospel, R&B/Soul, Pop, Blues
How to Submit: Send web links via email to your bio, music tracks, social media sites. No mail please

MOJO MUSIC MEDIA
437 E. Iris Dr.
Nashville, TN 37204
615-255-9837
Email: keithan@mojomusicandmedia.com
Web: mojomusicandmedia.com
Contact: Keithan Melton
Styles: all styles
How to Submit: no unsolicited material

Additional locations:

Los Angeles
2355 Westwood Blvd, #1245
Los Angeles, CA 90025
310-213-6109
Contact: Matt Lilley
Email: clearance@mojomusicandmedia.com

New York
3000 Marcus Avenue, Suite 1W5
Lake Success, NY 11042
917-992-2746
Contact: Mark Fried
Email: mark@mojomusicandmedia.com

MORAINE MUSIC
500 E. Iris Dr.
Nashville, TN 37204
615-383-0400
Email: info@morainemusic.com
Web: morainemusic.com
Contact: Dianna Maher
Styles: country, rock, blues, Americana
How to Submit: no unsolicited material

MORGAN MUSIC GROUP, INC
512 Heather Place
Nashville, TN 37204
615-383-9029
Email: songmerch@aol.com
Contact: Dennis Morgan
Styles: pop, country, rock
How to Submit: no unsolicited material

MOUNTAIN APPLE COMPANY, THE
Honolulu, HI 96734
808-597-1888
Web: mountainapplecompany.com
Styles: Various types of Hawaiian and Polynesian music.
How to Submit: no unsolicited material

MPL MUSIC PUBLISHING
41 W. 54th St.
New York, NY 10019
Web: mplcommunications.com
Styles: all styles
How to Submit: no unsolicited material

MUSCLE SHOALS RECORDS / FAME MUSIC GROUP
603 E. Avalon Ave.
P.O. Box 2527
Muscle Shoals, AL 35662
256-381-0801
Email: info@famestudios.com
Web: fame2.com, fame2.com/submissions
Styles: country, R&B, soul
How to Submit: accepts unsolicited material, see web for details

MUSIC ROOM PUBLISHING GROUP, THE (ASCAP) / MRP MUSIC (BMI)
525 S. Francisca Ave.
Redondo Beach, CA 90277
310-503-1198
Email: mrp@aol.com, johnny@johnnyreed.com
Web: musicroomonline.com, musicroom.us, hollywood2you.tv
Contact: John Reed
Styles: rock, pop, film music
How to Submit: no unsolicited material

NEW HEIGHTS ENTERTAINMENT
New York City
Email: info@newheightsent.com
Web: newheightsent.com
Styles: all styles
How to Submit: no unsolicited material

NORTH STAR MEDIA
3765 Wade St.
Los Angeles, CA 90066
818-766-2100, 818-766-2678
Email: pblair@northstarmedia.com
Web: northstarmedia.com
How to Submit: unsolicited material accepted

Additional location:

Michigan
40900 Woodward Ave., Ste. 350
Bloomfield Hills, MI 48304
818-766-2100

OH BOY RECORDS
P.O. Box 15022
Nashville, TN 37215
615-742-1250
Email: info@ohboy.com
Web: ohboy.com
Published: see web
How to Submit: no unsolicited material

THE ORCHARD
(Sony Music Entertainment)
New York, United Kingdom
Web: theorchard.com

PEERMUSIC
901 W. Alameda Ave., Ste. 108
Burbank, CA 91506
818-480-7000
Email: losangeles@peermusic.com
Web: peermusic.com
Styles: all styles
Published: see web
How to Submit: no unsolicited material

Additional locations:

Corporate Office - Berkeley
2397 Shattuck Ave., Ste. 202
Berkeley, CA 94704
510-848-7337
Email: sfcorp@peermusic.com

Miami
5050 Biscayne Boulevard, Suite 104
Miami, FL 33137
Email: Miami@peermusic.com

Nashville
55 Music Sq. E. Ste. C
Nashville, TN 37203
Email: Nashville@peermusic.com

New York
152 West 57th Street
New York, NY 10107
Email: newyork@peermusic.com

PEN MUSIC GROUP, INC.
12456 Ventura Blvd., Ste. 3
Studio City, CA 91604-2484
818-766-9200
Email: michael@penmusic.com
Web: penmusic.com
Contact: Michael Eames, President
How to Submit: no unsolicited material

PRIMARY WAVE MUSIC PUBLISHING
116 E. 16th St., 9th Fl.
New York, NY 10003
212-661-6990 Fax 212-661-8890
Email: info@primarywavemusic.com
Web: primarywave.com
Styles: rock, pop

Additional location:

Los Angeles
10850 Wilshire Blvd., Ste. 600
Los Angeles, CA 90069
424-239-1200

PRISM ESCAPE MUSIC
Penny Ln. Bldg.
215 E. 24th St., Ste. 221
New York, NY 10010
212-686-0902
Email: prismescape@gagorder.com
Web: gagorder.com

USEDirectory_November2021.indd 57 10/19/21 1:09 PM

Contact: George A. Gesner
Styles: rock, pop, R&B, world, semi-classical, new age, alt. country, folk

QUINCY JONES MUSIC PUBLISHING
6671 Sunset Blvd., Ste. 1574A
Los Angeles, CA 90028
Web: facebook.com/QuincyJones, quincyjones.com
Styles: pop, jazz, funk, R&B
How to Submit: no unsolicited material

RAINEYVILLE MUSIC
8500 Wilshire Blvd., Ste. 525
Beverly Hills, CA 90211
310-277-4050 Fax 310-557-8421
Web: ronrainey.com
Contact: Ron Rainey
Styles: all styles
How to Submit: no unsolicited material

REAL CURES MUSIC
5501 Balcones Drive #A 115
Austin, TX 78731
Phone: 310-717-0283
Email: realcures@yahoo.com
Web: realcures.net
Contact: David Lear
Styles: Americana, indie rock, alt. country, rockabilly, acoustic, folk, swamp, ballads
How to Submit: unsolicited materials accepted via U.S. Mail / Email / MP3 etc

REALSONGS
323-462-1709
Email: jhorton@realsongs.com
Web: realsongs.com
Styles: pop, R&B, rock, country
How to Submit: no unsolicited material, publishes Diane Warren exclusively and does not sign outside songwriters.

RALEIGH MUSIC PUBLISHING
1411 Broadway, 4th Floor
New York, NY 10018
212-804-8181
Email: info@raleighmusicgroup.com
Web: raleighmusicgroup.com
Contact: Peter Raleigh, Steve Storch
All Styles: Heritage Catalog Admin, Pop, Hip Hop, R&B, Rock, Alternative, One Stops
Notes: Elvis Presley, George Gershwin, Anthony Newley, America, PHresher, Muhammad Ali, Lords of the Underground, ISLAND, Lost Frequencies, Taylor Dayne, Randy Edelman

ROBBINS ENTERTAINMENT
35 Worth St., 4th Fl.
New York, NY 10013
212-675-4321
Email: info@robbinsent.com
Web: robbinsent.com
Styles: dance
How to Submit: accepts unsolicited material, see "demos" section on web for full details

ROUND HILL MUSIC
1802 Grand Ave.
Nashville, TN 37212
615-292-5100
Web: roundhillmusic.com
How to Submit: no unsolicited material

Additional locations:

New York
650 Fifth Avenue
Suite 1420
New York, NY 10019
212-380-0080

Santa Monica
1411 5th Ave, Suite 305
Santa Monica, CA 90401
310-428-0859

ROYALTY NETWORK, INC., THE
224 W. 30th St., Ste. 1007
New York, NY 10001
212-967-4300
Email: regan@roynet.com
Web: roynet.com
Styles: all styles
Published: M.O.P., Kelly Price, Dead Prez, Muggs (Cypress Hill), VHS or Beta
How to Submit: please contact prior to submitting

Additional location:

Studio City
12711 Ventura Blvd., #217
Studio City, CA 91604
818-862-0775

RYMATICA ENTERTAINMENT
P.O. Box 640337
Miami, FL 33164
786-354-1770
Email: richardjohn@rymatica.com
Web: rymatica.com
Contact: Richard John
Current Affiliate: ASCAP

SCHOTT MUSIC CORP. & EUROPEAN AMERICAN MUSIC DIST.
254 W. 31st. St., 15th Fl.
New York, NY 10001
212-461-6940
Email: caroline.kane@schott-music.com
Web: schott-music.com/about/worldwide/new_york
Styles: classical, pop
How to Submit: No unsolicited material

SECOND FLOOR MUSIC
130 W. 28th St., 2nd Fl.
New York, NY 10001
212-741-1175
Web: secondfloormusic.com, jazzleadsheets.com
Styles: Jazz
How to Submit: call or email first

SEXTILLION MUSIC
318 Kingsland Road
London E8 4DE
United Kingdom
+44 75 49 57 7919
Email: info@sextillionmusic.com
Web: sextillionmusic.com
Contact: Alexei Cernetchi
Styles: All Styles
Published: Matthew Finch, Freudz Couch, The Boston Shakers, Long John
How to Submit: Links and contact information to info@sextillionmusic.com

SHAPIRO, BERNSTEIN & CO.
75 Varick Street, 9th Floor
New York, NY 10013
212-675-0541
Email: licensing@shapirobernstein.com
Web: shapirobernstein.com
Styles: all styles
How to Submit: no unsolicited material

SHELLY BAY MUSIC
423 Mountainview Rd.
Englewood, NJ 07631
201-227-6126
Email: info@shellybay.com
Web: shellybay.com
Contact: Michelle Bayer
Styles: pop, rock, Americana, hip-hop
How to Submit: no unsolicited material

SILVER BLUE MUSIC / OCEANS BLUE MUSIC
3940 Laurel Canyon Blvd., Ste. 441
Studio City, CA 91604
818-980-9588
Email: jdiamond20@aol.com
Web: joeldiamond.com
Contact: Joel Diamond
Styles: pop, R&B
How to Submit: unsolicited material accepted, does not return materials

SIMPLY GRAND MUSIC, INC.
1507 16th Ave. S
Nashville, TN 37212
615-515-7772 , 901-763-4787
Email: linda@simplygrandmusic.com
Web: simplygrandmusic.com
Styles: all genres welcome
Published: Elvis Presley, Jerry Lee Lewis, Etta James, Leela James, George Jackson, the Ovations, Barbara & the Browns
How to Submit: limit three songs per submission. 2-4 weeks for a response. Include Lyrics and a SASE if you want any material returned.

SONG GARDEN MUSIC GROUP
1441 Fentross Road
Chesapeake, VA 23322
757-482-2179
Email: contact@songgardenmusicmusic.com
Web: songgardenmusicgroup.com
Styles: all styles of country

SONGS FOR THE PLANET
2831 Dogwood Place
Nashville, TN 37204
615-269-8682
Email: songsfortheplanet@songsfortheplanet.com
Web: songsfortheplanet.com
Styles: rock & roll, reggae, R&B, alt.
How to Submit: Email to request submission policy

KOBALT MUSIC
2 Gansevoort St., 6th Floor
New York, NY 10014
212-247-6204
Email: info@kobaltmusic.com
Web: Kobaltmusic.com

SONY/ATV MUSIC PUBLISHING
10202 W. Washington Blvd
Akio Morito Bldg.- 5th Floor
Culver City, CA 90232
310-272-2100
Email: info@sonyatv.com
Web: sonyatv.com
Styles: pop, R&B, rock, dance
Published: Steve Dorff, Bjork, Puff Johnson, Crystal Waters, Marvin Hamlisch, etc.
How to Submit: no unsolicited material

Additional locations:

New York
25 Madison Ave., 24th Fl.
New York, NY 10010
Email: info@sonyatv.com
212-833-7730

Nashville
8 Music Sq. W.
Nashville, TN 37203
615-726-8300
Email: info@sonyatv.com

Miami
1111 Lincoln Rd., Ste. 803
Miami Beach, FL 33139
305-532-3361
Email: smplatin@sonyatv.com

SOUND IMAGE MUSIC
15462 Cabrito Rd.
Van Nuys, CA 91405
805-231-5728
Email: sound_image@msn.com
Web: soundimage.us
Styles: all styles
How to Submit: no unsolicited material

SPIRIT MUSIC GROUP
235 W. 23rd St., 4th Fl.
New York, NY 10011
212-533-7672 Fax 212-979-8566
Web: spiritmusicgroup.com
Styles: all styles
How to Submit: no unsolicited material

Additional locations:

Nashville
1906 Acklen Avenue
Nashville, TN 37212
615-321-2700

Los Angeles
8455 Beverly Blvd, Suite 309
Los Angeles, CA 90048
310-652-1413

12711 Ventura Blvd.
Suite 110
Studio City, CA 91604
818-508-3303

London
46A Great Marlborough St., 3rd Fl.
London, W1F 7JW
44 0207 043 2316

The Netherlands
Mozartlaan 25 (h)
1217 CM
Hilversum, The Netherlands
035 544 7097

SPRUILL HOUSE MUSIC, INC.
P.O. Box 92832
Pasadena, CA 91109-2751
626-797-2429
Email: spruillhous@aol.com
Web: spruillhousemusic.com
Contact: Stephanie Spruill
How to Submit: no unsolicited material

STAGE 3 MUSIC
5759 Wallis Ln.
Woodland Hills, CA 91367
818-704-8657 Fax 818-704-8671
Email: info@stage3music.com
Web: stage3music.com
Styles: all
How to Submit: no unsolicited material

STEF ANGEL MUSIC GROUP
Beverly Hills, CA
310-388-5880
Email: info@stefangelmusic.com, musicsubmission@stefangelmusic.com
Web: stefangelmusic.com

SUPREME ENTERPRISES INTL. CORP. / FUERTE SUERTE MUSIC
P.O. Box 1373
Agoura Hills, CA 91376
818-707-3481
Email: seicorp@earthlink.net, supreme2@earthlink.net
Web: raggaforce.com, fuertesuertemusic.com
Styles: Latin pop, trance, dance, Spanish/English reggae
How to Submit: unsolicited material accepted, no phone calls, include email for response, material must be copyrighted

SYMBIOTIC MUSIC PUBLISHING
P.O. Box 88456
Los Angeles, CA 90009
424-245-0416
Web: symbioticmusicpublishing.com
Contact: Jerjan Alim, Creative Director A&R
Styles: All
Services: Music Publishing, Music Library
How to Submit: accepts unsolicited material, see website for details

TEN TEN MUSIC GROUP
P.O. Box 158483
Nashville, TN 37215
615-255-9955
Email: info@tentenmusic.com
Web: tentenmusic.com
Styles: Country
How to Submit: no unsolicited material

TRANSITION MUSIC CORP.
P.O. Box 2586
Toluca Lake, CA 91610
323-860-7074 Fax 323-860-7986
Email: submissions@transitionmusic.com
Web: transitionmusic.com
Contact: New Submissions Dept.
Published: 1000's of titles
How to Submit: unsolicited material accepted. Online only. See website.

UNIVERSAL MUSIC PUBLISHING GROUP (UMPG)
2100 Colorado Ave.
Santa Monica, CA 90404
310-235-4892
Web: umusicpub.com
Published: 3 Doors Down, 50 Cent, ABBA, Christina Aguilera, Beastie Boys, Mary J. Blige, Bon Jovi, Mariah Carey, Chemical Brothers, the Clash, Coldplay, Elvis Costello, the Cure, Daughtry, Gloria and Emilio Estefan, Franz Ferdinand, Juan Gabriel, Robin and Maurice Gibb (Bee Gees), Dave Grohl (Foo Fighters), Elton John, Keane, The Killers, Linkin Park, Maroon 5, Brian McKnight, Ne-Yo, Prince, The Sex Pistols, Paul Simon, Britney Spears, Bernie Taupin, Justin Timberlake, T-Pain, U2, Keith Urban and the catalogs of Henry Mancini and Leonard Bernstein, more.
How to Submit: no unsolicited material

URBAND & LAZAR MUSIC PUBLISHING
323-230-6592
Email: help@urbandlazar.com
Web: urbandlazar.com
Contact: Jonathan Lazar
Styles: indie rock, alt., s/s, dub, pop
How to Submit: We do not accept unsolicited material

WARNER CHAPPELL PRODUCTION MUSIC
1030 16th Ave. S.
Nashville, TN 37212
888-615-8729 Fax 615-242-2455
Email: info@warnerchappellpm.com
Web: warnerchappellpm.com
How To Submit: We do accept composer demos and library discs for consideration. We only accept emails with link to your music, NO music files attached to the email.

Additional Locations:

New York
1633 Broadway – 9th Floor
New York, NY 10019
212-275-1729

Los Angeles
777 Santa Fe Ave
Los Angeles, CA 90021
310-441-8722

WINETHIRTY MUSIC PUBLISHING
A new division of Evolution Promotion
7 Arlene Ave.
Wilmington, MA 01887
978-658-3357
Email: info@evolutionpromotion.com
Web: evolutionpromotion.com
Contact: Karen Lee, President; Karen Doran, GM
Styles: concentrates on music placements in Film/TV, commercials, video games, web
Published: boutique publisher representing the works of a choice few independent artists and composers including: Asaf Avidan, Miles of Wire, Rogue State, Dolom Zero, Aquarius Minded
How to Submit: see website for submission instructions

Additional location:

Los Angeles
3039 Hillcrest Dr.
Los Angeles, CA 90016

WISE MUSIC CREATIVE
180 Madison Ave.
New York, NY 10016

USEDirectory_November2021.indd 58 10/19/21 1:09 PM

212-254-2100
Email: Leticia.Alvarez@wisemusic.com
Web: us.wisemusiccreative.com
Styles: all styles
How to Submit: accepts unsolicited material via mail

WIXEN MUSIC PUBLISHING INC.
24025 Park Sorrento, Ste. 130
Calabasas, CA 91302
818-591-7355 Fax 818-591-7178
Email: licensing@wixenmusic.com
Web: wixenmusic.com
Contact: Randall Wixen
How to Submit: call for more info

WORD MUSIC PUBLISHING
25 Music Square
Nashville, TN 37203
615-687-6780
Email: curb@curb.com
Web: wordmusic.com
Styles: CCM

How to Submit: no unsolicited material, Christian arm of Warner Brothers

ORGANIZATIONS

AFM & SAG-AFTRA Intellectual Property Rights Distribution Fund
4705 Laurel Canyon Blvd.
Valley Village, CA 91607
818-255-7980 Fax 818 -255-7985
Email: info@afmsagaftrafund.org
Web: afmsagaftrafund.org

ASCAP (AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS)
7920 Sunset Blvd., S., 3rd Fl.
Los Angeles, CA 90046
323-883-1000
Email: info@ascap.com
Web: ascap.com
Styles: all styles

Additional locations:

New York
250 West 57th Street
New York, NY 10107
212-621-6000

Atlanta
950 Joseph E. Lowery Blvd., N.W., Ste. 23
Atlanta, GA 30318
404-685-8699 Fax 404-685-8701

Nashville
Two Music Sq. W.
Nashville, TN 37203
615-742-5000 Fax 615-742-5020

Miami
420 Lincoln Rd., Ste. 502
Miami Beach, FL 33139
305-673-3446 Fax 305-673-2446

London
4 Millbank, 2nd Fl.
London SW1P 3JA
011-44-207-439-0909
Fax 011-44-207-434-0073

ASSOCIATION OF INDEPENDENT MUSIC PUBLISHERS (AIMP)
P.O. Box 6363
Pine Mountain Club, CA 93222
Email: lainfo@aimp.org
Web: aimp.org

Additional locations:

New York
85 Fifth Avenue, Floor 11
New York, NY 10003
Email: nyinfo@aimp.org

Nashville, TN
615-210-0075
Email: aimpnashville@gmail.com

BMI (BROADCAST MUSIC INC.)
8730 Sunset Blvd., W., 3rd Fl.
Los Angeles, CA 90069
310-659-9109
Email: losangeles@bmi.com
Web: bmi.com
Styles: all styles

Additional locations:

New York
7 World Trade Center
250 Greenwich St.
New York, NY 10007-0030
Email: newyork@bmi.com
212-220-3000

Nashville
10 Music Square E.
Nashville, TN 37203
Email: nashville@bmi.com
615-401-2000

Atlanta
3340 Peachtree Rd. N.E., Ste. 570
Atlanta, GA 30326
Email: atlanta@bmi.com
404-261-5151

Puerto Rico
1250 Ave. Ponce de Leon
San Jose Building, Ste. 1008
Santurce, PR 00907
787-754-6490
Email: puertorico@bmi.com

Texas
1400 S. Congress Avenue
Suite B 300
Austin, TX 78704
512-350-2033

London
84 Harley House
Marylebone Rd.
London NW1 5HN, U.K.
Email: london@bmi.com
011-44-20-7486-2036

CALIFORNIA COPYRIGHT CONFERENCE (CCC)
P.O. Box 57962
Sherman Oaks, CA 91413
818-379-3312
Email: manager@theccc.org
Web: theccc.org

CHURCH MUSIC PUBLISHERS ASSOCIATION (CMPA)
P.O. Box 158992
Nashville, TN 37215
615-791-0273 Fax 615-790-8847
Web: cmpamusic.org

FILM MUSICIANS SECONDARY MARKETS FUND
15910 Ventura Blvd., 9th Fl.
Encino, CA 91436
818-755-7777, 888-443-6763,
Fax 818-755-7778
Email: participantservices@fmsmf.org
Web: fmsmf.org

HARRY FOX AGENCY, INC., THE (HFA)
40 Wall St., 6th Fl.
New York, NY 10005
646-487-6779
Web: harryfox.com

NATIONAL MUSIC PUBLISHERS ASSOCIATION (NMPA)
1900 N St. NW, Suite 500
Washington, D.C. 20036
202-393-6672
Web: nmpa.org

SESAC
35 Music Sq. E.
Nashville, TN 37203
615-320-0055
Web: sesac.com
Styles: all styles

Additional locations:

Santa Monica
2150 Colorado Ave., Suite 150
Santa Monica, CA 90404
424-291-4750

New York
152 W. 57th St., 57th Fl.
New York, NY 10019
40 Wall Street, 6th Floor
New York, NY 10005
212-586-3450 Fax 212-489-5699

London
1 Primrose St.
London EC2A 2EX
England
020 7616 9284

SOUNDEXCHANGE, INC.
733 10th St., N.W., 10th Fl.
Washington, D.C. 20001
202-640-5858
Email: info@soundexchange.com
Web: Soundexchange.com

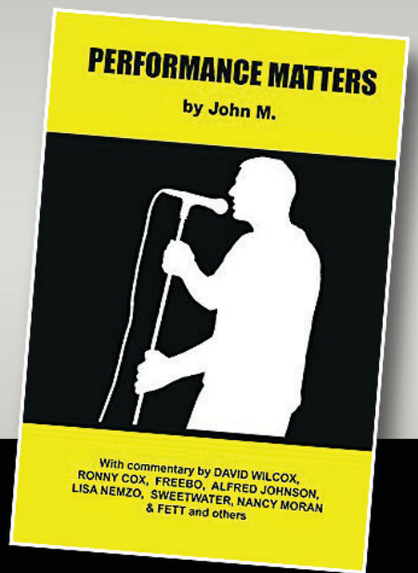
U.S. COPYRIGHT OFFICE
101 Independence Ave. S.E.
Washington, D.C. 20559-6000
202-707-3000, 1-877-476-0778 (toll free)
Web: copyright.gov

It's not just the song... PERFORMANCE MATTERS!

The New Book by John M - the Definitive Guide

All Genres, All Skill Levels

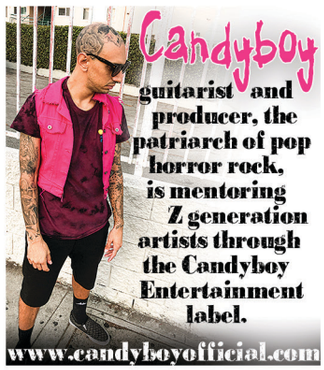
Overcoming stage fright, patter, song intros, the set list, technical problems, image, theatrics, it's all part of performance, and **PERFORMANCE MATTERS!**



CONTACT: john@johnm.com
Performance Matters on Amazon
www.johnm.com/john-m-s-new-book-performance-matters

USEDirectory_November2021.indd 59 10/19/21 1:09 PM

For Advertising Info Call 818-995-0101



MAURICE GAINEN
PRODUCTIONS AND MASTERING
Full Service music production and recording in ANY style.
CD Mastering for 175 Starbucks compilations and many artists.
Extensive client list of CD releases.
6 CD releases as Recording Artist.
Logic and ProTools. No spec deals.
www.mauricegainen.com
323.662.3642

VOICE LESSONS

• MIGUEL • RIHANNA
• GWEN STEFANI • IGGY AZALEA
• ALL AMERICAN REJECTS
• COURTNEY LOVE
• PUSSYCAT DOLLS
• BRITNEY SPEARS
• COLBIE CAILLAT
• JIMMY EAT WORLD
• JACK BLACK • KALI UCHIS
Liz Lewis
SKYPE LESSONS
213.880.5123
www.TheSingersWorkshop.com

Soundcheck Studios
North Hollywood, CA
24 Hour Lockout Studios
Drum rooms to huge band rooms
Showcase room available for live streaming!!
COVID-19 safety protocols in effect & all A/C units are modified w/ionization process that kills airborne pathogens
818.765.6600 818.823.8774
@soundcheckstudiosnoho
www.soundcheckstudiosnoho.com

PRODUCER SONGWRITER
SEEKING MALE/FEMALE
VOCALISTS
to Collaborate on TV
and Features, All Genres
For hire or points for collaboration
Email ray_whitton@outlook.com

Get in on the
FRIDAY
FREEBIE!
Enter at musicconnection.com!
IT'S EASY!

Giving you the treasures of long hair
All lengths
937 W. Foothill Blvd
Monrovia, CA 91016
in
The Long Hair Company
(626)-791-7405
HAIR PYRATES
Long Hair Shoppe

RATED BEST VOICE LESSONS IN LOS ANGELES

• Top Ten Artists
• Grammy, Tony and Emmy Winning Artists
• "Best Voice Lessons in Los Angeles" – CBS
• 25+ Years Vocal Coach Experience
MICAH'S VOCAL COACHING
(323) 273-3532
WWW.MICAHPROVOCALS.COM

Insure Your Home Studio, Equipment, Gear and Guitars that Matter to you Most!
For more than 40 years, Clarion Associates has specialized in recording studio and musical instrument insurance**
We love home studios!
Call today for a obligation quote*
1-(800) - 848-2534 (VIVALDI)
www.clarionins.com · clarion@clarionins.com

The Leader in Musical Instrument Insurance for 40+ Years
CA License #0605696 *Not all applicants will qualify **Coverage is subject to the terms and conditions of the policy
CLARION ASSOCIATES, INC.
MUSICAL INSTRUMENT INSURANCE

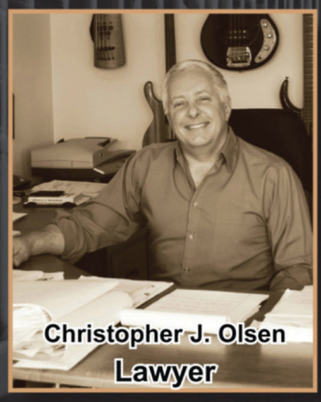
MarketPlace_November_2021.indd 60 10/19/21 1:08 PM

MUSIC ATTORNEY

28 Yrs. Pro Attorney / 35 Yrs. Pro. Musician

Legal Expert:

- Music Entertainment
- Contracts
- Band Disputes
- Publishing
- TV/Film
- Business formation
- Contracts



FREE EMAIL & PHONE CONSULTATION:

CALL OR EMAIL ANYTIME: 805-557-0660
CHRIS@CHRISOLSENLAW.COM
WWW.CHRISOLSENLAW.COM

TK REHEARSAL

*NOHO *WLA *VEGAS

GET YOUR OWN PRIVATE STUDIO * 310-445-1151
STARTING AT $290 PER MONTH

TKREHEARSAL.COM

FRANCISCO STUDIOS

MONTHLY 24/7 REHEARSAL SPACES FOR MUSICIANS

BEST MONTHLY RATES IN TOWN
OVER 100 LOCKOUT STUDIOS (24/7 ACCESS)
FREE PRIVATE PARKING
FREIGHT ELEVATOR FOR EASY LOAD IN/OUT
BONDED T1 WI-FI ACCESS
24 HOUR VIDEO SURVEILLANCE
5 MILES FROM DOWNTOWN LA

323-589-7028
WWW.FRANCISCOSTUDIOS.COM

www.narip.com/store

NARIP. Your record industry knowledge network.
Expert info for industry pros. By industry pros.
Get NARIP audio programs now!

NARIP
National Assn. of Record Industry Professionals

Does your rehearsal studio SUCK?

we can help

- HOURLY/WEEKLY/LOCKOUTS
- FEATURING: HIGH CEILINGS,
- OPENABLE WINDOWS, PHONE JACKS,
- FREE UTILITIES,
- JUST 10 MINUTES FROM HOLLYWOOD!
- GATED PARKING LOT w/ REMOTE CONTROL ENTRY

If you've never seen Downtown Rehearsal before, you'll be amazed at the quality of our construction, the cleanliness of our facility, the view from individual rooms, the parking, the ease of loading and the superior security.

That definitely does NOT suck!

(323) 263-7381

DOWNTOWN REHEARSAL

THIS STUDIO WILL TAKE YOUR MUSIC TO THE NEXT LEVEL

Jimmy Hunter's

cazador

★ STATE-OF-THE-ART ProTools 10 HD6 ★

FREE Engineer • Producer • Vocal Coach
World Class Drummer (Live or Programmed)
Record Your CD With A ProTools Expert
Over 5,000 Songs Produced Here Since 1986

cazador.jimmy@gmail.com • (323) 655-0615 • www.jimmyhunter.com

For Advertising Info Call 818-995-0101

MarketPlace_November_2021.indd 61 10/19/21 1:08 PM

7 Website Tips for Musicians

Want to book more shows, land more clients, and gain the trust of your fans? Then you need an official music website. A website puts you in control of your music career, which we all want for ourselves. Having a website presents you as the professional you are. And that's what helps you land gigs and build your career.

In other words, having your own website is a must-have as a musician.

So, with that in mind, here are 7 tips from Bandzoogle's Caleb J. Murphy to help you make a music website that's professional and engaging...

Use professional photos

Humans are visual creatures. That's why the top social media platforms all focus on photos and videos. So, to get the attention of your site visitors and to make a good first impression, use professional pictures of yourself.

Ideally, you'll want to work with a professional photographer. A good photographer not only gets the best-looking photos, but they can also capture your aesthetic better than you can because they're an objective observer. If you can't afford a photographer, you can take the photos yourself or get a friend to help you. Just make sure you use a camera with a good lens (your smartphone should do!).

Then, use a free photo editing app like VSCO to make the pictures look as professional as possible. After that, include these photos on your front page (possibly as the background), your About page, and in your Electronic Press Kit (more on that below).

Introduce yourself

When you meet someone in real life, you get to know each other, right? Think of your website as a way to introduce yourself and start the conversation. Tell people what you're all about, show them what you look like, share your story, and explain what inspires your music.

You can have a short intro sentence or paragraph on your Homepage, and then you can go more in-depth in your musician bio. Make sure the messaging and the wording of the text on your site is consistent and fits your brand.

Your site is your home on the internet. So welcome visitors in a way that shows who you are as an artist.

Use your website to build your mailing list

You may think email is dead, but that's far from the truth. According to OptinMonster, 99% of email users check their email every day (some people check it 20 times a day!).

And get this… Indie artists, writers, and performers get the highest email open rates at 34.4%.

That's you. This is why email needs to be a central part of your marketing plan as a musician. So, make sure it's very clear how site visitors can subscribe to your email list. Make it totally obvious.

Here are some tips to succeed at email marketing:

- Don't email people who didn't sign up for your list
- Personalize your email subject line (well-placed emojis do well)
- Follow GDPR guidelines
- Don't spam your subscribers, just give them value in each email

People who visit your website are more likely to subscribe to your email list. Therefore, give them a clear way to sign up on your site.

Include content for fans at every level

Some fans will give you lots of money, sometimes just donating out of the blue.

But most people will never pay you a penny. Not because they don't want to, but because they can't. There are so many artists they love and want to support, but they don't have the money to give to all of them. That is why you need to give your fans different options to support you.

Here are some ways you can ask your fans for support on your website:

- **Free ways to support:**
- Stream your music on Spotify
- Share your music with friends (include sharing buttons on your site)
- Subscribe to your email list
- **Mid-level ways to support:**
- Donate what you can (include a donate button on your site)
- Buy merch (have merch with varying price ranges)
- Pay to download your music
- **Upper-level ways to support:**
- Become a regular supporter via fan subscriptions
- Hire you for a private event/project

This allows anyone who visits your site to feel good about supporting you. Whereas, if the only option to support you was to buy a $35 T-shirt, that will alienate those who can't afford it and won't give the more generous supporters any other options.

Optimize for Google

Search Engine Optimization (SEO) is not super-fun to talk about. But it is necessary. SEO is when your site is optimized to show first in search results (mainly on Google). This can bring in more traffic, exposing your music to more fans and potential clients. It involves using certain keywords and phrases on your website that people search for.

But there's a lot more to it than that. So, to dive a bit deeper, the Bandzoogle.com website offers a guide on using SEO as a musician.

Add an EPK

An Electronic Press Kit (EPK) is a great way to 1) promote your new music and 2) show what your live performances are like. An EPK is what you'd send the press and venue managers, so it has to look professional.

Here's what you should have in your EPK:

- Pull-quote that describes your sound: either from a press write-up, a booker, or even a fan
- Bio: describe your music, tell a bit of your story, and showcase your achievements
- Music: feature your newest tracks and/or your most popular tracks
- Photos: see the section above about getting professional photos
- Video: feature your best and/or most viewed video
- Contact info: make it easy for the press and bookers to get in touch
- Social media links: keep it to three or four links, but only if you're active on those platforms

Keep in mind, the press and bookers will probably copy/paste what you include in your EPK, so make it great and true to you as an artist.

Always update your website

Your music website is your home on the internet. It has to be a one-stop-shop for anything and everything about your music career. So, keep it updated.

When you have big news, your site should be the first place you update. Yes, post news and achievements on social media. But you have to also post it on your site because bloggers, venues, and fans want the most up-to-date info.

Remember, if you want to book more shows, land more clients, and gain the trust of your fans, you need to keep your "home" updated.

Final Thoughts

Your music website is the one place on the internet you have complete control over.

Social media platforms have algorithms, but you're in charge of what people see when they're on your site.

Caleb J. Murphy of Bandzoogle.com

78 TipJar_November2021.indd 62 10/19/21 1:03 PM

HOME RECORDING... SOLVED.

JOHN LENNON SONGWRITING CONTEST WINNER, CARLA HASSETT (Jazz Category)

WITH HER NEW B16 MOTHERSHIP HOME RECORDING SOLUTION

B16 Motherboards:

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

B4 MIC/LINE Daughter Card Features:

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

B22 ORCA Control Room Monitor Features:

- Audiophile attenuator
- 2 stereo speaker outputs and 1 headphone output
- 2 DAC channels with switchable BX5 transformers
- NextGen Analog BOPA14 or BOPA11

GET IT RIGHT THE FIRST TIME.

WSG WAVES SOUNDGRID

BURLACTICUS RECORDING COMPANY

MADE IN THE USA

BURLAUDIO.COM

BURL

The Only **One** You Need.

Studio One® is the only DAW that lets you record, produce, compose, mix, master, and perform—all from a single, intuitive application. You'll never need to export mixdowns to a separate DAW for mastering or import MIDI from a separate composition environment for rendering. You'll never have to export stems to another sequencer for a live performance. Studio One does it all with drag-and-drop ease.

Other powerful features include Studio One's unique Pipeline, which lets you integrate all of your venerated hardware as easily as dragging and dropping a VST. Its unique Splitter lets you combine plug-ins to build your own multi-effects and multi-instruments. Customizable Clip Gain Envelopes allow for surgical editing precision when you need it. Studio One 5.4 now supports simultaneous multi-format mixdowns; exporting your song to many different file types and sample rates is now just a matter of a few clicks.

Make more music in less time. Studio One's ocean of production tools can be yours in a standalone purchase or as part of a PreSonus Sphere membership.

Studio One

M1

Studio One and PreSonus hardware now have native support for Apple Silicon M1 processor-based Macs®.

PreSonus®

©2021 PreSonus Audio Electronics, Inc. All Rights Reserved. Studio One is a registerered trademark of PreSonus Software Ltd. Other product names mentioned herein may be trademarks of their respective companies.