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+ Post-Production

## The Role & Power of MUSIC SUPERVISORS

By Michael Redman

## The SCL Symposium

## EXPERT ADVICE

Preparing For Label Meetings

*Kali  
Uchis*

Conejo ■ Tash Sultana ■ A Bad Think  
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## Kali Uchis

As the wave of Latin music reaches new heights in the U.S., Colombian-American singer-songwriter Kali Uchis has been one step ahead of all the action. Her genre-defying sound of soul, R&B and hip-hop—plus the cheeky fusion of Spanish and English songwriting—has earned her a spot as one of the hitmakers to watch. Learn more in our exclusive Q&A.

By Jacqueline Naranjo

Photos by: Cho Gi-Seok, Geray Mena



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## Jessica Downs

By Mike Leno

## The Role and Power of Music Supervisors in Film, TV and Games

Top Hollywood Music Supervisors give great insights and advice in these probing one-on-one interviews by GIG podcaster & author Michael Redman.

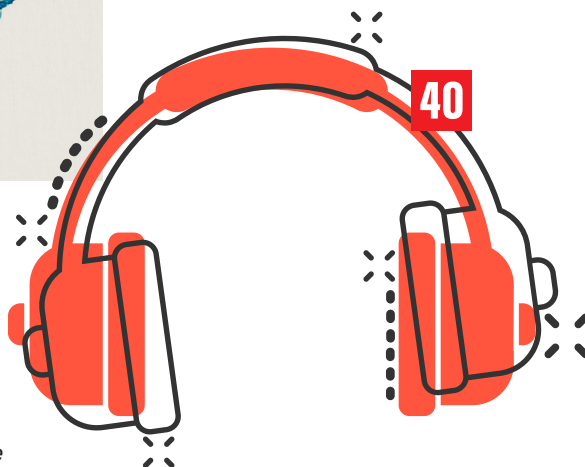
By Michael Redman



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*Kathy Watson*



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## 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 © 2023 by E. Eric Bettelli. All rights reserved.

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# Kensaltown East

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

**Fostering a Creative Community:** From his early days working for Nile Rodgers at Skyline Studios and Hit Factory through his years recording at London's Olympic and Sarm Studios, Camus Celli was inspired by those facilities' sense of openness and community which fostered a unique culture, a collaborative spirit and allowed legends to regularly pop in and socialize in addition to doing sessions. In 2015, when he began sending his songwriters to Kensaltown U.K., a popular studio Martin Terefe had launched in 2004, he was struck by its similar community building aesthetic with half full-time "artists in residence" and half "public floater rooms." He and Terefe discussed launching a Kensaltown studio in N.Y.C. for several years before signing a lease on a 10,000 square foot space in Union Square (formerly home to a community of film composers) just before the pandemic—and officially launched Kensaltown East in 2022.

**A Creative Oasis:** Conceived on the idea that culture stems from collaboration and community, they call their multi-faceted, state of the art hub "A Creative Oasis in the Heart of Union Square." Designed by award winning designer Martin Pilchner to focus on comfort and creativity while maintaining the height of sonic integrity, Kensaltown East draws on the rich history of N.Y.C. studios of old and the culture of Terefe owned sister studios Kensaltown London and ATLANTIS Studio in Stockholm. Jamie Woon, Billy Porter, Josh Groban, Jaboukie Q, Jason Mraz and Raining Jane were among some of the first artists to work at Kensaltown East, which has also welcomed 347 Aidan, Holly Humberstone, Ellery Harper and Sam Hollander for writing sessions.

**Analog Meets Dante and Atmos:** Pilchner designed the facility with many windows to allow control rooms the maximum amount of light. Since both Celli and Terefe started their careers in the analog era, Studio One has a vintage 1974 API Aengus from Indigo Ranch (one of only three ever made) and tons of vintage analog synths. Studio Two is a mixing



space currently hosting artist in residence Alex Tumay, while Studio Three has resident ATMOS engineer S. Vaughan Merrick and is available for ATMOS listening sessions, writing sessions and vocal tracking. There are also five writer rooms ideal for songwriting collaborations and content creation. All eight rooms are equipped with Dante full band, allowing for seamless digital audio connection between spaces—so for instance, the Neve RMP-D8 mic pres can be placed in any room, and recorded through the API in Studio One, allowing for anyone in the space to access the API console through this network. It's the ultimate fusion of old school recording and cutting-edge technology. Other selling points are a large kitchen—ideal for dinner parties—and privacy.

**Quote from Camus Celli:** "Martin and I saw a renaissance in the N.Y.C. creative community happening and wanted to have a space that supported the new generation. It comes in waves, the N.Y.C. music scene—post 9/11—we had The Yeah Yeah Yeahs, the Strokes, LCD Soundsystem, and we're seeing a lot of that same sort of energy again out in the clubs. We want to support these artists and be the center of the next wave of N.Y.C. culture—it's really inspiring. The idea is to create a place where people want to come for a specific amount of time yet feel comfortable about staying longer because there are great creatives hanging out... friends are made and great collaborations come out of that spirit of community."

Contact: Kensaltown East: 840-800-1804

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## Marcus Ryle

### Board of Directors

The Bob Moog Foundation

The **Bob Moog Foundation** welcomes **Marcus Ryle** to its **Board of Directors**. Ryle joined Oberheim Electronics in 1980 as a design engineer, helping create several iconic synthesizers. After leaving Oberheim in 1985, Ryle co-founded Fast Forward Designs with Michel Doidic and Susan Wolf. His innovations have resulted in 22 U.S. patents and multiple product awards, and have placed him in the Technology Hall of Fame of both Keyboard and Guitar Player magazines. In 2023, he joins a highly respected roster of music technology, education, and other industry leaders as part of the Bob Moog Foundation's governing body. For more, contact [info@moogfoundation.org](mailto:info@moogfoundation.org).



## Dr. Dylan Caligiuri

### Guitar Department Head

The Los Angeles College of Music

The **Los Angeles College of Music (LACM)** has named **Dr. Dylan Caligiuri (D.M.A.)** as the college's new **Guitar Department Head**. Caligiuri's credits include work for an list of artists ranging from the Rat Pack's Don Rickles to popular music sensations Sia and Bebe Rexha. He received his Doctorate of Musical Arts from the University of Southern California and has over twenty years of experience as a touring guitarist and band leader spanning thirty-nine countries. In 2016, Caligiuri began his role as pre-launch Curriculum Consultant and On-Screen Instructor in the pre-launch of Fender Musical Instrument Corporation's digital learning app Fender Play. Contact [laurajohnsonpr@yahoo.com](mailto:laurajohnsonpr@yahoo.com).



## Jen Hubbard

### Director, Sync A&R

Concord Music Publishing

**Jen Hubbard** has been appointed to a newly formed role, **Director, Sync A&R** at **Concord Music Publishing**. In her new position, Hubbard will be responsible for the development and management of Concord's U.S. songwriter roster for the purpose of sync activity. She will serve as the bridge between the A&R and sync teams, providing consistent and individualized guidance to the publishing roster based on their skillsets and goals in the sync space. Hubbard joined Concord in 2018, most recently serving as the Director of A&R out of the Nashville office. In this role, Hubbard will continue to work with artists, producers, and writers. Contact [nsuder@rubenstein.com](mailto:nsuder@rubenstein.com).



## Diana Sanders

### SVP, Business Affairs

Perscription Songs & Amigo Records

**Perscription Songs and Amigo Records** announce appointment of **Diana Sanders** as **SVP, Business Affairs**. Prior to joining in November 2022, Sanders was a partner at Russ August & Kabat LLP and co-chair of its Music Practice Group. Throughout her career, she has represented music artists, executives, talent management firms and other entertainers in various music and entertainment related transactions, litigations involving copyrights, trademarks, and rights of privacy, and several other confidential matters. For more, contact [agreenberg@falconpublicity.com](mailto:agreenberg@falconpublicity.com).



## Aimie Vaughan-Fruehe

### EVP, Head of Promotion & Streaming

300 Elektra Entertainment

**300 Elektra Entertainment (3EE)** announced the elevation of **Aimie Vaughan-Fruehe** to **Executive Vice President and Head of Promotion and Streaming**, overseeing all radio promotion and streaming across the label group which includes 300 Entertainment, Elektra, Fueled by Ramen, and Roadrunner Records and a diverse roster of artists such as Mary J. Blige, Brandi Carlile, Gunna, Megan Thee Stallion, Slipknot, The Highwomen, and more. Vaughan-Fruehe first joined 300 Entertainment in 2018, as SVP of Promotion where she led all promotion initiatives and strategy, and spent 17 years as VP of Promotion at Columbia Records. Contact [glenn.fukushima@300elektra.com](mailto:glenn.fukushima@300elektra.com).

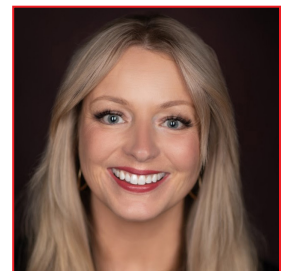


## Stephanie Davenport

### Vice President, A&R

Warner Music Nashville

**Warner Music Nashville** has named **Stephanie Davenport** the label's new **Vice President, A&R**. Davenport joined the Warner Music Nashville team as a coordinator in 2011. Now, nearly 12 years later, she has developed a roster comprising some of the most talked-about rising artists in country music: Ian Munsick, Randall King, Madeline Edwards, Austin Snell and more. Davenport started in the industry at William Morris Endeavor after graduating from Belmont University. For more information on this promotion, contact [fount.lynch@wmg.com](mailto:fount.lynch@wmg.com).



## Kimberly Horton

### President, CEO

The Blues Foundation

**Kimberly Horton** has been named **President and CEO of The Blues Foundation**, a position she has held on an interim basis since last Fall. Horton is a native of Jackson, Mississippi and has been a passionate advocate of the blues genre since she was young, leading to becoming President of a blues booking and management agency, Heathrow Muzik Box. Horton plans to lead The Blues Foundation to new heights, implementing youth education initiatives and updating the Blues Hall of Fame Museum with modern technology. For more, contact [dougdeutschpr1956@gmail.com](mailto:dougdeutschpr1956@gmail.com).

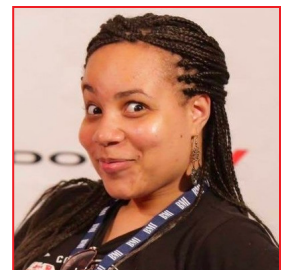


## Melissa White

### Director of Membership

A2IM

The **American Association of Independent Music (A2IM)** has named **Melissa White** as **Director of Membership**. White grew up in the Bronx, NY, and later attended the City College of New York where she obtained a Bachelor's in Music. White got her start as Executive Assistant at the prestigious hip-hop label Tommy Boy and Music Catalog Director at Tracklib, the online marketplace for sample clearance. This experience ignited White's passion for collaborating with independent labels, and the independent music community at A2IM. For more, contact [jeff@thesyn.com](mailto:jeff@thesyn.com).







## ◀ D'ADDARIO PROMARK NYLON BRUSHES

**ProMark Nylon Brushes** have the feel, weight, and precise control and balance of a stick and the sound of a brush. ProMark Nylon Brushes have internal counterweights, a soft-touch handle, and feel like Rebound drumsticks. The premium-grade nylon bristles are fused tightly to ensure optimal playability and durability.

ProMark 5B and 2B are the two Nylon Brush sizes. A Light Nylon Brush 5B is best for delicate playing and gentle attack while the Heavy Nylon Brush 2B is for increased volume and a pronounced attack.

ProMark PMN5B Light Nylon Brushes 5B sell for \$39.99 MSRP while the PMNB2B Heavy Nylon Brush 2B are also \$39.99 MSRP a pair.

[ddar.io/NylonBrushes\\_PR](http://ddar.io/NylonBrushes_PR).

## ▶ WAVESFACTORY EQUALIZER

In the **plug-in drop down list** you'll see a processor called Equalizer listed along with Trackspace and other worthwhile processors from Wavesfactory.

Equalizer is called an "automatic EQ" with 32-bands of overlapping, self-analyzing equalizers with fixed Qs of 2 that work down at sample level and with zero-latency. The ultimate goal is to have all 32 frequency bands "corrected" or made equal in energy based on a pre-determined internal target level and not some algorithm or specific curve. If one of the bands is below the target, it is boosted and conversely, if another band is above the target it is reduced.

For applying your own desired EQ, you have complete control over each of the bands using 32 individual +/- sliders. The beautiful display shows the relative level(s) of each of the bands in real-time. There is also the large Amount control that groups all the bands together to fine-tune the overall strength of the applied EQ—the default value of 50% allows for doubling at full CW or halving the strength of the EQ at CCW.

Equalizer works great as a channel EQ for individual tracks like bass, guitars, keyboards, or vocals or as a program/bus EQ, for mastering across the stereo bus as a finishing touch. Interesting features include Mid/Side processing for EQ only the left and right channels and not changing the mono or center channel. This has the effect of widening the stereo sound stage if you use a Brighten preset.

Way too much to go into deep detail here but there are features not on other EQs such as a delta boost and cut modes where you may solo and listen to just the part of the sound that Equalizer is affecting. There are also the Attack and Release controls for setting how quickly (or not) the EQ is applied. Check it out! Get the demo or buy it for \$59 MSRP.

[wavesfactory.com/audio-plugins/equalizer](http://wavesfactory.com/audio-plugins/equalizer)



## ▼ ANDY FUCHS CLEAN MACHINE II AMP HEAD

One of five new guitar and bass amps available, Clean Machine II is the latest 50-watt guitar amp head built on Fuchs' standard ODS chassis. It is a "clean pedal platform amp" ready for any effect pedal by providing plenty of noise-free clean headroom, high dynamic range with good touch sensitivity and responsiveness. It is a single-channel amp without a master volume and comes with an effects loop capable of either series or parallel operation using a pedal or line level effects unit. All required Level controls and Send/Return jacks are accessible on the rear panel along with separate 4, 8, and 16-ohm speaker jacks. It uses two 6L6s power tubes with a quiet, DC-powered fan blowing air across them.

The front panel control panel is recessed under the "brow" of the top of the amp cabinet and there is a three-position Brite switch next to the guitar jack, an effective Deep switch that's awesome for single-coil pickups, and an effective three-position EQ switch for many tone shapes!



I thought the built-in Spin-Semiconductor 16-bit digital reverb sounded superb and was excellent for Surf and Jazzier guitar sounds. The reverb is completely adjustable using Level, Delay, Dimension, and Damping controls. Finally, the Accent control provides just the right presence bump!

I had four different guitar players ranging from session pros to beginners try the Clean Machine II starting with an Avatar open-back cab with a single 12-inch Hellatone speaker inside and also a 2 X 12 open-back Two-Rock cabinet. All my players were unanimous and agreed that this amp has the perfect power range for playing on small stages, intimate clubs and of course any recording studio! Both single-coil pickups (Telecaster) and humbuckers (Les Paul) guitars sounded awesome with tones ranging from Mayer-style clean tones to over-top-thrashed sounds.

The Fuchs Audio Technology Clean Machine II sells for \$2,695MAP.

[fuchsaudio.com/product/clean-machine/clean-machine-ii](http://fuchsaudio.com/product/clean-machine/clean-machine-ii)



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## ◀ PSP STEREO CONTROLLER2

**PSP Stereo Controller2** is a redesigned version of the original PSP Stereo Controller, now with an updated resizable interface (GUI) and the ability to fix many common stereo audio problems. However, I use it in my music mixing more as a remarkable effect plug-in.

The Correlation meter checks the mono compatibility of any stereo audio file—an important last test when mixing. At the end of a mix, I always check on my stereo mixes especially when using 3D-like widening effects. For fixing live recordings using multiple microphones, there is up to 2ms of delay available to repair mismatched microphone distances of up to 68cm or 2 feet.

I especially liked the Stability control for balancing the L/R sides without affecting center-panned tracks or mono compatibility. The Center control will reposition center-panned signals/tracks anywhere from left to right. I also found the "flow chart" and included manual very useful reading that has caveats about excessive manipulation of the stereo field, phase and polarity. The plug-in's controls has values that turn red when you exceed the safe limits of phase manipulation. I like that feature a lot!

Everything you need to analyze, manipulate or fix stereo audio comes with PSP Stereo Controller2. It has zero latency and runs in all current DAW programs. It sells for \$99.

[pस्पaudiware.com/products/psp-stereocontroller2](http://pस्पaudiware.com/products/psp-stereocontroller2)



## ▶ SYNCLAVER DIGITAL'S REGEN

**Regen** is a desktop-sized module version of New England Digital's Synclavier® II digital synthesizer keyboard. Its smaller size, lower price, and significantly enhanced performance are due to modern DSP as compared to the seminal keyboard first introduced in the 1980s.

Synclavier Digital first came up with FM synthesis, polyphonic sampling, and what later was called the Digital Audio Workstation—even before powerful computers were available. The Synclavier was expensive, making them only available to wealthier top-tier film composers, record producers, and recording artists. Regen changed all that when it appeared in 2023.

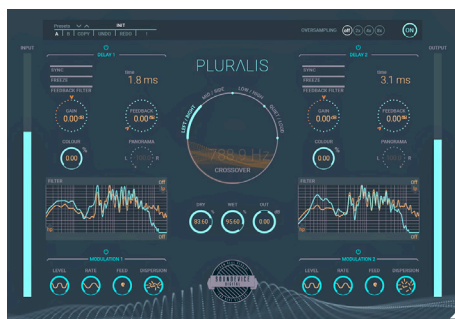
Regen is an expressly designed unit that measures 310mm (W) X 260mm (D) X 42mm (H), weighs 1.8kg and is small enough to use its VESA threaded bottom plate for attaching to a mic stand. There are MIDI IN/THRU jacks via 1/8-inch mini-jacks, not standard DIN connectors. There is a 1/4-inch stereo headphone jack for monitoring audio and separate unbalanced stereo outs in parallel with simultaneously operating +4dB balanced L/R XLR outputs with ground lift DIP switches.

For studio work, there is a USB-B port for connection to your DAW host computer and four more USB-A ports. On the side of Regen is an SD Card slot for unlimited access to timbre and sample libraries besides the 1GB of onboard factory content. On the front panel are two color OLED display, one mimics the display a 1985 Synclavier® II VPK.

The front panel also has controls for the most pertinent information including the main modal display, navigation panel that shows current parameters, user settings, timbre library, and more. There are twelve touch-sensitive selector buttons to select multiple Partials or Tracks, while the Swiper controller is a touch-sensitive fader with 128 levels of resolution for precise control of every parameter.

The new Synclavier Digital Regen sells for \$2,500 MSRP.

[synclavier.com/synclavier-regen](http://synclavier.com/synclavier-regen)



## ◀ SOUNDEVIC DIGITAL/UNITED PLUG-INS' PLURALIS

**Pluralis** is a stereo delay plug-in with four operating modes named: Left/Right, Low/Hi, Quiet/Loud, and Mid/Side. Once you discover and learn how these modes work, you will be sufficiently intrigued to try them all out.

I use Pluralis as an insert processor—even for the Left/Right mode for two completed separate delays with individual modulation sections to automatically vary the left and right delays. I liked the Filter displays for the left and right outputs with 'mouse-able', 6dB/octave HP and LP levers—these graphics hint at Pluralis intricate possibilities.

Low/Hi mode splits the two delays by frequency like a Tilt equalizer except more extreme.

I used 700Hz for a Rickenbacker electric 12-string guitar part with only 1.8ms on the left side and 3.1ms on the right side. Delay times up to 10-seconds are available and delay is also adjustable in musical notation and subdivisions for syncing to specific tempos.

Quiet/Loud is a way to split the two delays by volume stated in dB. In this mode the Crossover control indicates at what level the left or right delay's output is heard. I used a mono to stereo instance on a lead vocal where I wanted 1/8-note delay only on the louder singing and also maintain a short delay only on the softer singing. I moved the track's pan pots inward plus the plug-in has separate Gain controls so you can get the delay level just right.

Finally, Mid/Side mode worked well for true stereo pads. The Pan pots are grayed out because now Crossover varies the delays between the Mid and Side components of stereo sound. I liked being able to put a short delay only on the Side component.

Pluralis from Sounddevices Digital sells for \$99 I think it is awesome but could use separate Mute buttons for the two outputs and the Crossover control should just be a simple visual horizontal fader.

[unitedplugins.com/Pluralis](http://unitedplugins.com/Pluralis)

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





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## The Residents—A Sight for Sore Eyes. Vol.2

By Aaron Tanner  
(hardcover) \$85, \$225

Graphic designer, musician, and underground music archivist Aaron Tanner has once again ransacked the legendary experimental art collective known as The Residents' The Cryptic Corporation's archives to create a new limited edition coffee table book covering everything from *Title in Limbo* through *Disfigured Night*. The result, *The Residents: A Sight for Sore Eyes, Vol. 2*, is a fully authorized visual history of that era, with rare and unseen photos, artwork, and other ephemera. Also features a black vinyl 7" record of the unreleased *American Composer Series*-era track, "That'll Be the Day (Baby Baby)."



## The Best Jobs In The Music Industry, 2nd Edition

By Michael Redman  
(paperback) \$35.00

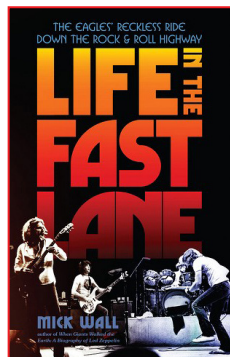
Redman covers the multitude of exciting job options that offer financial security and keep you close to the music you love. This second edition includes updates and even more exclusive interviews with top pros, giving a look at how music jobs have changed and the long-term impacts of COVID-19.



## Life In the Fast Lane

By Mick Wall (paperback) \$18.99

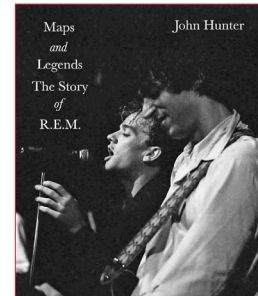
Subtitled "The Eagles' Reckless Ride Down the Rock & Roll Highway", Wall writes with flair, a shoot from the hip style full of attitude that makes this well-researched chronicle come to life. Chronicle of an ambitious band of bros who ascended to the heady heights yet later plunged into the ugly depths of psychological and physical torment.



## Maps and Legends: The Story of R.E.M.

By John Hunter  
(paperback) \$29.95

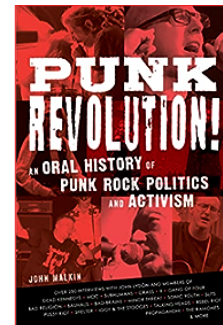
This is a hefty hunk o' rock history by author John Hunter, who has done his homework and then some, and he puts it all on the page. As a U. of Georgia student in the '80s he was perfectly positioned to witness firsthand some of the major events in R.E.M.'s career. Enthrilled by the band, he has rendered a copiously researched biography that reaches deep into every nook and cranny of the band's early development and ultimate success.



## Punk Revolution! An Oral History of Punk Rock Politics and Activism

By John Malkin  
(hardcover) \$34.00

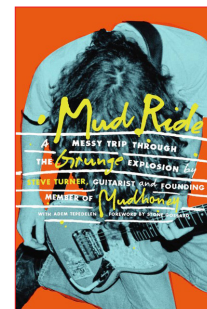
Malkin's book is a smart, penetrating exploration of the many facets of punk rock music's impact and influence. The author has pulled together an amazing 250+ interviews with many of the most prominent players in the punk rock universe, including Jello Biafra, John Lydon, Lydia Lunch, Patti Smith, Kim Fowley, Greg Gaffin, Jon King and so many more. A fascinating appreciation of the how the music penetrated society, culture and politics.



## Mud Ride

By Steve Turner  
(paperback) \$27.95

In the late '80s and early '90s, Steve Turner and his friends—Seattle skate punks, hardcore kids, and assorted misfits—started forming bands in each other's basements and accidentally created a unique sound that spread far beyond their once-sleepy city. *Mud Ride* offers an inside look at the tight-knit grunge scene, the musical influences and experiments that shaped the grunge sound, and the story of Turner's bands, Green River and Mudhoney, which went from underground flophouse shows to selling out stadiums with Nirvana and Pearl Jam.





# SHE PAINTS WITH A KNIFE... *Meet Jessica Downs—Artist / Model*

**W**hether in front of the camera modeling or a 48 x 60 canvas painting, this Georgian vegan beauty residing in L.A. finds time for both.

She told us, "When I moved to San Francisco, I got work modeling. It was hard to break into the art scene for me at 19 so modeling paid the bills. After a few years I moved to L.A. to pursue my art, a few opportunities happened. Still, knowing only the business of modeling I was not focused, so my art still suffered. That is until I read **Rick Rubin's** book. I owe Rick a great thanks because the book helped me see that I wasn't painting what I loved, I was just painting. Inspired, after reading the book three times, I'm creating large abstract portraits of the music stars I love and getting great response at shows. Thank you, Rick."

**Guitar Center Music Foundation** gave Jessica a guitar she would paint over and that they would sell at the event to benefit music

education for underprivileged kids. At the show, Amethyst Beverage partner **Jeff Flasco** upon seeing the finished work purchased

Those who attended were the first to see her haunting images of Linkin Park's **Chester Bennington**, **Jimi Hendrix**, **Biggie Smalls** and **Mac Miller**, which she created with acrylics, oils and a knife, yes, she paints with a knife.

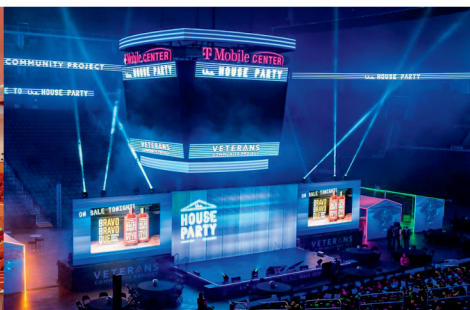
Downs, a vegan who supports animal rights groups is also an endorsee of **Winsor & Newton** paints, commented, "I'm a huge Linkin Park fan and to this day listen all the time, that's my generation along with Biggie and Mac Miller, and because of my dad, I love Jimi Hendrix and all Classic Rock. When I paint for myself outside of commissioned work, I like to paint who I listen to."

After receiving praise for her series of rock art at the recent **Art Rock LA Music Education Benefit** held at **NRG Studios in Noho**, Downs walked onto the set

of veteran **Aremis Studios** photographer **Michael Seeley** shooting that night. Here's a few pics from an impromptu they did at the show:



the guitar and donated it to the foundation. It is currently being showcased and at **Guitar Center Hollywood**.



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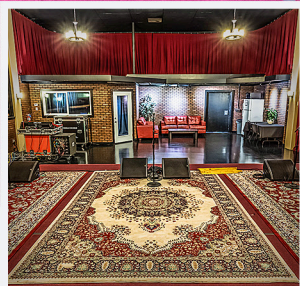
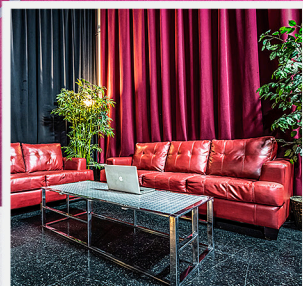
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## Electric Sun Studios

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

**A Passionate Entrepreneurial Partnership:** Launched in 2022 as Noyzr Music, the La Canada based studio and full-service production company recently rebranded as Electric Sun Studios is driven by the passionate musical partnership and entrepreneurial vision of its creators Matt Norman and Kellie Curtis. The son of a Swiss mother, Norman grew up in N.Y.C. and graduated from music school in Berlin, where he later built several studios in the early to mid-2010s while recording and touring as part of Faunshead, a hard rock band whose influences include psychedelic rock and grung and stoner rock. Since Norman moved back to the U.S.—first Nashville and then L.A.—his former partner has run the K61 Studio in Berlin; that facility and Electric Sun Studios are under the Noyzr umbrella. Curtis is a full-time radiologist and amateur musician who built a one-room studio in her home (with the help of a contractor neighbor) to work on personal projects.

**Building the Studio:** By the time she and Norman met through mutual friends, she had built up the space halfway. Their mutual desire to work together and create a lasting impact in the music industry led them to build it out to the commercial studio it is today—a control room and tracking room with top vintage and modern equipment, a collection of vintage guitars and guitar amps, high end mics, a NEVE 5088 console, outboard gear and more. There are several session drummers on call for sessions, and Norman offers his experience as a bassist and guitarist to clients who need it. More than a place indie artists come to record tracks, Electric Sun is a creative hub where artists are encouraged to expand their vision.



**The Aesthetic:** A fan of "everything from Beethoven to Kendrick Lamar," Norman says the studio is open to artist from all genres but he has a dedicated passion to bringing back rock. Curtis says, "We also have a very comfortable lounge that's part of the X factor, the vibe we've cultivated to ensure that artists feel we're giving them a safe place to create. In bringing something new to the L.A. independent studio scene, our focus is on authenticity, originality and transparency. The beauty of it is that we both like to challenge ourselves to create something different for artists by thinking outside the box." Norman adds, "If artists just need us to turn some knobs, we'll do that. Or we'll join them in sessions and build productions around what they are writing. In that sense, because we are so involved with artist development, we're not like a traditional studio."

**Array of Equipment:** Among other items in their arsenal, Electric Sun Studios has a vintage Pultec EQP-1A Tube Program Equalizer, an 1176 compressor and a pair of RM87's ripped out from the famous Hit Factory board built by Roger Mayer and vintage outboard pres on top. Vintage mics include classics from Telefunken, Sennheiser and Neumann. All tracking—both analog and digital—goes through the main board into Pro Tools. The studio also has a wide variety of drums, guitars, basses, guitar pedals, synths, amps and cabinets.

Contact Electric Sun Studios 646-712-3631

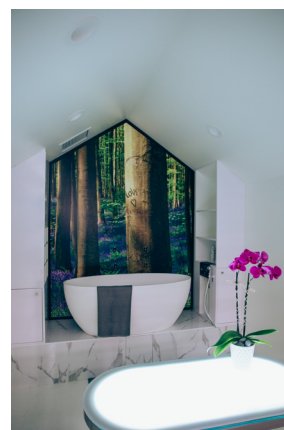


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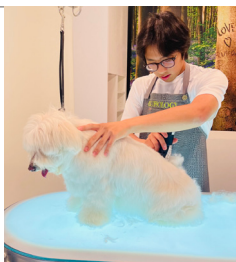
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### ▲ DOLL RIOT

San Diego punk rockers Doll Riot have dropped multiple singles and hit the studio last month to begin recording their debut full-length album. The high-energy songwriters and longtime friends are in good hands, as producer Alex Estrada will be at the helm at The Pale Moon Ranch, where Estrada has worked on albums from Touché Amore, Joyce Manor, Silver Snakes, and Rotting Out.



### ▲ THE VOICE OF ABBEY ROAD

Aptly recorded at the iconic Abbey Road Studios in London, the upcoming *Music on the Bones* album features new renditions of The Beatles' "Here Comes the Sun," "Don't Let Me Down," and "Let it Be," along with Louis Armstrong's "What A Wonderful World" and Janis Joplin's "Me and Bobby McGee." The nine-track tribute is helmed by singers Katie Kadan and Chris Weaver, both of whom achieved national acclaim on NBC's *The Voice*.



### ▲ BUMPIN UGLIES

Singer Brandon Hardesty of Bumpin Uglies is pictured at Dymaxion Recording Studio in Rockville, MD. The band is "finally off the road for a minute and went into the studio to get some shots, mostly done for this opportunity, so thank you!" A new album, *Underdog: The Acoustic Sessions*, is out now via Controlled Substance Sound Labs.



### ▲ POZNAŃ PHILHARMONIC ORCHESTRA

Radek Barczak served as an honored Music Director for the Poznań Philharmonic Orchestra concert in Poland. Of the engineering feat, Barczak praised, "This was probably the largest sound capture with Austrian Audio microphones in the world."

## PRODUCER PLAYBACK

*"There isn't any one way to get the best from an artist. Some respond best to being pushed, others respond best to being encouraged."*

— JOHNNY K (*Disturbed, Megadeth, Plain White T's*)







### ▲ LOCS LETS THE GOOD TIMES ROLL

Between writing, producing and touring, rapper-producer LOCS has since fully immersed himself in the music industry, looking for new ways to advance his career, and has landed impressive sync placements, including features on *The Hype*, *Grownish* and more. For his latest single "Good Time," LOCS once again relied on KRK studio monitors.



### ▲ SILENT ZOO

On June 30th, Silent Zoo Studios invited respected live and session drummers Jim Kelter and Abe Laboriel Jr. for a special day of recording. Tracked by engineer Bill Malina, the drummers played off of one another for a freeform, unique, and organic recording session in the spacious 1800 square-foot live room.



### ▲ UNDERWOOD GETS IN THE GAME

El Paso, TX native Jeremy Underwood grew up loving music and video games. After a unique case study via The Conservatory of Arts and Science exploring , Underwood has accrued an impressive resume in the music, film scoring, and gaming fields, and is now the House Audio Engineer at Playstation Studios in Los Angeles, having worked on *God of War* and *The Last of Us*.



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**F**ront-of-house (FOH) engineer Drew Thornton embarked on his audio odyssey from the heartland of Kansas. He studied engineering in Arizona and then made for New York City. There he honed his audio expertise through 5,000-plus shows and more than eight years of FOH combat at Rockwood Music Hall on the city's Lower East Side. Later he graduated to such storied venues as Radio City Music Hall and Colorado's Red Rocks Amphitheatre, as well as festivals including Coachella and Lollapalooza. Thornton has provided FOH services to Billie Eilish, Vérité and Sick Puppies, among others.

The path to success in the audio world is almost universally unique and rife with curves, dead ends and U-turns. Few jump from an engineering program to a world tour of the size and scope of Eilish's. "I owe a lot to that little club," Thornton observes of his near decade-long gig at Rockwood Music Hall. "I never saw it [as being] as big as it turned out to be. Getting into Billie's camp happened because of the connections I made there.

For example, the drummer Adam Christgau who's worked with [Australian singer-songwriter] Sia and Miley Cyrus."

Simulated soundchecks built into consoles have made it easier for engineers to optimize venue sound without the band having to be present. "You're able to go through a show virtually, which is a game-changer," Thornton says. "Tomorrow I'll load-in, tune my rig and then bring up my mix. I'll listen and ask, 'What does my show actually sound like?' It's more helpful than anything. I find all the ugliness of the room acoustics early, suck it out and give back what I need later. I believe that it's a process that all consoles include now."

There's much to be learned from reviewing a recorded performance: which parts were strong, which were less so, and where improvements can be made. "In the first week or two of shows, I'll go through the recordings and make notes," Thornton explains. "We've reached the point where what we can do in the live world approaches what's possible in the studio. The difference is that you can't go back and remove noise or do these surgical things. But you can get closer than we used to."

Since the dawn of modern music, certain venues have been embraced by FOH engineers while others have been dreaded. The ones that make Thornton shudder are those that suffer from various acoustical disadvantages. "I actually like stadiums," he says. "Because they're so big, usually you can't hollow them out. Internal volume and square footage is so large that reflections of the low-end don't become that big of an issue. It can become a problem in other parts of the room and that's something you have to consider proactively.

"In my opinion, arenas are the most challenging venues in which to mix because they're of the size to cause problems with your low-end because the frequencies can be long enough to cancel out certain ones and sum others. Stadiums, though, are so big that if you're at a reasonable volume, you can probably have a decent show."

Contact [instagram.com/drewmthornton](https://www.instagram.com/drewmthornton), [11audioproductions.com](https://www.11audioproductions.com)



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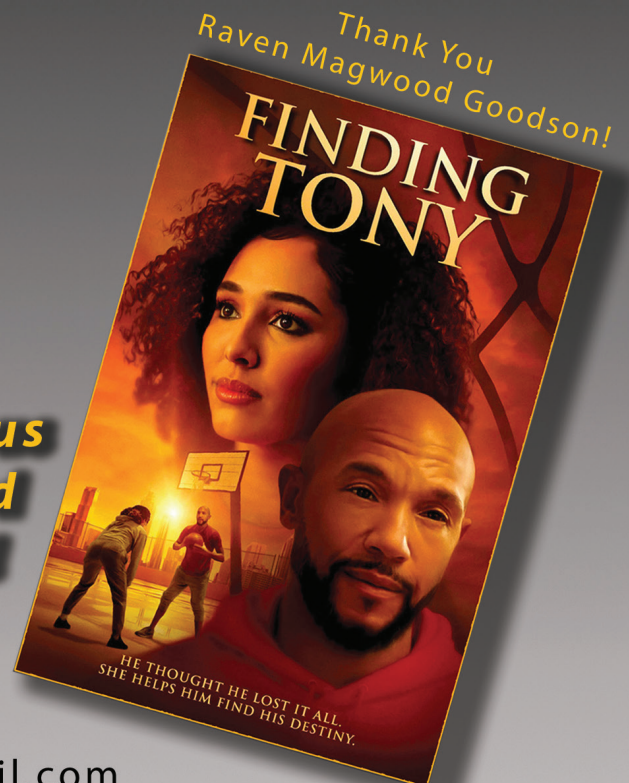
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## Allen Sanford

Founder  
BeachLife

**Years with Company:** 5

**Address:** 239 North Harbor Dr.,  
Redondo Beach, CA 90277

**Web:** beachliferanch.com

**Email:** info@thebeachlife festival.com

**Publicity:** Angela Moreno, amoreno@falconpublicity.com, 805-390-5263

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### BACKGROUND

Allen Sanford grew up loving California's sandy coasts. Naturally, he thought it wise to create a festival that revolved around the beach lifestyle. BeachLife began in 2019, later expanding with a second festival devoted to Americana, country, and roots music, BeachLife Ranch. Sanford and his team are also building a 15,000 square foot theater called the California Ocean Club, which will deliver the same sunny vibe all year.

### Music + Beach Culture = BeachLife

Our festival is different from a lot of festivals. Most festivals aren't created around any sort of culture. It's more organized by genre of music. Obviously, there are a lot of festivals that are not subject to what I'm talking about. But our festival was created to serve a certain type of fan. It's as much about the culture and community as it is the music.

### Building on Sand

Any show you do near the water makes it much more difficult to build. The stages and structures have to be designed with a lot more strength. Instead of wheeling things in, you're using tractors. It definitely provides challenges. But the question of whether it's worth it is a no-brainer. Every time the sun sets and there's a band playing, we look at each other and go, "Yep, that was worth it."

### Many Moving Parts

I would love to tell you I never worry about anything, but that would be a lie. You're depending on a lot of human beings to do their jobs. We have about 1,200 people working the festival. If you think about how much has to go right to have a successful festival, it's daunting. I've run a lot of businesses over my career, but none that are as 3D-chess as this and with as many moving parts.

### Choosing Artists

I have a partner. After each festival, we'll sit down and talk. We like to span generations, so we'll go old-new-old-new. And then we spitball headliner names, with the preface that it's got to fit within the BeachLife culture and vibe. And then we get at it. I do all the booking, because I'm fairly particular. It's like putting together a video montage and you want each frame to be right. It's one thing to get all the right frames, and it's another to put them in the right order.



*"We have an area on our website where you can pitch [yourself as an artist to perform]."*

### Finding Artists

We're not a huge festival, and we're not trying to be a festival where the only reason somebody comes is because of the names. So, we like to pick ones you wouldn't immediately shine after, maybe aren't playing the festival circuits that year. I look at a lot of festival posters, and it tends to be the same artists.

We have an area on our website where you can pitch [yourself as an artist to perform]. And we go to the agencies and ask them to send us anybody they think might fit. We have a stage for up-and-coming artists. It doesn't matter how many fans you have; it matters how good your music is.

### Gone Country

Country music kind of gives me the same feel in my heart that the beach life does. I grew up going to the central California coast, where it's a little more cowboy land. And I love the idea of mixing that with the cowboy-surfer mentality. Surfers are like the cowboys of the coast—riding waves and riding horses. It seemed like a cool way to send our culture into the winter. Having us on both ends of the summer seemed like a great idea.

### A Vibe of Respect

I think [throwing things at artists on stage] is super lame. I couldn't think of a more despicable thing to do to somebody who's putting one's heart out there.

I don't think we'd ever have that issue at BeachLife, because we have a respectful culture. If we did, those people wouldn't be welcome. That's not what the beach life is about. At BeachLife, if you drop your wallet, somebody will pick it up for you. That's the culture we try to promote.

### Keeping Everyone Safe

A lot of times, people who do festivals are music people. They're not security people. And they hire an outside security company to make them safe. Many times, these companies fail.

We wanted to take extra precaution. We brought on one of the best, a former chief of police with 30 years as a police officer. I've

got my five-year-old daughter running around, so that's my litmus test for how safe this festival needs to be.

### Singing the Pandemic Blues

COVID was brutal. I'm in restaurants and live music. You couldn't pick worse verticals to be in during a pandemic. It was very tough. Luckily, we came back to a hunger for live events. That gave us the motivation to get back on our feet. It was a journey, for sure. I'm glad it's behind us. [The live music industry is] still finding its way. It weeded out a lot of small people, so the Live Nations are stronger than they've ever been. But as time goes by, more independents will pop up again, hopefully.

### Switching On and Off

The [BeachLife] app is a cool tool to help people enjoy the festival. Our whole goal is using technology to make the experience better. But we're also not guys that love being on the phone at a show. It's a fine line between using technology to improve the experience but also not overdeveloping to where fans are on their phones instead of enjoying the show.

### Dining On Stage

The perfect experience for me would be eating a nice meal on the side of the stage with a glass of wine. So, when we created the festival, we asked Michelin-level chefs to come. I don't think any other festival's doing this. We've had all sorts of crazy chefs, and they design their menus based on the type of artist they're paired with. It's another cool experience that you don't get often in this world.

### Everything But Water Sports

We stay away from the swimming. Swimming and drinking is not a good mix. And you'd also have to bring a change of clothes and all that stuff.

We've got a Kids Zone. We have a karaoke bar. We've got a sports lounge for those that like to watch sports. [We have] tons of shopping, tons of health and wellness. We have an arts area. We bring in a lot of musicians who are also graphic artists who sell their art. Last festival, Chad Smith, drummer for the Chili Peppers, was selling his art. We want to indulge your senses over and above the music.

### DonationLife

It wouldn't be genuine of us to call our festival BeachLife but not care about the beach life. We have a mission statement as to whom we support. Our May festival focuses on ocean- and kid-related philanthropies, and our September festival focuses on hero philanthropies, like police, fire, and veterans. I happen to be the chairman of the local police foundation, so I'm a big supporter of first responders. The least we could do is help them raise some money.

We do ticket giveaways. We have a big party at the beginning of Ranch for several charities. And pretty soon we're going to be launching our own 501(c)(3) to help these same causes on a local level. I think we raised \$150,000 for local charities last May. Not too shabby for an independent festival. •



## OPPS

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As part of the Warner Records Research and Analysis team you will help educate, inform, and develop strategies. You will work side by side with other analysts on the team with a primary focus of becoming a subject matter expert on the effects of digital campaigns and marketing and how they impact our Artists' growth and development. Develop and manage standard reports (Daily, Weekly, Monthly, etc.). Measure, monitor and build KPI's for the department and individual artists. Establish yourself as a subject matter expert in social media metrics for the label and rostered artists. Conduct post-mortem campaign analysis. Apply at [Talent.com](http://Talent.com).

**BMG is looking for a Director/Senior Director, Business & Legal Affairs.**

As Attorney, Business & Legal Affairs, you will have high visibility internally as well as in the industry in general. You will be the primary point of contact for the company with our artists' attorneys and business team. You will negotiate both routine and sophisticated commercial contracts in a fast paced, dynamic company that is the fastest growing company in the history of the fast paced and dynamic music industry. You will embody and transmit the values of fairness and transparency to our external partners, as well as your BMG colleagues, and you

will maintain a global orientation to operations and opportunities. Apply at [LinkedIn](https://www.linkedin.com).

**The Walt Disney Company needs an Executive Director, Music Business Affairs.**

The Music Business and Legal Affairs department of Disney General Entertainment is seeking an exceptional music attorney with demonstrated experience making music-related deals for various purposes and business units, and related experience. The ideal candidate must have excellent negotiating, drafting and analytical skills, and must be able to make quick decisions, understand both the business affairs and legal affairs perspectives in evaluating a particular course of action, and work comfortably and efficiently in a fast-paced environment. This position works closely with the Business and Legal Affairs executives, but must also be able to independently negotiate, draft and function in a fast-paced environment. Apply at [Geebo](http://Geebo.com).

**Universal Music Group wants a Coordinator, Creative.**

Bravado is currently looking for a Creative Coordinator. The focus of this role is primarily creative operations and administration. This candidate will be a self-starter, problem solver, has a knack for organization, planning, and is an expert communicator. The Creative Coordinator must have a strong passion for fashion, music, design and art. It is key that this candidate has a team player, positive attitude. Apply at [EntertainmentCareers.net](http://EntertainmentCareers.net).

▲ **NOGA EREZ WON'T STAY QUIET**

Alt-pop renegade Noga Erez has released the video for her single "Quiet," and it stars none other than Wonder Woman herself, Gal Gadot. The track is featured in the opening credits of the film *Heart of Stone*, available via Neon Gold/Atlantic. Another Erez song, "End of the Road," is featured in the first scene of the film. *Heart of Stone* is available on Netflix. Contact [kelly.mcwilliam@atlanticrecords.com](mailto:kelly.mcwilliam@atlanticrecords.com) for more info.

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

**LABELS-RELEASES SIGNINGS****Nathan Graham signs to Pravda Records.**

Chicago singer, songwriter, and guitarist **Nathan Graham** has signed on with **Pravda Records** (Andre Williams, The Flat Five,

Steve Dawson) for his debut album, *Saint of Second Chances*, due out Oct. 20. "When people hear 'singer-songwriter,' they typically think of somebody who is white, middle-aged, male," Graham says. But greats like Smokey Robinson, Luther Vandross, Lauryn Hill, and even J. Cole deserve to be reframed as a part of the genre just as much as someone like Bob Dylan. "They're doing it in a different way, but they're doing the same exact thing: they're using their voice to tell a story." Contact [jake@luckybirdmedia.com](mailto:jake@luckybirdmedia.com).

**DIY Spotlight****RACHAEL SAGE**

New York-based alt-pop artist Rachael Sage started her own label, MPress Records over two decades ago, and has released a string of exciting albums since then. But her musical journey started long before that, when she began playing piano by ear at three years old.

"My folks weren't musical (my dad is actually tone deaf), but they loved music in all forms, so I was very fortunate they had some of the very best classical, pop, folk and rock in their album collections... and the forethought to have a piano in their living room in case I took to it," Sage says. "I initially started writing songs to express my feelings about being

bullied in school, but also I can remember having a very clear vision after watching shows like *American Bandstand* and *Solid Gold* that 'That's what I want to do!' I just felt, instinctively, there was an otherworldly magic in performing—not only singing but also dancing and acting—and have been thoroughly immersed in the creative arts ever since!"

As she got older, Sage started writing and recording her own music, and performing live at N.Y.C. venues such as the Bitter End, CBGBs and Siné. She would eventually tour with Ani DiFranco, and she won the Lilith Fair Talent Search. Things have progressed steadily ever since.

Owning her own label, Sage is legitimately DIY but she recalls her time when she would consider herself more so.

"For me, DIY as a term brings to mind a time when I was literally recording myself in my basement, mixing my own demos, cutting out my xeroxed artwork with scissors to insert it into cassette cases, writing hand-written notes to music biz contacts in meticulous calligraphy and saying a prayer as I dropped meticulously prepared packages into the mailbox," Sage says.

Looking ahead, Sage is working on an acoustic version of her latest album, *The Other Side*, and she's performing live—check out her website for a full list of dates.

For more information, visit [rachaelsage.com](http://rachaelsage.com).



BILL BERNSTEIN



# **Lyinks pens deal with Heavenly Recordings.**

The "fourth horseman of the queer apocalypse" (their words) **Lyinks** has signed to **Heavenly** and celebrated with the release of new single and video "Use it or Lose it." "I turned 25 last year, which is supposedly the 'scientifically most attractive year of your life,'" Lyinks said in a statement. "I found this out and was like, 'Damn, this is as good as I'm gonna get?' I suddenly had this prang of, like, if I'm not f\*\*king 24/7, I'm somehow wasting my youth. Letting it slip away. And then you end up making really bad choices." Contact jeremy.saunders@pias.com for more info.

# **Hakushi Hasegawa signs with Brainfeeder.**

**Hakushi Hasegawa** (they/them) is the first Japanese artist signed to **Flying Lotus' Brainfeeder** label. The first release is the "Mouth Flash (Kuchinohanabi)" single and video, out now, which is the first in a series of releases between artist and label. "It is a real honor to be able to release the song on such an important label as Brainfeeder, which has been

presenting the chaos of music throughout its activities since 2008," Hasegawa said. Contact mick@motormouthmedia.com.

## **PROPS**

# **Gibson appoints Cesar Gueikian as CEO.**

"I am honored and humbled to take on the permanent CEO role! Our board of directors, chaired by Nat Zilkha, has been incredibly supportive over the last five years, giving me an opportunity to merge my biggest passion, which is not just music and guitars, but Gibson guitars, with my business background, and I don't take this for granted," said Gueikian in a statement. Contact lcoffey@primeprgroup.com.

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



# **▲ LILY & MADELEINE RELEASE ROLLING ROCK**

Indianapolis-based folk-pop duo Lily & Madeleine have released new single and a behind-the-scenes video for "Rolling Rock." According to Madeleine, the track explores the complicated feelings of disappointment and loss as you have to grieve all the plans you made together and acknowledge the void they're leaving in your life." Contact [leigh@bighassle.com](mailto:leigh@bighassle.com) for more info.

## **The LEGAL Beat**

BY GLENN LITWAK



Mötley Crüe guitarist Mick Mars has sued the band, claiming he was thrown out for failing to tour because of health problems. He also claims he has been denied future profits of the group. The heavy metal band was formed in Los Angeles in 1981. The members of the band (besides Mars) are Vince Neil, bassist Nikki Sixx and drummer Tommy Lee.

In October of 2022, Mars announced he was retiring from touring because of a chronic spine condition. The band had a shareholders' meeting to fire Mars from the band and as director of

the band's corporation. They also purported to take away his shares. According to the lawsuit filed by Mars, he owns 25 percent of the band's companies.

Mars' attorney, Edwin F. McPerson, stated:

"It is beyond sad that, after 41 years together, a band would try and throw out a member who is unable to tour anymore because he has a debilitating disease... Mick has been pushed around for far too long in this band, and we are not going to let that continue."

Mars' last performance with the group was in Las Vegas in September of 2022. Mars has stated that he would still record with the group and perform in a "residency situation" like in Las Vegas.

The band issued a statement that said Mars had "retired" and that he was being replaced. Mars' representative released a statement that said, "Mick Mars, co-founder and lead guitarist of the heavy metal band Mötley Crüe for the past 41 years, has announced that due to his ongoing painful struggle with Ankylosing

Spondylitis (A.S.) he will no longer be able to tour with the band.... Mick will continue as a member of the band, but can no longer handle the rigors of the road."

Mars asserts that the band demanded he sign an agreement providing that his share of touring profits and merchandise would be reduced from 25% to 5%. The proposed agreement also stated that Mars would not share in any merchandising income that "named or depicted" the person who replaced him in Mötley Crüe.

An attorney for the band, Sasha Frid, said that the lawsuit was "unfortunate and completely off base." Frid claimed that the band had entered into an agreement in 2008 that no member would receive any money from live performances if they resigned from the band.

Mars alleges in his lawsuit that Nikki Sixx was making decisions for the group without consulting the other members of the band. Sixx claims Mars' guitar playing was subpar, that he often played the wrong chords when

performing, and he had "some sort of cognitive dysfunction."

Mars conceded that he occasionally played the wrong chords, but stated it was because of a faulty in-ear monitor that prevented him from hearing his guitar. Mars claims the other band members lip synced to recordings while performing onstage.

My prediction is that this messy lawsuit will settle at some point with the parties reaching some sort of compromise.

**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](mailto:gtllaw59@gmail.com) or visit [glennlitwak.com](http://glennlitwak.com).

## ***Mötley Crüe Guitarist Sues Band***

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





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

*Matthew Vander Boegh, TAXI Member*

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

## I joined TAXI.

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



## It Didn't Take That Long

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

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

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

## My Two Secret Weapons

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



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



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

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

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





## MEGAN MORONEY

**Date Signed:** November 2022

**Label:** Sony Music Nashville / Columbia Records

**Type of Music:** Country

**Management:** Juli Griffith and Hayley Corbett, [contact@punchbowlent.com](mailto:contact@punchbowlent.com)

**Booking:** [elisa.vazzana@unitedtalent.com](mailto:elisa.vazzana@unitedtalent.com)

**Legal:** Judith A. Ricci, [judith@jarlaw.net](mailto:judith@jarlaw.net)

**Publicity:** Jensen Sussman, [jensen@sweettalkpr.com](mailto:jensen@sweettalkpr.com)

**Web:** [meganmoroney.com](http://meganmoroney.com), [instagram.com/megmoroney](https://www.instagram.com/megmoroney)

**A&R:** Taylor Lindsey and Julian Swirsky

When country artist Megan Moroney pulled into Nashville three years ago, it was as if she leapt from her U-Haul directly onto the stage. The seasoned singer-songwriter arrived with a degree in music business from the University of Georgia in one hand and a completed internship with artist and producer Kristian Bush in the other. Founder and one-half of country duo Sugarland, Bush connected her with manager Juli Newton-Griffith. Moroney released her six-song EP *Pistol Made of Roses* last year and got herself on as many tours. During one of them, her single "Tennessee Orange" dropped and hit big.

"When I moved to Nashville, songwriting was my number-one priority," the artist explains. "I also started to grow my social media. Last summer I released my EP *Pistol Made of Roses* independently so I could have a project out and start touring. I immediately got five label offers. But Spotify also offered to promote my single 'Tennessee Orange' through their Fresh Finds program, so I cut off all record deal talks. I knew that if I got serious with a label, it would take a long time and they'd want me to hold off on releasing my single. I wanted to get it out and then reconvene. As an independent artist, the most important thing is to keep the ball rolling; you need to put out good music consistently."

*"You need to put out good music consistently."*

"Five days after 'Tennessee Orange' was released, it had a million streams," Moroney continues. "Compared to my other numbers, it was pretty significant. It kept blowing up and I had around 20 record deal offers. Over the next two months I got to hand-pick my team and it's been great."

Bush produced Moroney's *Lucky*, which dropped on May 5, the day after she played her first-ever arena show at Kansas City's T-Mobile Center. The experience was both new and daunting for her. "It's a whole different ballpark," she observes. "I've never played these-sized venues. It's been really enjoyable, but I was also more nervous. You look up [during a show] and say to yourself, 'Wow, this is a lot of people.' You feel really small."

Recently, Moroney completed her first sold-out headlining tour.

— Rob Putnam



## KEN THE MAN

**Date Signed:** July 2023

**Label:** Roc Nation

**Type of Music:** Rap, Hip-Hop

**Management:** Melissa Keklak, MK Entertainment, [instagram.com/melissakeklak](https://www.instagram.com/melissakeklak)

**Booking:** Melissa Keklak, MK Entertainment

**Legal:** Adam Zia, The Zia Firm, 610-466-8003

**Publicity:** Sasha Brookner, [sashab@heliopr.com](mailto:sashab@heliopr.com)

**Web:** Twitter and [instagram.com/imkentheman](https://www.instagram.com/imkentheman)

**A&R:** Earl Johnson

Houston rapper KenTheMan kicked off her career nine years ago, and for the first four she handled her own affairs. That was until the many songs she'd recorded and uploaded paid off and manager Melissa Keklak discovered her on Instagram. Keklak's nimble navigation of the industry's often turbulent waters ultimately landed the artist a deal with Jay-Z's Roc Nation. Over the span of her career, KenTheMan has earned more than 50 million streams, 20 million just for her 2022 single "Not My N\*gga."

"Melissa found and flew me out to show me how she moves and stuff," KenTheMan recalls of her initial connection with Keklak. "It was a free shot; she wasn't charging me. She just wanted to show me what she's about. Eventually she connected me with Roc Nation and I came to meet with them in L.A. A little later there was a bigger meeting in New York, so that I could get acquainted with the rest of the team. My lawyer came along and he'd never done that before, which made me wonder if they knew something that I didn't. That's when I realized that it was serious, but it also gave me more confidence. Their deal was sent about a week later."

*"If a label won't compromise at the beginning, you can imagine how your career is going to go."*

But Roc Nation wasn't the first label to talk business. There'd been others in the past, but none of them felt right to the burgeoning artist. "I was nervous when I found out they were interested, because I felt so good there," she observes. "I'd been offered bad deals before. But Roc Nation made me a good one. It wasn't just what they wanted. They also allowed me to have what I wanted. Things like the fairness, the creativity, deadlines and project amount. There weren't any fights. If a label won't compromise at the beginning, you can imagine how your career is going to go."

KenTheMan's latest single "I Love a Freak" was released on July 14 and her EP *Back to 304'n* dropped on July 28. A 13-stop tour launched in September and will hit a number of cities, including Chicago, Detroit and Charlotte, North Carolina, all new towns for her. A full-length record may follow in the future.

— Rob Putnam





**Date Signed:** April 2023  
**Label:** Gulf Coast Records  
**Type of Music:** Blues-Rock  
**Booking:** Intrepid Artists, rick@intrepidartists.com  
**Publicity:** Mark Pucci, mark@markpuccimedia.com  
**Web:** popachubby.com  
**A&R:** Mike Zito

Veteran blues and rock guitarist-vocalist Popa Chubby has been blowing away audiences around the world with his cool licks and incendiary style for over 30 years. And with a recorded catalog that amasses as many releases, he's no stranger to the marriage of "show" and "business." But when he happened upon the opportunity to partner with one of the premier blues labels in the world today, the legendary axe man realized it was time for a change.

"How this came about was, the game has changed a lot," says Chubby. "And a lot of people I was doing business with are no longer doing business. So, I was bouncing around and have known Mike (Zito) for a long time. I have a lot of love and respect for him. We kept crossing paths and I've been watching what he's doing. It's a music-based label for music-based people. And I thought this would be a great home for this new record. So, we discussed it and both thought it would be a great idea."

Mike Zito is not only president of Gulf Coast Records, but a touring guitarist and vocalist in his own right. It was immediately apparent this would be an equal parts artistic as well as commercial venture that would satisfy all involved. "My debut for the label was actually recorded last October," says Chubby. "It's a double-live album that's literally the greatest hits. It's over three hours of music. I'm not about the commerciality of the situation. I remember when a live album used to be an experience. And that's what we're going for. We wanna do something cool, unique and good."

*"I wanted to play and get paid for what I did."*

The 60-something guitarist actually cut his teeth in the N.Y.C. punk rock scene of the early '80s. Appearances at clubs like CBGB's and gigs with seminal rockers like Richard Hell laid the foundation for developing his technique. But making the transition to blues set him on his calling and current career path. "I was always into Page, Hendrix and blues-based rock. I wanted to play and get paid for what I did," says Chubby. "And if you wanna do that you've gotta play in bars. I played all over New York City, playing blues gigs—three sets, three hours a night. And I got better at what I was doing."

Popa Chubby's new double-album with the Beast Band dropped early September on Gulf Coast Records. — **Eric Harabadian**



**Date Signed:** December 2022  
**Label:** Warner Records  
**Type of Music:** Pop  
**Management:** Interlude Studios (JP Morray, Jacob Krupp, Shannon Galvin, Sanjana Satish)  
**Booking:** CAA (Julie Greenberg, Matt Galle, Kate Arenson, Kasey McKee)  
**Legal:** Jeff Becker, SMB Trials  
**Publicity:** Ceri Roberts, Warner Records  
**Web:** Stephanie Iwan, Warner Records  
**A&R:** Nate Albert & Brad Beausir, Warner Records

Pop star on the rise CIL has just released the *Tears Dry on Their Own* EP, her debut for Warner Records, six tracks that journal her journey of personal growth to this point. It's a soulful, accomplished and startlingly raw body of work for an artist that has been singing, she said, longer than she's been talking.

"It was my safe space," CIL said. "It was the thing that never let me down. Around eighth grade when I was probably 13, I wrote my first song ever. I was just addicted after that. I wanted to do it more and more, so I kept writing and I was reading a lot. Around 16, I had been going through a lot of hectic family life stuff, and I was lashing out. I dropped out of high school, I moved to California, and it was one of those things where it found me and it told me to start my career, rather than me just making that conscious choice to start."

CIL considers herself a soulful rock star, inspired by giants such as Stevie Nicks and Etta James. It was that blend of genres, combined so seamlessly by this artist, that brought her to the attention of major label Warner.

*"I was opening up the storybook and saying, here is what I love to do, and here's what I've been through."*

"I was talking here and there with labels," CIL says. "I didn't really have a plan, but I met with Aaron Bay-Schuck [Warner Records CEO] and he brought me into his office and we clicked so well. He was like, 'I can't really let you leave this office until you let me sign you.' It was very natural. I was picky — I didn't want to sign to anybody unless I knew absolutely for sure that these were the people I wanted to create a family with."

CIL and Bay-Schuck bonded over a photo of Elton John on the wall of his office, showing the Brit legend at Dodger Stadium. That, they both maintained, is the dream and it's what CIL is striving for. To that end, her new EP is her debut for the label.

"I recorded a lot of those songs the year prior to when they came out," she said. "They were in the works for a while, and I was opening up the storybook and saying, here is me. Here is what I love to do, and here's what I've been through so far."

The EP was originally going to be called *The Feminine Diagnosis*, but the themes grew to be about the human condition as a whole.

"I found so much power in this idea that I am a woman, and I'm owning being a woman," CIL said. "It's about the state of being, what it means to feel, and in this place where feeling is possible you find that life is a little bit sweeter. You find that tears dry on their own because eventually you will be ok, you will get back up again." Well said. — **Brett Callwood**





### ▲ AZOFF SCOOPS CHER

Superstar Cher has sold a portion of her catalog to Irving Azoff's Iconic Artists Group, covering hits, "I Got You Babe," "Gypsies," "Tramps & Thieves," "If I Could Turn Back Time," "Believe," and more. Cher is the only artist to have a No. 1 single on Billboard in each of the past six decades.

### ► POWERFUL MANNIS-GARDNER

Deborah Mannis-Gardner has been listed on The Billboard R&B/Hip-Hop Power Players and Forbes 50 over 50 after bringing De La Soul's catalog to streaming, clearing samples for Reservoir, "The Defiant Ones" as music supervisor on *Spinning Gold*. Coming: *Kiss the Future* and *MIXTAPE*.



### ▲ ANGRY MOB CAMP

Angry Mob Music Group's The New Normal Writing Camp included a diverse group of over 30 artists, writers and producers. Multicultural and female-centric, the camp encourages diversity and supports unrepresented voices in music. More camps are coming to L.A. Fall 2023 and TN in 2024.

### BMI Latin Alternative

BMI presented the panel "It All Starts with A Song" at 2023's Latin Alternative Music Conference (LAMC) in N.Y.C. Moderated by BMI Creative VP Latin Jesus Gonzalez, BMI songwriters Elena Rose and Paula Cendejas, ASCAP writer Pedro Capó, and Mary Nuñez from Warner Chappell discussed the creative process of writing to connect deeply with fans and the business side of publishing and distribution, as well as the international rise in popularity of Latin music and digital consumption.

Alongside Industria Works, BMI also presented LAMC's Indie Showcase at club DROM in Manhattan's East Village, which included performances by Mario Puglia, Circo and Loyal Lobos.

### Spirit's Rowe and Arcade

Spirit Music Group (a subsidiary of Lyric Capital) has signed Autumn Rowe to worldwide publishing in an agreement covering select portions of her catalog, along with ongoing publishing. Rowe's songwriting credits include "Happiness" (Alexis Jordan), "Sexy Love" (Kylie Minogue) and "Salt" (Ava Max). She also wrote multiple songs on Grammy-winning *We Are* (Jon Batiste, 2022 Album of the Year) and

is acts as a passionate advocate for songwriters and producers.

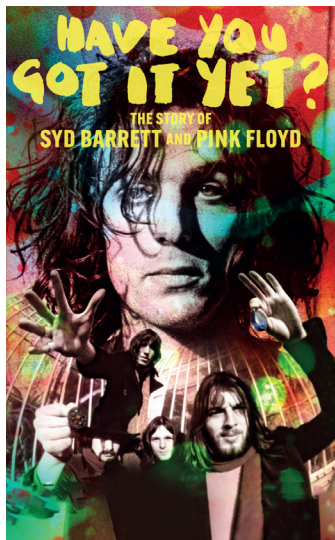
VISCYRL and Arcade Songs have joined forces with Spirit Music Group in signing new artist Sawyer Utah to worldwide publishing. Utah has been writing and recording music since age seven, while learning engineering and production through middle and high school. Upcoming projects include a collaborative single with Zach Hood on Arista Records, and work with Camylio, Prateek Kuhad, Benzi Edelson, Jesse Fink, David Aekwright, Sophie Simmons, and others.

### WCS Songwriter Conference

This year marks the 43rd annual West Coast Songwriter Conference, which kicks off this month. As the longest-running continuous music conference of its kind in the country, the event is run by volunteers on a shoestring budget, with this (and every event offered by WCS / over 15 a month) made up of musicians and other industry professionals volunteering their time through seminars, workshops, and mentoring sessions.

Participants are able to experience one-on-one consultations with industry leaders, and can network and collaborate with other attendees. The conference includes songwriting and legal seminars and workshops, voice coaching, sound quality and stage presence sessions, as well as feedback opportunities from professional songwriters.

Full details at: [westcoastsongwriters.org](http://westcoastsongwriters.org).



### Raleigh Signs Wilson Catalog

Raleigh Music Publishing has signed the iconic Frank Wilson catalog, comprising compositions from the classic Motown era. Frank Edward Wilson (Dec. 5, 1940 - Sept. 27, 2012) was born in Houston, TX. At the request of Berry Gordy, he opened up Motown's offices in Los Angeles in 1965 and relocated to Detroit in 1966. While in Detroit, Wilson wrote and produced songs for Brenda Holloway, Marvin Gaye, Stevie Wonder, Diana Ross & the Supremes, Smokey Robinson & the Miracles, The Four Tops, The Temptations, The Jackson 5, Eddie Kendricks, Martha Reeves & The Vandellas, Ike & Tina Turner and more.

Wilson's song catalog includes Motown classics such as "You've Made Me so Very Happy" originally recorded by Brenda Holloway and subsequently covered by Blood Sweat and Tears, cult sensation

### ▲ MERCURY BRINGS BARRETT

UMG's Mercury Studios releases the documentary *Have You Got It Yet?*. Producers Mercury Studios, Believe Media and A Cat Called Rover explore the story of Syd Barrett and Pink Floyd, with distribution through Everyman in the U.K. and Abramorama in North America.



"Do I Love You (Indeed I Do)" recently covered by Bruce Springsteen, Diana Ross hit "Love Child," "I Found Something" by Marvin Gaye, "Castles in the Sand" by Stevie Wonder, "Up the Ladder to the Roof" by the Supremes and "Still Water (Love/Peace)" by The Four Tops. For more, contact [steve@raleighmusicgroup.com](mailto:steve@raleighmusicgroup.com).

### AIMP Nashville Honorees

The 9th Annual AIMP Nashville Songwriter Series has named seven promising songwriters for the class of 2023, including: Blake Pendergrass (Back Blocks Music), Terri Jo Box (Jonas Group Entertainment), Mae Estes (Plaid Flag Music), Chris McKenna (Combustion Music), Luke Preston (Anthem Entertainment), Zarni deVette (Big Yellow Dog Music), and Lauren Hungate (Concord Music Publishing).

Selected writers were chosen by a committee of music industry professionals, based on submissions from current members, and each writer must not have had a song charting higher than Top 20 on Billboard or Mediabase charts. Past performers have gone on to write for Blake Shelton, Maren Morris, Miranda Lambert, Jake Owen, Walker Hayes, Little Big Town, and others.

More at [aimp.org](http://aimp.org).

### AMR Christian Catalog

Publishing and rights management company AMR Songs has introduced a Christian music division and purchased the rights to hundreds of top Christian artists. The purchases include the publishing catalog of Ryan Stevenson, the publishing/recording/producer interests of Christy and Nathan Nockels, the 2022 GMA Dove Songwriter of the Year Phil Wickham, GMA Dove Award-winning (and Grammy-nominated) band Sanctus Real, and GMA Dove Award-winning rapper-speaker-podcaster Kevin "KB" Burgess.

AMR has been nurturing and marketing catalogs, and signing and developing talent across genres, with a roster that includes John Sebastian and the Lovin' Spoonful, Grammy-winning band SOJA, Kane Brown, Boston, Luke Combs, Charlie Daniels, Celine Dion, Eminem, Enrique Iglesias, Janet Jackson, Lil Wayne, Jennifer Lopez, Pitbull, Linda Ronstadt, Carly Simon, and others.

### Dragons and Becerra to Warner

Grammy-winning Imagine Dragons has signed a worldwide administration deal with Warner Chappell

Music (WCM). Having sold over 75 million albums, landing 19 Billboard Hot 100 hits, and with over 160 billion streams, the band's No. 1 hits include "Radioactive" (14x Platinum), "Believer" (10x Platinum), "Demons" (10x Platinum), and "Thunder" (10x Platinum), along with collaborations with Kendrick Lamar, Lil Wayne, Wiz Khalifa, Avicii, Hans Zimmer, and many more.

After joining Warner Music Latina in a partnership with 300 Entertainment, rising international Latin star Maria Becerra has signed an exclusive administration deal with Warner Chappell Music (WCM) U.S. Latin. Becerra has over 26 million Spotify listeners and took home the Visionary Award at Billboard's Latin Women in Music Gala, in addition to receiving a nomination for 2021's Best New Artist Latin Grammy Award.

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



### ▲ EDITION 11 FOR PASSMAN

Donald Passman's "industry bible" hits edition 11 next month. The updated release of go-to music guide, *All You Need to Know About the Music Business*, will include information about AI, TikTok, catalog sales and streaming, and is perfect for music professionals, or those aspiring to be.



### ▲ WARWICK FAIRNESS AWARD

Five-time Grammy winner Dionne Warwick receives SoundExchange's Music Fairness Award for work on music creator advocacy, including SoundExchange and musicFIRST coalition in support of the American Music Fairness Act (AMFA) to ensure proper pay for terrestrial radio airplay.



### ▲ PARLATO'S FULL CIRCLE

In a full-circle moment, jazz vocalist Gretchen Parlato plays the Hollywood Bowl, premiering new album, *Lean In*. Accompanied by Lionel Loueke, Parlato says of Loueke, "He blew me away 22 years ago, and he's still doing it. There is so much trust and love. You know someone has you."



### ▲ AIMP CATALOG PANEL

AIMP Nashville hosted "I Want To Buy Or Sell A Catalog...Now What?" to discuss considerations, the catalog boom, and where to begin. Pictured (l-r): Leslie Roberts, Kella Ferris, Duff Berschback, T.D. Ruth, Courtney Crist, Brad Peterson, Trina Smith-Dorst, John Ozier, ET Brown Emily Boardman.



## Ben Johnson & Track45

### Serendipitous Songwriting

With eight No. 1 songs, a BMI Country Award, five CMA Triple Play Awards, and a Song of the Year Grammy nomination (Weezer's "All My Favorite Songs"), Ben Johnson has built a solid reputation, by himself, and as part of trio Track45. The group's combined songwriting credits include Justin Timberlake, Charlie Puth, Dierks Bentley, HARDY, Breland, Dylan Scott, Jake Owen, Parmalee, Recklaws, John Legend, Thomas Rhett, Lauren Alaina, Lee Brice, HARDY, David Guetta, Bebe Rexha, Ty Dolla \$ign, Kylie Morgan, Tyler Rich, and others.

Born and raised in Meridian, MI (the birthplace of "Father of country music," Jimmy Rodgers), the Track45 siblings grew up playing sports, while their mother taught them to sing in harmony and sang them lullabies. Their uncle performed in a barbershop quartet, grandpa was a church choir director, and grandmother a piano teacher. Weekly music lessons led to playing guitar, banjo, cello, mandolin and fiddle, and their band moniker is a nod to the railroad history of their hometown, a reference to an original 45 record, as well as the highway that took them to countless gigs around Alabama and Tennessee (from nursing homes, to weddings, funerals, church performances, and parties).

While their fondest memories include harmonizing around the kitchen table, each sibling had their own publishing deal, writing credits, and musical interests before joining forces to combine ideas and perspectives, and their work ethic has always been at the forefront. "The amateur waits for inspiration to strike; the professional shows up to work and finds it," explains Ben. "I think my thing is definitely showing up to work every day and chasing after inspiration, knowing sometimes it might not be there."

After a performance at a Dollywood festival (resulting from an impromptu audition on a family trip) sparked the fire, the trio moved to Nashville, with Ben writing two songs a day and working to improve his producing. Meeting Ashley Gorley after an event at Belmont University (where he and KK attended), Ben sent through songs every two months for critique. A year later, Gorley challenged Ben to play him something he didn't want to share. The song was "Patient," and, at 2:00 am the next morning, Gorley called to say that Charlie Puth had just cut the track. "It's always these random little moments that you can't plan or take credit for. It's just serendipitous," says Ben.

At one point, a PRO put on a showcase for the band on music row that was packed with publishers, but not a single call or meeting request came. By contrast, while playing a small bowling alley gig, the sound engineer introduced them to Byron Gallimore, who later produced their first project, and whose wife Missi (of T.R.U.T.H. Management) later signed them to joint management with Borman Entertainment. At a Nashville church barbeque, they connected with songwriter Rivers Rutherford, who helped them get into the writing circuit. Admits Ben, "You have moments where you feel like you're going to win [but nothing happens], and then you play a show at a bowling alley and you end up with one of the biggest producers. One thing that has helped me more than anything is just being persistent. Treat every opportunity like it's the opportunity, even if it's a bowling alley or a church picnic—you never know."

Ben says sister KK is an incredible producer, always teaching him things, and that Jenna is "concept-driven, always blowing me away." KK felt awkward in school, finding music as a way to self-express. "Songwriting is [still] my favorite way to process my thoughts and feelings," she says. Jenna always assumed she would just write for the trio but, "found a love for writing for other artists as well." Following *Small Town* (2020) and *Big Dreams* (2021), *Grew Up On* is out now on BBR/ Stoney Creek Records.

Contact: [njurich@shorefire.com](mailto:njurich@shorefire.com), [track45.com](http://track45.com)



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

— Mindi Abair







# AES NY 2023

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# DROPS

A trailer is out now for the new, two-part music docuseries *San Francisco Sounds: A Place in Time*, which follows the history of the city's music scene from 1965 to 1975. From the team behind the three-time Emmy-nominated documentary *Laurel Canyon: A Place in Time*, the **Alison Ellwood** and **Anoosh Tertzakian**-directed docuseries captures the music, new journalism, festival scene and other aspects of the San Francisco counterculture during that time and features the **Grateful Dead**, **Jefferson Airplane**, **Sly and the Family Stone**, **Janis Joplin**, **Big Brother & the Holding Company**, **Steve Miller**, **Santana**, **Moby Grape** and more. Watch the trailer at [youtube.com/watch?v=-LTD7C-oFhc](https://youtube.com/watch?v=-LTD7C-oFhc). Contact Gianna Perez at [gperez@id-pr.com](mailto:gperez@id-pr.com).



**WaterTower Music** has released the soundtrack for one of the biggest movies of the summer, *Barbie*, directed by **Greta Gerwig** and starring **Margot Robbie** and **Ryan Gosling** as Barbie and Ken. The score was composed by **Mark Ronson** and **Andrew Wyatt**. The film has broken multiple records since its debut, and Ronson's and Wyatt's score—available across digital platforms and soon on CD and vinyl (which will come in pink, blue, white and yellow colors)—bring it to life. For more information, contact [amanda.silverman@ledecompany.com](mailto:amanda.silverman@ledecompany.com).

**Street Food Cinema**, in collaboration with **Hurwitz Concerts** and **Lionsgate**, have announced *La La Land in Concert*, which will take place on Sept. 16 at the **Los Angeles State Historic Park**. Composer **Justin Hurwitz** will conduct his Oscar-winning score and **Benj Pasek**, **Justin Paul** and Hurwitz's Oscar-winning song "City of Stars." The song will be performed live-to-film by a 52-piece symphony orchestra and jazz band, accompanying the film's original vocal recordings. Written and directed by **Damien Chazelle**, the 2016 smash hit film *La La Land* grossed nearly \$450



CARRIE UNDERWOOD

million at the worldwide box office, earning 14 Academy Award nominations, and awards, including an Oscar for Chazelle for Best Director. Buy tickets at [streetfoodcinema.com](http://streetfoodcinema.com) and contact Ray Costa at [rcosta@costacomm.com](mailto:rcosta@costacomm.com) for more information.

Grammy-winning singer-songwriter **Melissa Manchester** is set to expand her 50-year career with an acting role portraying Mrs. Brice in *Funny Girl* on a North American tour of the musical comedy revival, starting Sept. 9. After an opening in Providence, RI, the production—composed by **Jule Style**—will be taken to more than 30 cities across the U.S. "Just One Lifetime," Manchester's composition with **Tom Snow**, was sung by **Barbra Streisand** at her wedding to James Brolin. Contact Nichole Peters-Good at [nichole@jensencom.com](mailto:nichole@jensencom.com).

**Lakeshore Records** is releasing *The Sims 4: Take the Reins—Sounds of the Season* original soundtrack with music by BAFTA-nominated and DICE Award-winning game composer **Ilan Eshkeri** (*Ghost of Tsushima*). Eshkeri has been the composer for *The Sims* since 2014 and was inspired by the rustic location of the new season, which features gameplay on a horse ranch. For additional

information, contact Kurt Nishimura at [knishimura@lakeshorerecords.com](mailto:knishimura@lakeshorerecords.com).

The *Dreamin' Wild* original soundtrack is out now on digital platforms and features exclusive performances by **Donnie Emerson** and **Noah Jupe**, score selections by **Leopold Ross**, and vintage classics from **Donnie and Joe Emerson**, including the original version of the cult classic "Baby." The film, starring **Beau Bridges**, **Casey Affleck** and **Zooey**

**Deschanel**, tells the true story of brothers and musical duo Donnie and Joe Emerson, whose work went largely unknown in the 1970s—until it was rediscovered by a new generation in the 21st century. Contact Aaron Feterl at [aaron@chummypress.com](mailto:aaron@chummypress.com).



**GameSoundCon**, already the largest professional conference for video game music and sound design, has outgrown

its traditional location and will be held this year at the **Burbank Convention Center** in Burbank, CA on Oct. 17 & 18. Even though the conference offers even more content than ever before, the pricing remains at the 2019 level, giving attendees a much-needed break from inflation. What's more, an early bird special is available until Sept. 4. Registration is open at [gamesoundcon.com/registration](http://gamesoundcon.com/registration).



## OPPS

The NYC Women's Fund for Media, Music and Theatre is accepting applications through Nov. 1 for funding women-led projects related to film, television, theater and music. Funding categories include feature, documentary, music and theater production. Go to [nyfa.org/awards-grants/nyc-womens-fund-for-media-music-and-theatre/](http://nyfa.org/awards-grants/nyc-womens-fund-for-media-music-and-theatre/) for the complete application guidelines.

If you've got a music video to submit to be considered for the 2024 SXSW Film & TV Festival, you have until Oct. 3. All submissions must be under 10 minutes in length. For submission instructions and guidelines, visit [cart.sxsw.com/products/musicvideoapp](http://cart.sxsw.com/products/musicvideoapp).

Nov. 1 is the deadline to submit work for the Richard Rodgers Awards, which was created to subsidize work in musical theater by new and aspiring composers and writers. Download the application and learn more at [artsandletters.org/richard-rodgers-award](http://artsandletters.org/richard-rodgers-award).

## PROPS

FX reboot *Justified*: *City Primeval* turned to **Fervor Records** for authentic throwback soul jams for the series' new Detroit location. **The Triplett Twins, Chuck Womack & The Sweet Souls, Lon Roger & The Soul Blenders** and **Bright Moments** are heard across episodes. Fervor's cache of deep cuts continues to resonate in Hollywood. Check out [fervor-records.com](http://fervor-records.com).

Internationally beloved musical icon **Dolly Parton** is collaborating with NBCUniversal on a video for "**We Are the Champions/We Will Rock You**," which will be used to promote NBCUniversal's coverage of the **Olympic Games Paris 2024**. Parton covers the two famous rock anthems by **Queen**, and the song will appear on her forthcoming album *Rockstar*, which drops Nov. 17. A self-proclaimed fan of the Olympics who tries to

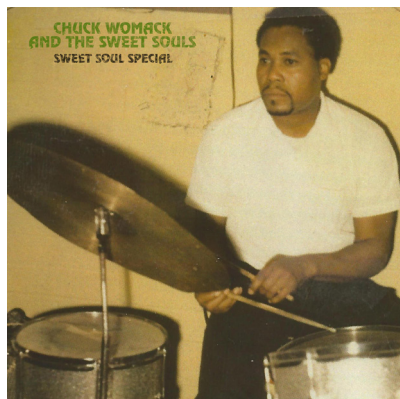
watch as much of the event as she can, Parton's video is Olympic-themed and celebrates the athletes to get viewers pumped for next year's Games. Watch the video at [youtube.com/watch?v=4UYtJUYrGQQ](https://youtube.com/watch?v=4UYtJUYrGQQ). Contact Quinn Kaemmer at [quinn.kaemmer@bmlg.net](mailto:quinn.kaemmer@bmlg.net) for more information.



For the 11th consecutive time, multi-platinum and eight-time Grammy Award winning country superstar **Carrie Underwood** has been chosen to star in the open for NBC's *Sunday Night Football*—primetime television's No. 1 show for the past 12 years. Starting with the season kickoff on Sept. 10, fans can hear Underwood singing "**Waiting All Day for Sunday Night**" interspersed with augmented reality highlights. Underwood performed the open from The Resorts World

Theatre in Las Vegas, where she has an ongoing residency, *Reflection*. Learn more by contacting [brad.cafarelli@fullcov.com](mailto:brad.cafarelli@fullcov.com).

Rock icon **Billy Idol** was the first to receive a Hollywood Walk of Fame Star in 2023, and now his *State Line* concert film is due out this fall, showcasing Idol performing the first-ever concert at the **Hoover Dam** last April. Idol performed two sets to an intimate crowd of 250 and alongside his longtime collaborator and lead guitarist **Steve Stevens**. Details about the release and theater screenings are forthcoming at the time of this writing. An expanded edition of Idol's self-titled debut album dropped July 28. Learn more by emailing [Louis.D'Adamo@louisdadamo@sacksco.com](mailto:Louis.D'Adamo@louisdadamo@sacksco.com).



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

## OUT TAKE



### Tim Burnett

*VP of Business and Publishing Administration, Heavy Hitters/VP of Music Publishing Administration, Made in Memphis Entertainment*

**Web:** [heavyhittersmusic.com](http://heavyhittersmusic.com), [mimecorp.com](http://mimecorp.com)  
**Contact:** Bill Greenwood, [bill@jaybirdcom.com](mailto:bill@jaybirdcom.com)

**Tim Burnett is the VP of Business and Publishing Administration at Heavy Hitters Music**, a boutique song catalog and music publisher that pitches for sync placements in film, television, games and more. It's part of the Made in Memphis Entertainment family of companies, where Burnett is also VP of Music Publishing Administration. "This job requires a love of music, obviously, but going beyond that, you have to have a knowledge of a diversity of music. Everyone has styles they gravitate to, but in the sync world, we're looking for everything. We say that when we pitch clients. Pop may be a 10-lane highway, metal might be a dirt road, but all music has a lane. You have to be able to listen to all those styles of music and find out where they fit," Burnett says.

Heavy Hitters and MIME offer regular "sync camps," during which their writers, artists and producers collaborate with other companies to create music licensing opportunities, which most recently resulted in a placement in Season 2 of the Showtime series *Your Honor* starring Bryan Cranston.

"In the sync world, you don't know what you're going to get from day to day, which makes it exciting," Burnett says. "Any given day we could get a brief asking for anything—something that sounds similar to Drake, or something that has a '60s Motown sound. We never know what someone is going to be asking for, so it's always interesting."

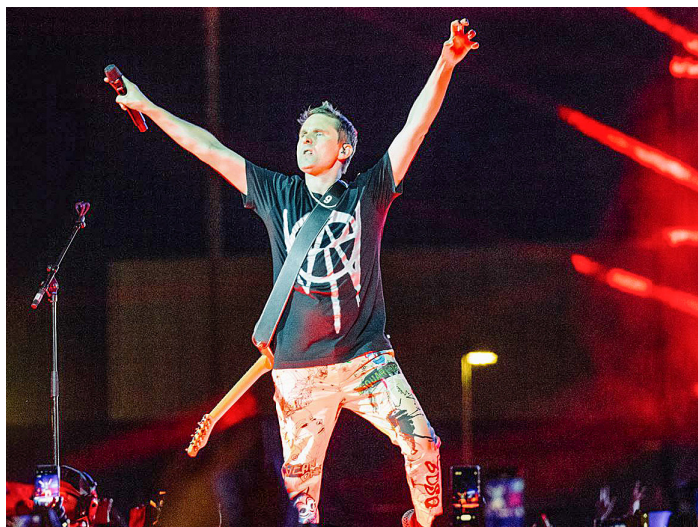
But the amount of content available through streaming platforms is also the most challenging part of the job, Burnett says. "We're constantly trying to identify and fill gaps in the catalog, and we also know that it is a very competitive space. Everything we're pitching for—other companies are pitching for the same thing. That's why it's so rewarding when we land a placement."

Burnett says being a good student is one of the most valuable skills someone aspiring to work in the sync licensing world can have. "When I look to acquire talent, a willingness to learn and just being open to the possibilities is the most valuable," he says.



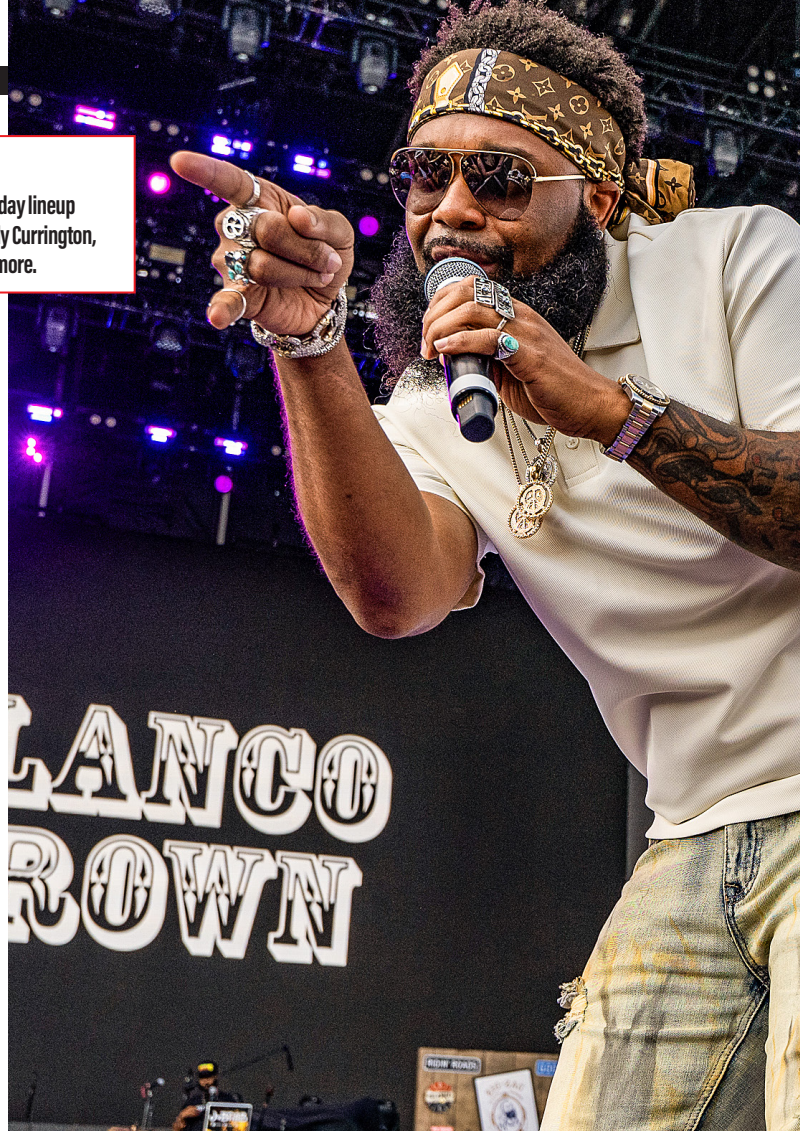
## ▶ BLANCO BROWN AT FASTER HORSES

Tenth-annual Faster Horses Music returned to the Michigan International Speedway. The three-day lineup included headliners Luke Bryan, Shania Twain and Zac Brown Band, alongside Dustin Lynch, Billy Currington, Megan Moroney, Dylan Scott, Kameron Marlowe, Hailey Whitters, Blanco Brown (pictured) and more.



## ▲ MUSE OF THE PEOPLE

Muse, the iconic alt-rock band from England, is currently on tour featuring songs from their album *Will of the People*. Matthew Bellamy (vocals, guitar), Christopher Wolstenholme (bass, vocals) and Dominic Howard (drums, percussion) have been tearing up arenas and stadiums throughout the U.S. and Europe.



## ◀ LIPS OF AN ANGEL PT. 2

Austin John Winkler, the original lead singer of Hinder, has been recruited by Nashville-based country artist Shaylen for the release of "Lips Of An Angel Pt. II" — a country-infused rendition of the iconic No. 1 rock song, 17 years later to provide the female perspective, inspired by a resurgence in the song's popularity on TikTok.



## ▲ PITCH OF THE YEAR

Story Of The Year's drummer Josh Wills took the field to throw out the ceremonial first pitch at Busch Stadium before the Colorado Rockies took on the St. Louis Cardinals. "This was one of the top bucket list items for me for a long time. I really hope I didn't blow it like some other musicians have in the past," says Wills.



# MUSIC CONNECTION

## Tidbits From Our Tattered Past



### 2004-Pink-#1

In our interview with this daring artist, she stated, "I don't really judge my success on how many records I sell. I judge it on how much fun I have and if I can look in the mirror and say, 'Okay, you took a risk and believed in it and you stood up for it.'" Elsewhere in the issue you'll find a Signing Story on Teedra Moses and a Producer Crosstalk with Jazze Pha.



### 2013-Phoenix-#6

Our cover interview with the French alt-rockers features the band's guitarist, Branco, who stated, "We own our masters and our publishing. We own everything. From the very beginning, it was a means of control." The issue also features candid interviews with Eagles hit songwriter Jack Tempchin ("Peaceful Easy Feeling") and producer Philip Lawrence (Lil Wayne, Adam Lambert, Cee-Lo Green).



### ▲ SO MUCH FOR (TOUR) DUST

Fall Out Boy just wrapped the North American leg of their headline tour supporting their eighth studio album *So Much (For) Stardust*, with support from Bring Me the Horizon, Alkaline Trio, New Found Glory, Four Years Strong, The Academy Is..., Royal & The Serpent, and more. Tour Dust includes multiple sold-out stops across stadiums and arenas, and continues in Europe and the U.K. this fall.



### ◀ SHAMARR

Hailing from New Orleans' Lower 9th Ward, Shamarr Allen embodies the city's unique sound and culture with musical influences rooted in jazz, hip hop, rock, funk, funk blues and country. When a 9-year-old in his neighborhood was shot and killed, Allen turned his sights towards activism by starting his gun-exchange initiative Trumpet Is My Weapon—providing musical instruments and free lessons for kids in exchange for guns.

### ▶ RUSTY ANDERSON PACKS MALIBU DREAMLAND WITH THE BLUE DOLPHINS

Rusty Anderson, Paul McCartney's lead guitarist, rocked a stellar sold-out show at Aviator Nation's recreated iconic 70's venue Dreamland in Malibu, CA. The show featured L.A.'s own pop/roots rock band The Blue Dolphins as the opening act. Pictured (l-r): Blue Dolphins guitarist Alfonso Rodenas and lead singer Victoria Scott with Rusty Anderson.







# Kali Uchis

BY JACQUELINE NARANJO

Photos by: Cho Gi-Seok, Geray Mena





s the wave of Latin music reaches new heights in the U.S., Colombian-American singer-

songwriter Kali Uchis has been one step ahead of all the action. Her genre-defying sound of soul, R&B and hip-hop—plus the cheeky fusion of Spanish and English songwriting—has earned her a spot as one of the hitmakers to watch.

Born Karly-Marina Loaiza, Uchis grew up between Colombia and northern Virginia as the youngest of five children. She was kicked out of her home at the age of 17 and was forced to live in her car. She first gained mainstream prominence after releasing her debut EP *Por Vida* for free download on her official website. The tracks featured production by high-profile acts such as Diplo, Kaytranada, and Tyler, the Creator. This caught the attention of Virgin EMI who she eventually signed with.

Uchis' eagerness to work with other artists is what generated the most buzz early in her career. By the time Uchis released her debut album *Isolation*, she had already been nominated for Grammy awards through her featured appearances on Daniel Caesar's "Get You" and Juanes' "El Ratico." She eventually earned her first Grammy in 2021 for Best Dance Recording with Kaytranada for their collaboration "10%."

The artist's second studio album and first Spanish-language album *Sin Miedo (del Amor y Otros Demonios)*, released in 2021, spawned the viral single "Telepatía," which became her first solo charting hit in the U.S. Billboard Hot 100. It is also the Billboard Hot 100's longest-running Spanish song by a solo act this decade with a 23-week streak. Earlier this year, she released her third album *Red Moon in Venus*, which debuted at No. 4 on the Billboard 200 albums chart, marking her first top-10 album on that list. Uchis is not an artist who's following a playbook; she's making music on her terms. She's not conforming to the industry standard, instead embracing her heritage and bilingual talents. It is this honest approach that has won the hearts of many new fans.

**Music Connection:** You just turned 29, happy late birthday. Looking back at your career did you ever imagine accomplishing so much in your '20s?

**Kali Uchis:** No never, my ambition was to be able to provide for myself. I never dreamed of accomplishing any of these things.

**MC:** You grew up in Virginia, your family is from Colombia. What inspired you to pursue music?

**Uchis:** I also grew up in Colombia, I went to school there at first. I came back to the United States to finish. I still would go back every year—I had my house there, my family, everything. When I was visiting home in Colombia, I first came up with the name Kali Uchis and shot one of my first music videos.

I always knew that I was a creative person. When I was graduating high school what I was doing for money was creative things. I had gotten myself a camera and was shooting artwork for other artists and shooting music videos—most of the artists in the VA area are mostly rappers, very much a rap scene.

**MC:** What do you love about music?

**Uchis:** I have always loved writing music. Writing music is something I remember doing from the moment I could pretty much speak and write, in general. It was something I was always doing. I grew up bilingual from the moment I learned language, so I learned to read and write Spanish before English and I learned to mix it a lot. We used to speak Spanglish pretty much my whole life. That was always something that was very much intertwined for me as a writer. It was just something that made sense to me. I didn't feel like I chose to be an artist, I just feel like I was born an artist. It was something that I felt was my purpose. My ambition was not really in regards to fame or accolades.

**MC:** What did you listen to growing up, who were your inspirations?

**Uchis:** I really looked up to women in music who had their own sound, were really strong and had unique voices. I always loved Sade. When it came to Latin music, I just loved all the strong vintage singers, like Claudia de Colombia—women who sang with their hearts, as soon as you heard them singing you knew who it was. For me it was always important to find my own voice, to not be too inspired by anyone else because what I've always liked is people who have their own voice.

**MC:** Virginia doesn't have the biggest music scene; what tactics would you use early on to get your music heard?

**Uchis:** I feel like the internet really was what helped my main fanbase find me at such a young stage of my career. I was developing myself as an artist in the public eye online, I didn't keep anything to myself. Like my first project, *Por Vida*, people think it's an album but really it was just a free project that I put on the internet. So, a lot of things just happened from word-of-mouth, people just discovering me, talking to each other.

**MC:** You eventually moved to Los Angeles and have been living here for a couple of years. What is it about the L.A. music scene that you love?

**Uchis:** When I first put on my first project, the one I was telling you about, people were reaching out to me and sending me stuff—it was a lot of people from L.A.

Coming from a small music scene that was more so centered around rap and hip-hop and me very much being more of an alternative sound to what was around me, I immediately felt that there was a lot more work. L.A. definitely had a bigger scene and scope of producers to work with for me and I've always loved it.

**MC:** Was there someone who helped you navigate the industry in L.A.?

**Uchis:** No, when I came to L.A. I was just very much on my own. I had a manager at that point, but they didn't live in L.A., they lived in Texas. It was a young person who didn't know what they were doing, either, so I was very much on my own.

**MC:** That must have been tough. How did you guide yourself through the industry?

**Uchis:** A lot of people were reaching out to me to take meetings at that point. I've never been too much of a social person. I never went to events or did the whole shake hands, rub shoulders with everybody type of thing. Moreso I was just of the mindset that working on perfecting and solidifying myself as an artist, that my work would speak for itself. It was still early for me, I was more interested in just making as much music as I could.

**MC:** You recently announced your new tour, Red Moon in Venus Tour Part II. Most of the dates have sold out, congrats. How surreal is it to headline arenas for the first time?

**Uchis:** Thank you, it's crazy for me because, like I said, coming from essentially somewhere that really didn't have the support, didn't really have that community. I remember when I was starting there were a lot of people who really didn't see the vision or thought I was always gonna be a very niche artist. That I wasn't going to have a big enough fan base to sell these large types of rooms, so it's really nice to be able to do and to still be able to have a career this much time later. You know? When everyone doubted you, it's a good feeling.

**MC:** Do you ever feel nervous hitting the stage?

**Uchis:** Normally no, it's kind of rare when I do. It kind of just depends on what's going on in regards to backstage type of stuff. Sometimes things aren't going as planned when it comes to it—might be an issue with your outfit, it might be an issue with production. Those types of things will add to show anxiety for sure, but if everything is going as planned, I'm pretty relaxed before a show.

**MC:** Are you and your dancers rehearsing in a large space so that you feel comfortable on a big stage arena?





**Uchis:** I'm going to do these new rehearsals soon. I'm assuming they are going to be like the Coachella rehearsals. At first you perform with the room taped down so you see the dimensions of the platform that you are going to be on, the stairs that are going to come down, stuff like that. So, you kind of get an idea how many paces you are gonna count, things like that. Then toward the end of the rehearsals they bring in the actual production so you can really feel it. It's a little bit of a process.

**MC:** The tour is in support of your third studio album *Red Moon in Venus*. What is the inspiration behind this album?

**Uchis:** When I looked at the entire body of work, I felt like the overlying message was definitely love, but in all its different dimensions. I think that it talks about self-love, love in regards to heartbreak, love in regards to newfound love, but all of it was really just love in general. I felt the world needs more love and more honest expressions of that. It's kind of the only album I have where the whole album is about love.

**MC:** You are the only songwriter in the entire album. Were any of the tracks hard to write or easy to compose?

**Uchis:** I don't want to say any of them was necessarily hard to write, but I think "Blue" was maybe the hardest to put out, because it might be one of my most vulnerable songs. It's hard sometimes to talk about a difficult time. Relationships go through a lot of ups and downs and a lot of people don't like to talk about the downs of a relationship, you know, unless it's a breakup song. I think that's probably on the album the most vulnerable for me, just because it's not a breakup song, it's about being in a weird place in a relationship.

I think probably the easiest one that came the quickest was probably "I Wish You Roses." I wrote that song without any music and I recorded the whole thing with just my voice. A lot of songs were written like that, but I feel like that was the easiest.

**MC:** How do you deal with writer's block?

**Uchis:** Now that I'm three albums in, I'm being a lot more conscious about particular projects. For instance, while I was making *Red Moon in Venus*, the majority of the time I was also working on my fourth album, which is coming really soon—which is my Latin album. So, it's a fun way to not get writer's block and restrict myself, not feel limited in regards to my expression. If I want to make a song in Spanish one day or something more dancey, something that doesn't feel like *Red Moon in Venus* and it could feel more like the other project I'm working on, then I put that there.

**MC:** How has your songwriting evolved from album to album?

**Uchis:** I would say it's the same process. Most of the time, randomly a melody and lyrics will pop into my head. At times that I don't expect it. I might be on a plane, I might be in the shower, I'll be somewhere where it's hard



for me to record the melody at the time, but as long as I can pick up my phone and get a recording and kind of write something down in my notes, I revisit it later when I'm in the studio and I sit on it. I never really know when inspiration is going to spike, so it's very much a spontaneous process.

**MC:** You've collaborated with so many amazing artists, including Tyler, the Creator, Kaytranada and Don Toliver. What is it about collaborations that you love?

**Uchis:** I think it's always fun, especially when you respect another artist. I very much build my own world when it comes to the aesthetic of an album or when it even comes to my brand as an artist. I very much like to focus on being in my own lane and keeping everything that has to do with me about me. When I'm working with another artist, I kinda get a break from that for a second. It's fun, it's fresh.

**MC:** Which one of your collaborators has given you the best advice?

**Uchis:** I want to say the person who's probably given me the most advice out of all my collaborators is definitely Tyler. My first collaborator ever in my career. I feel like I definitely always have seen him like a big brother. I've always been able to come to him when I had questions about what is normal in the industry in regards to anything from label deals to management commissions to all types of stuff. I think it's really important for artists to understand their worth, their value and what is the norm.

**MC:** You create music in both Spanish and English. Was there any pushback early on to focus on only one language?

**Uchis:** I think it's really sad. I've had so many smaller bilingual artists be like "Man you really inspired me, I want to make music in English, too, but my label says I just gotta stick to the Spanish, 'cause that's what's working for me." For me, it was the opposite. I had dabbled in Latin songs. One of the first songs I ever put out was a cover of "Porque Te Vas" by Jeanette and on my first album I had a reggaeton song "Nuestro Planeta" with Reykon, who's really big in Colombia. So, I have been doing stuff like this before, but my audience was mainly from the United States, because the rest of my album was in English and my songs that did well were in English. From the label perspective, especially at that time, Latin music wasn't a thing.

That was always my plan, my second

album was going to be in Spanish. I had to turn in *Isolation*, which dropped in 2018, and let everyone know what I would like to focus on next is a Latin album and the conversation was very much like "We're not going to put our resources into this." I went ahead and chose to still do the album because, like I said, that was always part of my plan—English, Spanish, English, Spanish. I'm of the belief that if God gives you something you should use it. I feel like it's a slap in the face of God to not write music in Spanish, as well, if I'm a bilingual artist. That's how I grew up and that's a part

*"I felt the world needs more love and more honest expressions of that. It's kind of the only album I have where the whole album is about love."*

of who I am, not just as an artist but as a human being. For me it wouldn't feel right to limit myself to only English music when that's not who I am. So, I was like okay then that's fine you guys don't have to support it, but that's something I'm going to do. I didn't expect for it to be received well or the way *Isolation* was. So, we just dropped it [*Sin Miedo (del Amor y Otros Demonios)*]. Then randomly around February was when "Telepatía" really started picking up. It ended up being my most mainstream song. In hindsight, everybody started becoming more supportive of me doing Latin music.

**MC:** I used to hear "Telepatía" all the time on the radio. Why do you think Latin music has had a big resurgence in the U.S.?

**Uchis:** Yeah, they still play it sometimes. There's really no way to say for certain. I think a lot of American artists who speak English became more open to working with Spanish-speaking artists and Latin American artists. Once that bridge was more established everybody wanted to cross it.

**MC:** What made you join a major label instead of remaining independent?

**Uchis:** I didn't have any way to record music

at the level I wanted to. I had no way to get studio time, so for me it felt like my only option at that point in my life. I feel like the only people who can remain independent are usually when you have some type of support or you have somebody who has money that's able to fund what you got going on.

**MC:** Looking back at your career, would do anything different?

**Uchis:** There is so much I would do differently, honestly. I think I would definitely work on developing myself more as an artist privately before putting everything on the internet. Even though that is how my fans first found out about me, I just didn't realize at the time that's what people do. People develop themselves as artists first. I started performing when I barely had one or two songs out, so I feel like I spent a lot of time working harder instead of smarter.

**MC:** What was your best career move?

**Uchis:** Staying true to myself. Not compromising my sound or my brand or who I am or anything. That's the reason why my fans connected with me in the first place, they can feel it's very much me, all of it.

**MC:** You have had a busy year, what else do you have coming up?

**Uchis:** I'm going to drop a new single by the time your interview comes out, it has El Alfa and JT (from City Girls).

**MC:** That's so cool, what is it called?

**Uchis:** It's called "Muñekita." It was really fun for me because I don't really slip into that sound as much. It feels like when you're in a room with all your cousins taking turns doing little dance battles. It's that type of energy. I wanted it to feel like a party, so that's why I put El Alfa. I feel like he's classic for that summer sound, I just love his energy on the song. Then I was like "We need one more person, we need a girl" and I feel like JT was perfect because she's coming out into her own as a solo artist this year. I felt like bringing two artists together who are from such different worlds is always exciting for me. I don't think anyone would expect me and JT to make a song together, or me and El Alfa to make a song together, or even more me, Alfa and JT. It is such a random combination and I feel like stuff like that is fun and exciting. ■

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- Tyler, The Creator and Uchis' collab "See You Again" has reached one billion streams on Spotify.
- Uchis' fandom is called Kuchis.
- Her third studio album *Red Moon in Venus* became her first to debut within the top 10 on the Billboard 200.
- Kali Uchis owns a clothing brand called Bodied by Uchis.
- She was given the nickname "Kali Uchis" by her father.
- Her family is from Pereira, Colombia.





BY  
MICHAEL REDMAN

**A**ccording to The Guild of Music Supervisors, a music supervisor is “a qualified professional who oversees all music-related aspects of film, television, advertising, video games, and other existing or emerging visual media platforms.”

For this article, I chose to use some excerpts from my book, *The Best Jobs in the Music Industry*. All of these music supervisors are top Hollywood players, and they give some great insight and advice ... If you would like to hear more about this and other jobs in the music industry, make sure to listen to my podcast GIG with Mike Redman.

Music supervision is made up of people who, for the most part, love music and love selecting the perfect song to marry with images on film, TV, and other electronic media. I truly believe that if you are interested in getting your music into a film, TV show, or game, it's important to understand everything you can about the role of a Music Supervisor (the person that will decide to give you a shot).

Music supervisors are responsible for finding music, sometimes recording it, negotiating the licensing rights, and doing a pile of supporting paperwork to create the paper trail that will follow a project: a film can have many iterations of licensed usage as it travels from theaters to pay-per-view, and then streaming. However, this job is not exactly the romantic position most people think it is; it's hard work.



# KEVIN EDELMAN

PRESIDENT, METALMAN MEDIA INC.

If you've seen *Invasion*, *Homeland*, *John Wick*, *Unstable*, or *Bones*, you have heard the work of Kevin Edelman. He's been one of Hollywood's top music supervisors for more than twenty years, so you can assume he knows exactly what he's talking about in my interview with him.

**Kevin, what would you say is the biggest misconception people have about what you do as a music supervisor?**

"I would say it's the idea that all we do is listen to music all day and find cool songs. Song picking is one element of the job, but as

"The best music supervisors and composers are incredible communicators. They can take what a producer is trying to say and perfectly translate it into a piece of music."

an overall profession, it's only one piece of the job description. There are a lot of technical aspects to the job in terms of interfacing with production and postproduction, as well as tedious administrative work.

We oversee budgets and handle music licensing and clearances. Then, of course, there's the fun part, which is picking songs."

**So, do you get to work in the recording studio?**

"Yes, we do work in the studio on specific projects when producing original tracks for a film or a television show. Sometimes it's with the actors, if they are going to be performing on camera, and sometimes it's with recording artists or session players to create a new track. This is an area where every music supervisor will have a different level of expertise."

**How does a music supervisor get hired and paid?**

"Typically, a music supervisor is hired by the production company. On a film, we typically get paid a flat rate because we're independent contractors hired by the production to work on this specific project for the duration of the

production. On a television show, it's usually on an episodic basis."

**Do all the costs of producing the music come out of your fee?**

"No, we don't typically work on a package like a composer. Composers are often hired on a package rate, which includes all production of music, the musicians, the studio, any other expenses that they might incur. As music supervisors, our rate is more of a creative and/or administrative fee, which is a flat fee. Any of those other music production expenses have to be budgeted separately."

**Kevin, what's the most challenging part of being a music supervisor?**

"There are a few, but I have found that one of the most challenging aspects is managing the massive amount of music coming at you. There are music catalogs, labels, publishers, and managers everywhere you turn, so you want to find the gems and companies that can deliver on creative and work within your budgets. And, of course, you have to have solid relationships with the major labels and publishers for the more popular stuff."

**What would be your dream project?**

"I feel like I've been so fortunate to work with such talented people on some dream projects throughout my career: *Criminal Minds*, *Homeland*, and *John Wick*. So, if I could work with those same producers, editors, directors, and composers on a music-driven project that might be more appropriate for my kids, that would be a real treat."

**What are the top skills somebody would need to be successful at your job?**

"First and foremost, you need to have good communication skills. I've met a lot of people with tons of music knowledge, but some just can't convey a thought or idea clearly and concisely. Conversely, the best music professionals (music supervisors and composers) are incredible communicators. They can take what a producer is trying to say and perfectly translate it into a piece of music."

Having that level of communication and being able to listen, control your ego, and keep the musical wheels turning are all important skills. It's not about what your favorite song is; it's all about fulfilling a creative vision for your show's writer, director, or producer. Once you've tapped into what they're trying to accomplish, it's like steering a freighter. You just have to turn the rudder a little bit and guide them toward something that will be even better than what they had in mind, and maximize the impact that music can have on the project."

# MIKE LADMAN

HEAD OF MUSIC, DROGA5

"The first thing I do when I get to the office is open up a music blast inbox and download whatever seems interesting, drag it into my iTunes, listen, and file as much good music as possible. It's very hard trying to find a way to catalog and remember every good song that has potential placement in an ad, so I've developed a system of playlists and

playlist folders, which now numbers in the thousands."

**What's the biggest challenge for you in this type of work?**

"It's the subjectivity of music taste and inability of people to separate personal taste from the right music for a project. The challenge is trying to get 20 people who have different upbringings and different opinions to all agree on what music allows the film to have the most impact. There's lots of data to support a music choice, but the numbers don't account for the unexplainable magic of the perfect song that gives you "the feel."

**Do you get to spend much time with artists or composers in the recording studio?**

"Yes, and that's one of the great things about Droga5. Everyone realizes the power of music, so a lot of our scripts rely on a song's lyrics instead of a voice-over to tell the story and messaging, which is rare in television commercials."

When creating original music, we often work with music houses. Music houses are what you may think of as a jingle house, although most bespoke music isn't what you may think of as a jingle. They compose a series of tracks based on our creative brief. Once we select our favorite track, we often go into the studio to work with the musicians to revise and edit the track to our liking."

**Where do you think the music industry is headed in the next three to five years, Mike?**

"It will just keep evolving and growing in importance. What was the first thing that happened when people went into the COVID lockdown? Everyone and their accountant became a music supervisor and made a playlist. Music was the first thing people

"The challenge is trying to get 20 people who have different upbringings and different opinions to all agree on what music allows the film to have the most impact."

turned to for a cure and comfort when they couldn't find the words to express how they were feeling. I believe talent will always rise to the top. The current issue we face is over saturation of music and the expectation of overnight viral success."



# GARY CALAMAR

PRESIDENT, GO MUSIC SUPERVISION

Gary Calamar is without a doubt one of the most successful contemporary music supervisors of our time. His credits include top-line TV and cable shows such as *True Blood*, *House*, *Dexter*, *Weeds*, *Swingtown*, and the list goes on. When I caught up with Gary, he was running between table reads and sessions, as he does most days. He is a confident but humble guy, who loves what he does for a living and is willing to share his thoughts with us on what it means to be a music supervisor today and in the future.

## Where do you find your music?

"Well, I find music all over. I'm always reading music magazines, U.K. music magazines, and I follow different music blogs. There's no single place, but I try to just keep my ears open all the time.

I also get a bunch of music sent to me and listen to all my colleagues at KCRW, who play a lot of great music; XM Sirius radio plays great stuff, too. I also try to surround myself with friends who are music lovers, and they make suggestions to me.

"[Studios and networks] ... all have their two cents to put in, and the internal politics can get a little stressful and frustrating, but that's just part of the job."

I get sent so much music between the radio show and the television shows that it's just impossible for me to listen to everything that comes in."

## Could you walk me through a day at the office?

"A day could start off with a fairly clean to-do list, but then by 10:30 a.m., there are three fires on one show and a clearance that won't happen on another show, and we need to find some "Indian bakery" music for another show.

The things that we do every day may include trying to find music for a particular scene in a show or trying out different songs against the rough cut. At the same time,

we're negotiating deals with the record labels and publishers, or maybe trying to work out a soundtrack situation because we might want to use a song in a show and then in a soundtrack down the line.

## So that's the fun part, but what's the toughest part of your job?

The toughest part is dealing with politics. Usually, I'm working closely with the creator and the producer(s) of the show, but often there's a studio involved and the network that's airing the show. They all have their two cents to put in, and the internal politics can get a little stressful and frustrating, but that's just part of the job, and the rest is great.

## Do you sometimes have to work with music selection by committee?

I would say yes, most of the time. Usually, the producer and writer of an episode have a vote on what goes in ... so, yes, it's generally by committee, and also a collaboration. I'm bringing the music to the group, and we'll decide what gets in by committee."

If someone reading this is knowledgeable and loves music, what kind of advice might you give them to get their foot in the door?

"A good way in is an internship because there's a lot to learn. If you can work free or close to it, that works. I got started that way, and I think that, especially music supervisors, who are not making that much money anyway and can't afford a big staff, always appreciate someone who will come in and help for free, even if you come in and say, "I can be here two days a week to help out." I can tell you that I've had several interns who have gone on to bigger and better things, and I have someone with a master's degree interning now. She's learning a lot and learning well."

# RAPHAELLA LIMA

Global Music Partnerships, Electronic Arts

## What different types of music might you find yourself using or pitching for a game title?

"Here at EA, we release dozens of titles a year, and when picking music, it's a combination of looking at the game itself, who we are marketing it to, and the personality or musical strategy we have defined for that title.

We have different categories of games as well. There are the mission-based or first-person shooters, and most of them will be matched with an originally composed score. For those, we will work with the best music composers available to create an interactive score soundtrack. *Medal of Honor*, *Dragon Age*, *Mass Effect*, and *Battlefield* are some examples.

Another large category is sports titles. Our philosophy here is to look ahead, predict the future. It's really about finding those new bands and new musical trends that are on their way up and will be happening around the time we release a title. We may also look for elements such as tempo and energy, depending on the title and the personality it has adopted.

NHL, for example, is a combination of new and established artists, leaning on rock with a very anthemic and arena-quality sound. There are a lot of new acts launched in the game that

"Once a song is chosen for the game, you negotiate fees and contracts. You wear a lot of different hats."

end up having songs become a staple in the arenas for the live sporting events.

FIFA, as another example, has the vision to represent as many different countries and cultures when building the soundtrack. Being Brazilian and a huge soccer fan, I also try to capture the soul of the sport and the emotional moments, so in that game, you might hear something very up-tempo, but you might hear something pretty laid back. Sometimes you may think that a slower song wouldn't fit in a video game, but it does!

There are other titles, like *The Sims*, where it's a combination of composed and licensed music, but if it is licensed music, the vocalists are required to go back into the studio to recut their vocals in "Simlish." It's a very unique approach, and the team has worked with everybody from the Black Eyed Peas to Depeche Mode, Howard Jones, Katy Perry, Lilly Allen, and the Pussycat Dolls ... the list goes on ... to re-create their hits in the game's language."

## How involved are you personally in the actual creative process for music development?

"Well, that is our primary role. My department works together with the producer, director, executive producer, or whoever might be at the other end of a game title and in charge of the game's vision. We sit and identify what the goals are for the title, what the target audience is, and how we might approach the music in that particular version or year. Our job is to define a music strategy and deliver it; my job is mostly creative.

That's great! Music supervision for video games sounds quite different from the music supervisor position in episodic TV programming or film.

Yes, it's very different. I'm working on an independent documentary right now, and it's a very different experience. Most of the time, you're presenting them with creative ideas, but a lot of time is spent just going out and "clearing" what they want. At EA, we have a



licensing team of three people that focuses solely on music rights and clearance. Once a song is chosen for the game, they negotiate fees and contracts. You wear a lot of different hats."

***What's the biggest challenge of your job?***

"I think one of our biggest challenges is how the music industry is changing and being affected by technology. Artists now finish recording an album and can immediately put it out in the market, making it a bit harder to stay ahead of its curve.

Another thing that I find difficult is trying to explain a new trend or creative approach to the corporate executive who has his mind set on AC/DC for the trailer to a game. You have to put on your marketing and sales hat in order to illustrate why your proposal is much more relevant to the culture and consumer of a particular game, and that by using the track we suggest, the product will gain that much more prominence in the marketplace."

***Aside from being organized and a multitasker, what skills do you think are the most important for a music supervisor in gaming?***

"Well, you do need to understand the world of rights and licensing—what it takes to clear a song, et cetera. Like, a rock track can be very different to license than a hip-hop track. You need to have an understanding of what things cost and the reality of getting specific songs for the budget that you have. You also need to

know your artists and understand if they are willing to be associated with a violent game or certain type of content (some aren't willing to do that). Additionally, you need to master negotiation skills.

You need to have a real understanding of current and upcoming trends in music and be very resourceful; you also must understand your audience and the product you are servicing.

***As someone who has been in this line of work for a long time, what do you think the future of the music industry holds?***

I think it's very exciting, honestly. I know that the record business itself isn't thriving right now, but artists, who are real artists, have a chance to shine and own their ground.

Music is becoming more of a multifaceted art form. I see us going back to complete artistry, to the days where you pick up an album with not just an amazing collection of songs but with unbelievable artwork and a story behind it; videos and all of that. Of course, it may not be an album we will be picking up. Still, it will be a complete experience that is led and inspired by music and immediately translated into different languages (mediums).

So, there you have it! Music Supervisors have a great job that's both creative and full of responsibility, and reward. I wish you much success with your music and career. If you have questions, please reach out to me at [gigwithmikeredman@gmail.com](mailto:gigwithmikeredman@gmail.com).

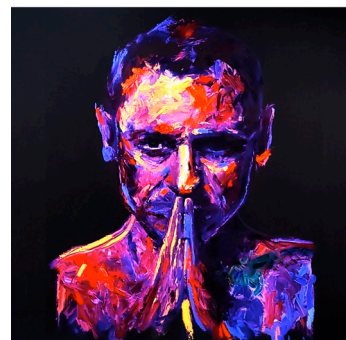
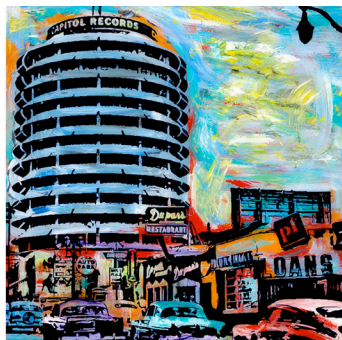


**MICHAEL REDMAN** is an award-winning composer, engineer, director, producer and author. He has been a serial entrepreneur for most of his career, having started over nine companies, including The Hard Rock Academy, PowerHouse Music Library, and BackStage Fan. Redman has also published three books, two of which focus on the *Best Jobs in the Film and Music Business* and his highly regarded visual entertainment company RedHouse was one of the largest Film Production and Technology firms in the Southeast. Currently, Redman is a career coach for people in the entertainment industry, and he is launching a streaming entertainment network, which he says is... "very, very secret!" He is the host of the podcast 'GIG with Mike Redman' available at the *Music Connection* home page.



PHOTO BY RACHELLE SKIDMORE





## A Fusion of Art and Music: Art Rock LA @NRG Studios

Recently, an historic twilight event unfolded as Art Rock LA took over the world-famous NRG Studios, with a celebration of music talent and art creativity merging a top music recording studio with artists...artists who paint! The art gallery was set in the actual music studios where many of the images on canvas that night have recorded their music. While the inside of NRG Studios was filled with art, the outside was converted into a sponsored charity event complete with band stage, sound & lights all provided by sponsors Renkus-Heinz, Amethyst Beverage, Music Connection Magazine, Henenbery Spirits and Fluffology, a full-service pet salon / lifestyle brand in North Hollywood.

Art was everywhere at this event, and while art buyers and gazers inside NRG perused the works of contemporary artists JD Shultz ("Capitol Records Building"), Jessica Downs ("Chester Bennington"), and Christian Chavez, those outside NRG enjoyed the sounds of 8 unique music artists: Avatar's Trinity Bliss, then Tim Johnson Jr. of the TV series The Four, Joao Coronel from Brazil and very new in town, multi-instrumentalist and singer Kash from New Dehli, India. The

other "Trinity" that took the stage were three young ladies from Ireland, each pursuing their dream: Eiza Murphy, her sister Lenii and their close friend Neve, all pros at their craft performing acoustic renditions of their original material. Wrapping up the night of music, the sultry Nicolette Sullivan brought her entire band complete with backup singers.

Among the Industry icons attending the event, were music attorney David Helfant and legendary producers Val Garay and Jay Baumgardner.

All were there to support the cause, Guitar Center Music Foundation and Playing For Change Foundation, who provide music education for kids from low income families.

One of the Art Highlights of the evening was when Amethyst Beverage partner Jeff Flasco purchased artist

Jessica Downs' "Purple Haze - Purple Rain" guitar (pictured).

Overall, Art Rock LA @ NRG Studios, produced by Sammy Oriti, met all expectations. Art Rock LA Staff will now follow up with the potential art buyers who showed interest and are considering owning a piece of art history to support these two great charities.

If that's you, contact Sammy: [Info@ArtRockLA.com](mailto:Info@ArtRockLA.com)

*One of the Art Highlights of the evening was when Amethyst Beverage partner Jeff Flasco purchased artist Jessica Downs' "Purple Haze - Purple Rain" guitar.*





## Donner Arena 2000 Guitar Multi-Effects Processor

Donner's Arena 2000 is a desktop amp simulator and guitar multi-effects unit that can be used for recording or live performance. Made of sturdy all-metal construction and high-quality components, the Donner Arena 2000 features a sleek modern design with an intuitive user interface. The Donner Arena 2000 gives you a total of 278 effects overall, and 80-amp models. The Donner Arena 2000 features flexible signal routing and extensive control over real-time effects. The on-board USB-C interface allows the Donner Arena 2000 to be used as an audio interface as well as supports editing via available computer and Bluetooth enabled editing apps.

The Donner Arena 2000 sound engine is based on Donner's FVACM (Forward Analog Virtual Circuit Modeling) technology. The Arena 2000 has 150 Presets (50 Banks x 3 Presets) 80 hi-res Amp Models, 50 Built-in Cab IR Models + 50 Slots for Loading third party IR's and a total of 278 available effects. The placement order of effects is editable via the on-screen controls.

Selecting patches and banks on the Donner Arena 2000 is done via three heavy-duty foot switches that are O Ring backlit illuminated, and which allow you to control ascending and descending banks, three presents per bank. The Arena 2000 features 80 hi-res amplifier models covering musical styles from classic to modern guitar amplifiers and 50 built-in cabinet models. The Donner Arena 2000 also features 50 Slots for loading your own or third party IR's, as well as 10 mic simulations. The Arena 2000 also has a built-in drum machine with 40 styles and a 60-second looper with Reversed/Double Speed/Half Speed playback capability for practicing at home.

The rear of the Arena 2000 has a full complement of ports including Guitar input,

Aux In, MIDI In, balanced and unbalanced outputs and a dedicated cabinet simulation output. Unlike many guitar multi-effects units in this price category, the Donner Arena 2000 can assign a signal to wet and dry outputs, which makes the Donner Arena 2000 a useful tool for re-amping. The Arena 2000's USB-C port supports recording dry and effect signal simultaneously. You can also set the onboard

*After a few minutes' experimentation, I found getting around the Arena 2000's user interface was intuitive and relatively easy.*

expression pedal to control the amount of reverb delay time. The Arena 2000 also has the option to connect an external footswitch.

The Donner Arena 2000's high-resolution onboard screen displays your signal chain and highlights whatever block, amp effect, etc., that is currently selected. Individual parameters such as amplifier, cabinet, EQ, compression, reverb and delay can be selected via the front panel, each parameter being highlighted and then the selected parameter options can be edited via the onscreen display and large rotary control knob. After a few minutes' experimentation, I found getting around the

Arena 2000's user interface was intuitive and relatively easy.

To my ears, the factory sounds on the Arena 2000 overall tended to be skewed toward pop, rock and in general, harder-edge tones. That said, with a little effort you can dial in pretty much any musical style, from clean to mean. There are plenty of choices for reverbs and delays. You even get some acoustic amp simulations.

In use on my desktop in my home studio, the Donner Arena 2000's main display screen and selected effect parameters (which are backlit) are easy to see, however, I did have some trouble seeing the available options against the Arena 2000's black faceplate in low lighting conditions, and that could be a problem in some performance environments. I also found some of the buttons and controls to be spaced a little too close together. I found myself, for example, accidentally toggling the Arena 2000's compressor when reaching for output knob placed just above it. On the other hand, the three present and bank select buttons are placed far enough apart so that switching between presets on stage in a live performance situation should not be a problem for most users.

Bottom line, the sub \$500 price point for guitar multi-effects units like the Donner Arena 2000 is crowded with options and it's difficult for manufacturers to provide products that are going to be all things to all people. That said, the Donner Arena 2000 is a professional quality guitar multi-effects processor that should meet the needs of most players looking for a cost-effective recording and live performance solution.

The Donner Arena 2000 is available now for MAP \$269 USD. Find out more at [donnermusic.com](http://donnermusic.com).



# SCL SYMPOSIUM

*The Society of Composers & Lyricists Begins a New Chapter  
With Inaugural Nashville Symposium*



The Society of Composers & Lyricists is a trade organization formed in 1983. It evolved from the Composers & Lyricist Guild of America (CLGA), which was founded in 1945 and it services the needs of... you probably guessed it... composers and lyricists. Specifically, the group focuses on individuals working in the fields of visual media, such as film and television. Members include orchestrators, audio engineers, music supervisors, and more.

One of the group's missions is educating people regarding the art and science of composing for and matching music to such media. To that end, the organization regularly conducts seminars on related topics. Members are able to attend these discussions in person or via Zoom. Once each lecture is over, a video of the event is uploaded to the SCL's website.

A few years ago, Scott McKinlay from the Film Musicians Secondary Markets Fund, proposed that a daylong career symposium would be an even better way of educating the masses. It was originally going to be called Musicians Mentoring Musicians. Unfortunately, the idea came into being around the time the pandemic was gaining steam. Gatherings in physical spaces obviously had to be put on hold.

As time went on, the org developed a presence in Nashville. Establishing in Music City made perfect sense, especially considering it's home to the Nashville Film Festival, founded in 1969. NashFilm, as it's often called, does more than simply screen forthcoming pictures. It also brings together many different cinema professionals in the spirit of collaboration. Reviving the concept of holding a symposium and doing it there in conjunction with the film festival was an irresistible bit of synergy. The premiere SCL symposium will take place on Saturday, September 30th.

Choosing Nashville was also logical because the area is renowned for its many colleges that teach music. For starters, the area is home to Vanderbilt University, Belmont University, Fisk University, Lipscomb University, and Middle Tennessee State University. Although the SCL's first-ever symposium is available to everyone, it

is naturally of interest to pupils hoping to forge careers in this space.

One of these eager students is Logan Bray, a 19-year-old about to become a sophomore at Belmont University. Although she views herself as a pop artist, a dream she's nursed since being a little girl, Bray is taking a measured approach to building a career. She's happily considering the possibilities of life as a fulltime songwriter or getting into A&R.

Bray learned by ear, so she felt stymied when it came to music theory. Her teacher for this class, Jay Weigel, took her under his wing and became a mentor. "I like that he's honest," the no-nonsense singer insists. "He doesn't sugarcoat stuff."

*"We started it with the concept of  
—what do the students need here?  
What are the things they aren't  
learning in school?"*

With 40 years of working on the music side of the film and television industries, Weigel possesses an avalanche of knowledge. Among Weigel's wide-ranging credits are soundtracks for *Green Lantern*, *Get Hard*, and *For Colored Girls*. He composes classical compositions that receive performances throughout the country. Plus, he's the chair of the SCL's Nashville steering committee and played a role in making the symposium. "We just started it with the concept of—what do the students need here," the master composer divulges. "What are the things they aren't learning in school?"

Weigel admires Bray's work ethic and Bray is eagerly anticipating this symposium, only partially because of the wisdom she stands to gain. The day will also be a prime opportunity for meeting the right people. As she puts it, "I want to make as many connections as possible."

Naturally, the symposium is designed to facilitate networking. At Vanderbilt University's music building, where the symposium is taking place, there are numerous rooms for attendees to engage in breakout sessions. The team is also creating a lounge to foster interactions. Throughout the day, there will be a variety of panels going on simultaneously, none of which are mandatory. Attendees are free to choose which ones meet their interests. They can skip out and instead focus on forging relationships with industry professionals at any time.

Because the SCL has so many members, it's easy for Weigel and company to attract marquee names. For example, Hans Zimmer, John Williams, and Alan Silvestri are members. To be fair, so is practically any other notable name. Some of the expected panelists are Tim and Angela Lauer, Tom Salta, Ashley Irwin, Pinar Toprak, Joel McNeely, Mark Isham and Dara Taylor.

After the symposium is finished, Weigel hopes to discover what the participants want in future iterations. An online survey should help uncover the best way forward. Regardless of the results, Weigel is sure a future version will include a panel on music for interactive entertainment. Observes Weigel, "It wouldn't be any surprise to me if 80% said video game music." In fact, Steve Schnur, President of Music for Electronic Arts and a member of the SCL's Nashville steering committee, will be part of this year's edition.

In the meantime, Weigel's objective is to fill every seat. One way he hopes to achieve this is by charging a nominal fee for lunch. He's found that, when people are allowed to sign up for such events without making a commitment, they often do not follow through. This becomes less likely when a few dollars are on the line.

Ultimately, Weigel views symposiums like this one as an essential tool for industry aspirants. As he puts it, "I view them as a bridge between school and the world."

Contact Jay Weigel - [nashvillechair@thescl.com](mailto:nashvillechair@thescl.com);  
[thescl.com](http://thescl.com)



# Saramonic Blink Me B2

The Saramonic Blink Me B2 is a 2.4 GHz 2-person wireless microphone system featuring an advanced industrial design so unique its patented. The Saramonic Blink Me B2 provides a complete, professional grade solution for capturing dialogue and audio content for individual or team based creative professionals.

The Saramonic Blink Me B2's system includes a patented dual camera mountable touch screen receiver and two high quality omni directional microphones. The Saramonic Blink Me B2 features a touchscreen interface, customizable features, on-board recording, and a patented charging dock design. The Saramonic Blink Me B2 two omnidirectional microphones (transmitters) can be clipped on, attached to a camera or iPhone etc. and are de-

The Saramonic Blink Me B2's dual camera mounted touchscreen receiver can be mounted on top of a or camera via the included iPhone holder. Both the Saramonic Blink Me B2 transmitter and receiver feature a high resolution, easy-to-read touchscreen interface. The Blink Me B2 receiver has a high-resolution status indicator showing battery life as well as transmitter and receiver status. The Saramonic Blink Me B2's receiver has long battery life and can get up to nine hours of battery life before recharging. The display on the receiver is designed to be easily viewable when mounted on top of a DSLR, video camera etc. via the included hot shoe accessory.

Each of the two transmitters have an onboard recording capability of up to 8gb and provide provides up to 15 hours of mono

pable of simultaneous analog and digital output allowing you to record a safety audio track in addition to your primary recording.

The available free Blink Me app is available for download and allows you to customize the transmitters touchscreen as well as importing a new theme or logo or picture of your own. You can also via the App customize functions of the transmitter buttons with the included App.

The Blink Me B2 comes with a full complement of accessories including: 1 x Magnetic Shoe-Mount Adapter with ¼-20 Thread, 2 x Magnetic Transmitter Clip, 4 x Magnetic Mounts, 2 x Screw-On Furry Windshield for Transmitters, 1 x MVC Adjustable Phone Holder with Cold Shoe Mount and ¼-20 Tripod Mount, 1 x TRRS to TRRS Audio Output Cable, 2 x Screen Protector for Transmitters, 1 x Screen



*"The Saramonic Blink Me B2's system includes a patented dual camera mountable touchscreen receiver and two high-quality omnidirectional microphones."*

signed to be able to capture high quality audio content up to roughly 300 feet away depending on the line of sight and other environmental factors. The kit comes with everything you need including all the accessories to make the Blink Me B2 a self-contained, pocket-sized system for capturing remote audio.

The two transmitters on the Saramonic Blink Me B2 are designed to provide reliable, dropout free audio even in challenging acoustic environments such as crowded rooms, outdoors etc. Both transmitters have available onboard noise reduction capability to help filter out extraneous background noise. The Saramonic Blink Me B2 receiver also functions as a charging dock for each of the two transmitters when they are not in use. Once magnetically docked to the receivers, the two transmitters are self-charging.

recording at 48 HRz 24-bit resolution which can then be downloaded via the receiver's USB C port. The touchscreens on the two transmitters allow you to control recording functions, activate the available noise reduction function as well as display input levels.

The Saramonic Blink B2 receiver has an autosensing 3.5 mm output which can detect a TRS or TRRS output of the USB-C digital output allows it to be connected to smartphones, tablets computers and more. Saramonic Blink Me B2 comes with a camera mountable cold shoe receiver that has three output settings, mono, stereo. The Saramonic Blink Me B2 features the ability to record simultaneous 3.5 mm and USB-C outputs a TRRS headphones output and self-sensing TRRS and USB-C digital outputs, meaning the Saramonic Blink Me B2's is ca-

Protector for Receiver, 1 x Clamshell Padded Carry Case.

Showcasing the ongoing convergence of audio and video technology, The Saramonic Blink Me B2 offers a state-of-the-art solution that's perfect for "run and gun" newscasting, interview, podcasting and more. Offering a complete solution at a cost-effective price, the Saramonic Blink Me is a great example of next-generation audio technology and is well worth checking out.

Saramonic also makes a complete range of wireless microphone systems for creative professionals. Check out the Saramonic website for complete details.

The Saramonic Blink Me B2 is available now for MAP \$249. Find out more at [saramonic.com/product/blink-me-b2](http://saramonic.com/product/blink-me-b2).



# MUSCLE SHOALS SONGWRITERS FESTIVAL



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## Benjamin Gustafsson

### *The Nature Within*

Decca Records

Producers: Benjamin Gustafsson and Wallentin Richardsson

Benjamin Gustafsson makes a sublime splash with this classically influenced full-length debut. Burbling with ambient-like instrumentation and purposeful lyrics, the Swede dives further inward with every track. Like a litmus test for the soul, the music's inherent beauty implores others to follow a similar path of healing reflection. Whatever value these tracks had for their creator, listeners will delight in using it to process their own experiences.

– **Andy Kaufmann**



## Nine Mile Station

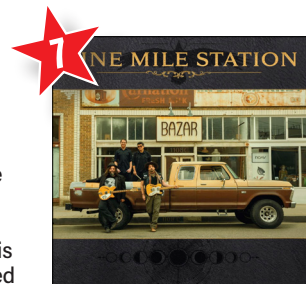
### *Bazar*

Fastback Records

Producers: Will Hawkins and Fernando Perdomo

When you have a performance team like Will Hawkins and Fernando Perdomo, expect something melodic and magical. That's the experience you'll have with this soul-stirring roots and Americana imbued release. The songwriting is par excellence, spotlighting anthems of wanderlust, like "California," the spiritually uplifting "Who You Love," and the band's progressive-tinged theme song. They also know how to spin a vivid storyline via the cool "Santa Ana Winds" and deliver near angelic vocals.

– **Eric Harabadian**



## Conejo

### *The Reset*

IMC

Producers: Various

From an OG's perspective, Conejo, a bilingual West Adams Los Angeles street and music veteran, gives us his latest offering *The Reset*. It's 11 hard-hitting beats; an album that you can listen to the entire way through without skipping a track. Conejo really lives what he raps about, unlike some of these famous/popular "gangsta rappers" in the rap game. Some of my favorite songs include "Momento," "Filthy Rich," "Hometown," and "Sinister Hill," which features B-Real of Cypress Hill.

– **Adam Seyum**



## McBride & The Ride

### *Marlboros & Avon*

TMC Records / Ingrooves

Producers: Terry McBride, Billy Thomas and Ray Herndon

McBride & The Ride's members each have jaw-dropping resumes, boasting experience with country royalty such as Vince Gill and Lyle Lovett. Naturally, the trio's latest, a five-track EP, will make you click your spurs. Title track "Marlboros & Avon" is a flavorful chunk of tear-streaked nostalgia, while "Along Comes a Girl" could've charted in the 90s. The disc concludes with a boot stomping cover of a Webb Pierce classic.

– **Andy Kaufmann**



## Dominique Fils-Aimé

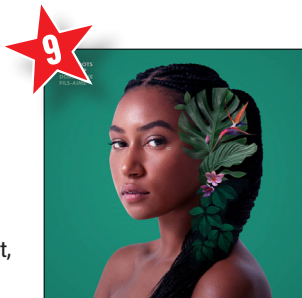
### *Our Roots Run Deep*

Ensoûl Records

Producers: Kevin Annocque and Jacques Roy

JUNO Award-winning R&B songstress Dominique Fils-Aimé releases her debut full-length project with clear, tight harmonized a cappella vocals throughout, and using bare minimal instrumentals, relying instead on syncopated inflection and a great use of dynamics, vocal leaps and scat stylings. Fils-Aimé presents haunting lead melody lines and a delicious full sound, with precise delivery and gorgeous melismas. Acoustic bass, minimal drumkit sounds, and muted trumpet build over scat intros with stunning mix and production quality shining through.

– **Andrea Beenham**



## Tash Sultana

### *Sugar*

Lonely Lands Records

Producer: Tash Sultana

On this EP, the artist commands the mic on the soul-pop "Bitter Lover," with a strong feature by BJ the Chicago Kid. Together the singers bring it on in a song that's as catchy as a cold. (I'm puzzled, though, by the sudden shift to a jazzy/loungey saxophone outro.) Sultana is mellow and mid-tempo on the super-catchy "James Dean" which, again, is expertly layered with sonic sensations that add flavor, but never overshadow the vocal. Lastly, while "1975" ends with a puzzling outro, its middle is full of the sonic sophistication of the other tracks, especially the new-age vocal dubbing.

– **Kris McCormick**



## A Bad Think

### *Short Street*

Windmark Records/ The Orchard

Producers: Michael Marquart and Dave Way

It's time to bring out the headphones. This is an audio experience that is truly special. Mixed to perfection by Bob Clearmountain, it transports your senses to a dreamy and contemplative place. This is studio wizard/multi-instrumentalist Michael Marquart's 11th release under the moniker "A Bad Think." With shades of progressive grandeur and built on solid hooks and sublime sonic sensibilities, it's a collection of modern pop for big kids.

– **Eric Harabadian**



## The Grahams

### *The Grahams*

3Sirens Music Group

Producer: Dan Molad

If lovers make the sweetest sounds, Alyssa and Doug Graham strengthen that truth. For the Americana-focused couple's eponymous release, they concocted fresh versions of old songs plundered from their catalog, consciously arranging each track in a manner counter to its original. Despite this, every track comes across as sorrowfully nostalgic. Crying in your beer is either cathartic or dispiriting, depending on one's frame of mind. Exercise discretion before pressing play.

– **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.



# Who reads Music Connection?



THE INDIE ARTIST

*"Thank you, Music Connection, for all that you do for us artists, and other music industry professionals! You continue to provide us with trusted quality resources and information that helps us advance our career. Music Connection for life!"*

**- Jacqriot**



THE PROMOTER

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

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



THE EDUCATOR

*"Music Connection is the best magazine for every musician to subscribe to. The information the magazine provides for an artist is invaluable."*

**- David Fishof,**  
*Producer, CEO of Rock and Roll Fantasy Camp*



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 EDUCATOR

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

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



THE AUDIO PRO

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

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

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## Jak Frawst

**Contact:** [workshopmusic@gmail.com](mailto:workshopmusic@gmail.com)

**Web:** [reverbNation.com/jakpot](http://reverbNation.com/jakpot)

**Seeking:** Review

**Style:** Hip-Hop, Rap

Rapper JAK FRAWST represents his home of Queens, NY on each track, imparting wisdom and inspiration through storytelling. "Gottamakeit" ("I gotta make it. Can't see my plan get faded") is authoritative, with no small part of JAK's familiar sound, with a commanding deep voice, influenced by other New York emcees DMX, Pop Smoke, Big Daddy Kane, etc. An older track, "Pennies, Nickels, Dimes," is a less polished recording of what listens like a live cypher featuring a handful of other rappers. Most impressive is "Through Crystals Eyes," which serves a theme song that inspired a stage play. As the narrative goes, our heroine Crystal becomes pregnant, and we follow the paths she takes—the song embodies the community and characters JAK has experienced and encountered.

Production	8
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



## Terror Garden

**Contact:** [terrorgardenband@gmail.com](mailto:terrorgardenband@gmail.com)

**Web:** [spotify.com](https://open.spotify.com/artist/terrorgardenband)

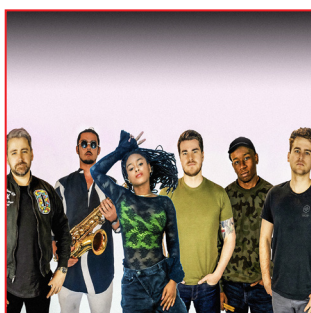
**Seeking:** Label, Booking, Review

**Style:** Hard Rock/Heavy Metal

Inspired by classic rock/metal bands before them, Long Island, NY's Terror Garden bring a whole buncha skills to the table to convey their dark vision. Lead singer show a remarkable versatility, as in "The Party's Over," its high-pitched vocals and finger-tapping progressive rock fretwork fueling a call-to-action for us all to "Stop being sheep!" Next, "Should Have Seen It Coming" delivers heavy riffs and a Van Halenesque sheen along with a lead vocal squeal that really clicks. Another classic metal sounding song, "Life Don't Matter," has the band's best chorus. Still, we encourage these Gardeners to keep working to make their choruses and hooks even sharper and more memorable.

Production	8
Lyrics	7
Music	8
Vocals	9
Musicianship	9

SCORE: 8.2



## Last Planet

**Contact:** [lastplanetband@gmail.com](mailto:lastplanetband@gmail.com)

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

**Seeking:** Booking, Film/TV

**Style:** Soulful Alt-Rock

Oakland, CA's Last Planet offers a heavy soulful blues-rock sound spearheaded by an excellent female singer and an equally adept guitarist whose crunch-packed tone is absolutely amazing, filling every cranny of the songs' deep, dark reverb. Our fave is "Whiskey Breath" in which the lead female voice demonstrates terrific tone, range and touch amid some very cool FX (megaphone and doubled voices). The band's male singer takes the lead on "Straight Jacket," filled with surprising chords and changes, and "Jonesing," about an undeniable physical attraction ("I'm burning all the way through!"). Both songs are packed with a giant ballsy-blues-rock guitar tone that we never tired of hearing.

Production	9
Lyrics	7
Music	8
Vocals	9
Musicianship	9

SCORE: 8.4



## Olivia Reid

**Contact:** [amanda@trendpr.com](mailto:amanda@trendpr.com)

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

**Seeking:** Film/TV Placement

**Style:** Indie-Pop, Electronic

Olivia Reid addresses the topic of mental illness in ways artful, original and undeniably compelling. "Runner's High," with its desolate downcast piano intro that brightens suddenly to a brisk dance-pop 4-on-the-floor movement (complete with a vocal falsetto) is a tuneful portrait of manic depression. "Wounds (Healing)" really made us sit up and appreciate Reid's gently soulful way with the mic and her smart lyrics, her clever rhymes and compelling delivery. Your heart goes out to this singer, feeling the reality of her struggle with forces both within and without. "Madness" with its bold industrial electronics takes a different path to its objective, but the result is once again stellar. Reid turns her pain into art.

Production	9
Lyrics	8
Music	9
Vocals	9
Musicianship	8

SCORE: 8.6



## Amanda Ayala

**Contact:** [ronald@ayelaentertainment.com](mailto:ronald@ayelaentertainment.com)

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

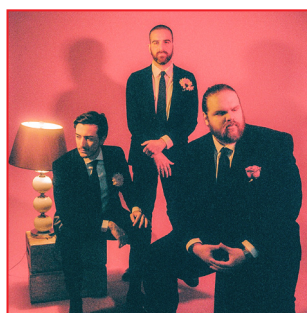
**Seeking:** Label, Booking, Film/TV

**Style:** Pop, Singer-Songwriter

A former contestant on tv's *The Voice*, Amanda Ayala's song "Rags to Riches" is most likely inspired by that head-spinning Hollywood experience. It is a crafty, hooky (somewhat dated sounding) pop song pushing all the right buttons in its smooth, sophisticated production, especially when it comes to the artist's soft but resonant voice. It's a voice that can also at times produce an aching quality or a huskiness, whenever a song needs it, as "Just Tell Me," amid the density of synth layers. "Hooked" is a pensive, serious song that's urban-influenced, complete with a trap electronic drumbeat and lots of pop FX. An exceptional singer, we urge Amanda Ayala to seek out exceptional material.

Production	9
Lyrics	7
Music	7
Vocals	9
Musicianship	8

SCORE: 8.0



## Scotch Mist

**Contact:** [tsmith@milestonepublicity.com](mailto:tsmith@milestonepublicity.com)

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

**Seeking:** Booking, Label

**Style:** Indie Pop/Rock

N.Y. trio Scotch Mist have put together a synth-pop record that really shines with a hi-def clarity we don't often hear. The synthy, soulful and funky "Shadowbanned" is powered by retro disco momentum, a funk guitar and a lead singer's breathy falsetto that is the ideal fit for the material. Filled with electronic components, the song builds and the momentum never stops. "Alright" glows with a sunny vibe, a brisk pace and dreamy vocals that deliver high impact when it matters. The standout track is "Parachute," with its sparkling production touches (bongos, rainsticks) and a seductive lead vocal ("wherever I go I need a parachute") riding atop the huge, glamorous sound. This band is polished and ready-to-go.

Production	9
Lyrics	7
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0

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 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.





## The Uninvited

**Contact:** band@uninvited.com  
**Web:** theuninvited.hearnow.com  
**Seeking:** Review  
**Style:** Alt-Rock

A rolling tom-tom groove makes way for a blues-rock guitar, then piano, then horns, for a full-bodied, upbeat sound. That's the spirit inhabiting this band on "Broken Promiseland," whose vocalist insists "Love's gonna find you one way or another!" It's a fun, high-spirited tune, and though it's not a memorable hook, it's got a winning vibe. Same goes for "Unwritten," which makes excellent use of the whole band in sending its message: "The story ain't over and the end is unwritten!" Could be a song that's ripe for TV placement? Things take a solemn turn with the epic banjo-laced ballad "Guns of Shiloh" wherein the singer relates a grandad's deathbed confession of (one suspects) tragic racist crimes as a young man.

Production	8
Lyrics	8
Music	8
Vocals	7
Musicianship	8

**SCORE: 7.8**



## Parker Barrow

**Contact:** jbonner@milestonepublicity.com  
**Web:** weareparkerbarrow.com  
**Seeking:** Label, Management  
**Style:** Southern Rock

Husband & wife duo Parker Barrow deliver a big, ballsy, blues-rockin' southern rock with lots of guts and swagger—totally in keeping for a band named for bank robbing legends Bonnie & Clyde. "Count Your Dollars" rocks right out of the gate with a garage-rock feel, driven by a high-tuned snare drum. But, as with all the songs, it is singer Megan who tears it up. You don't often hear her brand of swagger, her incredible bite-down-through-the-bone passion. Is she possessed by the ghost of Janis Joplin? Whether it's the 3/4 waltz time "Desire" or the upbeat, hard-rocking "Peace, Love, Rock N Rollin'," Megan's powerful pipes display incredible passion, inhabiting the lyrics' spirit, right down to her final belly laugh.

Production	8
Lyrics	7
Music	8
Vocals	10
Musicianship	9

**SCORE: 8.4**



## Carson Hay

**Contact:** carsonhaymusic@gmail.com  
**Web:** carsonhay.com  
**Seeking:** Label, Radio, Film/TV  
**Style:** Modern Country

Singer-songwriter Carson Hay's recordings sound mostly demo-quality, giving no help to his voice, which has a natural Americana edge that could be enhanced. Accompanied by acoustic guitar and fiddle, his basic vocals do little to help a song that flatlines by the last note. Hay's vocals sound especially demo quality on "Lipstick & Whiskey." And though we really like the lyrics "She tastes like lipstick and whiskey every time she kissed me," the line is repeated so much it gets tired by tune's end. And though the recording has a full band, it comes off somehow empty. "Comes and Goes" has an interesting bridge with a solid piano solo, but Hay is not singing on key. We urge him to get with a talented producer.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

**SCORE: 7.0**



## David Francis

**Contact:** david@davidfrancissinger.com  
**Web:** davidfrancissinger.com  
**Seeking:** Booking  
**Style:** Vocal Jazz

Excellent musicianship and a respect for the Great American Songbook highlight the work of Seattle jazz singer-pianist David Francis, whose recent album honors standards from the '20s. "If I Could Be With You" makes clear that Francis is not a Sinatra impersonator; instead, he honors each number with a friendly, resonant tenor that avoids show-off moments. And his dexterity at the piano is terrific, while his sidemen add nice moments that serve each song. Francis does a brisk, uptempo version of "Honeysuckle Rose," and then his bassist cuts loose on "Mean to Me," boldly bowing his instrument in a showcase solo. Francis and company would be well worth a booking, not to mention film and tv placements.

Production	8
Lyrics	x
Music	x
Vocals	7
Musicianship	8

**SCORE: 7.6**



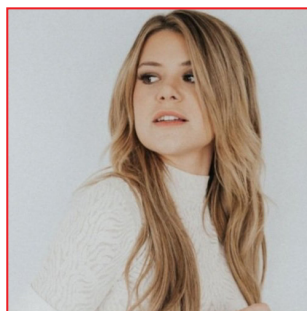
## Ldescobarr

**Contact:** londonmerrweather76@gmail.com  
**Web:** linktr.ee/ldescobarr  
**Seeking:** Management  
**Style:** Hip-Hop

A comment on professionalism for aspiring artists, using Milwaukee, WI rapper Ldescobarr as an example: Be as clear and precise as possible—online, onstage and in your daily hustle. Ldescobarr submitted tracks that our team had to devote too much time tracking down correct versions on multiple platforms: two Youtube channels (one of which the artist's name is LD Escobarr), Apple Music and another file-hosting site. Record executives will not play detective to listen to your work. The material itself was average. "On the Road" is an old track with poorly recorded vocals, later overcompensated in the mixing. "Keep It Real" and "Love Story" are apparently more recent—a much improved package to digest. Keep in mind you are more than just your music, and you are selling yourself.

Production	7
Lyrics	7
Music	7
Vocals	7
Musicianship	7

**SCORE: 7.0**



## Onoleigh

**Contact:** michelle@pitchcandypr.com  
**Web:** onoleigh.com  
**Seeking:** Label, Booking, Film/TV  
**Style:** Country-Pop, Americana

Nashville-based artist Onoleigh brings an interesting slant to her work. For example, on "Why Can't We Dance" her naturally country voice delivers a country-sounding song but with an electronic-pop treatment, along with some heavy-sounding rock guitar licks. And the song's subject is impressive. It's an anti-love song in which she proclaims to her suitor, "Make the rough edges round. I just don't wanna be in love!" Onoleigh gets melancholy and serious on "Tightrope" whose fiddle and twangy pedal-steel whine underscore a beautiful duet with a male singer. On the downtempo ballad "Walls," she pays tribute to her surroundings with "You wrap yourself around me like a friend." An artist to watch.

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

**SCORE: 8.4**

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**Silverlake Lounge** Los Angeles, CA

**Contact:** [instagram.com/jessiecalistri](https://www.instagram.com/jessiecalistri)

**Web:** [soundcloud.com/jessiecalistri](https://soundcloud.com/jessiecalistri)

**Players:** Jessie Calistri, DJ, producer

**Material:** The Silverlake (one word) Lounge in super-hip Silver Lake (two words), Los Angeles, is under relatively new ownership and the fresh blood has brought fresh air. The place had ceased to be a go-to spot, but all of that has changed. On a Friday night early in July, they hosted a free event called Buried Treasure featuring three local electronic musicians/DJs, who immediately followed a handful of live bands. That's inspired; they get to market two entirely different events with different names that will attract different people, without needing to have backline changes after 10 p.m. Buried Treasure featured Ms. Ed, Gol Phase, and a thrilling artist called Jessie Calistri. Her 30(ish) minute set saw her proudly balance on the line between genres, exploring the intersection. So house, trance, techno and bass music blended into something genre-less and glorious.

**Musicianship:** Don't make the classic mistake of thinking that electronic musicians "aren't real musicians." That's dinosaur thinking and it's beneath all of us. A great DJ and/or electronic producer not only needs a great ear but a deft touch, and Calistri has both. The set blends together like a symphonic piece, peaking when you think it can't peak anymore. Calistri takes you on a journey and there are no weak moments.



# JESSIE CALISTRI

**Performance:** Let's be honest here—Calistri stands behind her board and does her thing. There's little in the way of a show, because that's not what she's about. The Silverlake Lounge doesn't have much in the way of lights, either, so we're left with no choice but to watch Calistri (and the other acts on this bill) go about her business. Fortunately, we like to watch talented people being talented and she qualifies. Her hands glide across the board with expert precision, and there's something hypnotic about that.

**Summary:** "Never married to one sound, she continuously explores the spaces between genres, while sharing the music of others on her platform," Calistri says on her Soundcloud page, and that just about covers it. The artist has been in the game for a few years now, and she's continually improving. But it's her pride at not being pigeon-holed that makes her stand out. There may come a time when she wants to marry herself to a sub-genre but we hope not—her flexibility is her strength and long may that remain the case. — **Brett Callwood**



**The Hollywood Bowl** Hollywood, CA

**Contact:** Karen Kennedy, 24/Seven Artist Development, [kmkennedy@mac.com](mailto:kmkennedy@mac.com)

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

**Players:** Gretchen Parlato, vocals, percussion; Lionel Loueke, guitar, backing vocals; Mark Guiliana, drums

**Material:** Kicking off the release of her latest album, *Lean In*, alongside artistic partner Lionel Loueke, Gretchen Parlato performed five songs from the duo's new project, along with a cover of Stevie Wonder's "I Can't Help It." A reimaging of "Butterfly"—including Parlato's

a cappella vocal intro set against offbeat guitar rhythms and scat overlay from Loueke—was the perfect nod to Herbie Hancock (who curated the festival and sat front and center for the duo he first discovered 20 years earlier). Presenting a magical combination of artistry, Parlato and Loueke added a blissful elegance to the Hollywood Bowl's annual jazz celebration.

**Musicianship:** Each a masterful musician in their own right, the combination of expressive sound appeared effortless and free, supporting each other with musical interplay. Parlato feels like a blend of Basia and Astrud Gilberto, with Loueke's sound reminiscent

of Bobby McFerrin and George Benson, with West African dialect sprinklings added in for flavor. "Akwe" showcased Loueke's style with Xhosa-click voicings in a West African-Brazilian blend that underpinned Parlato's gorgeous breath control and the duo's beautiful syncopated musical conversation.

**Performance:** "I Can't Help It" (Stevie Wonder/Susaye Green) brought fabulous ghosted vocal improvisation from Parlato and an offbeat refrain, while reinterpreted Klymaxx track "I Miss You" showcased stunning melodic runs and effortless vocal leaps. An ethereal vocal outro transitioned to Parlato's husband, Mark Guiliana, joining the group on drums and percussion for "Lean In" and "If I Knew," adding rimshot artistry, rhythmic lilt and heavier percussion to the mix. Parlato's scat interpretations remained at the forefront of the set.

**Summary:** Closing song, "Nonvignon," gave the best insight into their artistic connection and magnified the West African melodic influence of the duo's sound, along with more vocal clicking and airy vocal accents from Loueke. The full-circle performance had Parlato following her high school alma mater performance, as well as an ensemble from the Herbie Hancock Institute, where she and Loueke first met during their audition process (two decades ago). Parlato's gorgeous vocal artistry is gently invitational, but grows to be addictive. Her captivating sound draws you in to her expressive storytelling for a delicious jazz journey. — **Andrea Beenhaim**





**The Paramount** Los Angeles, CA

**Web:** [instagram.com/hairtheband](https://instagram.com/hairtheband)

**Contact:** [thebandhair@gmail.com](mailto:thebandhair@gmail.com)

**Players:** Alec Alvarez, guitar, vocals; Dylan Nelson, bass, vocals; Parker Biehn, keys, vocals; Arthur Siegal, drums

**Material:** Hair, The Band is a rock & roll outfit who met surf music at the coffee shop and decided to put a grungy, contemporary twist on the whole thing. The songs are solid rock & roll with great rhythms and beats. Sometimes

hard driving; sometimes on the softer side, but always melodic and interesting. They started out the set with the surf-vibed "Don't Mean a Thing" that blew everyone out of the water. A rock & roll tune with a thundering bass line that put Hair on the map. It was followed up by "Feel It" with another great bass line as all the members were...feeling it! All the songs were straightforward rock tunes that had the audience up and dancing the whole set.

**Musicianship:** Excellent players all around. Nelson and Siegal carried the songs

throughout the set. That left Alvarez and Biehn to shade, coat and decorate each song with exceptional talents and abilities. Great musical ideas were consistently thrown at the audience and they loved it. "Night Man" had a great keyboard/guitar intro that suckered the audience into thinking the song was a ballad, but then the guys turned on the engines and viciously assaulted them with some great rhythm & blues infused rock. "Snake Bite" had a great drum intro that led into some good ol' hard rock/grunge. Superb dynamics in every song.

**Performance:** Excellent. You could tell the whole band was into the music, and so was the audience. Everyone listening grooved and grooved to every number as each one came off better than the last one. The more the band danced, the more the audience loved it and joined in.

**Summary:** If you like Zeppelin/Frampton sounding hard rock music, Hair, The Band is your new go-to band. Hair managed to keep the songs fairly simple, but at the same time still get a whole lot out of each and every tune. Bass and drum driven songs with great guitar riffs are mixed with good vocals and exceptional background vocals and harmonies. Every song was great; from "Mercury" to "Untitled 38" to "Doghouse," they were all good. The dynamics were exceptional, as well. Hair kept the audience guessing at every turn and they loved it. - **Pierce Brochetti**

**The Paramount** Los Angeles, CA

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

**Contact:** [dreamphases@gmail.com](mailto:dreamphases@gmail.com)

**Players:** Brandon Graham, vocals, guitar; Keveen Boudouin, guitar, vocals; Shane Graham, drums; Myles Wong, bass; Phil Cobb, keyboard/synthesizer

**Material:** Dream Phase is exactly that: Dream-ish. A rollercoaster ride that puts the listener into a series of dreams (tunes), and subjects them to beautiful melodies and harmonies and well written songs that are unpredictable and fun. The music is a bit progressive, but each song is anchored in the mainstream. Rock & roll, country, oldies and pop all find their way into the songs as Brandon Graham belts out each tune with affluent ease.

**Musicianship:** All these guys are well-rehearsed players and have their roles down to a tee. Shane Graham led the way with solid drums and never missed a beat. That kept all the songs flowing gracefully with elegant fluidity. Together with Wong, they made up a huge part of what Dream Phase is all about. Cobb and Boudouin were icing on the cake. Cobb, with his subtle and elusive undertones, kept the rhythm section solidly grounded, and Boudouin, with his proficient and confident solos, kept things alive and kicking.

**Performance:** Everyone had good stage presence and Brandon Graham is a



consummate frontman. Each member of the band was into the music and it showed. You could feel the energy as it flowed out the mains and was absorbed by the audience. The Paramount is an exceptional live-music venue, with state-of-the-art electronic and lighting equipment that totally catapulted Dream Phases and shoved them to the head of the class with superb tones and lighting effects.

**Summary:** Dream Phases, a progressive rock & roll outfit, put it all out on the line. Tunes like

"Fate Came Knocking," "Living in a Cave" and "Velvet Knife" will keep you on your toes and on the edge of your seat with great rock & roll rhythms and lyrics. "C'mon Now" will showcase Boudouin's skilled guitar work and make you wish you could play like that. "Post TV," with its hints of country-ish innuendo, kept things melodic and appealing, while "Tandy," with its great guitar intro, good harmonies and great dynamics kept the audience grooving all night. Check out Dream Phases, a band that has a little bit of something for everyone. - **Pierce Brochetti**



**Drom** New York, NY

**Contact:** beatrice@empktrp.com

**Web:** albamusik.com

**Players:** Bárbara Martínez, vocals; Albert Alabedra, guitars; Bob DiGiacomo, fretless bass; Gonzalo Grau, piano; Arturo Soriano, flute; Olayda la Cubana, background vocals and claps; Laura Peralta, background vocals and claps; Keita Ogawa, percussion; Engin Günaydin, drums; Ernesto Llorens, violin; Baba Moussa, talking drum; Tim Ries saxophone; Adriana Olivares, dancer; Nelida Tirado, dancer

**Material:** Performing together for the past decade, Barbara Martinez, a native of Venezuela and Albert Alabedra, who hales from Barcelona, took their alliance one step further, adding songwriting to their resume. In the wake of the pandemic, they penned songs that would bring light and joy to the aftermath of a very dark time. Pooling their collective Latin influences, they touch upon salsa, flamenco, blues, and world music. The lyrics are entirely in Spanish, but even if you don't speak the language, the underlying feeling of their music is still easily conveyed.

In "Te Oro," (translation) "I Wish For You," we see one partner who is more committed than the other: We're always taking two different roads/And I am always waiting for you/At the train station/In case I see your train coming from the platform...I pray for you. "Sunflowers," which is the track for their official music video, paints a magical landscape graced by a field of sunflowers and a woman who finds inner



peace as she walks through what is likened to a Van Gogh painting. "Words," a charming duet performed by Martinez and Alabedra, showcases the duo without any backing band, a tender and quiet respite from the larger instrumental sounds.

**Musicianship:** Martinez's vocals are strong, especially in the mid-range, and well balanced in relation to the band, considering their size. Alabedra's guitar work is lyrical and smooth and a good fit with Martinez. The band they have assembled is top-shelf in every way and full of intriguing sounds.

**Performance:** There is an emphasis on the relationship between music and dance, and

Martinez performs some flamenco with her supporting dancers, infectious enough to have some of the audience up on their feet. As striking as the band was, there were ample opportunities to break down further into smaller musical groupings that would feature the duo as the song "Words" did, while adding even more variety to the show.

**Summary:** Alba Musik is a highly professional outfit brimming with musicality and warmth and a keen sense of what it means to entertain. With so many talented musicians on stage, further division of labor might have featured more of the duo, since everything emanates from their collaboration. Their debut album *Dawn*, was released this past May. – **Ellen Woloshin**



**The Mint** Los Angeles, CA

**Web:** facebook.com

**Contact:** elredhat@yahoo.com

**Players:** David Schwartz, bass; Julian Coryell, vocals, guitar; Lucy Schwartz, vocals; Larry Goldings, keyboard; Jake Reed, drums

**Material:** Vincent and Theo is a jazz quintet. A little bit of smooth jazz; a little bit of progressive jazz; a little bit of free jazz, and

a whole lot of fun. The lyrics are playful and spirited but to the point and tell stories of deep substance that range from inner self-appreciation, to tech gadget takeovers. The lyrics are encompassed nicely within the music and together they make a perfect pair.

**Musicianship:** Exceptional musicianship all around. The bass and drums were flawless throughout the night. David Schwartz is superbly solid on the bass, and together with Reed they

make up a prodigious rhythm section that is brought to blazing light on "Junk Food Love." The dynamics between these two had a ripple effect on the rest of the band. Goldings was exceptional on keys as was Coryell on guitar. They showed off their prowess to the audience on "Junk Food Love" and "Please Tell Me, God," and they could do no wrong—all night.

**Performance:** Coryell is a fantastic frontman who likes to tell stories of how the songs came about and the circumstances surrounding each song. It made the songs that much more interesting. And, the unsung hero award goes to... Lucy Schwartz for outstanding vocals and fancy dancing. She shined with superb singing right from the start. Beginning with "Soul Smell" each song was better than the last as her vocals shined through the music and hit its peak on "Mother's Day." A great example of fantastic vocal dynamics The Mint has ever heard.

**Summary:** Classy, jazzy, and funny is the best way to describe Vincent and Theo. If you're into progressive jazz (and even if you're not), Vincent and Theo will tickle your funny bone and have you say, "Hey, that sounded pretty cool." "Soul Smell," "Vincent and Theo" and "Miracle of Love" give you comedic, mind-bending, lyrical ideas that make you think about the now, and contemplate the future. Check out the first Vincent and Theo album, *Soul Smell*, available now. – **Pierce Brochetti**





**The Hollywood Bowl** *Hollywood, CA*

**Contact:** Daniel Seeff - Herbie Hancock  
Institute of Jazz / dseeff@hancockinstitute.org  
**Web:** darynndean.com

**Players:** Darynn Dean, vocals; Matthew Stubbs, clarinet; Devin Daniels, alto sax; Art Baden, tenor sax; Julien Knowles, trumpet; Javier Santiago, piano; Emiliano Lasansky, bass; Benjamin Ring, drums

**Material:** Forming part of the 43rd annual Hollywood Bowl Jazz Festival, Los Angeles rising jazz vocalist Darynn Dean performed a fabulous set with UCLA's Herbie Hancock

Institute Jazz Performance Ensemble, showcasing her powerful artistry and confident stage presence. From original compositions to reworked classics, 2023's graduating class ensemble demonstrated great maturity and a bold jazz sound, while clearly enjoying their moment.

**Musicianship:** Opener "The Destroyer" (clarinetist Matthew Stubbs' original composition) delivered a fantastic clarinet intro and clear, strong vocals from Dean, which continued to grow throughout the set. A reworked rendition of "Say A Little Prayer" (Baruchach), arranged by Dean in

collaboration with trumpeter Julien Knowles, presented a strong lower end vocal blend and a powerful use of space throughout the piece for a refreshing take on the classic tune. Knowles' original "The Boot" was also showcased, along with "Blues for BM," which unlocked fabulous bass lines from composer-bassist Emiliano Lasansky.

**Performance:** Throughout the set, Dean stood out as simultaneously appreciative, humble and confident, while taking a great command of the stage and holding the attention of the audience—not an easy feat for such an imposing venue. Her original composition, "Black Woman," co-arranged by pianist Javier Santiago and bassist Emiliano Lasansky, brought an incredible soul flavor to her vocals and teased out the absolute sweet spot in her voice. She definitely got the crowd's attention with this song.

**Summary:** With a Bachelor of Arts degree in Jazz Vocal Performance, having placed first in the National YoungArts Foundation, Dolo Coker and NAACAP ACT-50 competition, and as a finalist in The Music Center Spotlight Awards, Dean has already performed with artists Freddie Cole, Dave Holland, Dave Koz, Hubert Laws and Aaron Parks. Dean's fresh vocal jazz sound and engaging presence and performance persona, alongside her luminous stage demeanor, are spellbinding. Darynn Dean is a definite rising jazz star to watch. - **Andrea Beenham**



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**Contact:** Jay Warsinske & Madeleine Smith  
**How to Submit:** by email only

## 35 SOUND

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Pacific Palisades, CA 90272  
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**Email:** [gmarq@35sound.com](mailto:gmarq@35sound.com)  
**Web:** [35sound.com](http://35sound.com)  
**Music Supervisors:** G. Marq Roswell, Carter Little  
**Credits:** Man With the Iron Fists, Half the Sky, Birth Story, The Bronx is Burning  
**How to Submit:** no unsolicited material

## 5 ALARM

2140 N. Hollywood Way, #11028  
Burbank, CA 91505  
626-304-1698, 800-322-7879  
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**Web:** [5alarmmusic.com](http://5alarmmusic.com)

## AIR-EDEL USA

1416 N. La Brea Ave.  
Hollywood, CA 90028  
323-802-1670  
**Web:** [airedel.com](http://airedel.com)  
**Credits:** see web  
**How to Submit:** does not accept unsolicited composer submissions

## Additional location:

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London W1U 8BJ  
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**How to Submit:** We welcome all styles of music. Please read submission requirements carefully (anything outside of these requirements will be rejected). Send NO MORE than 3 digital links (ie dropbox, spotify, soundcloud, etc) that best represent your style. Send to submit@arenawaves.com with the style of music in the subject line (ex Subject: ROCK, SKA, COUNTRY, EDM, HIPHOP, etc). While we can't respond to every submission email, we review everything we receive. Please do not call regarding submissions. If we feel we can use your material, we will contact you.

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## Additional locations:

Atlanta, Boston, New York, London

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415-561-3333  
**Email:** [bmw@rightsworkshop.com](mailto:bmw@rightsworkshop.com)

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

**Contact:** Brooke Wentz  
**Comments:** Music director for ESPN, TechTV, Time's Square Millennium Celebration, award-winning soundtrack producer; extensive music and IP rights experience. MBA.  
**How to Submit:** [submissions@rightsworkshop.com](mailto:submissions@rightsworkshop.com)

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Red Bank, NJ 07701  
732-450-8882  
**Web:** [cinecall.com](http://cinecall.com)  
**Contact:** George McMorrow  
**How to Submit:** no unsolicited material

## CLEARSONGS

244 Fifth Ave, Suite 2262  
New York, NY 10001  
212-627-8767  
**Email:** [jim@clearsongs.com](mailto:jim@clearsongs.com)  
**Web:** [clearsongs.com/contact.html](http://clearsongs.com/contact.html)  
**Contact:** Jim Black  
**Credits:** HBO, Artisan, Lion's Gate, October Films, USA Films, Oxygen Music Works, Miramax, Columbia, Searchlight  
**How to Submit:** no unsolicited material

## Additional location:

8240 Beverly Blvd., Ste. 15  
Los Angeles, CA 90048  
323-419-3898  
**Contact:** Gabe Hilfer  
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## CODA MUSIC SERVICES, INC.

17345 Marlin Pl.  
Lake Balboa, CA 91406  
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**Email:** [margaret@codamusicservices.com](mailto:margaret@codamusicservices.com), [kelly@codamusicservices.com](mailto:kelly@codamusicservices.com)  
**Web:** [codamusicservices.com](http://codamusicservices.com)  
**Music Supervisors:** Margaret Guerra Rogers, Kelly Bennett, Alvaro Morello, Dayna Demaine  
**Credits:** 30 Días con Anuel, HBO Live on Max Series, Así Se Baila, Enamorando - nos, Real Women Have Curves, East Los High, La Voz, En Letra de Otro, Mariposa del Compo, Decades of Fire, Jodi Arias Story, Pequeños Gigantes, La Banda, Escaramuza: Riding from the Heart, Torti-lla Heaven, Tales of Masked Men, The Outsiders (series), Highlander (series), Price of Glory, Chicano Rock! The Sounds of East Los Angeles, Gloria Estefan: Sangre Yoruba, For Love or Country: The Arturo Sandoval Story  
**How to Submit:** no unsolicited material

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**Web:** [creativecontrolent.com](http://creativecontrolent.com)  
**Contact:** Joel C. High  
**How to Submit:** Email before sending material

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818-216-6493  
**Email:** [dayrowshay@gmail.com](mailto:dayrowshay@gmail.com)

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

**Contact:** Jonathan deRoche, Ross deRoche  
**Credits:** Comicon-San Diego (2023), John Wick-Chapter 4 (2023), Boogeyman (2023), Pearl (2022), Dayshift (2022), The Swearing Jar (2022) Deadpool 2 (2018), the Magnificent Seven (2016), SWAT, Castle, Guardians of the Galaxy, The Spy Who Dumped Me  
**How to Submit:** no unsolicited material

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**Contacts:** Chip Miller (Director/Producer/Writer/Music Producer) D or D Daniel Pomeroy (VP Music Supervisor/Film & TV Licensing)  
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**Credits:** Election, The Crew, The Descendants, more  
**How to Submit:** unsolicited material accepted

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**Comments:** work with various filmmakers  
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**Email:** [Janetfisher@gmail.com](mailto:Janetfisher@gmail.com)  
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**Credits:** HBO, Showtime, NBC  
**How to Submit:** please see web

## IDM MUSIC

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**Contact:** Sylvester Rivers  
**Music Supervisors:** Sylvester Rivers

## INAUDIBLE

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**Music Supervisors:** Peter Afterman,

Alison Litton, Jane Berry

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**Web:** [michaelwelshprods.com](http://michaelwelshprods.com)  
**Contact:** Michael Welsh  
**Comments:** Music searches and clearances.  
**Credits:** Macy's, Gap, American Eagle Outfitters, DKNY, FedEx, Old Navy, Mitsubishi, Ford, Banana Republic, Yahoo, Nokia, Chivas Regal, Payless Shoes  
**How to Submit:** No unsolicited material

## MIKE FLICKER MUSIC SERVICES

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**Web:** [mikeflicker.com](http://mikeflicker.com)  
**Contact:** Mike Flicker  
**Music Supervisors:** Mike Flicker, CEO  
**Credits:** Viacom, 20th Century Fox, Showtime, Granada Entertainment, WB, ABC  
**How to Submit:** no unsolicited material

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310-699-7026  
**Email:** [music@morris-young.com](mailto:music@morris-young.com)  
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**Contact:** Wenty Morris  
**Credits:** The Tonight Show with Jay Leno, Project Runway, CBS Sports Spectacular

## MUSIC ORANGE

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**Email:** [info@musicconsultant.net](mailto:info@musicconsultant.net)  
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**Contact:** Steve Lurie, Founder and President

## NAXOS OF AMERICA

113 Seaboard Lane, Suite B-100  
Franklin, TN 37067  
615-771-9393  
**Email:** [customer.service@naxos.com](mailto:customer.service@naxos.com)  
**Web:** [naxos.com](http://naxos.com)  
**How to Submit:** no unsolicited material

## NEOPHONIC, INC.

Los Angeles, CA  
310-550-0124  
**Web:** [neophonic.com](http://neophonic.com)  
**Contact:** Eveyen Klean, music supervisor; PJ Bloom, music supervisor  
**How to Submit:** We do not accept unsolicited music submissions.

## PEACE BISQUIT

Brooklyn, NY  
718-789-1689  
**Email:** [staff@peacebisquit.com](mailto:staff@peacebisquit.com)



**Web:** peaceisquit.com  
**How to Submit:** no unsolicited material

**PUSH.audio**  
 1327 Grandin Rd SW  
 Roanoke, VA 24015  
**Email:** sdudley@push.audio  
**Web:** push.audio  
**Music Supervisors:** Scott Dudley, Corey English, Kirk Dudley  
 Directory of Film/TV  
**Credits:** BRIT Awards, FOX Sports, ESPN, NBA/TNT, Redbull, MTV, VH1, WSOX/NBC, FOX, SBNation

**REEL ENTERTAINMENT**  
 11684 Ventura Blvd., Ste. 134  
 Studio City, CA 91604  
 310-428-5924  
**Email:** info@reelent.com  
**Web:** reelent.com  
**Contact:** Mark Wolfson  
**Credits:** The Playtone Company, Mi Vida Loca, Philadelphia, Stop Making Sense, Silence of the Lambs, Colors  
**How to Submit:** Email submission request

**REEL SOUND, INC.**  
 818-618-REEL (7335)  
**Email:** reeloundinc@aol.com  
**Web:** reelsoundinc.com  
**Contact:** Michael Becker  
**How to Submit:** Email before submitting

**RIGHTS WORKSHOP, THE**  
 1800 Bryant Street  
 San Francisco, CA 94110  
 415-561-3333  
**Email:** submissions@rightsworkshop.com  
**Web:** rightsworkshop.com  
**Contact:** Maryam Soleiman, Brooke Wentz  
**Credits:** La Mission, Everyday Sunshine: The Story of Fishbone, The Devil & Daniel Johnston, American Hardcore  
**How to Submit:** Direct any content to the email address

**RIPTIDE MUSIC GROUP**  
 9469 Jefferson Blvd., Ste. 114  
 Culver City, CA 90232  
 310-437-4380  
**Email:** contact@riptidemusic.com  
**Web:** riptidemusic.com  
**How to Submit:** no music submission

**SL FELDMAN & ASSOCIATES**  
 33 Hazelton Ave, 2nd floor  
 Toronto, ON, M5R 2E3 Canada  
 416-598-0067  
**Email:** info@feldman-agency.com  
**Web:** feldman-agency.com  
**Styles:** all  
**Credits:** Defining Gravity, Imaginarium of Doctor Parnassus, Frankie & Alice. From country to folk, hip hop to rock, pop to opera and everything in between, TFA represents acts that will meet your entertainment needs.  
**How to Submit:** no unsolicited material accepted

**SMC ARTISTS**  
 1525 Aviation Blvd., Ste. 1000  
 Redondo Beach, CA 90278  
 818-505-9600  
**Web:** smcartists.com  
**Contact:** Otto Vavrin II  
**How to Contact:** call before submitting material

**SONG & FILM, LLC**  
 4079 Governor Dr. Ste. 185  
 San Diego, CA 92122  
 802-279-3233  
**Email:** glorytvfilm@gmail.com  
**Web:** song&film.com  
**Contact:** Glory Reinstein  
**Comments:** One-Stop song licensing for independent artist; S&F has placed songs in TV shows including Netflix, film, and sport networks and events.  
**How to Submit:** Submission are only

accepted in April, August and December. Send your three strongest stongs

**SONGFINDER**  
 Atlanta, GA  
 404-437-7978  
**Email:** info@songfinderlicensing.com  
**Web:** songfinderlicensing.com  
**Contact:** Melissa Love, Sr. Director

**SOUNDTRACK MUSIC ASSOCIATES**  
 1601 North Sepulveda Blvd. #579  
 Manhattan Beach, CA 90266  
 310-260-1023  
**Email:** info@34.332.30.245  
**Web:** soundtrk.com  
**Contact:** John Tempereau, Roxanne Lippel, Koyo Sonae

**Music Supervisors:** George Acogny, Anastasia Brown, Kathy Dayak, Jason Eldredge, Matt Kierscht, Frankie Pine, Michelle Silverman, Koyo Sonae  
**How to Submit:** no unsolicited material

**STEELMAN STUDIOS**  
 818-465-3357  
**Email:** steelmanstudios@live.com  
**Web:** steelmanstudios.net  
**Contact:** Devon Steelman  
**Credits:** TV Networks, Film Studios, Ad Agencies  
**How to Submit:** no unsolicited material  
**Basic rate:** call for info

**TLS MUSIC SERVICES**  
 818-848-2330  
**Email:** tracy@tlsms.com  
**Web:** tlsms.com  
**Music Supervisor:** Tracy Lynch-Sanchez  
**Credits:** Napoleon Dynamite, 20th Century Fox, Universal Studios Home Entertainment, MGM  
**How to Submit:** No unsolicited material

**TRUE TALENT MANAGEMENT**  
 9663 Santa Monica Blvd., #320  
 Dept. WEB  
 Beverly Hills, CA 90210  
 310-560-1290  
**Email:** ineedpr@truetalemtgmt.com  
**Web:** truetalemtgmt.com  
**How to Submit:** accepts unsolicited material

**UMG NASHVILLE**  
 401 Commerce St. #1100  
 Nashville, TN 37219  
 615-244-8944  
**Web:** umgnashville.com  
**Styles:** Country, rock, singer-songwriter  
**Clients:** Shania Twain, Toby Keith, Willie Nelson, Ryan Adams, George Strait, Reba McEntire, more  
**Credits:** Lost Highway, Mercury, MCA, Dreamworks  
**How to Submit:** no unsolicited material

**UNIVERSAL PRODUCTION MUSIC**  
 2100 Colorado Ave  
 Santa Monica, CA 90404  
 310-865-4455  
**Email:** production.upm.us@umusic.com  
**Web:** universalproductionmusic.com/en-us  
**How to Submit:** no unsolicited material

**VERSUSMEDIA**  
**Web:** versusmedia.com, facebook.com/versusmediadotcom/  
**Styles:** All genres  
**Credits:** Over 900 independent films worldwide  
**How to Submit:** online registration nec- essary to receive listings

**VISUAL MUSIC SERVICE**  
 9507 N. Santa Monica Blvd., # 213  
 Beverly Hills, CA 90210  
 818-343-7073, 818-693-1790  
**Email:** albinafle@gmail.com  
**Web:** visualmusicsservice.com  
**Contact:** Rick Fleishman  
**How to Submit:** no unsolicited material

**WARNER/CHAPPELL PRODUCTION MUSIC**  
 777 Santa Fe Ave.  
 Los Angeles, CA 90021  
 888-615-8729  
**Email:** info@warnerchappellpm.com  
**Web:** warnerchappellpm.com  
**How to Submit:** We do not accept composer demos and library discs for consideration. We only accept emails with a link to your music. NO music files attached to the email

#### Additional locations:

1033 16th Ave. South  
 Nashville, TN 37212

1633 Broadway, 9th Fl.  
 New York, NY 10019  
 212-375-2000

**WISE MUSIC**  
 1247 6th St.  
 Santa Monica, CA 90401  
 310-393-9900  
**Email:** info@musicsales.com  
**Web:** musicsales.com  
**How to Submit:** no unsolicited material

#### Additional locations:

2 Old Rte 17  
 Chester, NY 10918  
 845-469-4699

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 New York, NY 10016  
 212-254-2100

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**ABSOLUTE RENTALS**  
 2633 N. San Fernando  
 Burbank, CA 91504  
 818-842-2828, 310-560-2373,  
**Email:** info@absolute.live  
**Web:** absoluteliveproductions.com  
**Basic Rate:** call for info

**BELL SOUND STUDIOS**  
 916 N. Citrus Ave.  
 Hollywood, CA 90038  
 323-461-3036  
**Email:** bellsound@bellsound.com  
**Web:** bellsound.com  
**Basic Rate:** call for info

**BRIAN BANKS MUSIC**  
 310-691-2347, U.K. +44-20-7096-1652  
**Email:** brianbanks2012@gmail.com  
**Web:** brianbanksmusic.com  
**Basic Rate:** call for info

**CAPITOL STUDIOS**  
 1750 N. Vine St.  
 Los Angeles, CA 90028  
 323-871-5001  
**Email:** booking@capitolstudios.com  
**Web:** capitolstudios.com  
**Basic Rate:** call for info

**EPSCINEWORKS**  
 3330 Cahuenga Blvd. W., Ste. 200  
 Los Angeles, CA 90068  
 818-766-5000 Fax 818-623-7457  
**Email:** info@cineworks.com  
**Web:** epscineworks.com  
**Basic Rate:** call for info

#### Additional locations:

12121 Wilshire Blvd.

Los Angeles, CA 90025  
 818-766-5000

935 Gravier St., Ste. 1054  
 New Orleans, LA 70112

12054 Miramar Pkwy.  
 Miramar, FL 33025  
 305-754-7501

1431 Woodmont Lane, N.W.  
 Atlanta, GA 30318  
 404-567-5160

12054 Miramar Parkway  
 Miramar, FL 33025  
 305-754-7501

**CONWAY RECORDING STUDIOS**  
 5100 Melrose Ave.  
 Los Angeles, CA 90038  
 323-463-2175 Fax 323-463-2479  
**Email:** stacey@conwayrecording.com  
**Web:** conwayrecording.com  
**Basic Rate:** call for info

**EASTWEST RECORDING STUDIOS**  
 6000 W. Sunset Blvd.  
 Hollywood, CA 90028  
 323-957-6969  
**Email:** candace@eastweststudio.com  
**Web:** eastweststudio.com  
**Basic Rate:** call for info

**ES AUDIO SERVICES**  
 1746 Victory Blvd.  
 Glendale/Burbank, CA 91201  
 818-505-1007  
**Email:** studio@esaudio.com  
**Web:** esaudio.com  
**Contact:** Donny Baker  
**Basic Rate:** Call for more info

**ENDLESS NOISE**  
 1825 Stanford St.  
 Santa Monica, CA 90404  
 310-694-8251  
**Email:** kevin@endlessnoise.com  
**Web:** endlessnoise.com  
**Basic Rate:** call for info

**GRIND MUSIC & SOUND**  
 818-565-5565  
**Email:** info@grindinc.com  
**Web:** grindinc.com  
**Basic Rate:** call for info

**RIPTIDE MUSIC, INC.**  
 9469 Jefferson Blvd., Ste. 114  
 Los Angeles, CA 90232  
 310-437-4380  
**Email:** contact@riptidemusic.com  
**Web:** riptidemusic.com  
**Basic Rate:** call for info

**SENSORY OVERLOAD MUSIC**  
 818-437-4117  
**Email:** info@sensory-overload.com  
**Web:** sensory-overload.com  
**Basic Rate:** call for info

**SEVEN SEAS MUSIC**  
 1849 Geary Blvd. Unit 15789  
 San Francisco, CA 94115  
 415-525-3644  
**Email:** Andre@sevenseasmusic.com  
**Web:** sevenseasmusic.com

**SOTTOVOCE STUDIOS**  
 North Hollywood, CA  
 818-694-3052  
**Email:** info@sottovocestudio.com  
**Web:** sottovocestudio.com  
**Basic Rate:** call for info

**SOUNDBATH MUSIC & SOUND**  
 310-990-0202  
**Web:** soundbath.com  
**Basic Rate:** call for info

**SPIRIT MUSIC COLLECTIVE, THE**  
 12711 Ventura Blvd., Ste. 110  
 Studio City, CA 91604



818-508-3303  
**Email:** scott@themusiccollective.com  
**Web:** themusiccollective.com  
**Basic Rate:** call for info

#### Additional locations:

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

235 West 23rd Street  
 5th Floor  
 New York, NY 10011  
 212-533-7672

1906 Acklen Ave.  
 Nashville, TN 37212  
 615-321-2700

46A Great Marlborough St.  
 3rd Floor  
 London, W1F7JW  
 +44 0207 043 2316

Mozartlaan 25 (h)  
 1217 CM  
 Hilversum  
 +035 544 7097

**STEELMAN STUDIOS**  
 818-465-3357  
**Email:** devonsteelman@hotmail.com  
**Web:** steelmanstudios.net  
**Contact:** Devon Steelman  
**Credits:** TV Networks, Film Studios, Ad Agencies  
**How to Submit:** no unsolicited material  
**Basic rate:** call for info

**STOKES AUDIO RECORDING & POST**  
 19626 Ventura Blvd., Ste. 201  
 Tarzana, CA 91356  
 818-855-9759  
**Email:** booking@stokesaudio.com  
**Web:** stokesaudio.com  
**Basic Rate:** call for info

**STUDIO CITY SOUND**  
 4412 Whitsett Ave.  
 Studio City, CA 91604  
 818-505-9368  
**Email:** booking@studiocitysound.com  
**Web:** studiocitysound.com  
**Basic Rate:** call for info

**TOMCAT ON THE PROWL PRODUCTIONS**  
 Studio City, CA  
 818-533-8669  
**Email:** studio@tomcatontheprowl.com  
**Contact:** Thomas Hornig  
**Web:** tomcatontheprowl.com

**VILLAGE, THE**  
 1616 Butler Ave.  
 Los Angeles, CA 90025  
 310-478-8227  
**Web:** villagestudios.com  
**Basic Rate:** call for info

**WARNER BROS. STUDIO FACILITIES  
 POST PRODUCTION SERVICES**  
 4000 Warner Blvd., Bldg. 4  
 Burbank, CA 91522  
 818-954-2577  
**Web:** wbpccs.com  
**Basic Rate:** call for info

**WARRIOR RECORDS**  
 7095 Hollywood Blvd., Ste. 826  
 Hollywood, CA 90028  
**Email:** info@warriorrecords.com  
**Web:** warriorrecords.com  
**Contact:** Jim Ervin  
**Basic Rate:** email for information

**WESTLAKE RECORDING STUDIOS**  
 7265 Santa Monica Blvd.  
 West Hollywood, CA 90046  
 (323) 851-9800  
**Email:** Bookings@WestlakeStudios.com  
**Web:** WestlakeStudios.com

**Contact:** Steve Burdick  
**Basic Rate:** Call or Email for Information

#### Additional Location:

8447 Beverly Blvd.  
 Los Angeles, CA 90048

### FLORIDA

**CINEWORKS DIGITAL STUDIOS**  
 12054 Miramar Pkwy.  
 Miami, FL 33025  
 305-754-7501  
**Email:** info@picture resolutions.com  
**Web:** epscineworks.com  
**Basic Rate:** call for info

#### Additional locations:

3330 Cahuenga Blvd. W., Ste. 200  
 Los Angeles, CA 90068  
 818-766-5000

12121 Wilshire Blvd.  
 Los Angeles, CA 90025  
 818-766-5000

935 Gravier St., Ste. 1054  
 New Orleans, LA 70112

1431 Woodmont Lane, N.W.  
 Atlanta, GA 30318  
 404-567-5160

**COMTEL TELEVISION PRODUCTION  
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 3401 S. Congress Ave.  
 Boynton Beach, FL 3426  
 516-816-5152  
**Email:** mlang@southfloridapbs.org  
**Web:** comtelinc.com  
**Basic Rate:** call for info

### ILLINOIS

**ATOMIC IMAGING INC.**  
 1501 N. Magnolia Ave.  
 Chicago, IL 60622  
 312-649-1800 Fax 312-642-7441  
**Email:** candice@golan.tv  
**Web:** atomicimaging.com  
**Contact:** Candace Gerber  
**Basic Rate:** call for info

#### Additional locations:

New York  
 312-649-1800 Ext. 5770  
**Email:** erik@atomicimaging.com  
**Contact:** Erik Iversen

Los Angeles  
 312-649-1800 Ext. 5780  
**Email:** Tim@atomicimaging.com  
**Contact:** Tim Clark

San Juan, Puerto Rico  
 312-649-1800 Ext. 5790  
**Email:** luis@atomicimaging.com  
**Contact:** Luis Ruiz

**SONIXPHERE**  
 P.O. Box 10176  
 Chicago, IL 60610  
 312-329-1310  
**Email:** ken.kolasny@sonixphere.com  
**Web:** sonixphere.com

**WHITEHOUSE POST PRODUCTION, THE**  
 54 W. Hubbard St., Ste. 501  
 Chicago, IL 60610  
 312-822-0888  
**Email:** kristin@whitehousepost.com  
**Web:** whitehousepost.com  
**Contact:** Kristin Branstetter  
**Basic Rate:** call for info

#### Additional locations:

530 Wilshire Blvd., Ste. 400  
 Santa Monica, CA 90401  
 310-319-9908

**Email:** joni@whitehousepost.com  
**Contact:** Joni Williamson

180 Varick St., Ste. 1400  
 New York, NY 10014  
 212-568-8200  
**Email:** cgrady@whitehousepost.com  
**Contact:** Caitlin Grady, Exec. Producer

The Heal's Building  
 No. 1 Alfred Mews- 5th Fl.  
 London, W1T 7AA  
 44-0-207-432-4300  
**Email:** allen@whitehousepost.com  
**Contact:** Chris Allen

### MASSACHUSETTS

**D2 PRODUCTIONS**  
 238 Stevens Street  
 Marlborough, MA 01752  
 508-485-0300  
**Email:** info@d2productions.com  
**Web:** d2productions.com  
**Basic Rate:** call for info

**SOUNDMIRROR**  
 76 Green St.  
 Boston, MA 02130  
**Email:** info@soundmirror.com  
**Web:** soundmirror.com  
 617-522-1412 Fax 617-524-8377

### NEVADA

**DIGITAL INSIGHT RECORDING STUDIOS**  
 2810 S. Maryland Pkwy., Ste. C  
 Las Vegas, NV 89109  
 702-792-3302  
**Email:** digitalinsightrecording@gmail.com  
**Web:** digitalinsightrecording.com  
**Basic Rate:** call for info

**LEVY PRODUCTION GROUP**  
 5905 S. Decatur Blvd., #1  
 Las Vegas, NV 89118  
 702-497-8511  
**Email:** mike@levyproductiongroup.com  
**Web:** levyproductiongroup.com  
**Basic Rate:** call for info

### NEW JERSEY

**WORLDS AWAY PRODUCTIONS, LTD.**  
 West Orange, NJ  
 646-543-8005  
**Email:** info@worldsawaytv  
**Web:** worldsawaytv  
**Basic Rate:** call for info

### NEW YORK

**CINERIC**  
 630 9th Ave., Ste. 508  
 New York, NY 10036  
 212-586-4822  
**Email:** enyari@cineric.com  
**Web:** cineric.com  
**Contact:** Eric Nyari  
**Basic Rate:** call for info

**DIGITAL ARTS**  
 130 W. 29th St., 8th Fl.  
 New York, NY 10001  
 212-460-9600  
**Web:** digital-arts.net  
**Contact:** Axel Ericson  
**Basic Rate:** call for info

**DUART FILM & VIDEO**  
 245 W. 55th St.  
 New York, NY 10019  
 212-757-4580  
**Email:** info@duart.com  
**Web:** duart.com  
**Basic Rate:** call for info

**MAGNETIC POST PRODUCTION**  
 4 Marshall Road, Suite 221  
 Wappingers Falls, NY 12590  
 212-598-3000  
**Email:** harry@magneticimage.com

**Web:** magneticimage.com  
**Basic Rate:** call for info

**MERGE CREATIVE MEDIA**  
 2 W. 46th St., Penthouse  
 New York, NY 10036  
 646-818-0335  
**Email:** info@mergecreativemedia.com  
**Web:** mergecreativemedia.com  
**Basic Rate:** call for info

**MOVING PICTURES**  
 145 6th Ave., 7th Fl.  
 New York, NY 10013  
 212-924-7364  
**Email:** info@mpny.tv  
**Web:** mpny.tv  
**Basic Rate:** call for info

**PURPLE COW POST**  
 516-443-1058  
**Contact:** Brain Kushner  
**Basic Rate:** call for info

**TOWN & COUNTRY CREATIVE**  
 917-287-6575  
**Email:** rosanne@townandcountrycreative.com  
**Web:** townandcountrycreative.com  
**Contact:** Rosanna Herrick  
**Basic Rate:** call for info

**YESSIAN**  
 137 5th Ave., 3rd Fl.  
 New York, NY 10010  
 212-533-3443  
**Email:** info-ny@yessian.com  
**Web:** yessian.com/services/musicsupervision  
**Basic Rate:** call for info

#### Additional locations:

33117 Hamilton Ct.  
 Farmington Hills, MI 48334  
 248-553-4044  
**Email:** info-detroit@yessian.com

1275 Electric Ave.  
 Venice, CA 90291  
 310-844-1184  
**Email:** info-la@yessian.com

Schulerblatt 58  
 20357 Hamburg, Deutschland  
 +49-40-40185159  
**Email:** info-germany@yessian.com

### PENNSYLVANIA

**FERRALLI STUDIOS**  
 2450 Dutch Rd  
 Fairview, PA 16415  
 814-528-5439  
**Email:** info@ferralli-studios.com  
**Web:** ferralli-studios.com  
**Basic Rate:** call for info

### TENNESSEE

**CONTINENTAL FILM PRODUCTIONS**  
 1466 Riverside Dr., Ste. E  
 Chattanooga, TN 37406  
 423-622-1193 Fax 423-629-0853  
**Web:** continentalfilm.com  
**Basic Rate:** call for info

### TEXAS

**STUCK ON ON**  
 516 Navasota St.  
 Austin, TX 78702  
 512-535-4760  
**Email:** info@stuckonon.com  
**Web:** stuckonon.com  
**Basic Rate:** call for info

For hundreds more contacts from current directories (A&R, guitar/bass instructors, everything indie, promotion, publicity, vocal coaches, college radio, recording studios, rehearsal studios, mastering studios, publishers, managers agents and more), visit our website: [musicconnection.com/industry-contacts](http://musicconnection.com/industry-contacts).





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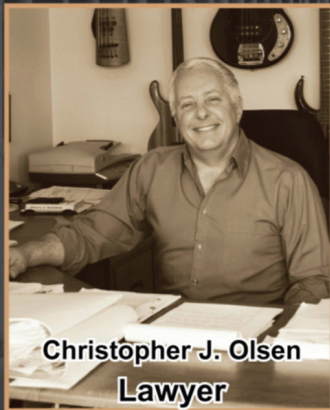


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# Understanding Music Licensing

## *Complete Guide For Musicians and Content Creators*

**M**usic licensing, or any of the legal aspects of music for that matter, can feel overwhelming no matter how long you've been in the game. However, understanding this side of the industry is crucial, especially if you're an independent musician or content creator.

As an artist or musician, music licensing is one of your most valuable revenue streams. From performances to sync placements to streaming and more, there are several ways you can generate income and support a full-time career.

As a content creator, whether a filmmaker, podcaster, YouTuber, or social media influencer, licensing music is the only legal way to use copyrighted material in your work. Plus, properly licensing music keeps you compliant with copyright laws, avoiding potential legal issues and copyright infringements down the line.

The following will help you gain a comprehensive understanding of music licensing and how to apply it to your life and career. Let's dive in!

### What Is Music Licensing?

By definition, music licensing refers to the legal process of granting or obtaining permission to use copyrighted music in various forms of media or public performances.

A licensee (the party using the music) can use the licensor's (the owner of the music) intellectual property in exchange for agreed-upon terms, which often include financial compensation.

There are several types of music licenses that exist, including:

- **Performance Licenses:** These cover public performances of music.
- **Mechanical Licenses:** These grant the right to reproduce and distribute copyrighted music in physical or digital formats.
- **Sync Licenses:** These allow the synchronization of music with visual media, such as films, tv shows, advertisements, video games, and more.
- **Print Licenses:** These pertain to sheet music or lyric distribution and reproduction. As this license type is relatively uncommon, we won't touch on it too much.

### The Power of Copyright Law

The licensing, ownership, and use of music operate under the umbrella of copyright law.

You are the copyright owner of every song you write. As a copyright owner, you have the exclusive rights to reproduce, distribute, publicly perform, and create derivative works of that song.

Without music licensing, there would be no legal mechanism to balance the interests of music creators and those who wish to use their work.

### Getting Paid With Royalties

Royalties are payments made to copyright holders for the use of their music. They can be collected through performance, mechanical, sync, and print licenses.

### Understanding Different Music Licenses

Let's dig into each of the different license types we listed above.

#### Performance Licenses

When you obtain a performance license for a piece of music, you have permission to perform it publicly. This means you can play it on stage at your local bar, over an internet streaming service, or on a radio broadcast.

For performance royalties, we turn to performing rights organizations (PROs), including ASCAP, BMI, and SESAC. These organizations monitor public performances, collect licensing fees, and distribute royalties to their members.

If you aren't already affiliated with one of these PROs, I highly suggest signing up today.

#### Mechanical Licenses

Mechanical licenses grant reproduction and distribution rights for physical or digital media formats, including CDs, MP3s, vinyl records, streams, or any other form of media that is not live.

*As a copyright holder, YOU have the right to monetize, block, or track how your music is being used with this system.*

You can obtain a mechanical license for physical media formats, such as CDs, through the copyright owner or publisher.

For digital formats, compulsory licensing may apply, which essentially allows someone to use copyrighted music without getting direct permission from the copyright owner. Note that certain limitations might apply here, such as proper notice or statutory royalty rates.

#### Sync Licenses

Then, we have sync licenses—everyone's favorite these days.

A sync license offers a licensee the right to synchronize copyrighted music with visual media, ranging from TV shows to ads to films.

Music and visual media go hand in hand, so there's lots of money to be had in sync licensing if you know how to pitch your music. However, the terms of a particular sync license can vary. There are also several factors to consider, such as the territory, duration, and potential exclusivity.

Content creators often negotiate with copyright owners or their representatives (e.g., licensing agencies, publishers, etc.) to get sync rights.

### Music Licensing in the New Age

When you release your copyrighted music on

streaming platforms like Spotify and Apple Music, you give them a license to stream it to their users. These streaming platforms then distribute royalties to you based on several factors, including stream numbers, user subscriptions, and ad revenue.

Social media platforms like YouTube, Instagram, and TikTok work a bit differently. YouTube, for instance, uses a Content ID system, which automatically scans uploaded videos to identify copyrighted music. It matches the music with its respective rights holders, allowing them to monitor and manage the usage of their music on the platform.

As a copyright holder, YOU have the right to monetize, block, or track how your music is being used with this system. Plenty of artists monetize their music on YouTube by joining the YouTube Partner Program or enabling ads on their videos. You can also collaborate with YouTube content creators for music videos or seek brand partnership opportunities for added licensing revenue.

As a content creator, you have two general options when using music on Instagram and TikTok. The first option is choosing from their music libraries, which contain royalty-free songs and sounds (note that businesses cannot use music from provided music libraries). The second is obtaining a license for all music outside the libraries.

For a more in-depth guide to licensing and using music on social media platforms, you have to look at the specific policies they have in place.

### A Word for Content Creators

Using music without permission can land you in a whirlpool of copyright and compliance issues. If you can't obtain a license or find the music you want for your content, there's another option that might grab your attention—AI music generators.

You can use AI music generators like Strobe to create legal and original music for your content. Become your own music producer and generate songs that match what you're looking for without the stress of licensing.

### Final Thoughts

Whether you're an artist or content creator, understanding music licensing is an essential part of your work.

As an artist, you want to get compensated for your work and control how it's used, and as a content creator, you want to avoid copyright infringements while elevating the quality and impact of your content.

Hopefully, this guide can serve as a foundation for anyone looking to take the next step in their career and foster a more sustainable community of creatives.

**TYLER CONNAGHAN** is a music producer and writer from Los Angeles, swimming in the shark tank of sync licensing.





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