MUSIC CONNECTION

EXCLUSIVE DIRECTORY
Producers & Engineers

Create a Record Label...
THE ARTIST'S WAY

Choose the Right
Equipment For Your Studio

A Tribute to
Lisa Roy



Congratulations
TO ALL NOMINEES

Music Biz Accountant
Alan Friedman

FINNEAS



Morton Microphones
KickTone
New Toys P.12

+ Bastille ▪ Joell Ortiz
Eddie Berman ▪ Anson Seabra
Stella Emmett ▪ The Wombats
UNSIGNED ARTIST REVIEWS!

Vol. 46 • February 2022 • $3.95/$4.95 Canada
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NOT NEW!









SansAmp GT2 (1993)

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

SansAmp Classic (1989)

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

EXCITEMENT NEVER GETS OLD



SansAmp Bass Driver DI (1994)

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

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

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

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

TECH 21

Analog Brilliance℠

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The hybrid SSL studio

Add the perfect balance of **Fusion**'s six analogue processors on 2-bus or stems, command your creative session with **UF8** Advanced DAW Controller, or apply **SSL Native** processing like you're piloting an SSL console with **UC1** Plug-in Controller. Solid State Logic has taken its renowned legacy in studio workflow and ergonomics and combined it with the latest forward-thinking production tools to create the hybrid SSL studio.

Fusion | **Bus Compressor** | **UF8** | **UC1** | **SSL Native Plug-ins** | **500 Series**

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Solid State Logic

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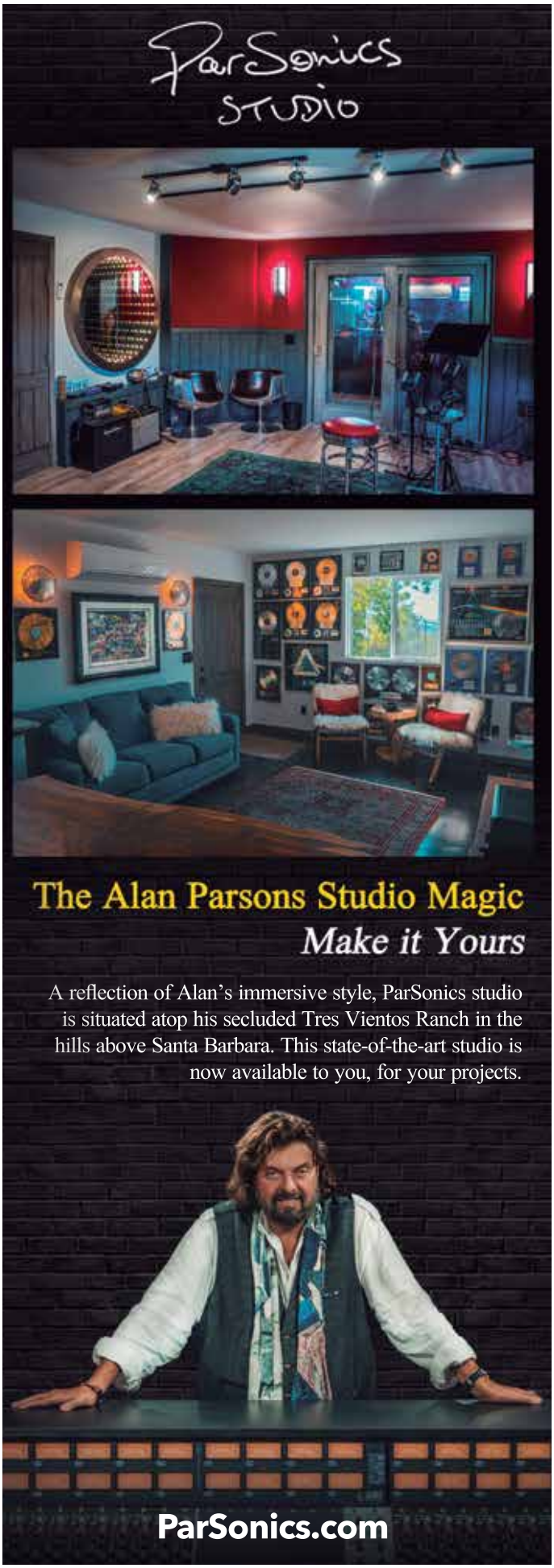
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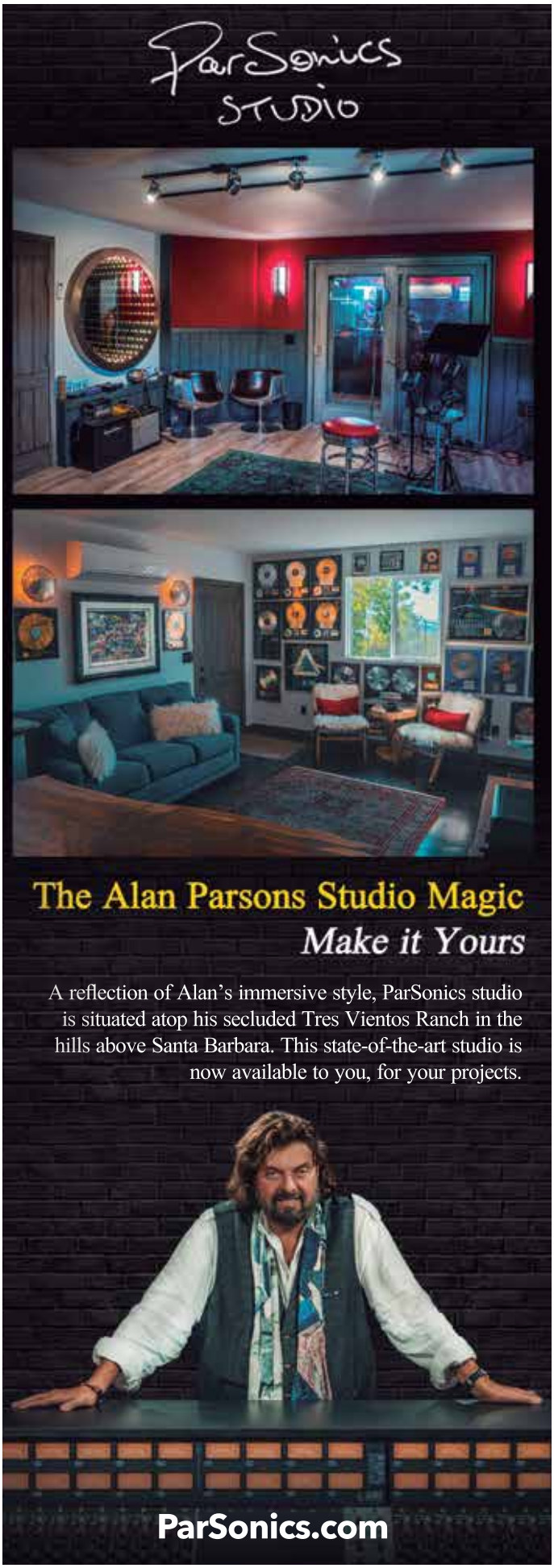
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Total Access Recording

tarecording.com • tarehearsal.com

Celebrating 40 Years in the South Bay: The multi-generational partnership between producer-engineer Wyn Davis—who founded Total Access Recording in Redondo Beach, CA in 1980—and co-owner, producer-engineer and multi-instrumentalist Steve Ornest, is so distinctive that it merited a story in the online magazine Southbay last year. Ornest was in high school when he originally met Davis, who had produced artists like Guns N' Roses and Dio—and the two became friends (and later family when Davis married Ornest's mother). After graduating from Berklee College of Music and using the studio on and off for years while playing in bands and pursuing his career, Ornest joined forces with Davis and has devoted himself to Total Access full time for the past 10 years. In the '80s and '90s, the studio became a popular hub for countless superstar bands, from GN'R, Great White and Dokken to No Doubt, Black Flag and Foreigner. The 2000s brought a new generation of reggae artists, including Slightly Stoopid, Pepper, Fortunate Youth, Tomorrow's Bad Seeds and others.

Quote from Steve Ornest: "There is so much talent here in the South Bay! While we still service legacy artists, it has been my mission to help reinvigorate the local South Bay scene. We've been able to do this by making it affordable for young local artists to come in and work on their song, EP or album and walk away with the same commercially competitive results we've become known for over the past 40 years. A couple of local bands we've recently worked with, Joker's Hand and Mor Flowrs, have gone on to have success on KROQ's Local's Only and even perform at large festivals such as BeachLife."

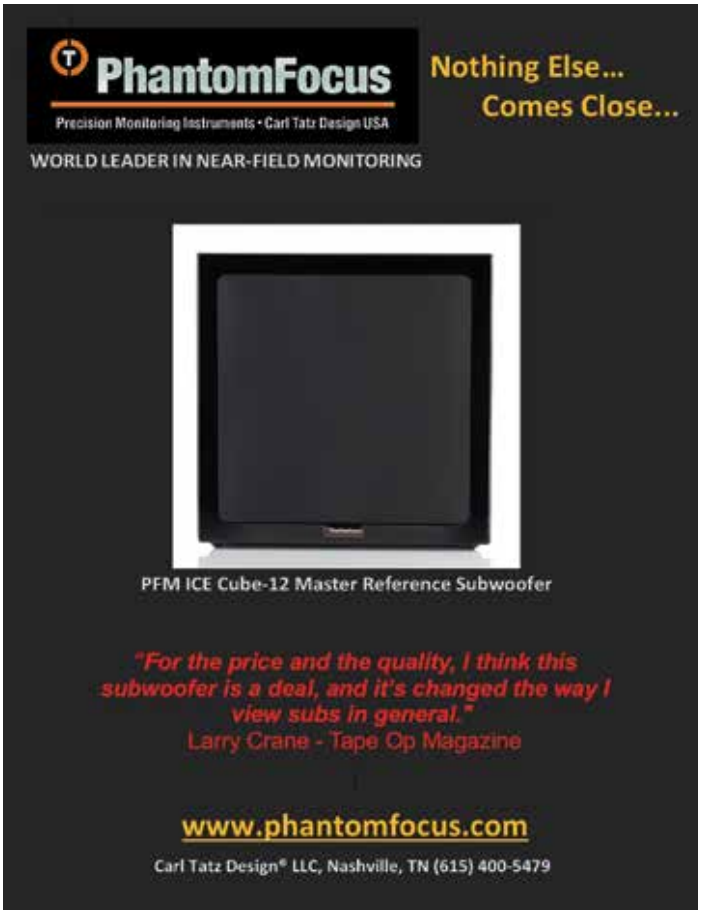
Traditional Gear and a "Facelift": Total Access is a state-of-the-art facility providing vintage and cutting-edge equipment, a dynamic and inviting atmosphere, and an award-winning staff of producers, engineers and assistants. The studio offers an extensive microphone locker, Amek G2520 52-channel console, an incredible selection of outboard gear, a Yamaha



Grand C7 Piano, analog synths, a plethora of guitars and amps, etc. Davis and Ornest take the overall aesthetic and vibe very seriously, and recently gave the studio a 40th anniversary facelift featuring colorful tapestries, Moroccan lamps and wood floors.

Total Access Rehearsal: Ornest recently opened a 1,000 sq ft. rehearsal suite a few steps away from the studio. The idea evolved out of a frustration at the lack of clean, acoustically treated rehearsal facilities in L.A., particularly in the South Bay. Ornest and business partner Jeff Nisen created a suite that boasts an acoustically treated showcase room, top-of-the-line gear, a Nashville-themed writing-production room, a private lounge-bathroom, A/C, free water and coffee, private parking, and convenient roll-up entry. This private, distraction-free rehearsal suite is perfect for any serious band looking to prepare for their next big gig or studio session. Please visit tarehearsal.com.

Contact Total Access Recording, 310-376-0404
Total Access Rehearsal, 424-271-5070





ASSIGNMENTS

Michelle Jubelirer



Chair, CEO
Capitol Music Group

Michelle Jubelirer has been promoted to **Chair and CEO of Capitol Music Group (CMG)**, a division of **Universal Music Group (UMG)**. The highly-regarded executive joined the company in 2013 as Executive Vice President, shortly after its acquisition by UMG. She has served as its COO since 2015, and was additionally promoted to President in 2020. In her elevated position, Jubelirer is responsible for the overall management and creative direction of the company, which encompasses Capitol Records, Blue Note Records, Astralwerks, Harvest Records, Capitol Christian Music Group and Virgin Music Label and Artist Services. For more information, contact ambrosia.healy@umusic.com.

Patch Culbertson



SVP, General Manager
Big Loud Records

Big Loud Records has announced the promotion of **Patch Culbertson** to **Senior Vice President, General Manager.** Culbertson first joined the Records division as VP of A&R in 2017. In his newly created role, he'll oversee day-to-day operations, commercial tactics, and creative development for the Records roster, including Jake Owen, Chris Lane, HARDY. Culbertson previously spent eight years at Republic Records, last serving as Director of A&R in their New York headquarters with involvement in the signing and development of Aminé, Florida Georgia Line, and The Naked and Famous. Contact Jensen@sweettalkpr.com.

Josh Reiss



President
Audio Engineering Society

The Audio Engineering Society (AES) has named **Josh Reiss** as the Society's **President** for 2022. Reiss has garnered honors and accolades for his work with the AES and beyond, through his numerous published research papers, as well as through his many roles in helping advance the Society via events and education. Reiss's involvement in the AES spans over 15 years, including being vice-chair of the Publications Policy Committee, co-chair of the Technical Committee on High-resolution Audio, and a former Governor of the Society. Contact robert.clyne@aes.org for more information.

Yoko Ihaza, Esq.



VP, Legal Affairs
Create Music Group

Create Music Group has announced the appointment of **Yoko Ihaza, Esq.** as **Vice President of Legal Affairs**, broadening the company's capacity to sign a larger volume of deals with artists, labels and other strategic marketing partners. Ihaza joins Create after stints at Katten Muchin Rosenman LLP and Sklar Kirsh LLP, where she worked on corporate related matters. She also developed a client base of the top up-and-coming artists, producers, and managers. She earned her J.D. at Loyola Law School in Los Angeles and the distinction of Order of the Coif. For more, contact ally@spinlab.net.

Anne Rohosy



Chief Human Resources and Transformation Officer, Gibson Brands
Gibson

Gibson, the iconic American instrument brand, has announced the addition of **Anne Rohosy** to the newly created role of **Chief Human Resources and Transformation Officer, Gibson Brands**. Rohosy joins Gibson with 30 years of experience successfully building global brands in the sporting goods, tech, fashion, and lifestyle industries. Rohosy has held successful President and Director level executive roles in multiple Fortune 500 companies and currently sits on two global company advisory boards in the consumer apparel and technology space. Contact LCoffey@primprgroup.com for more.

Lee Ellison



Chief Strategy Advisor
JackTrip Labs

JackTrip Labs, the Silicon Valley-based remote music making platform, announced the appointment of **Lee Ellison** as the company's new **Chief Strategy Advisor.** A rapidly growing startup, JackTrip Labs has partnered with Hal Leonard, the print music publisher, to distribute its plug-and-play devices. Ellison is the former CEO of Audinate, a leader in the Audio/Visual industry known for its audio networking technology Dante. His years of experience in the audio industry will help foster JackTrip Labs' mission of successfully connecting musicians in real-time over the Internet. For more information, contact lauren@cb-pr.com.

Jessica Ragsdale



VP, Diversity, Equity and Inclusion
ASM Global

ASM Global, a leading producer of entertainment experiences, venue management and event strategy, has named **Jessica Ragsdale Vice President of Diversity, Equity and Inclusion**. Ragsdale comes to ASM Global from Microsoft where she worked for eight years, most recently as a key member of the company's global diversity and inclusion team. In her new role at ASM Global, she will be working with the team to turn ideas into action plans that can be implemented to further the organization's education, understanding and engagement with employees and outside partners. For more information on the appointment, contact jim@breakwhitelight.com.

Courtney Lowery



EVP, Media Strategy and Lifestyle
Motown Records

Motown Records has appointed **Courtney Lowery** as **Executive Vice President of Media Strategy and Lifestyle.** In this new role, Lowery will oversee media strategy and execution for the label and its diverse roster of artists. Additionally, he will play an integral role in the label's cultural and lifestyle initiatives. In 2020, Lowery launched his own firm where he engineered strategic campaigns for clients such as DJ Khaled, Swizz Beatz, Isley Brothers, and VERZUZ. Prior, he spent eight years at Epic Records where he cultivated media campaigns for Travis Scott, Future, Ciara and more. The New Jersey native is a graduate of Hampton University. Contact annie.imamura@umusic.com.



◄ BLACK ROOSTER AUDIO OMNITEC-67A

OmniTec-67A is a new plugin emulation of the Altec 1567A vintage tube mixer, originally released in the early 60s as a rack-mounted tube mixer. It was reliable and had a simple two-knob EQ and enough gain (up to 97 dB) to also work as a microphone preamp.

Black Rooster Audio's OmniTec-67A preamp plugin is a way to add a gritty character with an overdriven, colorful tube sound to modern mixing. There is a choice of either an emulated mic input impedance or line level impedance. Each input has a different frequency response and I liked that the gain is automatically compensated when switching between inputs.

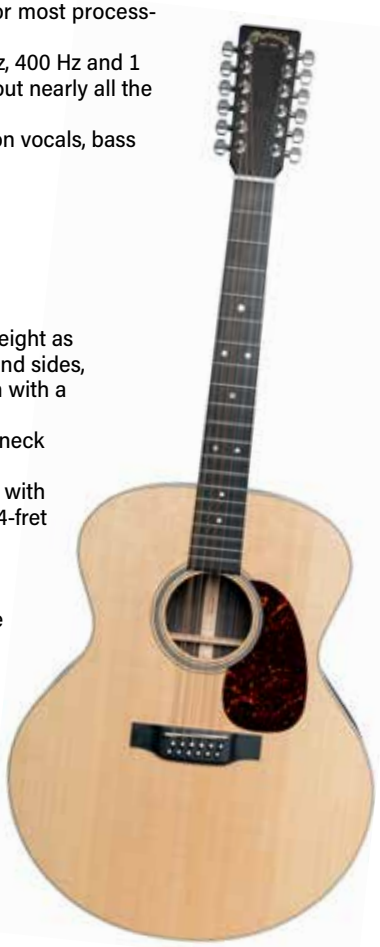
Using any of the three Tube Types, A, B, or C, is a way to switch between three different brands of the modeled 12AX7 and 6CG7 tubes. Sometimes it is subtle but I hear it especially on the sound of the distortion and overall tone. The biggest jump in level is when selecting Low or High for tube Bias. Low is great for most processing and switching to High Bias is like a turbo boost with much more distortion and level!

Lastly, I found the three-band EQ with up to +/-12dB of boost/cut with separate controls for 50 Hz, 400 Hz and 1 kHz very useful for sculpting the finished sound. I thought of the Phase switch as a way of thinning out nearly all the low frequencies of a bass guitar when I rotated through the Wet/Dry range.

Overall, I can recommend OmniTec-67A for producing just the right touch of filth! It works great on vocals, bass and guitars—actually just about on any source! The OmniTec-67A sells for $99 MSRP.

blackroosteraudio.com/en/products/omnitec-67a

► MARTIN GUITARS GRAND J-16E 12-STRING



The Grand J-16E 12 String generates a well-balanced sound with a solid low end, despite its compact size and weight as compared to other 12-string acoustic guitars. It is made in Nazareth, PA using East Indian rosewood for the back and sides, and the freely vibrating Sitka spruce top projects sound easily. The internal scalloped X-bracing furthers projection with a beautiful resonant acoustic tone that fills the room.

For newcomers, playing a 12-string acoustic guitar can be a daunting challenge and the Grand J-16E's tapered neck makes it more comfortable to play.

The J-16E is a Grand J-14 size with a 000 depth—a new option with this model; it comes with a rosette bounded with a bold herringbone and multi-stripe and bone nut. Scale length is 25.4 inches and the neck joins the body at the 14-fret using a dovetail joint—so playing above the 14th is tricky on this non-cutaway guitar. There are 20-frets total with mother of pearl inlays and dots, tortoise pattern pick guard, and a black Tusq bridge pins.

We liked the way the Fishman Matrix VT Enhance electronics pickup system and controls were integrated into the guitar. The three controls (Volume, Tone, and Enhance) are located just under the lip of the sound hole and are easy to reach and not immediately visible. Power for this system comes from a 9-volt battery in a compartment adjacent the 1/4-inch jack.

We tried the J-16E through a Fishman Loudbox mini amp designed for acoustic guitars and got a clear, warm and punchy sound easily dialed in using the guitar's tone controls. It did not sound like an electric 12 unless we cranked up the Tone control.

A beautifully made 12-string guitar that's lightweight and easy to play, the Martin Grand J-16E 12-String acoustic sells for $2,099 MSRP and comes with a soft-side carrying case.

martinguitar.com/guitars/16-17-series/Grand-J-16E-12-String.html

▼ BABY AUDIO TAIP—TAPE RECORDER EMULATION PLUGIN

TAIP is Baby Audio's new tape recorder emulation plugin; it uses an Artificial Intelligence algorithm rather than traditional DSP methods to recreate the seemingly random, mercurial sounds of an analog tape recorder. Wow and flutter, distortion, noise, overdriven electronics, contorted frequency response shapes, tape compression are all characterized and quantified and then made adjustable parameters on TAIP's resizable GUI.

The GUI TAIP has three different "skins" (shades) available and hypnotically spinning tape reels while your music is playing. There is the important wet/dry fader because this plugin should be inserted on the source track directly and not as a send/return plugin.

The Wear parameter combines wow, flutter and the effect of a miss-aligned tape deck. You should use Wear with Wet/Dry at 100% Wet—moving the fader towards Dry will produce a tape flanging effect.

Auto-Gain mode is a smart feature that will keep your output level somewhat the same when you bypass the plugin. On the input side are the Normal and Hot buttons for distorting the sound without affecting the Output level.

Noise adds tape hiss/noise only while the track is playing (thank you), Drive pushes more level into the tape recorder to attain analog warmth or a grungy distortion you might like for loops or mid-range instruments and vocals. The subtle Presence control adjusts the typical loss of brilliance that affects tape recording when it (physically) wears out with each play. Glue is an emulation of a tape recorder's tendency to "melt" the frequencies together for a more cohesive sound. Glue will "jell" or blend everything together in a subtle way I like.



TAIP finishes with a choice of either a Single tape deck or Dual for two decks in series. Lo-Shape/Hi-Shape offers a way to saturate the high or low frequencies less/more than the rest of the frequencies. Different tape recorders saturate different brands of new tape stock differently, making certain machines more popular. Baby Audio TAIP Tape Recorder Emulation Plugin is an excellent plugin with so many great effects possible and sells for $69 MSRP.

babyaud.io/taip-plugin

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CLASSIC MOVE

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◄ MORTON MICROPHONES KICKTONE MICROPHONE

The KickTone microphone is designed to be placed in front of loud kick drums and also works great to pick up the sound of any drum, bass instruments or keyboards. Rated from 10Hz to 10kHz with a maximum SPL handling of 175dB, the KickTone microphone starts with a dynamic element encased in a tough, ABS plastic case that measures 6-1/2- inches diameter and 3-1/2-inches deep. The mic weighs about 2-pounds and has a stainless steel mesh in front of the dynamic element to protect it.

KickTone is actually two microphone elements with a high frequency mic mounted just over the center of the main element. The outputs are summed together. It has a male Neutrik XLR output connector mounted next to a standard threaded microphone mount. This mount swivels and locks down for exact positioning in front of a kick drum, although the XLR mic cable's connector can limit the possible angles.

The KickTone microphone has a slide bracket or flange that mates to a KickPort, a popular bass drum enhancer that installs in a 5-1/4-inch hole in the kick drum's front head.

We tested the Morton KickTone microphone in a few different positions on a Ludwig 14 X 22 bass drum. Positioned in front of the resonant front head on a short stand, we got good subsonic energy, but felt we needed a more high-frequency attack to cut through. We then tried it exactly over the hole in the head and got a little more attack with same subsonic energy.

The third test was with KickTone attached to a KickPort and this was our favorite sound. With the bass drum sealed up and somewhat deader, we obtained more subsonic energy and more high-frequency attack as well. It offered a cleaner stage look and there was much less leakage from the rest of the kit and the live stage.

We enjoyed using the KickTone microphone and my drummer/engineer/producer, who was skeptical about it, was now a true believer and so am I now! The KickTone Microphone sells for $329 MSRP while the KickPort is about $40 from kickport.com.

kicktonemic.com

► MIXLAND RUBBER BAND COMPRESSOR



The Rubber Band Compressor is a colorful-sounding VCA-style plugin that uses an animated stretched rubber band graphic to visualize the compression's action. An instant conversation starter in the studio, There are two hands with a rubber band(s) stretched between them and familiar parameter controls like: Attack times from a fast 50-microseconds to 30-milliseconds and Release times ranging from 500-milliseconds to 3.5-seconds.

To adjust the operation of the processor's dual-stage design, the Snap control sets the incoming level into a fixed threshold compressor; more Snap more compression. Watching the rubber band get taut and loose, the compression quickly comes on at just the first few clicks on Snap's dial—a little sensitive for me.

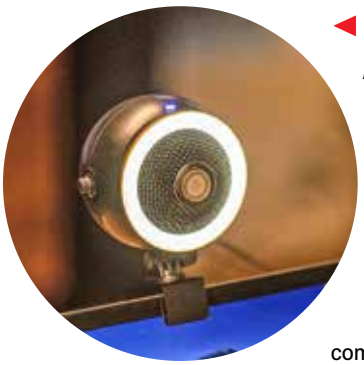
The Tension control is a preset compression ratio control. When the rubber band is loose, it is said to produce a "bouncier" sound—depending on the Snap control and Attack and Release settings.

Selecting the middle or far right positions on the Tension switch provides better audio fidelity. There is the Crunch control, a modeled Class-A input amplifier that will saturate the incoming signal before the compressor—I love it! There is also a one-knob Tilt equalizer that simultaneously brightens/darkens the finished sound—great idea on a compressor. And Weight engages a high-pass filter in the side-chain. Lastly, Auto Makeup keeps your levels legal and I also tried 2X and 4X oversampling modes when looking for the most pristine sound.

With loose Tension and higher Snap settings, I got those classic "squashed" drum sounds on individual kick drums and snares. The Wet/Dry Mix control and Attack and Release controls were invaluable for a drum loop where I wanted to control how much "spank" the kick and snare had, yet still pull up the ambience recorded within the loop. I set RBC with the fastest attack—so fast that the kick and snare attacks were lost. Using the Wet/Dry Mix added some of the loop's original sound with original attacks. Awesome!

The MixLand Rubber Band Compressor sells for $29.95 MSRP as download. Check it out!

mixland.io



◄ MOVO WEBMIC HD PRO

A computer, an Internet connection and the Movo WebMicHD PRO is all you need to do professional-looking videos, webinar podcasts or Zoom calls. The Movo works standalone on its own included handheld/tabletop desk stand or use its C-clamp to clip it to your computer monitor's screen or the edge of your desk. Either way, you'll have a cardioid condenser microphone aimed at you that rejects sound and noise coming in from behind mic, such as computer and outside street noise. Internal microphones in laptops pick up everything!

The Movo WebMicHD PRO has an HD 1080p camera that captures video at 30 frames/sec; the crisp, clear image was the first thing I jumped up and down over when I first plugged it in. I also like the integrated LED ring light around the camera with its three brightness levels (and off). The ring is not annoyingly big, as other rings, and I had no trouble using the camera with or without it. Biggest plus: you don't have to buy and set up a ring separately.

The computer setup is automatic with the WebMic HD PRO showing up in the Mac's Sound app. It comes with its own USB-C to USB-A cable that plugs in the back of the spherically shaped WebMic to connect to my computer. Also on the mic's back is the ring light on/off/brightness switch and the two controls for the microphone gain, and the volume of the 1/8-inch stereo headphone jack.

I'm having a great time with the Movo WebMicHD PRO! It seems well made and works great. My only wish is that it had a speaker inside I could use for Zoom calls in addition to the headphone jack. It's a solid product and a worthwhile addition to any laptop that usually sounds bad and produces a bad visual angle using the internal mic and camera.

The Movo WebMicHD PRO sells for $169.95 MSRP.

movophoto.com/products/webmic-all-in-one-webcam-microphone-light

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

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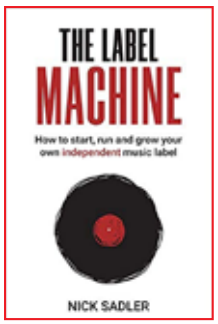


BOOK STORE

The Label Machine

By Nick Sadler

(paperback) **$20.00**



In his new book, subtitled "How to start, run and grow your own independent music label," the author channels all of his hands-on experience handling artists (Skrillex, The Prototypes, Zomboy, Eptic and Flux Pavilion) and running indie labels (Never Say Die Records and Disciple Recordings). Sadler covers the whole shebang, dedicating chapters to topics such as music marketing, and also tech aspects such as metadata.

She Raised Her Voice: 50 Black Women Who Sang Their Way into Music History

By Jordannah Elizabeth

Illustrated by Briana Dengoue

(hardcover) **$17.99**

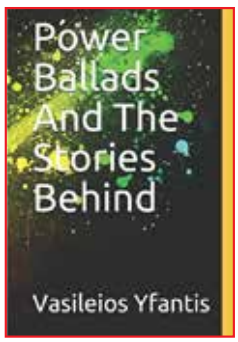


In this fully illustrated middle grade anthology, 50 strong, empowering, and inspiring Black women singers' bios will teach kids to follow their dreams, to think outside the box, and to push the boundaries of what's expected. Written by music writer and journalist Jordannah Elizabeth and illustrated by Briana Dengoue, She Raised Her Voice! will inspire readers to find their voice and their own way of expressing themselves.

Power Ballads and The Stories Behind Them

By Vasileios Yfantis

(paperback) **$17.00**

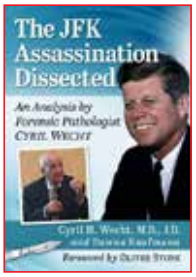


Artists who composed or performed in the recordings of popular power ballads discuss the stories behind songs of the '70s, '80s, '90s and beyond. Interviews are with current or former members of: Alien, Arc Angel, Argent, Asia, Axe, Axxis, Brighton Rock, Every Mother's Nightmare, Gotthard, Great White, Hardline, Hooters, Jean Beauvoir, Letchen Grey, Lionheart, Lita Ford, Martin Briley, Mr. Big, Q5, Robert Tepper, Robin Beck, Keel, Talisman, Touch, Trixter, Tyketto, White Lion, Y&T and many more.

The JFK Assassination Dissected

By Dr. Cyril Wecht and Dawna Kaufmann

(paperback) **$29.95**

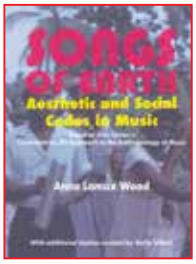


You wouldn't ordinarily see a non-music-related book like this in *Music Connection*'s Book Store area, but considering that last year none other than Bob Dylan released a haunting 19-minute dirge on the legendary assassination and considering that *Music Connection*'s own feature writer Brett Bush (who passed away recently) edited this thought-provoking book, we decided to make a special exception. The book is full of new information about the historic shooting that will certainly interest assassination buffs and newcomers alike.

Songs of Earth: Aesthetic and Social Codes in Music

By Anna Lomax Wood

(paperback) **$35.00**

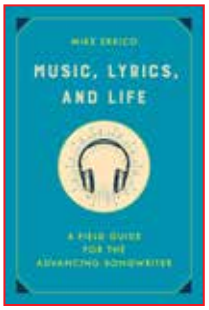


Based upon *Cantometrics: An Approach to the Anthropology of Music* (1976), by Alan Lomax, *Songs of Earth: Aesthetic and Social Codes in Music* is a new guide to understanding and exploring Cantometrics, the system developed by Lomax and Victor Grauer for analyzing the formal elements of music related to human geography and sociocultural patterning. This carefully constructed cross-cultural study of world music revealed deep-rooted performance patterns and aesthetic preferences and their links with environmental factors and ancient socioeconomic practices.

Music, Lyrics, And Life: A Field Guide for The Advancing Songwriter

By Mike Errico

(hardcover) **$29.95**



Here's a deep dive into the heart of questions asked by songwriters of all levels, from how to begin journaling to when you know that a song is finished. With humor and empathy, acclaimed singer-songwriter Mike Errico unravels both the mystery of songwriting and the logistics of life as a songwriter. The book's mission is to help you build a creative world that's both intrinsic to who you are, and undeniable to whoever is listening.

"HUGE, RICH AND FULL SOUND..."

- RECORDING MAGAZINE



BETTER DESIGN

The KickTone™ Mic offers a bold new vision for how music production and performance pros can deliver the most accurate and truest reproduction of an instrument's natural sound. The KickTone is best used on low end sound sources producing high SPL. The KickTone also provides a proprietary quick and easy mounting system to make Mic placement perfect every time!

The KickTone is built around a specially manufactured diaphragm that's both stiff and lightweight, providing excellent damping characteristics. It also features a second, co-axial dynamic structure to pick up the higher-frequency transients that give a bass drum its snap. The result is a punchy, well-defined sound that instantly grabs a listener's attention.



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Fix Audio Designs

fixaudiodesigns.com

A History of Audio Innovation and Reinvention: With so many custom designs and several major companies in his expansive history, veteran electronics engineer, sonic designer and entrepreneur Paul Wolff breaks the subjects down this way: "The focus should be three seconds on owning API, three on owning Tonelux, then the rest on Fix Audio Designs," the company he founded in 2016 after fulfilling a request from Gregor Schweiger in Germany to create a 64 input surround console with over 140) 500 series module slots.

After launching his career as the front-of-house sound engineer for the Washington, D.C. nightclub The Bayou, he moved into the console business at Datatronix in 1978, just after the company had acquired API. He subsequently purchased API, where over the years he introduced innovative products including the 5502 rack mount EQ, the 550B, the 3124 and the 512b mic pre, as well as the Legacy Console and, with Jeff Bork, the Legacy Plus and the Vision (after API was sold to the ATI Group). In 2004, Wolff formed Tonelux, whose product line was geared towards the new studio model, with much of the production work being done in the DAW. After selling Tonelux, he launched Fix Audio Designs after several years consulting for audio companies like A-Designs, Analog Alien, Steven Slate Companies and Sunset Sound. The nickname Fix goes back to the '70s.



Immersive Console: In 2020, Valhalla Studios in New York debuted its 64 input Fix 360 console, built by Wolff and designed by Wolff and the studio's engineering wizard Ronald Prent. The console supports any format from stereo through various surround sound configurations to immersive Dolby Atmos, Sony 360RA, Auro-3D and DTS. It has seven pan pods which serve both the upper and lower horizontal planes, with 7.1 panning on the floor and 4 channels on the ceiling, in addition to allowing movement between those planes, plus a dedicated LFE send. It is capable of mixing and monitoring up to 24 channels, Stereo, LCRS, 5.1, 7.1, 9.1, 11.1, etc.

Andy Hong and Reid Shippen have purchased a 24 input FIX console for Nashville, and Wolff has sold others to Pete Weiss of Verdant Studios (custom 16 channel), and Ken and Olive Paul of The Home for Unloved Toys in LaGrange, IL (configured as a 32 input channel immersive console). Wolff's clients include Jimmy Jam and Terry Lewis, who will use the 802 console for tracking and summing/mixing along with the dual Slate Raven system. Jam had a classic comment about the console when he first heard its capabilities: "This sounds like truffles. Everybody loves truffles."

Quote from Paul Wolff: "I like the old saying 'Think outside the box,' but find that all too often, when someone succeeds with an outside the box idea or concept, they build a box around it and can't adapt well to changes in their industry. When I create something new, I try to completely erase the blackboard and start over—continually breaking the walls of the box and making sure the box doesn't engulf me. Another expression I'm fond of is 'groovebuster,' which I heard during a session where everything was going well until the vocalist's mic pre failed and everything started popping and sputtering. I vow with my designs and products to make sure I'm never a groovebuster! You never want to interrupt an artist's path or flow."

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▲ MILES DAVIS IN DOLBY ATMOS

Maurice Patist, president of PMC USA, along with Steve Genewick and David Rideau, are pictured at Capitol Studios working on the Dolby Atmos Music mix of the biggest-selling jazz album of all time, Miles Davis' *Kind of Blue*. The certified quadruple platinum album is available on Apple Music, streaming in an immersive audio format.



▲ NAVARRO, HAWKINS AND CHANEY ARE NHC

Supergroup NHC is comprised of beloved musicians Dave Navarro (Red Hot Chili Peppers, Jane's Addiction), Taylor Hawkins (Foo Fighters), and Chris Chaney. For Hawkins, who had played alongside Chaney in the mid-90s in Alanis Morissette's band, it was a chance to play with "the one and only Dave Navarro," whom Hawkins calls "the best lead guitarist in alternative rock."



▲ CALISTAR CAN'T SLEEP

The daughter of Taiwanese immigrants, L.A.-based Calista Wu (CaliStar) is breaking barriers for Asian American artists and championing various causes close to her heart, such as anti-bullying and mental health awareness. She has also founded Cali Star Entertainment, LLC. Wu and her producer, Enik Lin, worked on "Can't Sleep" in November 2020, written and recorded at Calista's barebones home studio in Orange County, and Enik brought his Townsend mic and Apollo interface to record her vocals.



▲ WAJATTA'S JOHN TEJADA

John Tejada, one-half of duo Wajatta (with comedian/musician Reggie Watts), has been at the vanguard of West Coast techno since 1994. He returned with a brand new Wajatta EP, *Do You Even Care Anymore?*, released in December via Flying Lotus' Brainfeeder label. On the EP, "Somethin' More Than This" and "So You Know" playfully channel vintage 12-bit sampler grooves, chock full of musical meditations.

Producer Playback

"My job is to create longevity for an artist, not just to produce a hit or a single record,"

– **JIM KAUFMAN** *(The Song Factory, Future Thieves)*





▲ PRELUDE FOR LAUREN JAUGERI

"Scattered" featuring Vic Mensa is yet another cut off Lauren Jaugeri's solo project, *PRELUDE*, released via her own label, Attunement Records, under exclusive license to AWAL Recordings. Jaugeri kicked off her new era with a special livestream performance presented by the premium social live media platform Moment House.



▲ THE HIDEOUT RECORDING STUDIOS

From Kendrick Lamar and Carlos Santana to Five Finger Death Punch and everyone in between, The Hideout Recording Studio has catered to some of the biggest names in the music business. Pictured (l-r): Producer-Engineer Joe Barresi, The Hideout staff engineer Tristan Hardin, and Producer-Engineer (and The Hideout owner) Kevin Churko.



▲ PAUL NATURAL'S CREATIVE SPACE

Paul Natural is all about collaboration. He is currently releasing a series of singles that each feature a different N.Y.C. artist accompanied by an animated visual guide. He is seen here working out of his Brooklyn studio in front of Focal Shape Twin monitors. "I love a creative space that has windows, and ever since I discovered monitors with passive radiators, I've been mixing in the sun."



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"The EQ-52 is my subtle individual track sweetener and my mountain mover when I need it, too. Often, the simplest to use tools work the best and this eq is brilliantly easy to wrap your mind around and does exactly that. I do have a warning to all who are interested, make sure you've got the funds ready to purchase, because you're gonna have to have it."
- Randy Kohrs - Slack Key Studio, Nashville, TN

"I had great success using the EQ52s as a stereo mastering touch up tool"
- Barry Rudolph, Jan 2022

"It truly has a feature set and range of frequencies that I have not seen outside of see-saw EQ plugins, and like most Ingram gear the sonic signature can easily be described as "mastering grade"
- Michael Frasinelli, Nov 2021

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ANSON SEABRA

Anson Seabra started piano lessons when he was seven. But later he had trouble seeing a career path for himself in music, so in college he studied computer science and went on to write two smartphone apps. Some dreams die hard, though, and later he was drawn back to his true passion. He left his job in 2018, moved back in with his parents and began to create and upload songs. Seabra signed a publishing deal with Sony and a distribution deal with Virgin last year. The former led to the placement of his song "Walked Through Hell" in an episode of *Grey's Anatomy*.

Much of his work is done at home. But his recording space is relatively sparse. "It's not acoustically treated," the singer explains. "When I'm working with another writer, we'll do it at my house. But when I work with a producer, I'll usually go to them because they have better equipment and they're more familiar with their setup. But my favorite place to record is at The Jim Henson Company Lot. The building is magical and the rooms are amazing; they have these huge consoles and they can record big bands. It makes you feel like a pro."

Recently, Seabra began to collaborate with songwriter Amy Allen (Selena Gomez, Harry Styles, Halsey). The connection was made through his manager who's a friend of Allen's rep. Often that's how these partnerships are formed. "I'm a big fan of her work and when the opportunity came up, I certainly took it," he recollects. "'Lucky Charms,' the song we wrote together, comes out soon on my EP *Feeling For My Life*."

His most valued piece of gear is the Shure SM7B mic. "It's what I used on all of my TikTok videos," Seabra says. "I got it because it's super-directional. You can track vocals without headphones. And it has a distinctive, sort of compressed sound. It's like the quintessential podcast mic, but it also sounds great with vocals. Some big records have been recorded with it and it's not too pricey. I've got a really expensive mic but I [often] end up using my SM7B."

One of Seabra's favorite studio memories is of the time that he nearly crossed paths with a hometown hero at Henson. "We were shooting an acoustic video for my song 'Welcome to Wonderland,'" he recalls. "I heard that the producer BloodPop [Michael Tucker], who lived down the street from me when we grew up, was in the studio next door. I think he was working with Lady Gaga at the time. We didn't get a chance to say hello because I didn't want to bother her during a session."

Over the course of his career, one of the biggest difficulties he's faced was the temptation to measure his achievements against other online artists. "It's really easy, especially now with TikTok, to compare yourself," Seabra observes. "If some other artist is having a bigger moment than you are, it's hard not to read into that or to feel like you're a failure. It's brutal here in L.A. People seem to only care about your streams and followers. They don't care about the music. You have to be your own champion, especially in the beginning when few people believe in you. It can be depressing when no one bites for a long time."

THE 3 MOST IMPORTANT

The three most important lessons he's learned are:

- **Don't work too hard. All of the good things that have happened to me have been entirely outside of my control. Trust the universe.**
- **Be true to yourself. You can't imitate other people. Find that core that makes your art interesting.**
- **When I write, the song writes itself. You don't ever want to force it. Let the energy of the session guide you.**

Contact ansonseabra.com, instagram.com/ansonseabra

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"When I'm talking to clients, we're talking about Pro Tools, compressors and plugins. When you're talking to a client and understand their industry, there's a kinship that gets created."

BACKGROUND

Alan Friedman fell in love with music when he was a kid. After becoming an accountant, he married his profession with his passion. For four decades, he's serviced myriad music industry types, including recording studios, instrument retailers and manufacturers, as well as musicians. In addition to being an active player himself, Friedman's also written for numerous publications.

Twin Journeys

When I was 12, a friend of mine, Dean Cholakis, had become a really good guitar player. He showed me a bunch of things and I started playing with more voracity. Two years later, I got asked to join a band. It was a band he had left, because he wound up joining a Greek wedding band. I was in that band a couple years and wound up getting in another band.

My father was an accountant and had a small practice in Albany, NY. I had taken a couple bookkeeping classes in high school and really liked it, so when I went to college I declared myself an accounting major. But throughout college, I was playing music. When I got out of college, I was in a band with kids who had gone to The University of Hartford, where I went to school. So, I had this parallel path.

Gaining Credibility

As I was pursuing a career in accounting, I was playing music. I don't sing, but I write music and lyrics. When we started our firm, we were a general accounting practice. But I always had a lot of musician friends as clients.

I'd been attending the NAMM trade show since 1985, but in 1991, 1992, I got introduced to some people in management. They found it interesting that an accountant was at their show. They said, "We do a lot of education for our members." And they asked if I'd be willing to speak on financial topics. I said yes, because it was a free ticket to NAMM, and they were going to pay for my airfare and hotel.

The Accounting Crows

I got introduced to Mark Zampino by the owner of a local music store. My friend, who ran the store, was friends with Mark, who was a customer. Mark was a keyboard player, but also the director of public affairs for the Connecticut Society of CPAs. So, we started hanging out. That was the mid-80s.

In 1997, he was asked to coordinate a program for seniors in high school who were contemplating becoming accounting majors. He assembled a couple friends—me and Mike Fortunato, who's a CPA and a drummer, and Reed Risteen, who's a bass player and a CPA. He asked if we would do three or four songs as a band and then speak to the graduating seniors.

We needed a name. It started as Led Pencil. Someone threw out The Audit Brothers. Mark heard an announcer on the radio say, "Here's a song from Counting Crows," and he thought he said Accounting Crows. He said, "That's the name we should use."

The Musician's Bond

There are other firms in the music industry, but I don't know how many of those accountants play an instrument. When I'm talking to clients, we're talking about Pro Tools, compressors and plugins. When you're talking to a client and understand their industry, there's a kinship that gets created. That's a good part of the success story our firm has enjoyed. More than half our firm is musicians.

Clients With Complex Situations

Some musicians are music teachers and have W-2s. They teach at schools and that's pretty much all they have. That's the kind of client that can be easily serviced by H&R Block. Then you have another type of client who has a lot of activity: recording, touring, maybe teaching, and a lot of different revenue sources. If they're making decent money, minimizing taxes and knowing what deductions are available is important. The more involved their taxes are, the more we can help.

The Music Industry/Accounting Niche

We are dedicated to the music industry. So we service a niche, but we're only doing accounting, financial statements if it's a business, business tax returns or individual returns. We handle all kinds of music industry clients, but we're not all things to that niche. We don't do pension accounting, estate planning, or royalty audits. We do accounting, tax work, and consulting.

Golden Eyes

There's a band manager we have a relationship with, Ed Gold. He has a ton of touring musicians and does the day-to-day bill paying. He collects revenue and pays their bills but doesn't do any tax compliance work. We do all the tax return preparation.

There are CPA firms who do it all. They track the finances of touring musicians and do all the bill paying. And they'll also do the tax returns. We confine ourselves to year-end accounting and tax returns. We let the business managers do the running of the money. Our clients like that, because we're the extra set of eyes on what the business manager's doing. And he's looking at us making sure the tax returns are filed correctly. We do a lot of different services, but there are others that are better at certain things. We're not bashful to tell clients, "Contact this guy if you need this done."

Control and Communication

I like the money-handling aspect to be in the hands of the artist. If you're a touring musician, you're going to need a business manager to make sure the revenue's collected, expenses are paid, and taxes are filed. But where possible, I like the idea of money being under the control of the artist. I've seen too many situations where business managers stole funds from clients, because they had 100% control of the money. That's probably an unpopular thing to say, but that's how I feel. We're musicians, so we're champions of musician clients.

That's not to say we don't have bands that we run their money. But there's a high degree of communication that goes on when that happens. Take a client like The Immediate Family. They have management meetings once a week and I'm on that call at least once a month.

Hiring an Accountant Makes Cents

[Some people] think professional tax services are expensive. They believe they can't afford it. Sometimes, you can't afford to not have it. Because if we do our job right, we're generally saving our clients way more in taxes than the fee they're paying us. It's a valuable service we provide that you can measure in dollars.

Music Accounting Specifics

I don't know how many accountants know you can deduct iTunes and Spotify. A lot of accountants don't realize royalty income is subject to self-employment tax. There are quirks in the music industry specific to musicians.

OPPS

NBCUniversal seeks a Coordinator, Film Music. Universal Film Music services the music needs for the studio and its subsidiary divisions including Illumination Entertainment, DreamWorks Animation, Focus Features, Working Title, Amblin, Blumhouse, 1440 Home Entertainment, as well as various needs for Comcast NBCUniversal. The creative team is looking for a Film Music Coordinator that will help support the day-to-day music supervision responsibilities for all Universal titles, approximately 8-10 projects at a time. Apply at LinkedIn.

Netflix is looking for a Coordinator, Music Production—Animation. The successful candidate will excel at identifying and implementing cross-functional music production solutions that will support Netflix's animation productions and overall slate growth. If you are someone with a passion for both the development and execution of music for content and who thrives in a collaborative, entrepreneurial environment, this role may be for you. Apply at LinkedIn.

Warner Music Group needs an Assistant, A&R. With its broad roster of new stars and legendary artists, Warner Music Group is home to a collection of the best-known record labels in the music industry including Asylum, Atlantic, Big Beat, Canvasback, East West, Elektra, Erato, FFRR, Fueled by Ramen, Nonesuch, Parlophone, Reprise, Rhino, Roadrunner, Sire, Warner Bros., Warner Classics, and Warner Music Nashville; Warner/Chappell Music, one of the world's leading music publishers, with a catalog of more than one million copyrights worldwide. You will be in charge of helping the LA A&R team run smoothly by handling calendars of execs and writers, pulling together expense reports, helping confirm and coordinate writing sessions, managing the LA studio calendar and more. Apply at Job/Searcher.

Amazon Studios wants a Music Coordinator. Amazon Studios is the movies and television development and production arm of Amazon. It is our role to produce original content and license studio programs worldwide in exclusive service of Amazon's Prime Video customers. We need your passion, innovative ideas, and creativity to help take us to new heights. We are seeking a Music Coordinator to join the dynamic music team supporting the Studios Film and TV productions. Amazon Studios are building an effective way to develop commercially viable feature films and episodic series. Apply at My Valley Jobs Today.

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

LABELS-RELEASES SIGNINGS

California band Credit Electric has signed with Royal Oakie Records. The Richmond band's music has been described as "bluesy cosmic Americana" and "ambient Americana." That makes them a perfect fit for Royal Oakie Records, and producer **Dave Glasebrook**. The debut album is due out in the spring. Contact deltapr@deltamusic.co.uk for more info.



▲ K-POP PUTS GIRLS ON TOP!

K-Pop supergroup GOT the Beat is the first outing from the Girls On Top project. Girls On Top sees various combinations of female artists working together. This time, we get BoA, Girls' Generation's Taeyeon and Hyoyeon, Red Velvet's Seulgi and Wendy, and aespa's Karina and Winter. Their first single is "Get Back," out now. Contact christina@smtown.com for more info.

Italian band Deaf Lingo has signed with Lövely Records. The "melodic punk, lo-fi garage, bittersweet indie" recently shared the first single, "Sleeping," from their forthcoming second album, *Lingonberry*. They say that, "Founded in 2015, in the outskirts of Milan, the band has developed a sound that's direct, zestful, and warm while communicating a sense of underlying, unfiltered downheartedness, embodying themes such as alienation, separation, and apathy with a lively and energetic approach." Contact mike@earshotmedia.com for more info.

New York band Momma have signed to Lucky Number. Their first single for the label is "Medicine." They say, "The two guitar riffs were written by **Etta [Friedman]** and **Allegra [Weingarten]** about a year before we actually brought it to the full band. When we wrote the first verse, we realized it was one of the first times we couldn't write about heartbreak—we were both in very loving relationships. We wanted to write about that feeling of being addicted to someone, and how their company can really feel like a drug." Contact james@prescriptionpr.co.uk.

DIY Spotlight

VINYLKEY

The concept of NFTs has been all over the media landscape for the past year or so. The whole thing can seem a little confusing but, as Gar Ragland, CEO of Vinylkey, explains, it's actually quite simple.

"NFT is the abbreviation for Non Fungible Token," he says. "A token is a representation of 'anything' and is stored on the blockchain (think of a public record). NFTs can offer proof of authenticity, ownership, and most importantly, allow the artist and other rights holders to collect royalties on the resales. There are lots of use cases for music NFTs including ticketing, fanclubs, streaming rights management, etc. At Vinylkey, we connect new-school NFTs with old-school vinyl albums to provide next level collectible vinyl albums."

So in other words, the purchaser is obtaining part-ownership of the "token," in this case vinyl records, kind of like buying stocks and/or shares.

"Vinylkey™ is a vinyl record connected to an NFT," continues Ragland. "The album is pressed with a unique visual pattern and embedded with a Near Field Communication (NFC) tag. Tapping the record using most Android and iOS phones will bring you to a web page showing the corresponding linked NFT and owner information. In addition, photos of the unique visual pattern and any additional media are stored along with it in an immutable cloud storage to prove its ownership and authenticity. It's an album on the blockchain!"

Ragland said that members of his Citizen Vinyl team came up with the idea in 2020 after they started pressing records.

"One of our early investors is a super-talented software developer, with a long history of mining cryptocurrency, and developing for web3 and the blockchain," he says. "Our vinyl pressing engineers have developed a patented process to manufacture a physical vinyl album as an NFT, resulting in a brand new, super-collectible physical album with all the benefits of an NFT."

It all might sound over-elaborate for old school vinyl-heads, but NFTs appear to be a big part of the future.

"In the near future, we see Vinylkey albums being offered increasingly by artists and labels, as a new, super-collectible option for their regular vinyl album releases," Ragland says. "But given that Vinylkey albums also offer proof of authenticity and ownership, as well as resale royalties for the rights holders, we anticipate Vinylkey albums to become much more prevalent in the next few years."

Go to vinylkey.com for more info.



MARK THALMAN

PROPS

Arlo Parks' *Collapsed in Sunbeams* was named the best album of 2021 by KCRW. "I was so curious to see what music emerged in 2021 as artists everywhere lived, like we did, through a challenging year," said **Anne Litt**, Program Director of Music. "The music that has come from this collective experience has been nothing short of brilliant, with intricacies and longing that reflect this particular time in history."

The top ten was complete by **Little Simz, Cleo Sol, Helado Negro, Brittany Howard, The Marías, Tyler, the Creator, St. Vincent, Black Country, New Road, and Dry Cleaning**. For more, contact lcmediapr@gmail.com.

16 albums and 97 singles achieved RIAA certification in 2021. "In a landmark year for our nearly 65-year-old Gold & Platinum Program, RIAA awarded more than 100 titles released across many genres and styles of music," said **Liz Kennedy**, Senior Vice President, Gold & Platinum Awards, RIAA. "These awards mark the pinnacle of creative and commercial success in our business and celebrate artists and their label partners who connected so powerfully with their fans and the broader culture this past year. " Go to.riaa.com for the full list.

THE BIZ

***Aline* is a new fictional movie based on the life of Celine Dion.** Directed by **Valérie Lemercier**, who also writes it with **Brigitte Buc**, the plot reads: "For Aline Dieu, nothing in the world matters more than music, family and love. Her powerful and emotional voice captivates everyone who hears it, including her successful manager, who resolves to do everything in his power to make her a star. For more, contact tina.theriot@ginsberglibby.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



▲ ALISON WONDERLAND RELEASES NEW SINGLE "FEAR OF DYING"

The song and video were both written and produced by Wonderland. A statement describes the song as unpacking "the ever-present anxiety and crippling fear of losing someone close to you—coupling her trademark head-spinning drops and angelic vocals with hop-skip drum patterns and infectious gamer-girl synth blips." Contact nicole.crystal@umusic.com for more info.

The LEGAL Beat

BY GLENN LITWAK

JUDGE REFUSES TO GRANT SUMMARY JUDGMENT IN COPYRIGHT INFRINGEMENT CASE AGAINST TAYLOR SWIFT



Taylor Swift (and other defendants) were sued in 2017 for copyright infringement in Federal District Court in California for allegedly copying lyrics for her 2014 hit song "Shake it Off." The plaintiffs in the lawsuit (Sean Hall and Nathan Butler) contend that Swift infringed their copyright to "Playas Gon' Play," which was a song they wrote and was released in 2001 by the group 3LW. The lyrics to both songs contain the words "playas" and "haters."

In the 2001 song the wording was "Playas, they gonna play" and "Haters, they gonna hate." In Swift's song, the lyrics are "Cause the players gonna play, play, play, play, play and the haters gonna hate, hate, hate, hate, hate."

In 2018, Judge Michael Fitzgerald dismissed the lawsuit, ruling that the lyrics to the 2001 song were only "short phrases that lack the modicum of originality and creativity required for copyright protection." The judge mentioned there were 13 earlier songs that had similar phrases, such as "Playa Hater" by the Notorious B.I.G. and "Man U Love to Hate" by Sir Mix-A-Lot.

The judge further stated that the contested lyrics were "too brief, unoriginal, and uncreative" to be entitled to copyright protection... In the early 2000's, popular culture was adequately suffused with the concepts of players and haters to render the phrases 'playas...gonna play' or 'haters gonna hate' standing on their own, no more creative than 'runners gonna run,' 'drummers gonna drum' or 'swimmers gonna swim.'"

The plaintiffs appealed the judge's ruling dismissing the case and a Federal Appeals Court reversed the lower court's dismissal. The case was ultimately sent back to the lower court.

Swift then requested that the District Court grant her a summary judgment, which would mean a ruling that there was no copyright infringement as a matter of law and no need for a trial. The judge ruled that "Even though there are some noticeable differences between the works, there are also significant similarities in word usage and sequence/structure... Although Defendants' experts strongly refute the implication that there are substantial similarities, the Court is not inclined to overly credit their opinions here."

On December 9, 2021 Judge Fitzgerald of the District Court denied the motion for summary judgment allowing the case to proceed. A lawyer for Hall and Butler, Marina Boorad, stated: "Our clients are extremely satisfied with this decision, especially because it reinforces the notion that their unique self-expression based on the deeply-rooted cultural heritage cannot be simply snatched away with proper attribution."

Summary judgment motions are not granted unless a court rules that there are no issues of fact and the moving party is entitled to judgment as a matter of law, without the necessity of a trial. Many copyright infringement cases end up settling, as labels and publishers do not want a bad precedent to be established if they lose. In this circumstance (if it does not settle), it appears it will be up to a jury to decide the issues.

A jury trial has been set for August of 2022.

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

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



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

Matthew Vander Boegh, TAXI Member

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

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.



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



Don't wait until you've built a catalog…

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

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

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RACHEL BOBBITT

Date Signed: June 17, 2021
Label: Fantasy Records
Type of Music: Indie Singer-Songwriter
Management: Ricky Singh and Sammy Siegler - Matinee Sound
Booking: Jason Parent and Andrew Ellis - APA
Legal: Bryan Christner
Publicity: Joel Amsterdam and Lauren Covey - Fantasy Records
Web: rachelbobbittmusic.com
A&R: Ricky Singh

First sharing unique cover interpretations and gaining an audience on the now-defunct Vine platform, Rachel Bobbitt moved to Toronto to pursue music at just 17. Inaugural self-released EP, *Months To Fall*, was a vocal/guitar, harmony-based ambient collaboration with guitarist and friend, Justice Der. Their work together continued in 2019's *When This Plane Goes Down*, co-produced by Der.

For 2020's *And It's The Same* EP, Bobbitt sent musical stems out to get the band's parts virtually, with the final record produced by Der from his home in Saskatoon, Saskatchewan during lockdown. After its release, Bobbitt got a text from Finn Lovell, guitarist for New York alt-rock band Soul Blind (they were online fans of each other's music), who connected her with managers, Ricky Singh and Sammy Siegler, and the duo circulated her demos. Following multiple label calls, Bobbitt selected Fantasy Records. "They were so genuine and supportive and Margie is so passionate," says Bobbitt. "Everybody on the team was very much there for the music."

Bobbitt emphasized the importance of having supportive, passionate management since they are your greatest advocates, sharing, "It's something that I'm really lucky to have."

"Everybody on the team was very much there for the music."

With a new album anticipated for early 2022, the Fantasy partnership is project-by-project, built around open communication and collaboration. "It has made a world of difference to the process having people to support you through every step of making an EP and releasing it," says Bobbitt. She credits her legal team for helping her navigate the three-month signing process, with the final contract including an advance for living and recording expenses, as well as a marketing budget.

Gulce Turek, Head of Marketing at Fantasy Records, shares, "I really can't remember the last time I was so enthusiastic about a project I was getting to work on." Dropping everything and telling herself, "I just have to do this and nothing else—it's that good," Turek adds, "It's such a rare thing to find music you can connect to at that level. The lyrics were what I was talking about in my own life—it felt so personal." ***– Andrea Beenham***



ANOMALIE

Date Signed: April 2021
Label: Nettwerk Records
Type of Music: Electronic / R&B / progressive jazz
Management: Alec Steinfeld – InPlay Partners, inplay.partners
Booking: N/A
Legal: N/A
Publicity: George Chammas – Nettwerk, gchammas@nettwerk.com
Web: anomaliebeats.com
A&R Rep: Adam Popowitz and Rachel Cragg

Several pieces had to fall into place before Montreal-based producer, engineer and artist Anomalie (Nico Dupuis) was able to lock in his deal with Nettwerk. In many ways, it was like building a castle in which he now lives: the foundation had to be poured, craftsmen had to be recruited and finally the slabs had to be laid. He learned many valuable lessons along the way and is now poised to drop his new album *Galerie* in April. His world tour will kick off in May.

"I changed [my name] to Anomalie when my first EP dropped in 2017," the artist recollects. "Since then, I've worked closely with the same manager and we progressively added people to the team. As the operation began to scale up in 2018, I started to reflect on the next chapter and we realized that it was time to have one central operation with more resources. We'd already been contacted by Nettwerk, which was amazing. We evaluated our needs for the album and saw that they were the best partner we could hope for. We've already released two singles and I couldn't be happier."

"We evaluated our needs for the album and saw that they were the best partner we could hope for."

But being courted by a label is the hope; it's the dream of countless artists that few actually achieve. Anomalie and his team transformed this aspiration into reality by working tirelessly on stage, in the studio and on social media. "One of my biggest tracks is 'Velours,'" he explains. "I know that [Nettwerk A&R rep] Rachel [Cragg] really liked it. I don't know if that's the one that made them discover me, but it was through social media—mainly Instagram."

Management is a substantial asset to any artist, especially one in the early stages of his or her career. But it's often as much of a challenge to secure as is a label deal. "In 2016 I'd posted a cover of Gramatik's 'Chillaxin' by the Sea,'" Anomalie recalls. "He reached out and asked if I'd like to be his live keyboard player. Through that, I met with C3, which handles his management. Alec [Steinfeld] at C3 and I hit it off. Five years later it's still going strong." ***– Rob Putnam***



NEZZA

Date Signed: Oct. 13, 2021
Label: Virgin Music US Latin (Distribution only)
Management: Jose Cruz – UNLSTD Music
Booking: James Gosnell and Regeena Draizin – APA
Publicity: Sarah Facciolo, sarah@faccipr.com
A&R: Jose Cruz – UNLSTD Music

When Nezza signed with Virgin Music back in mid-October of 2021, it was a decisive moment of affirmation for the Bay Area native. Because her debut EP was released, in a joint venture with the record label, just a few days after the signing.

The collection of songs from *Club Solita* are largely based on the timeframe during her transition from a dance career to the independent music scene in Los Angeles. Although the Reggaeton/Pop album features a song with Late Night Jiggy, the most important collaboration of her career thus far has been with her manager, Jose Cruz. After all, he's the one who helped her broker the distribution deal with Victor Gonzalez, the President at Virgin Music US Latin.

"My manager Jose Cruz has always been my A&R and he's been with me every step of the way. We did our own research on Victor and his team. We got nothing but great feedback about them throughout the industry," says Nezza. "(Virgin Music) didn't want to change what made me who I am as an artist or the music that we're making. Bi-lingual music has not always been welcomed by major labels. They understood that I was a unique project for them and that they would have to think differently on how they would approach this project. It felt like we gained a partner that was willing to provide support where we needed it."

"Bi-lingual music has not always been welcomed by major labels."

According to the songstress, one of the most attractive aspects of her new distribution deal with Virgin Music was their influence throughout Latin America and Europe. From a promotional standpoint, this business agreement has enhanced her ability to market songs like, "Tenerte De Nuevo." The release of *Club Solita* is a testament to Nezza's belief in Virgin Music, because the record executives carried out the intricacies of her challenging rollout plan in a very proficient manner.

"The whole team at Virgin Music has been incredible to us from day one," says the solo artist. "We gave them a very challenging deadline for my album release and they hit it out of the park. Shout out to Daniel Rojas (Marketing Director) at Virgin Music for being on the phone with us every day for three weeks straight, leading up to the release."

Upon the release of Nezza's bi-lingual EP, it became evident that her brand of Urbano music, American soul and pop would require the right landing spot in order to maximize its potential on a global scale. The execution of this business deal might pave the way for a full-length studio album release in the future. ***– Miguel Costa***



THE WALTERS

Date Signed: November 2021
Label: Warner Records
Band Members: Luke Olson, Walter Kosner, MJ Tirabassi, Danny Wells, Charlie Ekhaus
Type of Music: Indie Rock
Manager: Alex Brahl and Anna Lisle - 7S Management / Rob Cavallo - Done Deal Management
Publicity: Jaime Rosenberg - Warner Records
Web: yourwalters.com
A&R: Jeff Sosnow and Chris Morris

The five members of the Walters became close friends during school and college and, after bonding at Bonnaroo, they formed the band. Still, they couldn't have anticipated that seven years later, their song "I Love You So" would be exploding online. Right from the start, they were playing with an indie rock sound that blends the melodies and harmonies of the Beach Boys and Dr. Dog.

"We decided to start playing around with some music, made some ideas for songs, and then I kind of just asked the whole crew if they'd be interested in making these songs," says guitarist Walter Kosner. "Charlie could produce us for free, and we took it from there. So we started properly August 2014, and put out our first album in November 2014."

"If we're going to be stuck inside, let's be somewhere nice. So we moved to L.A. and have a great studio setup here."

"I Love You So" was written early on, so it's also seven years old. Yet it blew up on TikTok this year, bringing it to the attention of Warner.

"We got a call from all the major labels in 48 hours out of nowhere," Kosner continues. "Warner was the coolest. We liked what they had to say. We just thought it would work out better with them than the other guys."

With the Warner deal in place, the Walters decided to shoot a new video for that song.

"We're writing the album now, and 'I Love You So' is still going to be a single on this new album," Kosner says. "The song is seven years old, and we wanted to breathe some new life into it. We thought it would be funny to shoot a video in space."

2022 will see the arrival of an album/EP consisting of five new songs plus "I Love You So." The recording of the record is ongoing, though it's made slightly easier by the fact that they relocated to L.A. from Chicago during the pandemic.

"We were in Chicago and it was freezing during the winter," Kosner says. "We were like, 'Man, if we're going to be stuck inside, let's be somewhere nice.' So we moved to L.A. and we have a great studio setup here. It made life easier, in terms of recording."

So 2022 will see them drop the EP. They're also planning on touring plenty, including internationally. Expect big things. ***- Brett Callwood***



▲ JAPANESE BREAKFAST'S ELECTRIC LADY

Following their critically acclaimed 2021 album, *Jubilee*, SESAC's Japanese Breakfast has released their exclusive Spotify EP, *Live at Electric Lady*. Alongside string accompaniment, the album has stripped-down versions of "Be Sweet," "Savage Good Boy" and "Tactics," as well as a cover of Weezer's "Say It Ain't So."

▶ GOOD TO BE KEB' MO'

Sharing time between Nashville, TN and Compton, CA over the past year, blues singer-songwriter Keb' Mo' (aka Kevin Moore) has released LP, *Good To Be*, featuring collaborations including Darius Rucker, Kristin Chenoweth and Old Crow Medicine Show. Keb' Mo' is currently on tour through July 2022.





▲ DARKEST DAYS' SNAKES & LADDERS

With breakneck drumming and technical riffs, Quebec's skatepunk band, Our Darkest Days, deliver *Snakes & Ladders* via Thousand Island/Lockjaw, following *Set It Back* (2014) and *A Common Agony* (2016). The new LP includes guests Steve Rawles, Étienne Dionne, Geir Pedersen and Valérie Morin.

BMG and KKR Scoop ZZ Top

Following the announcement of their partnership last Spring, music label and publisher BMG and investment firm KKR have teamed up to acquire "music interests" of ZZ Top for an estimated $50 million. The deal includes full publishing rights, recording and performance royalties. Selling over 50 million albums worldwide, ZZ Top's hits include "Tush," "Cheap Sunglasses," "Gimme All Your Lovin" and "Legs."

BMG was previously co-publisher and administrator for the band and ZZ Top's Manager, Carl Stubner (owner of Shelter Music Group—who partnered with BMG as an investor in late 2019), is also manager for Mick Fleetwood, who sold his royalties to BMG early last year.

New Public Domain Material

As part of 2018's Music Modernization Act, 40,000 early sound recordings will enter the public domain this year. Copyright protections for recordings before 1923 expired as of January 1, 2022. Many of the songs touch on women's suffrage ("She's Good Enough to Be Your Baby's Mother and She's Good Enough to Vote with You"), prohibition ("Everybody Wants a Key to My Cellar" by Broadway star, Bert Williams), and early blues ("Crazy Blues" by Mamie Smith).



▲ 1921... BLACK WALL STREET MUSIC

A new generation of musicians celebrates the spirit of rebuilding following the 1921 Tulsa massacre in compilation album, *1921...The Black Wall Street Music Project* (via Isotopia Records). It includes songs and spoken word of O'Malley B, Branjae, Taylor Hanson, Majeste Pearson, Kode Ransom and Wayman Tisdale.

Warner Adds Bowie

With a price tag upwards of $250 million, Warner Chappell Music (WCM) has acquired global publishing rights to the entire David Bowie Estate music catalog, covering songs from Bowie's 26 studio albums, two Tin Machine studio albums, and numerous singles—including top hits, "Space Oddity," "Changes," "Modern Love," and "Let's Dance." Posthumous album, *Toy*, is also included in the agreement. The WCM deal follows last year's global licensing agreement with the Bowie Estate wherein Warner secured worldwide licensing rights to Bowie's entire catalog, which go into full effect in 2023.

Desmond Child Fantasy Camp

David Fishof's Songwriting Fantasy Camp will take place April 7-10 in Nashville, with participants gathering to learn, write and perform with legends from all over the world and present in front of top producers and writers. Running four full days, the camp will include writing and co-writing with fellow campers, as well as critiques and assistance from professional songwriting mentors.

Talent this year includes Grammy-winning hitmaker, Desmond Child (best known for "Livin' On A Prayer," "You Give Love A Bad Name," "I Was Made for Lovin' You" and "Dude Looks Like A Lady"), joined by iconic songwriters including Emmylou Harris, John Hiatt, Marti Frederiksen (Aerosmith), Felix Cavaliere (The Rascals), Damon Johnson (Stevie Nicks, Santana), Steve Cropper (STAX Records, Otis Redding).

All levels of songwriters are welcome. More at: rockcamp.com/fantasy-camp-songwriting.php

The CCC and NFTs

The California Copyright Conference presents "WTF Are NFTs: What You Need To Know Now FTW!" on Tuesday, March 22 from 7:30 pm to 9pm at Catalina Jazz Club for a dinner and panel discussion about Non-Fungible Tokens (NFTs), the digital media space, and its impact on the music industry. Explanations of NFTs, as well as legal and ownership considerations for creatives will be discussed.

The evening will be moderated by CCC Board Member, Jane Bushmaker, with panelist announced soon. For details and registration go to theccc.org/events/wtf-are-nfts-what-you-need-to-know-now-ftw

Sony and Springsteen Set Record

Setting a new record for rights acquisition deals, Sony Music Entertainment has acquired Bruce Springsteen's entire catalog—including recording and publishing—for a reported $500+ million. The deal is the priciest of any artist to date and is set to include hits, "Born To Run," "Dancing In the Dark," "Born In the USA," "Glory Days," and "Hungry Heart." Rumored reasons behind the exorbitant price tag include a potential bidding war of competing offers for his work, and better-than-usual legal control of his music.

Nashville Songwriter Workshop

Registration is now open for the next Performing Songwriter Creative Workshop, being held in Nashville, Tennessee on April 13-16, 2022 with Jonatha Brooke. The class is limited to 15 students and will cover all aspects of the writing process , with creative exercises and group song work with Brooke and her guests. Each participant will also receive one-on-one time with Brooke to get advice and feedback on their process or project. The workshop will discuss powerful words, phrases and melodies, use rhythms to uncover words, teach collaborative approaches, and share Brooke's guitar tunings and capos.

More at performingsongwriter.com/jonatha-brooke-april-2022

Primary Wave Gets Brown

In a deal rumored to be worth $90 million, Primary Wave Music has acquired a stake in the James Brown Estate's publishing, master recording income—including iconic songs "Papa's Got a Brand New Bag," "I Got You (I Feel Good)," "Living In America" (featured in Rocky IV)—as well as use of his name and likeness, and will partner with the Estate to continue the established charitable and educational Trust.

Brown rose to infamy with energetic live performances. The release of *Live at the Apollo* launched a five-decade career, landed him as one of the first inductees into the Rock and Roll Hall of Fame.

ASCAP Mourns Bergman

Oscar, Emmy and Grammy-winning lyricist Marilyn Bergman has passed away at age 93. Songwriter and ASCAP President and Chairman Paul Williams released a statement:
"It is with deep sadness that I personally, and all of ASCAP, mourn the passing of Marilyn Bergman—one of the greatest lyricists who ever lived and truly ASCAP royalty. She was a brilliant songwriter who together with her husband, Alan Bergman, gave us some of the most beautiful and enduring lyrics of all time. Shewas a tireless and fierce advocate for music creators not only during her term as President and Chairman of ASCAP, but throughout her life. Our community will miss her intelligence, her wit and her wisdom."

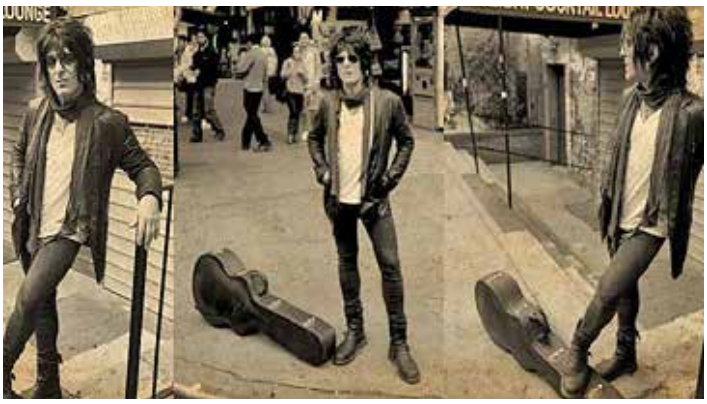
ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com





▲ DWYER SHARES LOSERS

Danny Dwyer is set to release his debut EP, *Losers*, this Spring, following streaming momentum on SoundCloud and Spotify playlists: Lorem, Mellow Morning, Mello Mood, Fresh Finds, Alternative R&B and Apple's INDIY and Day One, as well as collaborations with Billy Lemos, RAC and No Suits.



▲ STEVE CONTE BRINGS BRONX CHEER

ASCAP's Steve Conte brings 'New York Attitude' nostalgic rock and soul with *Bronx Cheer*, out via Wicked Cool, co-produced by Andrew Hollander (White Rabbits, The Chainsmokers). Brother John Conte (Southside Johnny & The Dukes, David Bowie) adds bass, with Charley Drayton (Keith Richards, Iggy Pop) on drums.



▲ SILT TRIO DEBUT

Rising D.C./Chicago jazz group, Silt Trio, has released their debut album, *The Bottom*. D.C. Bassist, Luke Stewart (also known as a saxophonist, producer and broadcaster) joins Chicago drummer Chad Taylor and D.C. saxophonist Brian Settles to release their first collaboration via Cuneiform Records.

▲ BEIRUT'S ARTIFACTS

Indie-alternative band Beirut has released a double album including remixed/remastered favorites and unreleased tracks from their early years—from their Santa Fe youth center shows, to writing and recording sessions in New York. *Artifacts* is the first record since 2019's *Gallipoli*, out via Pompeii Records.

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Sarah Moseley

Collaborative Inspiration

Hailing from Tulsa, OK, Sarah Moseley grew up in a musical family that traveled and sang for their church ministry. As a self-taught pop and country singer-songwriter-producer, the Songbird City founder has always had a passion for music—and the people who make it.

Starting to sing and play guitar, Moseley worked her way through coffee shops and music festivals, moving to Nashville to study at Belmont University. Collaborating with other artists and navigating multiple internships helped launch her pop career, performing as Jovvi in 2017 after graduation. Her music led to multiple sync placements on MTV, including 2018's "Rise" and "Until I Find You," "Falling Slowly" (2019), and "This Is Our Time" (2020) for *Teen Mom 2*, *Teen Mom: Young + Pregnant* and *16 and Pregnant*.

In November 2020, in the wake of lockdowns and natural disasters, Moseley launched Songbird City, a collaborative songwriting platform that gives exposure to writing talent in Nashville and provides them an additional income source. "I get to help people and also be involved in music. It's so much more exciting when you can bring other people on the journey with you," says Moseley. Finding herself burned out on her own musical journey before the launch, she adds, "it has been so much more fulfilling because it's not just about me and my own career. We're all in this together: I win, you win. It's breathed life back into me and made me fall in love with songwriting again.



"As I got older," shares Moseley, "I felt like my strength was more melody. When I'm in a room with someone, I tend to need them to be strong in the lyric department and I tend to hear strong melodies." Her best advice for new songwriters is to get a solid understanding of the songwriting process on their own to gain confidence and build a circle before writing with others, and to take every opportunity that comes along, while staying humble. "Iron sharpens iron," she says. "Writing with different people shows you your strengths and weaknesses. Write with as many people as possible. You never know where it's going to end up, so just don't stop. Stay on fire about it because it's easy to get burned out. People that stick it out are the ones that see the fruit."

Moseley says that the beauty of the Songbird platform lies in the writer getting to interact with the client directly, and receiving immediate feedback. Writers for Songbird are given a specific theme and feel—and a quick turnaround requirement (custom songs are delivered in five business days) and receive fair pay and 100% ownership of publishing rights. Personal songwriting projects for special occasions or commemorations are issued a personal-use licenses, while jingles and branding for businesses is issued under a commercial-use license, with all masters remaining under Songbird's control in a catalog available for sync license use.

Regularly approached by songwriters eager to be considered for her roster, Moseley has kept the team small to provide more opportunity to existing writers. Her songwriter selection process is stringent in order to guard a high level of professionalism and, while final songs do not need to be full master quality, only writers with the best production, sound and quality are selected. Having hosted a sold-out songwriters' round at the Listening Room Café in Nashville in October last year, Moseley hopes to host another event in the Spring to help expose the Songbird writers' material, as well as giving the public an opportunity to learn about the team and process.

In addition to ongoing work with the Songbird team and her own songwriting and sync collaborations, Moseley is gearing up for a new EP release this Spring under her Jovvi moniker.

Contact Shania Smith, shania@milestonepublicity.com
Experience Sarah Moseley at songbirdcity.com/sarah-moseley

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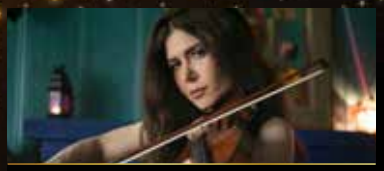
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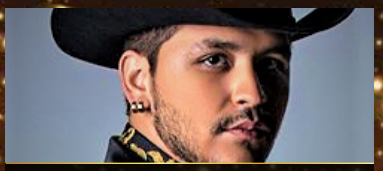
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(SYLVAN ESSO)
Best Dance/Electronic Music Album



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TONY SUCCAR
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DROPS

Summer of Soul (…Or, When the Revolution Could Not Be Televised) Original Motion Picture Soundtrack dropped on Jan. 28 with a vinyl LP version to be released later this year. The album accompanies **Questlove's** directorial debut documentary about the 1969 **Harlem Cultural Festival**, a series of concerts that celebrated Black culture, music and pride. For the album, Questlove chose 17 live renditions of jazz, blues, R&B, Latin and soul classics performed including **Sly & The Family Stone's "Sing A Simple Song," B.B. King's "Why I Sing The Blues," Gladys Knight & The Pips' "I Heard It Through The Grapevine," Nina Simone's "Backlash Blues"** and more. The film premiered at the **Sundance Film Festival** and won both the Grand Jury Prize and Audience Award. Contact Maria.Malta@sonymusic.com.



The third season of the hit series ***The Song TV*** kicked off in January, once again bringing viewers intimate performances from some of the biggest names in music, playing iconic songs that made their careers. Directed by film and still photographer **David "Doc" Abbott** and hosted by **Krista Marie,** the new season features **Collective Soul, Melissa Etheridge, Styx, Rob Thomas, Amy Grant, Sarah McLachlan, Brian McKnight, Kenny Loggins** and **Gary Allan**. It was produced at various locations around Nashville and on the road. Watch it at thesong.tv and contact craig@campbellentgrp.com for details.

Custom guitar pedal and electronics company **Chase Bliss** has collaborated with artist **Matt Latterell** and his **Hamby Cartoons** imprint on ***Starby,*** a weekly animated web series featuring Starby, a wandering balloon, and an array of musical guests and artists including Grammy-winning songwriter **Jason Isbell** and his daughter Mercy, Canadian DJ **Kid Koala**, multimedia artist **Adira Amram** and online guitar demo pioneer **Andy Martin.** The collaboration stemmed from Chase Bliss founder **Joel Korte** wanting to find a way to connect with the company's artists during the pandemic and work with Latterell. Episodes can be found on the Chase Bliss YouTube page. Contact Bobby Maher at woolsmgmt@gmail.com.

Told through interviews with **Thin Lizzy** band members, colleagues, family members, and


ALANIS MORISSETTE

anecdotes from the man himself, ***Songs For While I'm Away*** paints the picture of band leader **Phil Lynott's** journey from young black boy living in 1950's working class Dublin to Ireland's premiere rock star. The film focuses on some of his iconic songs, from the initial success of **"Whiskey In The Jar"**, to mid-'70s hits "**Jailbreak**," "**Waiting For An Alibi**," and of course "**The Boys Are Back In Town**," which hit #1 in Ireland, #10 in the U.K., and became a hit in the U.S. and Canada, rocketing **Thin Lizzy** into international superstardom. As a songwriter and poet, **Lynott** infused his roots into these songs, creating narratives that fans the world over could relate to. It is available for paid streaming on iTunes, Amazon and Google Play.



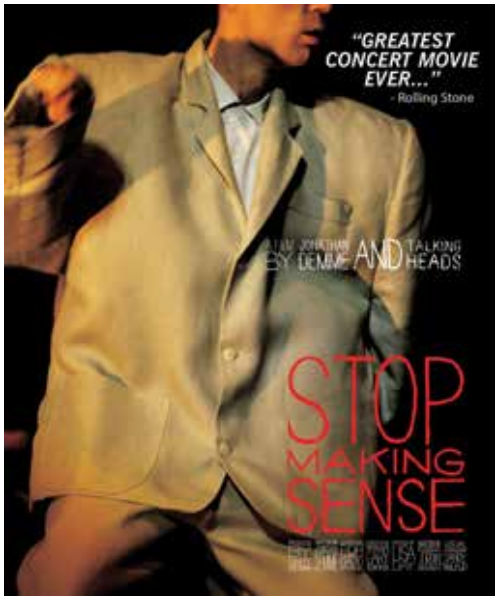
OWN: Oprah Winfrey Network's new documentary film ***Eggs Over Easy*** premiered in January in conjunction with OWN's first-ever health initiative, **Own Your Heath**. Own Your Health's promotional video features the song **"Stand Up For Something"** by Grammy and Academy Award-winner **Common** and Academy Award-nominee **Andra Day (*The United States vs. Billie Holiday*)**. Narrated and executive produced by Emmy-nominated actress **Keshia Knight Pulliam**, this film discusses infertility and motherhood in the Black community with Day, Black women, doctors and fertility advocates who share experiences such as miscarriage, IVF, ovarian cysts, uterine fibroids and other reproductive issues. Contact Felecia Bearden at felecia@thepurpleagency.com.

Charli XCX: Alone Together, a new documentary film starring and executive produced by pop star **Charli XCX,** was released in select theaters and on-demand Jan. 28. When Los Angeles issued a five-week stay-at-home order when COVID-19 hit in 2020, the artist told her online fan community of "Angels" that she would create a new album from scratch during that time. Inspired by Charli's goal, directors **Bradley & Pablo (Lil Nas X, Dua Lipa, Rosalia, Kanye West, Cardi B)** captured her process for this feature-length film over 39 days of shooting. As Charli was making 2020 album ***how i'm feeling now,*** she collaborated with her fans on selecting lyrics, the album cover and scenes for her music videos, and had intimate conversations with them on mental health and other issues. Contact Jennifer Valentin at jvalentin@shorefire.com.

Music Box, created by **Bill Simmons,** will return for a second season on **HBO Documentary Films** after a first successful season concluded in December 2021. The upcoming collection of documentaries will continue to examine pivotal moments in music for its featured bands and artists, an iconic album or the music industry

in general with each piece led by a different director. Season 1 focused on artists and events including **Woodstock 1999**, the making of **Alanis Morissette's** acclaimed 1995 album ***Jagged Little Pill,*** saxophonist **Kenny G's** rise to fame and the life and legacy of rapper **Juice WRLD.** Contact Hayley.Hanson@warnermedia.com.

Opening in select theaters and on-demand Feb. 11, **Greenwich Entertainment** presents ***Ronnie's***, a definitive and intimate documentary directed by **Oliver Murray** that chronicles the life and times of saxophonist **Ronnie Scott** and his world-famous London jazz club. Featuring previously unseen and unheard performances by some of the most iconic figures in musical history—including Ella Fitzgerald, Miles Davis, Jimi Hendrix, Nina Simone, Dizzy Gillespie, Thelonious Monk, Chet Baker, Van Morrison, Sarah Vaughan, Roland Kirk and so many more—the film paints a touching portrait of a man and venue that became a vital thoroughfare in the global music scene. Watch the trailer on YouTube.



OPPS

The task for this year's **Score the World** competition is to re-score an award-winning animated short. This competition gives composers of any age around the globe to write original music for a short film for prizes. Feb. 14 is the deadline to submit, and winners will be announced in March. Visit scoretheworld.com/the-task to register and find submission guidelines and details.

The 12th Annual Guild of Music Supervisors Awards, celebrating achievements of music use in video games, advertising, trailers, documentaries, film and television, will be held on March 20. For further details and information on attending the event, visit gmsawards.com/attend.

The Musical Theatre Competitions of America National Showcase, which will take place this year July 8-10 in Phoenix, AZ, is open now for registration at mtcofa.com/nationalsregistration.html. This event offers youth musical theater performers opportunities to perform, get feedback from and attend classes with professional choreographers, actors and musical theater educators.

PROPS

Korean pop group **Seventeen** were named **MTV's Global PUSH Artist** of the month last December, becoming the first ever K-pop act to be featured in the initiative. The group, which made its U.S. television debut last year on ***The Late Late Show with James Corden,*** was featured on MTV with exclusive performances and an interview in honor of the accolade. Their latest release, ***Attacca,*** debuted at No. 1 on Billboard's Top Album Sales chart and reached No. 13 on Billboard 200, which was their second appearance on the chart. The album sold 1.3 million copies in Korea within the first week of its release and earning Seventeen the distinction of being the only group to receive two consecutive "million selling" records in the year. For more information, contact Amanda Brophy at amanda@theoriel.co.

The Library of Congress' National Film Preservation Board selects 25 "culturally, historically or aesthetically" significant films each year to be added to the **National Film Registry,** which recently included two renowned music films. ***Stop Making Sense***, directed by **Jonathan Demme** and released in 1984, captured the incredible **Talking Heads** live concert at Hollywood Pantages Theatre in 1983, featuring a giant suit-clad **David Byrne.** The film received the National Society of Film Critics Award the year of its release. Acclaimed **Gregory Nava**-directed music biopic ***Selena*** (1997) was also added to the registry, which starred **Jennifer Lopez** as the beloved Mexican-American superstar and earned multiple ALMA Awards as well as Grammy and MTV Movie Award nominations. Learn more about the National Film Registry and see titles at.loc.gov/programs/national-film-preservation-board/film-registry.

There are two composers up for potential nominations for Original Score in the 94th Annual Oscars ceremony. Included on the shortlist were **Hans Zimmer** for both ***Dune*** and ***No Time to Die,*** along with **Jonny Greenwood** for ***Spencer*** and ***The Power of the Dog.*** Other composers included on the shortlist within the category were **Alexandre Desplat, Carter Burwell, Daniel Pemberton, Robert Aiki Aubrey Lowe, Germaine Franco, Nicholas Britell, Daniel Hart, Kris Bowers, Jeymes Samuel, Alberto Iglesias** and **Harry Gregson-Williams.** For details on the Academy Awards, which is slated for March 27, visit oscars.org/oscars.

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

OUT TAKE



Eduardo Aram

Composer

Web: eduardoaram.com
Contact: Brice Gaeta, bgaeta@icmtalent.com
Most Recent: *Camp Confidential: America's Secret Nazis*

Eduardo Aram is the composer behind the dynamic musical score for Netflix's *Camp Confidential: America's Secret Nazis*, which has three distinct parts that encompass different compositional styles. "The direction of Daniel [Sivan] and Mor [Loushy] was essential—a good director makes a composer a better professional," Aram says of the project. "I used elements from German jazz from the 40s and cast great L.A. jazz musicians. Because the tape recordings of the guards appeared all the time in the movie, I used a lot of tape recording to make the score sound vintage."

The film wasn't Aram's first documentary; he's scored several including BBC's *The Odyssey, Blood on the Wall* and Netflix's *El Chapo*. "Documentaries have dialogue most of the time, and I like music that underscores the storytelling without breaking the concentration of the viewer," Aram says. "Based on scripts, rough cuts or creative conversations with the filmmakers, I always start creating themes and moods connecting it with the sound palate, aligning the music with the picture. After I have dozens of themes and moods, I start spreading it along the picture using variations of tempo and instrumentation."

Though he's been composing professionally for a decade and practiced music since he was a kid, Aram was previously a lawyer. "When I had to choose a career in the University, my family convinced me being a lawyer could bring me better chances of making a life," Aram says. "At some point I realized it was completely pointless to put my efforts in something I wasn't really excited about, since I was the one that had to live with my career choice."

His advice to newcomers in the field is to take advantage of how easy it is to create music at home and have something ready to show potential employers: "It is very important to understand that you may work for someone else in the beginning. Accept that as an education, and use it to learn what is right, what is wrong and how to behave in this field. However, don't let people exploit you because you are a beginner. Always push yourself to evolve, and use your instincts." •

▶ LADY GAGA & TONY BENNETT UNPLUGGED

MTV premiered a live video version of Tony Bennett and Lady Gaga's "Love For Sale," as filmed in front of a live audience during the taping of MTV's global music franchise *MTV Unplugged: Tony Bennett & Lady Gaga. Love For Sale* is the culmination of Bennett and Gaga's ten-year musical history and celebrates the music of Cole Porter.





▲ ALAN JACKSON IS A PANDORA BILLIONAIRE

Wrapping his 2021 tour in Nashville's Bridgestone Arena, Alan Jackson was surprised with a plaque for garnering over 5-billion streams of his music on Pandora. Pictured (l-r): UMG Nashville VP Marketing Digital Accounts Annie Ortmeier, Pandora Head of Country Programming Jennifer Danielson, Pandora Senior Manager, Artist Marketing & Industry Relations Alina Thompson, Alan Jackson, UMG Nashville President Cindy Mabe, UMG Nashville Chairman/CEO Mike Dungan.



◀ JOAN JETT WITH HELP FOR CHILDREN

Joan Jett and the Blackhearts performed recently at NYC's Sony Hall for a private event benefiting Help For Children, the global foundation fighting child abuse. 2021 marked the 40th anniversary of Jett's iconic album *I Love Rock 'n Roll*.



▲ BLACK PUMAS AT YOUTUBE THEATER

Black Pumas made their YouTube Theater debut on Dec. 17. Christy Castillo Butcher with YouTube Theater, Greg Siegel, and Alex Maxwell with Live Nation welcomed singer-songwriter Eric Burton, guitarist-producer Adrian Quesada and their management Ryan Matteson with Los Angeles Rams and Los Angeles Chargers custom jerseys.

– JOSEPH MALTESE josephm@musicconnection.com



▲ XXXTENTACION CERTIFIED DIAMOND

Xxxtentacion's single, "Sad!" has been awarded RIAA Diamond Certification, signifying 10 million units sold. "Sad!" was originally released by the late artist—born Jahseh Onfroy in 1998—shortly before his tragic death in 2018 as the first single from his *?* album. Xxxtentacion's mother, Cleo Bernard (pictured), and his manager, Solomon Sounds, accepted the Diamond award on behalf of his estate at the artist's former home in South Florida.



◄ CHRIS YOUNG AND FAMOUS FRIENDS AT SEC

Chris Young headlined the first-ever T-Mobile SEC Championship Concert on the eve of the SEC college football championship. Young surprised the crowd at Atlanta's Georgia International Plaza by bringing fellow Sony Nashville artists Mitchell Tenpenny and Kameron Marlowe on stage to perform his hit song "Famous Friends."

► WOMEN'S AUDIO MISSION AT OUTSIDE LANDS

Women's Audio Mission provides hands-on training, work experience, career counseling and job placement to over 4,000 women and girls every year in creative technology for music, radio, film, television, and the internet. In addition to classroom experience, WAM interns received the opportunity to shadow sound techs at Outside Lands Music Festival, a partner of the organization.



MUSIC CONNECTION

Tidbits From Our Tattered Past



1987–SONIC YOUTH–#23

In our interview with NY noisemakers Sonic Youth, the band's Thurston Moore recalled, "When we started out, some of our best guitars were those really shitty ones, like the Drifter, and a Harmony, and a Kent. They were so gnarly sounding. But they're all broken; we don't use them anymore and that's why our music is changing." The issue also features a live review of Zydeco/Afro-Caribbean performer Terrence Simien.

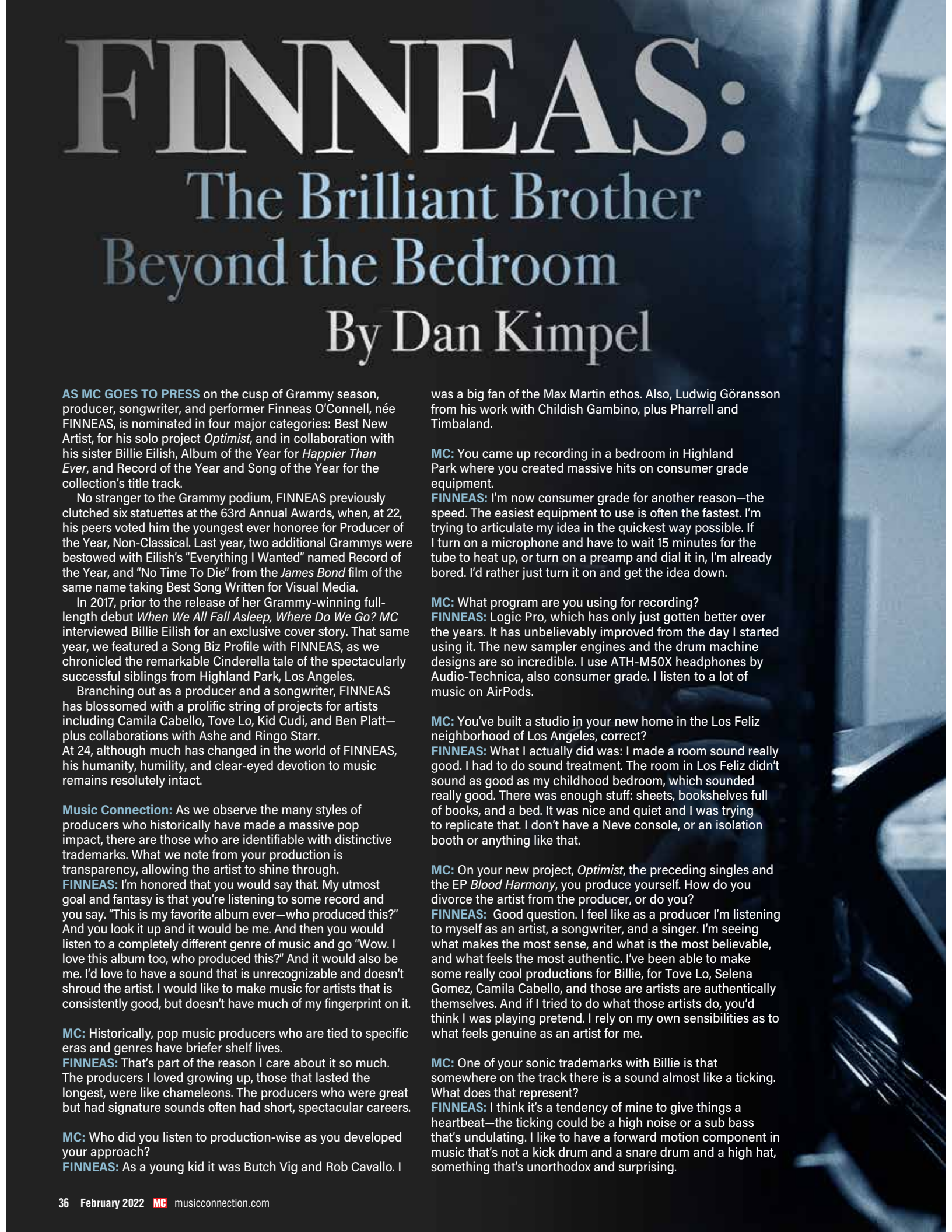


2007–NE-YO–#12

Named after a character in *the Matrix* movies, R&B/hip-hop artist Ne-Yo began as a songwriter who sang on song demos. "But what happened," he said, "was that the labels got to asking about the voice that was on the songs." Elsewhere in the issue we profiled producer Polow Da Don (Ciara, Young Jeezy, R. Kelly), music industry attorney Ken Abdo, songwriter Harold Payne who has been sampled by 50 Cent, Snoop Dogg and G-Unit.

FINNEAS: The Brilliant Brother Beyond the Bedroom

By Dan Kimpel



AS MC GOES TO PRESS on the cusp of Grammy season, producer, songwriter, and performer Finneas O'Connell, née FINNEAS, is nominated in four major categories: Best New Artist, for his solo project *Optimist*, and in collaboration with his sister Billie Eilish, Album of the Year for *Happier Than Ever*, and Record of the Year and Song of the Year for the collection's title track.

No stranger to the Grammy podium, FINNEAS previously clutched six statuettes at the 63rd Annual Awards, when, at 22, his peers voted him the youngest ever honoree for Producer of the Year, Non-Classical. Last year, two additional Grammys were bestowed with Eilish's "Everything I Wanted" named Record of the Year, and "No Time To Die" from the *James Bond* film of the same name taking Best Song Written for Visual Media.

In 2017, prior to the release of her Grammy-winning full-length debut *When We All Fall Asleep, Where Do We Go? MC* interviewed Billie Eilish for an exclusive cover story. That same year, we featured a Song Biz Profile with FINNEAS, as we chronicled the remarkable Cinderella tale of the spectacularly successful siblings from Highland Park, Los Angeles.

Branching out as a producer and a songwriter, FINNEAS has blossomed with a prolific string of projects for artists including Camila Cabello, Tove Lo, Kid Cudi, and Ben Platt—plus collaborations with Ashe and Ringo Starr.
At 24, although much has changed in the world of FINNEAS, his humanity, humility, and clear-eyed devotion to music remains resolutely intact.

Music Connection: As we observe the many styles of producers who historically have made a massive pop impact, there are those who are identifiable with distinctive trademarks. What we note from your production is transparency, allowing the artist to shine through.
FINNEAS: I'm honored that you would say that. My utmost goal and fantasy is that you're listening to some record and you say. "This is my favorite album ever—who produced this?" And you look it up and it would be me. And then you would listen to a completely different genre of music and go "Wow. I love this album too, who produced this?" And it would also be me. I'd love to have a sound that is unrecognizable and doesn't shroud the artist. I would like to make music for artists that is consistently good, but doesn't have much of my fingerprint on it.

MC: Historically, pop music producers who are tied to specific eras and genres have briefer shelf lives.
FINNEAS: That's part of the reason I care about it so much. The producers I loved growing up, those that lasted the longest, were like chameleons. The producers who were great but had signature sounds often had short, spectacular careers.

MC: Who did you listen to production-wise as you developed your approach?
FINNEAS: As a young kid it was Butch Vig and Rob Cavallo. I was a big fan of the Max Martin ethos. Also, Ludwig Göransson from his work with Childish Gambino, plus Pharrell and Timbaland.

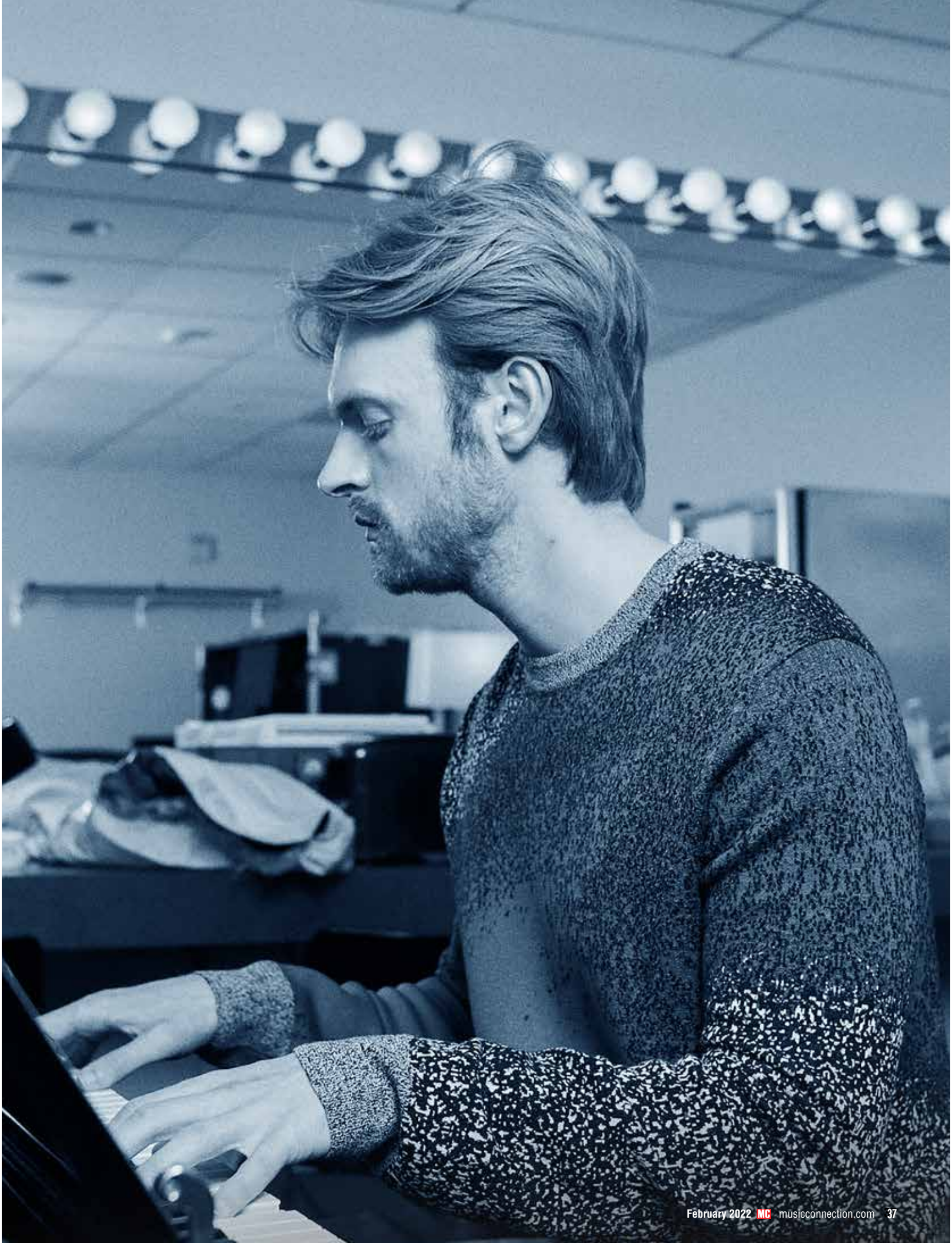
MC: You came up recording in a bedroom in Highland Park where you created massive hits on consumer grade equipment.
FINNEAS: I'm now consumer grade for another reason—the speed. The easiest equipment to use is often the fastest. I'm trying to articulate my idea in the quickest way possible. If I turn on a microphone and have to wait 15 minutes for the tube to heat up, or turn on a preamp and dial it in, I'm already bored. I'd rather just turn it on and get the idea down.

MC: What program are you using for recording?
FINNEAS: Logic Pro, which has only just gotten better over the years. It has unbelievably improved from the day I started using it. The new sampler engines and the drum machine designs are so incredible. I use ATH-M50X headphones by Audio-Technica, also consumer grade. I listen to a lot of music on AirPods.

MC: You've built a studio in your new home in the Los Feliz neighborhood of Los Angeles, correct?
FINNEAS: What I actually did was: I made a room sound really good. I had to do sound treatment. The room in Los Feliz didn't sound as good as my childhood bedroom, which sounded really good. There was enough stuff: sheets, bookshelves full of books, and a bed. It was nice and quiet and I was trying to replicate that. I don't have a Neve console, or an isolation booth or anything like that.

MC: On your new project, *Optimist*, the preceding singles and the EP *Blood Harmony*, you produce yourself. How do you divorce the artist from the producer, or do you?
FINNEAS: Good question. I feel like as a producer I'm listening to myself as an artist, a songwriter, and a singer. I'm seeing what makes the most sense, and what is the most believable, and what feels the most authentic. I've been able to make some really cool productions for Billie, for Tove Lo, Selena Gomez, Camila Cabello, and those are artists are authentically themselves. And if I tried to do what those artists do, you'd think I was playing pretend. I rely on my own sensibilities as to what feels genuine as an artist for me.

MC: One of your sonic trademarks with Billie is that somewhere on the track there is a sound almost like a ticking. What does that represent?
FINNEAS: I think it's a tendency of mine to give things a heartbeat—the ticking could be a high noise or a sub bass that's undulating. I like to have a forward motion component in music that's not a kick drum and a snare drum and a high hat, something that's unorthodox and surprising.



MC: One of the trademarks of Billie's work, and also something we hear on *Optimist*, is a hushed vocal tone, very soft and intimate. What are your criteria for making something sound small, as opposed to huge?
FINNEAS: I think it all comes down to the song, but intimacy makes the scope and size of large things even larger. Dynamics are reliant on the dynamics—if that makes sense. So, if you have an album that's all at a 10, how can you have an 11? But if you have one that goes from one to five and then back again, when it goes to 10 it feels enormous.

MC: Speaking of size, when we look at the Grammy nominated projects, there are immense lists of songwriters and producers. When we see the listings of collaborators for you and Billie, it's essentially just the two of you, plus mixing and mastering personnel.
FINNEAS: Isn't that cool? But I'm in the army of people who made the Justin Bieber album *Justice*. I'm lucky to be there too. I don't think there's a right way or a wrong way to make an album.

MC: The Justin Bieber song on which you collaborated, "Lonely," really captures the disconnecting vibe of celebrity. Benny Blanco is a major contributor as well.
FINNEAS: That song would not exist without Benny Blanco. Benny has a long history with Justin, and he has done several of Justin's best songs, in my opinion. Benny and I are close. At some point he suggested that we write something for Justin. This was at the end of 2019 or the beginning of 2020. We talked about how incredibly isolating it would be to occupy a place where Justin is, a place of experiencing something that no one else has gone through. Being a one of one. Most of life, and most of empathy is based on our common ground, our common experiences. Very few people have experienced the life that Justin has. I adore Benny and we've now written a lot more stuff.

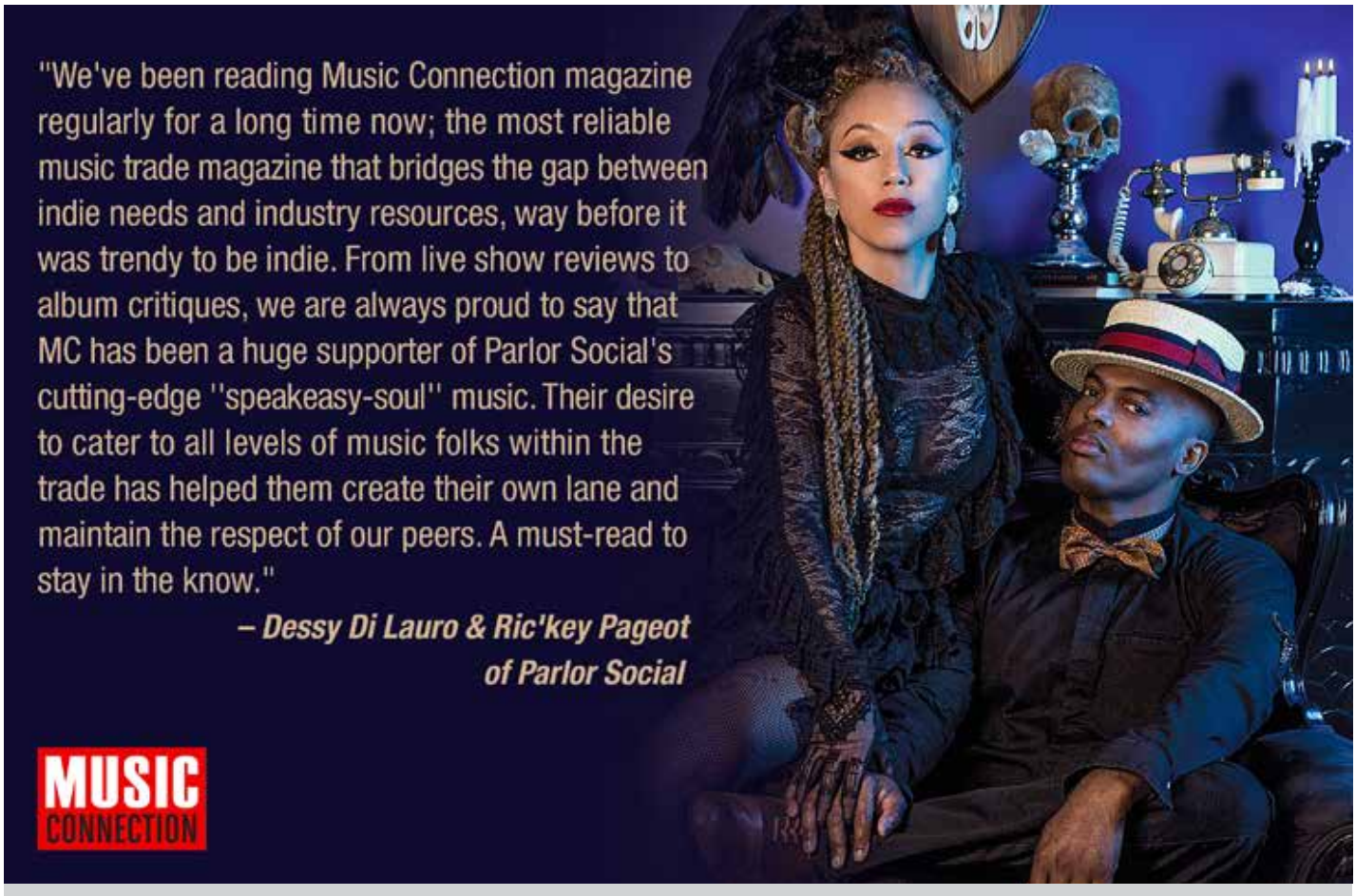
"If I turn on a microphone and have to wait 15 minutes for the tube to heat up, or turn on a preamp and dial it in, I'm already bored. I'd rather just turn it on and get the idea down."

MC: In certain historic styles of pop music—especially Motown—every instrument was formulated as its own hook. Many of your productions also have multiple instrumental hooks, as well.
FINNEAS: As a producer I'm trying not to get lost in the minutia of something until that's all that's left. My worst fear is that I've overlooked a mediocre song and mediocre vocal and I'm spending six hours worrying about the sound of the kick drum. Everything else has to be in place and substantive and of quality—then I'll worry about the kick drum. From an instrumental component I care a lot about it. But I want everything else to be perfect.

MC: Seemingly the line between songwriting and production is a bit blurry for many writer-producers. Do you see a separation?
FINNEAS: I started writing songs in a pure melody-chords-lyrics fashion, because I had no experience in production. I graduated to producing the songs after I'd written them. I do find it helpful to produce songs a little bit when I'm writing. It will help inform more rhythmic lyrics and melodies. I'm reluctant to produce a beautiful instrumental and then write a mediocre song over it. I'd rather make sure I've written something really good and then worry about the instrumental.

MC: One of your trademarks as a producer is placing acoustic instruments in the center of the sound. On one of your new solo songs, "A Concert Six Months From Now," the guitar has a street busking tone.
FINNEAS: I love the simplicity—the way a piano sounds, an acoustic guitar, and I love them when they are paired with surprising elements. That to me is an exciting marriage: a traditional element with this shocking thing.

MC: We read a quote from you that we will paraphrase: You noted that music that becomes enormously successful generally doesn't sound like anything else.



FINNEAS: I think that's true. The exception to that rule is the greatest songs. A magnificent piano ballad will become big because it's terrific—it doesn't matter that we've heard a million of them. When "Someone You Loved" by Lewis Capaldi blew up, I was thrilled.

MC: You made Grammy-winning albums in your bedroom, and you now work primarily at home. Do you also work in conventional studios?
FINNEAS: I've been in all the great ones in L.A. at least once. What I like to do is to be where artists are their most comfortable. Sometimes an artist is locked into Conway Recording Studios for a month straight, and I'll go there to work with them. I'm the most comfortable here at my house; Billie is her most comfortable when we're at home together. So that's where we stick to working. If I'm working with someone I don't know as well, maybe we're working together for the first or second time in the studio, a separate location is a plus. They're not in your house or you're not in their house. I don't make anything better in studios, but sometimes it's nice to work in a place that isn't your own bedroom.

MC: *Happier Than Ever,* Billie's latest album, was created during the pandemic lockdown. You were on a regular creative schedule, correct?
FINNEAS: Yes, we worked three days a week. That's how we made the album. It was our mom's idea, and so smart. When she suggested it, we were like "No!" But we tried it out and made the song "My Future" immediately.

MC: When you are producing vocals for other artists, do you ever have to be a psychologist?
FINNEAS: Sometimes. You have to make the artist feel safe. Otherwise, no one is going to do their best work. We aren't as vulnerable around our closest friends as we need to be around our creative collaborators. We need to be really vulnerable—I mean therapist vulnerable. And that can be a challenge.

MC: Do you ever have to challenge a vocalist?
FINNEAS: I hope I'm challenging a vocalist every time in terms of making sure that I'm holding them to the highest standard. I feel like it should be a goal to make someone do the best they've ever done. To me it's about inspiring an artist to challenge themselves rather than make them feel like I'm pushing them.

MC: What mics are you using for vocals? And what is Little Altar Boy?
FINNEAS: I spent years with a Neumann TLM 103, now I use a Telefunken 251 for Billie, and a Chandler REDD for myself and with others. Little Altar Boy is an amazing plugin made by Sound Toys. It can be used on anything, but I primarily use it on vocals. It's a processor that shifts pitch and tone and can distort sounds.

MC: Are there other new instruments or effects in your arsenal?
FINNEAS: I use a synthesizer called an Ace Tone TOP-6, an old Japanese synth that I bought from Custom Vintage Keyboards that has a great sub bass.

MC: You play guitar, keyboards, and other instruments on stage and in the studio. Do you consider yourself an accomplished instrumentalist?
FINNEAS: I don't feel super-qualified. I don't think I could rip a solo. I can offer support. I can pick something up and be musical with it, but I'm not virtuosic.

MC: In concerts with Billie, you are often performing on bass. It makes the overall sound more organic.
FINNEAS: Bass to me is the thing that goes the best with vocals, they don't infringe with each other. I play guitar and keys onstage with Billie, but my favorite thing is bass. I use a Fender Mustang—it's got a "subbier" tone and a short scale neck, which fits me better. I'm six feet tall... bassists are all six foot five!

MC: When you were presented with one of your many Grammy Awards, you dedicated it to the kids who are making music in their bedrooms—what you did at your folks' house here in Highland Park.
FINNEAS: I definitely felt empowered. Now it's par for the course. Everyone is making music at home.

alexandra@highrisepr.com

FINNEAS QUICK FACTS

- Raised by entertainment industry professional parents, Maggie Baird and Patrick O'Connell, both Finneas Baird O'Connell and his sister Billie Eilish were homeschooled.
- FINNEAS and Billie both sang in the Los Angeles Children's Choir. "It's embedded in how I hear melody lines," FINNEAS says.
- The 2013 movie, *Life Inside Out*, funded by a Kickstarter campaign, was a fictionalized version about the relationships of Maggie Baird and FINNEAS as a musical mother and son.
- Additional acting credits for FINNEAS include *Bad Teacher, Modern Family, Aquarius* and the role of Alistair in the final season of *Glee* in 2015. "I started acting when I was younger because my parents did," he told *Music Connection* in 2017. "There was no illusion of grandeur."
- Following the *James Bond* film's title song, FINNEAS and Billie collaborated on songs for the upcoming Pixar animated feature, *Turning Red*, due for release on March 11. FINNEAS also composed the score for 2021-released film *The Fallout*, about the emotional aftermath of a high school shooting.
- As a teen, FINNEAS led local rock bands Hollow Point Eyes, renamed The Slightlys, who performed regularly at the monthly NELA Art Walk, held on York Blvd. in Highland Park

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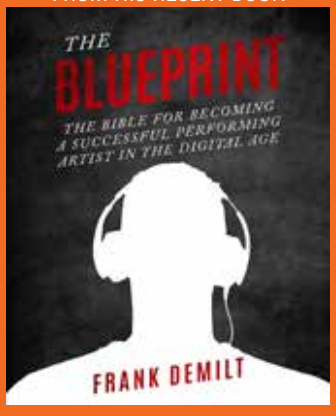
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*U.S. Patent 10,838,683

CHOOSING THE RIGHT EQUIPMENT

BY FRANK DEMILT

FROM HIS RECENT BOOK



CHOOSING THE RIGHT EQUIPMENT

and understanding the nuances of recording is the difference between someone listening to your song or pressing skip after the intro. In recording there are many things to consider, but first and foremost you must know what equipment is needed for this process to be done effectively. Here is some of the equipment you will need to get started

- *Digital Audio Workstation (DAW-recording/ editing audio computer software program)*
- *Audio Interface*
- *Studio Monitors*
- *Microphone and Headphones*
- *Cables*
- *Mic Stand*
- *Pop Filter*
- *Computer*

DIGITAL AUDIO WORKSTATION

Choosing the correct DAW to use comes with a few caveats. First, it's going to depend on the computer you have. Second, which operating system you're running. Last, the amount of RAM and internal cores the computer has. Pro Tools, Fruity Loops (FL Studios), Logic, and Ableton are the most popular DAW options (Luna, a new program, is gaining recognition as well). Each DAW has its own strengths and weaknesses, but they are all comparable. Even Garageband, the free MAC software program, provides a decent alternative if you can't afford one of the other programs.

Pro Tools is considered the industry standard for recording and mixing and is used in every major music studio in the world. Logic and Fruity Loops (FL Studios) are mainly used by producers for making instrumentals, however, Logic is becoming more widely used in the recording process. Ableton has primarily been used by DJs performing a live show, however, more producers are using it for their production.

Once you've chosen your software, it's time to select equipment. Starting with the interface the Focusrite or Mbox are some of the most affordable options. Each of these interfaces and their accompanying microphones can either be bought individually, or as a bundle which will include the interface, a microphone, cables, and a set of headphones. For your first in-home studio, I recommend purchasing them as a bundle, because it's less expensive, offers guaranteed compatibility and technical support. Two bundle options to consider are:

The Presonus AudioBox iTwo recording bundle:

- *Bus-powered USB audio interface for true portability (USB cable included)*
- *M7 condenser microphone (mic cable included)*
- *Studio One Artist DAW software*
- *Capture Duo iPad app*

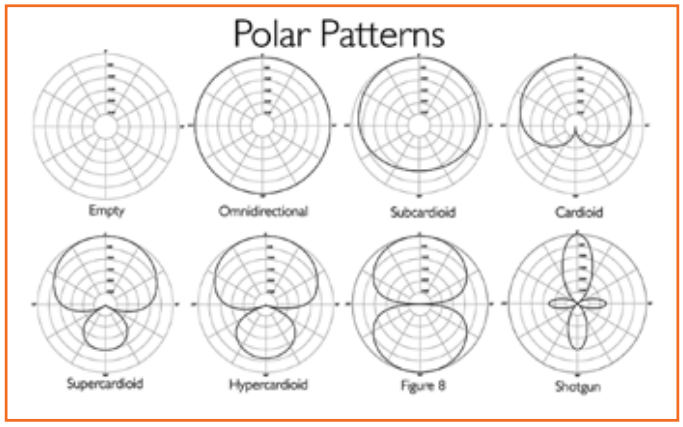
Focusrite's Scarlett 2i2 3rd generation recording bundle:

- *Ableton Live Lite Music Making Software*
- *Pro Tools First Focusrite Creative Pack*
- *Focusrite Red 2 & Red 3 Plug-in Suite*
- *XLN Audio Addictive Keys Virtual Instruments*
- *Softube Time & Tone Bundle*
- *Access to Focusrite Plug-In Collective*
- *Free three-month Splice Sounds Subscription*

These interfaces are easy to use as they have only an input (volume) control for the microphone and the rest of the settings can be adjusted from within your selected DAW. Like most equipment choices the correct interface for you will be a preference based on your needs. I suggest reading reviews and watching YouTube videos on each of these interfaces to see which one entices you the most.

MICROPHONES

Choosing the right microphone will depend on what you're recording, the room you're recording in, and the sound you're going for. Each microphone has a distinct polar pattern that determines how sound is recorded into the microphone.





There are three different polar patterns a microphone can have:

- *Cardioid, meaning audio will only be picked up from the front of the microphone.*
- *Figure eight, meaning audio will be picked up from both the front and back of the microphone.*
- *Omni, meaning audio will be picked up from all sides of the microphone.*

These pick-up patterns and the mechanics inside the microphone are important because each voice and instrument has distinct frequencies that the microphone will pick up differently. Some microphones will add more high frequencies creating a thinner sound, and some will add more low frequencies creating a fuller sound. Most artists have a specific microphone they always record with, because they know this microphone will create the optimal recording for their voice.

There are three different types of microphones you can choose from:

- *Dynamic Microphone*
- *Ribbon Microphone*
- *Condenser Microphone*

A dynamic microphone has a thin membrane attached to a coil. These two pieces are surrounded by a magnet, so when the microphone picks up sound, the membrane and coil move and create an electromagnetic signal that can be transferred to your sound system. Not only are dynamic microphones usually the most affordable, they're also durable and because of their durability, they're the most common choice for live sound. Unfortunately, they aren't considered to be as accurate as the other microphones, because of their wide frequency range and high sensitivity.

Ribbon microphones are the most authentic sounding as they are the oldest form of microphone technology. Their construction is very simple and often built by hand because the components are so delicate. Ribbon microphones contain a very thin piece of corrugated tin foil placed between two high powered, permanently charged magnets. The resulting electrical signal then goes through a transformer that increases the power to a usable level for amplification, as they need a lot of gain (or level) for a usable signal. Because of their fragile nature, ribbon microphones are easy to damage, in fact the foil that makes up a ribbon microphone can disintegrate if rubbed between your fingers, and some ribbon microphones can be damaged if you accidentally apply phantom power to the microphone. Ribbon microphones can be more expensive than their counterparts, but they offer a great sounding recording.

Condenser microphones are a nice middle ground between ribbon and dynamic microphones, and you'll typically see them being used in a recording studio setting. Condenser microphones are relatively durable, but not as durable as dynamic microphones. However, newer solid state condenser microphones are comparable to the most durable dynamic microphones. Condenser microphones create sound with an electrically charged plate next to a solid capacitor placed inside the microphone capsule. When sound enters the microphone, the diaphragm moves and the backplate stays still. The changing distance between the two plates creates an electrical signal which is a recreation of the original sound source. Condenser microphones need

studios that may not have proper acoustic treatment, as a shorter distance will reduce the reflections of the audio.

- *Far field/soffit monitors: These are mounted on high stands or built into the music studio's back wall. They are ideal for large studios treated with acoustic panels. The main purpose of far field monitors is for checking the low end of the mix.*

ACTIVE VS PASSIVE MONITORS

- *Active monitors: These monitors have a built-in amplifier. The amplifiers in active monitors are matched specifically to the power needs of the monitors.*
- *Passive monitors: These monitors will need to be plugged into an external amplifier.*

TWEETERS AND WOOFERS

- *Tweeter: This handles all the higher frequencies, from 2kHz-20kHz.*
- *Woofer: This handles the lower frequencies, from 40Hz-5kHz. The larger the size of your woofer, the better it will handle the lower frequencies.*

microphones I mentioned above will suffice and will provide a good quality recording for a relatively low price.

- *Headphones: I would suggest either the Behringer HPM1000 or the TASCAM TH-02 as these two closed-back headphones have a great sound quality and comfortability for their price points.*
- *Interface: For your first interface, there a few different options. However, as I mentioned above, my preference is the Scarlett. This interface is easy to use, connects to any computer with a USB port, and is compatible with both PC and MAC.*
- *XLR Cable: This cable is what connects your microphone to the interface. The price for these cables will vary depending on length, however, for your first set-up a short cable of 3-6 feet will suffice and be your cheapest option.*
- *Mic Stand: This stand is so you don't have to hold the microphone while recording. For the needs of your first equipment purchase, this stand doesn't have to be elaborate, and just about any stand will do.*

Audio (UAD) Apollo interfaces would suffice.)

As I mentioned with budget interfaces, the higher end equipment can be purchased in a bundle or individually. If you would rather purchase a bundle to get everything at once, instead of purchasing the equipment individually, here are a few options:

Townsend Labs Sphere L22 and Apollo Twin X Quad bundle:

- *Apollo interface*
- *XLR cable*
- *Microphone stand*
- *Pop filter*
- *Townsend Microphone Modeling System (a software that emulates a variety of microphones. It allows you to create a combination of multiple microphones thus creating your own unique sound it also allows you to choose how much of each microphone sound you want and where you want to place the microphone.)*

Manley Reference Cardioid Microphone & Shelford Channel Bundle:



▪ Sennheiser HD280



▪ JBL 305p MkII



▪ KRK Rokit 5 G4



▪ Audio Technica ATH – M20x



▪ Yamaha NS-10

When deciding which equipment to buy, at first you need to know your budget. Most artists at the beginning of their careers don't necessarily have an immense budget to work with. If you are on a budget, it's better to get the best bang for your buck, but if price is of no concern, splurge for the top-of-the-line equipment which can provide better sound quality. Remember, it won't matter how good the equipment is if the person using the equipment doesn't know how to use it. Music is not a case of "The builder is only as good as the tools they have." It's quite the opposite.

If you're on a budget and looking to outfit your recording studio needs, the equipment you will absolutely need is:

- *Microphone: One of the dynamic condenser*

As mentioned before, most of this equipment can be purchased as part of a bundle, but this will restrict you're buying options to one manufacturer. Choosing to purchase the equipment separately can be slightly more expensive but will give you a wider variety of manufacturers to choose from.

Now, if budget is of no concern you can splurge for higher end equipment from a wider variety of manufacturers. You will still need the same equipment mentioned about but the few variances can be in headphones (Audio-Technica ATH-M50x closed-back headphones for recording and the Sennheiser HD 600 open-back headphones for mixing), monitors (Yamaha HS5), and your interface (and of the Universal

- *Manley microphones*
- *Shelford channel strip*
- *XLR cable*

Deciding which equipment to outfit your studio with is comparable to interior designing your house. You could have the most beautifully structured house, but if the furniture you pick doesn't accent the room, the beauty of the house is lost.

Whether on a budget or not, bundles are a great place to begin your journey in becoming an artist. They provide you with all the necessary equipment to get you started and passing up this luxury would be ill-advised. ▪


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LISA ROY

A Lyrical Life of Light, Laughter and Love

By Rob Putnam



For the past two decades plus, Lisa Roy has been a well-known and highly regarded figure in the music, production and pro audio communities. She got her start in the business when she and a friend launched Ground Control Studios on L.A.'s west side. She then segued into artist and technology consulting with Rock and Roy Entertainment, spearheading artist relations for such brands as Audio-Technica, Iron Mountain Entertainment Services, Roland and BOSS, to name a few. Additionally, along with longtime associate Robert Clyne, for more than 15 years Roy handled the public relations for the Producers & Engineers Wing of the Recording Academy, as well as the technical public relations initiatives for the annual GRAMMY® Awards.

There are many things that I remember about Lisa. But the three that stand out most were her ever-present smile, her love of music and her radiant spirit. She always made me think of a dancer who'd never lost her joie de vivre, and forever struck me as someone who'd benefitted from her years in the business but also managed to remain ageless. She was like a bolt of lightning wrapped in a bow... or a boa, when the occasion called for it.

She crossed paths with countless industry professionals over the years and always left everyone happier than when she'd met them. Her arrival was like a gentle breeze on a stifling July afternoon; a cup of coffee the morning after too little sleep; a mother's kiss on the forehead after a punishing day in the second grade. I'll always remember her bright spirit fondly. In the following pages, family, friends and colleagues share their thoughts and feelings in our tribute to a woman who lived life fully, fervently and freely.

"There are no words to describe the sudden loss of our dear sweet Lisa. It has left a large, painful hole in our family that will be hard to ever heal. Lisa was a wonderful daughter, an incredible sister, an amazing aunt to her niece and nephews and a loving wife. She loved her family deeply.

"Lisa was kind, loving, forgiving, strong, stubborn and resilient. She laughed easily and loudly and did it all with such beauty, grace and style. She was so incredibly generous and selfless and happiest when helping others. "One person that Lisa has always admired was Audrey Hepburn. There's a quote from Ms. Hepburn that really describes the beautiful soul that Lisa was: 'Forgive quickly, kiss slowly, love truly, laugh uncontrollably and never regret anything that made you smile.' You are forever in our hearts, Lisa, and we will cherish you and love you always and forever."

–The family of Lisa Roy

"For more than 30 years, Lisa was the connecting force that tied Audio-Technica to the professional recording community. The personal and professional loss we feel is immeasurable."

– Kazuo Matsushita
President, Audio-Technica Corporation

"Lisa was my close friend and business colleague for more than 35 years. She was an inspiration to everyone in her presence. Lisa was thoughtful, generous, witty and completely selfless. Lisa, I love you. RIP."

– Eric Bettelli
Publisher, Music Connection Magazine

"Lisa entering a room was like sunshine walking in to warm your life. She wasn't just well liked, she was WELL LOVED!"

– Jimmy Jam & Terry Lewis

"Whatever it was, Lisa made it happen. Whatever was needed, Lisa supplied it. Whoever needed a hand, Lisa's was there. She missed no small point, no detail went unnoticed or overlooked. There will never be another person who gave so much with such joy and love to our business. I join the thousands of my comrades who adored, admired and now miss her."

– Jack Douglas

"Lisa possessed a sassy and compassionate glow that lifted the industry like a titan. It's hard to imagine the world without her in it."

– Michael Molenda

"Lisa was the very essence of all that is good in our industry. She treated everyone equally and with respect. She was and is irreplaceable and will forever be in our hearts."

– Warren and Kasia Huart

"I always knew Lisa to spot people who did the right things for the right reasons. She was generous in the sharing of her spirit. Her light shone bright.

– Gavin Lurssen
Lurssen Mastering

"Lisa was like no other. She always went out of her way to bring me into her world. Her kindness was unmatched."

– Joe D'Ambrosio
Joe D'Ambrosio Management

"Lisa's unique ability to initiate, organize, implement and connect people all with untold enthusiasm was bar none. She was a colleague, but especially an ardent friend. She will be truly missed."

– Udi Henis
Waves International Marketing & Public Relations



"Lisa was an incredibly lovely and kind person, and her passing is an immeasurable loss for the audio community. We are so fortunate to have known her."

– Audio Engineering Society

"Lisa brought Bud and I together and was always our biggest fan and cheerleader. She wasn't just our manager, she was our family and we don't know what we'll do without her."

– J.D. Andrew
Billy Bob Thornton & The Boxmasters

"Lisa was all heart and represented everything good about human nature. She devoted her life and endless energy to helping others' dreams come true."

– Beverly Keel
Dean of Middle Tennessee State University's College of Media and Entertainment

"Lisa was sweet, smart, talented, humble, generous, extremely knowledgeable, always on point, knew everybody and could move mountains with a whisper. A radiant positive creative force with panache and pizzazz. An extraordinary woman."

– Pierre Paradis
International Development, GSI Musique

"I met Lisa in '97, my world was enhanced immediately! Her integrity, passion and infectious enthusiasm influenced everyone she met! She was our North Star!"

– Rory Kaplan

"Like so many others, Lisa gave me my start in the industry where most people use their energy to gather attention for themselves. Lisa was an exception. She was a shining star that used her brilliant energy to illuminate the talents of those around her."

– Christopher Rowe

"Lisa did what she did; she lifted us up with grace and style making us all better. It will take all of us to fill the void that she left behind."

– Mike Myles
Producer

"Oh Lisa. What a sweet woman. It has been an honor to work with you. Thank you for everything. I always loved hearing French spoken and thank you for making the effort. A big hug from the province of Quebec, Canada."

– Nicolas Lemieux
President, GSI Musique

"Lisa was beautiful, smart, strong, kind, generous and always fashionable no matter the occasion. Fortunate to have known her and like so many will miss her dearly"

– Shivaun O'Brien

"Lisa was a studio Angel. She helped so many people throughout her stellar career. RIP, Lisa. You will be missed."

– Peter Bunetta

"Grateful to Lisa for supporting my geniuses. She mixed FUN with professionalism, brought style and sparkle to our music industry. With tears and cheers!"

- Claris Sayadian-Dodge
C Artists I studioexpresso

"Lisa was the queen of cool. She knew everyone and was involved with so many artists, engineers and producers. It was inspiring to see her doing her thing. She was a dear friend and will be missed."

– Phil Wagner

"Lisa built me into the publicist I am today. I will forever be grateful that she was such an important part of my life."

– Nicole Cochran
Senior Publicist, Richlynn Group

"He-lllllllllOOOOOOO! I can still hear Lisa's greeting to any of us as we entered a room at an event she had effortlessly put together with her inimitable energy, elegance and love."

– CJ Vanston

"Lisa was the kindest and most generous person I have ever met. This world will not be the same without her. She was loved and will be missed."

– Julian Raymond
SVP A&R, Big Machine, John Varvatos Records

"How lucky I was to be smiled upon by the one and only Lisa Roy; her kindness, care and beautiful heart. Her sparkle was that of the truest gem."

– Christine Wu

"Lisa was and always will be a central part of our belonging to this wonderful community of engineers and producers. She was real, humble, kind, and so amazingly dressed! She made you feel like the only person in the room. What a loss of knowledge and beauty inside and outside of this industry. We will miss the jokes between us about her delightful accent, which we could never figure out and never knew how many years young she was. Thank you Lisa for all you have done. Love forever lovely Lisa."

– Lisa and Alan Parsons

"Lisa, who knew no strangers, was a beacon and guiding light to anyone trying to navigate their way in the music industry or in life."

– Mike Kopp
Artist Manager

"Lisa was one of the most genuine and beautiful people I've ever known. She always made you feel like you were the most important person in the room. You could trust her with anything - her advice [was] always sage. We are all worse from her passing and greater from her life."

– Nathaniel Kunkel

"Lisa brought spirit and fun to so many circles, pulling the hidden strings that motivated us, creating celebrations so memorable in our musical village."

– Mr. Bonzai

"Lisa was a beautiful human being, an amazing talent in everything she did and always had time to listen and help in any way."

– Val Garay

"We'll never forget her flair, accent, charm and generosity of spirit. It's gonna be a very different world with her gone. RIP, Lisa, my love."

– Pete Doell
Senior Mastering Engineer

"Somehow Lisa always knew when I was in town and we'd get drinks and split an order of fries. We would talk about business some but then talk about family, clothes and our dogs. I'm really going to miss her."

– Karen Dunn
KMD Productions LLC

"Lisa's love for Csaba is the memory of her that I hold dear. Driving LA to Las Vegas roundtrip in the same day to be sure her love was OK."

– Zoe Thrall
Director of Studio Operations,
The Hideout Recording Studio

"We have known Lisa for years. We first met her when she was married to Csaba. Lisa was a ray of light at all times. She made you feel like you mattered in all situations and she was always simply delightful. We don't know anyone who knew more people in the music business than Lisa, which is a testament to her kindness, generosity and charm. The world is not as good a place without her and we will miss her as we miss Csaba. God bless you Lisa Roy."

– Martina and John McBride

"Lisa was a close and dear friend to each of us and our organization. Her vibrancy and kindness was unmatched and her loss is felt deeply."

– The METAlliance (Chuck Ainlay, Niko Bolas, Frank Filipetti, George Massenburg, Elliot Scheiner, Jim Pace)

"There was simply no one like Lisa! Insightful and fun. And when she walked into the room, everything lit up. She knew absolutely everyone and everyone was her friend. I feel lucky to have been her friend for over 40 years and I will miss her dearly."

– Allen Sides

"I met Lisa decades ago when she just started working in the business at Ground Control. She was the best at what she did. RIP."

– Ellis Sorkin
Studio Referral Service Inc.

"My husband, Al Schmitt and I, loved Lisa. With her experience and boundless compassion, Lisa helped me emotionally navigate his death. I'll miss her so."

– Lisa Schmitt

"I've known Lisa for over 30 years. Everything she did in life she put 120% of herself into it, including her marriage, her friends, her business relationships. I'll miss her smile and energy always."

– Joe Chiccarelli

"Rarely do we get to work with and then become close with the genuinely kind, the highly intelligent and the extremely loveable. Usually it is one or the other. Lisa was all of the above."

- Brian Kraft
Recording Connection

"If I was interested in a piece of gear, Lisa would have it set up in my studio in under 24 hours. No fuss, no NAMM, no problem."

– Rami Jaffee

"Most, if not all of us, have known Lisa for a very long time and we've all loved and will go on loving her. I will miss you, Lisa."

– Matthew Wilder





"In our industry, our colleagues are often also our personal friends. I knew Lisa for many years, from managing Ground Control Studios to leading tours of the astounding backstage tech setup of the GRAMMY Awards, she was always in the highest of heels. Her kind heart and unlimited capacity for creativity is reflected in the outpouring from so many, now that she is gone. I won't say RIP since Lisa wasn't big on rest. Instead, I give thanks for having had her in my life."

– Maureen Droney
The Recording Academy P&E Wing

"Lisa was uniquely talented and universally admired. Her irrepressibly genuine enthusiasm and wholly original sense of style were matched only by her profound and detailed understanding of how making records actually works."

– Peter Asher
CBE

"Sweet Lisa. In my heart every day. Her sweet cheerful voice, always inviting and inspiring. She shared fun, beauty, fashion and love of life so graciously. Missing you!"

– Paula Salvatore
VP Client Relations & Studio Marketing, UMG

"Lisa was amazing. She would take the time to introduce you to anyone—and there was no one she didn't know. She was a beautiful soul and will be missed."

– Russ Long

"Lisa came into the NAMM family with the TEC Awards and subsequently became an invaluable part of our NAMM Show planning. Her sudden passing has left us heartbroken but determined to continue her legacy of selfless service, something she did better than anyone."

– Joe Lamond

"When I first met Lisa, I was taken with her style paired with her vast knowledge of all things audio: the business, the equipment and most of all her deep connection with the people who make it. I am honored to have known her and always looked forward to our time together."

– Lisa Loeb

"Lisa was a trailblazing businesswoman. Honest, wise, generous, sincere, enchanting, gracious, professional. Always ahead of her time."

– Jim and Helene Ladd

"Our planet has lost one of its brightest lights in our Lisa Roy. We are all better humans because of her. There can never be another and there will forever be a hole in our hearts. We LOVE you Lisa. Thank you so much for being on this ride with us."

– Chris Halon
Roland

"Lisa was one of the most honest, sincere and caring people that I have ever known. Her passion and drive came through in everything she did. She was the glue for so many relationships in the music industry."

– David A. Helfant
Arpeggio Entertainment

"Lisa was the big sister our pro audio community depended on. She kept our family together in so many ways and we all miss her!

– Chris Lord-Alge

"Lisa was Tinkerbell flying into a room and lighting it up. She was loyal, generous intelligent, hardworking and a fashionista. She loved a martini, French fries, caviar and sushi. But most of all she loved Danny and Trixi. She will be deeply missed."

– Rose Mann

"Lisa was truly a unique figure in our recording community. Her dedication to creativity and technology was felt profoundly by artists, producers and manufacturers alike."

– Rob Goodchild

"I was introduced to Lisa by Phil Ramone on my first day as the director of The P&E Wing. Phil said she would be my 'secret weapon' and I hired her. She was exactly that and so much more—one of my closest friends and like family. The last project we did together was the cover story for this issue. I'll miss her forever."

– Leslie Lewis
Leslie Lewis Consulting

"Lisa was a bright light in this world. With her exuberance, style, finesse and passion, she was one of a kind. Miss you immensely. RIP, Bella.

– Lucy Sabini
Lucia Media Group

"Lisa defined 'inspirational.' Her inspiration helped me to make sure at its inception that The Bakery was taking flight. I'll never forget her loving care."

– Eric Boulanger
The Bakery

"Words cannot describe Lisa's presence. She's left a huge void in our industry and in our hearts. Much love to you, Lisa!"

– Ryan Hewitt

"Thank you Lisa for your kindness, your big heart, your ability to light up any room and most of all for your friendship."

– Chris Schmitt

"P&E Wing to Alan Parsons, Ed Cherney to the Immediate Family, Lisa made things happen. I will miss her kind and generous soul forever."

– Ken Rose

"Lisa was a bright light in all our lives. I called her 'Tinkerbell:' that beautiful energy that lights up everything and everyone it touches. A shadow has fallen over us with her passing."

– Candace Stewart

"Dear Lisa was the embodiment of our industry. Smart, caring, sexy, passionate, spiritual. A survivor. All madly in love with her. Heaven received a superstar."

– Herb Trawick and Dave Pensado

"Lisa absolutely changed the lives of everyone she worked with. I was one of those she touched. We all will not be the same without her."

– Jack Joseph Puig
PuigChild Studio, Hollywood, CA

"Lisa was an expert at connecting human beings and in doing so she made the music industry feel closer, more personal and more authentic."

– Meg Travis
Iron Mountain Entertainment Services

"Lisa. Charming super-power who made magic happen. Relentless. Defined the meaning of the words 'I'm on it!' Generous. Selfless. Delighted in sharing a behind-the-scenes laugh."

– Peter Chaikin

"Lisa was a bright light. Wherever you are, Lisa, I know you are the best-dressed angel in the room and a fabulous party is being planned. We will miss your spirit always."

– Sharon Corbitt
All Good Factory

"Lisa was a remarkable person who championed the GRAMMY Museum since the very beginning. Her support was immeasurable and she will be deeply missed."

– Lynne Sheridan
GRAMMY Museum

"As a professional or a friend, Lisa was always there to lend a hand, an ear, or simply encouragement and always with a warm, genuine smile. She will be missed."

– Steve Genewick

"She brought a huge heart, beauty and instinct that put a sheen of glamor and joy and importance on our little businesses. There will never be another Lisa."

– Jeff Greenberg and Tina Morris
The Village





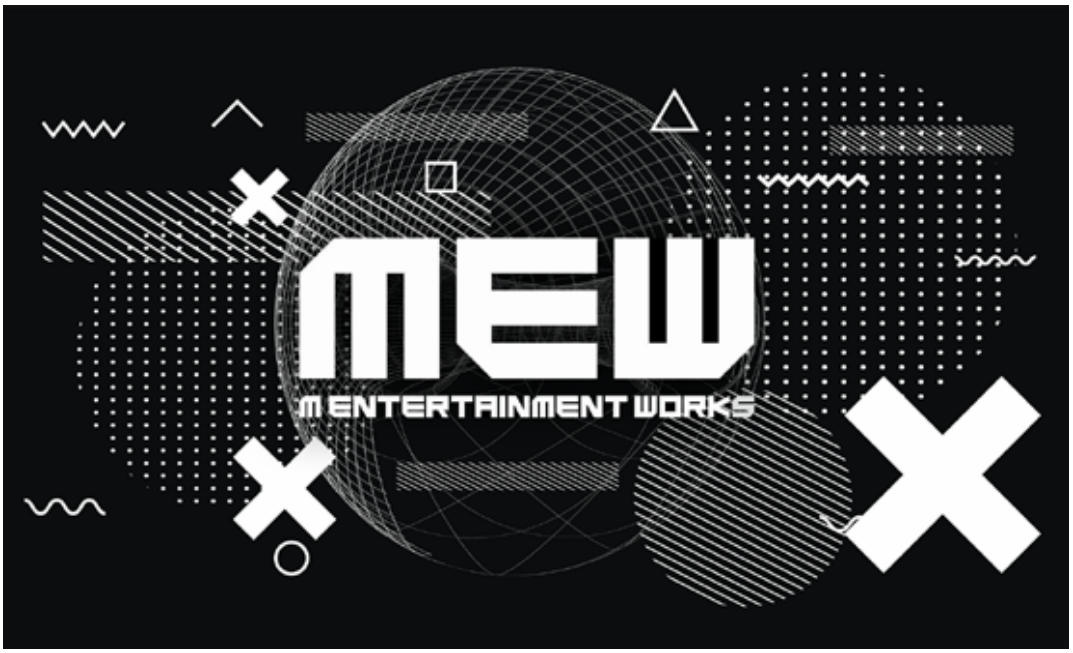
M Entertainment Works

M Entertainment Works (MEW) president Hitoshi Miyata has always been a visionary. From his early days as a musician in the late '80s to his current status as an innovative entrepreneur, he's continually kept his hand on the pulse of cutting-edge technology. In the '90s, Miyata began creating multimedia and online content and has been a developer and consultant in expanding avatar and XR technologies.

Music Connection recently spoke with Miyata to get his unique perspective on how MEW can assist creative artists and musicians in expressing their original content via exciting avenues such as "Motion Creation Technology," "Avatar Creation Technology," "AR Technology" and "NFT Technology."

M Entertainment Works Mission Statement

"We are a company of creators who are passionate about their work and about making the world a bit more interesting. We combine eye-popping entertainment with original ideas and the latest technology to empower the creativity of talented artists around the world."



"In the digital world of entertainment such as the Metaverse, everyone will not be an observer, but a participant, a broadcaster."

Empowering People's Creativity

"We believe what MEW will provide is a tool that can help people discover new ways to use and enjoy things that we never imagined, and help them create something. In the digital world of entertainment such as the Metaverse, everyone will not be an observer, but a participant, a broadcaster. They will exist in a circle of empathy where new values and communication will become the norm. In a world where everything that is created can be realized, we will provide all kinds of opportunities; including the means for everyone to express themselves equally, transcending barriers and creating the joy of living. That is our idea of entertainment."

MEWS Project 01—MEWSICIAN

"This is an experimental platform that provides a new musical experience using the package of MEW's technology. It is very simple as an experience, but it has been developed with the most advanced technology. You would point your smart device at an object shaped like a chair, and the artist will come and perform for you. You can also record and edit the performance from the user's point of view and publish it on social media, just as if you were controlling a video camera. Of course, you can also shoot a video of yourself collaborating with the artist."

MEWS Project 02—MEWSEUM

"This will be the world's largest digital archive of creations; including music, dance, sports, fashion, acting, animation and products. They will be not only tradeable, using blockchain technology like NFT, but also traceable, with rights enabling distribution of revenues to those created. It will be a platform that empowers the creativity of people."

The Differences and Similarities Of "Motion Creation Technology" and "Avatar Creation Technology."

"'Motion Creation Technology' enables us to extract 3D motion data from ordinary videos while we use 'Avatar Creation Technology' to create a digital human that uses the motion data. They are similar in a way that augments possibilities of the current, previous and future creativities and existences. They are different as they both play different roles in a project."

The Challenges Presenting "Augmented Reality (AR)" and "Non-Fungible Token (NFT)" Technology to Artists and the Consumer.

"I think the challenge is to communicate complicated nature in a simple way and create a situation where everyone can participate. MEW considers that part to be the most important. And every day we are developing and designing technology to realize that idea."

MEW's Motivation for Involvement with the GRAMMY Awards Gift Lounge

"The Grammy Awards, the world's largest and most respected music event, has been a stage of longing for me since I was a child. However, my motivation for participating this time is not that, but respect for the music. At this point, we believe that our technology is the best match for the music. We hope that everyone that visits the Grammy Gift Lounge will simply enjoy the work that we have created while having fun. We will also be giving away miniature scale gifts for you to enjoy in the privacy of your own home for the work you experience at the event. This is a special gift made for the Grammys and will not be sold to the general public."

Artists MEW Wants to Be Involved With

"We are currently working on a project with a prominent musician in Japan. But we will be very happy if we can find musicians who are interested in our technology by showcasing it backstage at the Grammy Awards.

MEW's Short and Long Term Goals

"The first thing we want is to make sure that everyone enjoys the experiences with our products. At MEW, we believe that technology must be used to enhance the joy of human life. On top of that, we would like to bring the best experiences to all people. We want to create a chain of creative ideas that brings smiles to the faces of our neighbors, with the aim of creating a better society." •

Visit mew.ltd


She changed our industry
with grace, style and
a whole bunch of rock & roll.
Miss you, LRoy.
Never enough time...
Photo by Mr. Bonzai
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Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones

The recently released Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones are a logical add-on to Mackie's growing EM microphone lineup. They are a perfect solution for podcasters, content creators, musicians, home studio owners, filmmakers, videographers, or anyone who wants to capture high quality audio content wirelessly either in the studio or on the go.

The feature set on the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones are identical except that the Mackie EM-Wave LAV has a built-in microphone and comes with a Lavalier microphone and fuzzy windscreen as a standard accessory. The Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones are ultracompact and lightweight and are designed for maximum portability. Both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones come with a deluxe carrying case as a standard accessory.



The Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones are simple to operate. To get started, all you need to do is turn on the receiver, press the pair button twice, and the receiver will automatically dial in the strongest available frequency within the 2.4 Ghz bandwidth. Both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones have built-in 128-bit encryption capability for securely transmitting audio in crowded environments.

The rechargeable battery on both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones should be able to provide up to seven hours of continuous use via the USB C charging connector. Both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones can be used while the receiver is charging. Assuming you are working with a clear line of sight, both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones should have an operational range of 230 feet. Mackie recommends users maintain a minimum of 10 feet between the transmitter and the receiver when operating Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones. Up to six Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones wireless microphones can be used in the same operational range at the same time.

The front panel of the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones receiver features a power switch that can also show powered on and off status, remaining battery life, mute, and a multipurpose status indicator. The multi-color Color Status light on the front of the receiver will flash one, two, three or four times relative to 25 percent to 100 percent remaining battery charge. The status light will also show you paired, unpaired, mute, and unmuted status.

Two TRRS eighth-inch outputs on the bottom of the receiver provide dual Mono (not Stereo) outputs to a mixer, streaming, recording or similar output device. Two momentary volume controls on the side of the receiver adjust the overall output level. A 1/8th inch stereo headphone output allows for monitoring of your output level. The Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones come with an a 1/8th inch TRS to TRRS Cable a 1/8th inch TRS to TRS Cable and two USB-A to USB-C Cables.

Bloggers and content creators will find the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones a useful tool to connect an iOS or Android phone from the 1/8th inch Main output to the input of a mixer streaming services like Twitch or TikTok.

The Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones will easily pair with your smartphone or DLSR, Video Camera and can be connected via the included belt clip, which can also be used as a DLSR or Video Camera shoemount.

Use the EM-Wave XLR Wireless Microphone to capture Vocal and Instrument performances by pairing it with a dynamic microphone (such as Mackie's EM-89D Dynamic Microphone) to capture high-quality audio for newscasts or by connecting to the main output of the receiver to the output of your video camera.

Mackie's EM89D is a budget friendly, handheld Dynamic microphone that is extremely versatile, and ruggedly well built. The Mackie EM 89D microphone features professional specifications that make it suitable for podcasting, recording and live performance applications. The microphone comes with a clip and a 16-foot microphone cable. There is no on-off switch on the microphone. The Mackie EM89D microphone features a slightly beveled design that prevents it from rolling when placed on a flat surface. As with all Dynamic Microphones, its effectiveness will depend on the proximity to your voice.

As with every Mackie product I have reviewed recently, it's clear Mackie has done extensive market research when designing the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones so that the features, benefits, and application possibilities relative to cost are designed to be highly competitive in the marketplace. The flexibility and ease-of-use of the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones make them a perfect cost-effective addition to your audio toolbox.

Both the Mackie EM-Wave LAV and EM-Wave XLR Wireless Microphones are available now for $199 each.

Find out more at mackie.com/products/EleMent-wave-wireless-microphone-systems



In memory of our good friend and colleague

Lisa Roy

IMES
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Creating a Record Label, the Artist's Way

Artistry is all about making choices. As a DJ and music producer, I make choices every time I sit down to create a track. I decide, for example, how to employ beats per minute or combine two vocal elements to realize my vision. Since starting the techno and house record label There Is A Light this year, I have suddenly been faced with a different array of choices, many of them involving money. But ultimately, my role as an artist or as a label head is to make decisions with one goal in mind—to stay true to myself and touch as many lives as possible.

In the worlds of rock, pop and hip-hop, artists who have achieved a certain level of success often create their own record labels. The latest artist to take this approach is Anderson .Paak, who on Nov. 2 unveiled APESHIT INC. with the backing of Universal Music Group. It's all part of a long tradition that goes back at least as far as Frank Sinatra—established artists seeking more control by taking a spin behind the desk, or as Sinatra would have it, acting as "The Chairman of the Board."

I came up in the world of techno and house music, where artists started their own labels not as a bequest of a major record company, but out of necessity. Detroit techno pioneers The Belleville Three—Juan Atkins, Derrick May and Kevin Saunderson—all started their own labels in the 1980s at a time when the majors had little to no interest in the genre. Today, we have powerhouse DJs such as Sian, the founder of Octopus Recordings, showing us how it's done. I brought Sian on as a consultant when I started There Is A Light in January of this year.

The creation of There Is A Light is a natural progression for my music career. I've made music my whole life, but I began working professionally as a DJ in 2016. I'm also an attorney based in Los Angeles and I founded and manage the 22-person Homampour Law Firm. I started my firm with less than nothing and now my company is considered one of the preeminent trial law firms in California. Super Lawyers has ranked me the 5th best attorney in Southern California in all practice areas. My goal in creating There Is A Light has never been to make money. I live for and love music. The label is simply an expression of my love affair for transformative music that connects people. It's about giving artists new avenues to reach audiences and, for some of them, a pathway to quitting their day jobs and making music full-time.

For some artists who are still trying to establish themselves, creating their own labels might be that pathway. They may want to do something bigger than just getting their tracks on Soundcloud or Spotify; I know I did. Other artists may have achieved major success and now simply want the opportunity to make more choices about their music. Either way, anyone starting a label must be prepared to take considerable time away from making their own music to deal with distribution, marketing, talent acquisition and legal contracts.

Essentially, the components of a successful small label are similar to those of a major one. It's just about scaling your operation up or down, depending on your resources and ambition. Here are the basics:

CLAIM YOUR PLACE: Look at the market, find a niche, then identify the artists in that space who will gel with your label's sound.



Come up with a name and logo that reflects your sound. Find a good graphic designer to design your logo. These initial steps are as hard as they are exhilarating.

MAKE CONNECTIONS: The great thing about connections is they build on each other. Let's say you get one DJ to do a remix. That person can connect you to another artist or give you the credibility to cold call an artist you have always wanted to approach. My label approaches artists we respect to ask for any unreleased tracks they want to get out there. Or you might produce a track and realize it's not a fit for your label's unique sound. Maybe there's a gospel-tinged vocal that a label devoted to a retro, disco sound would love to release. Make that connection happen.

GET LEGAL HELP: Right at the outset, you will need to work with a lawyer to obtain a trademark registration for that name and logo that you slaved over for so long. You need good legal contracts, including between yourself and your artists, covering such issues as royalty payments and song production. At There Is A Light, we like to retain the right to ask for edits to tracks. Believe it or not, sometimes changing the kick and a new mixdown can be all that is needed to make a track succeed.

PROMOTE YOUR ARTISTS: You will need personnel to handle social media, public relations and marketing. You also will need a plugger to connect with radio stations and streaming platforms and get airtime and playlist placements. And you will need to use promoters, to get your tracks in front of DJs who will incorporate them into their live sets. Watch the trajectory of some recent successful DJs and you will see that a strong social media presence is key and many times the driving factor.

GET DISTRIBUTION: You will want to find a distribution partner who will handle the technical aspects of getting your music on streaming and music sales platforms and make sure the label gets the royalties they are due. This is not easy because distributors won't work with just any label. Sometimes you can partner with another label that already has a distributor and come in as a sub-account.

STAY ATTUNED TO THE ARTIST: Artist-run labels are more sensitive to the feelings of their artists because the owner knows all about the sacrifice that goes into making music. This is especially true if the label head, in addition to being an artist, is also a decent human being. Never neglect that. You can let an artist down easy, even as you reject a track. The next track the artist brings you just may be the one that changes both of your lives.

WATCH THE CHARTS: For an electronic music artist, getting on Beatport's Top 10 can be that ticket to a music career they've been chasing their whole lives. It may seem lame, impenetrable or mystifying to focus on charting. It is what it is. The reality is that a producer who is charting has more options and commands higher fees to DJ throughout the world. As a label, the increased attention sends your streams and downloads on the same trajectory. Let the virtuous circle begin.

ARASH HOMAMPOUR is the founder of There Is A Light, a techno and house music label that has released music by artists such as Matt Sassari, Ron Costa and Drunken Kong, as well as Homampour's own music under his artist name, The Archer. More information at andthereisalight.com

IN MEMORIAM

LISA ROY

"Unforgettable"

Roland

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ANNIVERSARY 1972 - 2022

Mike Hall: Creating For Solo Bass

The purpose of bass has widely been viewed as one that is quite rigid: to occupy the lower end of a composition, while being the glue that binds rhythm and melody together. Through such a lens, the bass serves a quintessential role in nearly every genre of music—yet is ironically an afterthought when compared to other instruments such as guitar, drums, and keys. Over the years, however, this hasn't stopped the likes of prolific bassists such as Jaco Pastorius, Victor Wooten, Michael Manring and Billy Sheehan from demonstrating the bass guitar's astonishing potential as a worthy solo instrument.

Another such bassist who has continued to break the mold is Mike Hall.

For over a decade, the New Jersey native has performed alongside some of the biggest artists in the world of pop and rock music. More recently, his avant-garde solo bass covers have accrued hundreds of thousands of total views across social media, being lauded as virtuosic reimaginings of songs that he has made his own.

In this article, we'll be breaking down Hall's creative approach, multifaceted playing technique, and how exactly he's able to bring these arrangements to life, so that you too can follow suit in your own musical endeavors.

The process begins by figuring out a tuning that allows for the lowest note to be played on an open string, primarily for the purpose of being able to provide the bottom end of the arrangement in key without too much difficulty. In the case of Hall's latest solo rendition of "Californication" by the Red Hot Chili Peppers, the piece begins in B minor, requiring the E string to be tuned all the way down to B. Additionally, the rest of the strings need to be tuned in a way that incorporates an ideal amount of tonal options to properly complement the general melody of the song. The resulting tuning that satisfies these conditions ends up being, from lowest to highest, B / B / E / A.

This allows for a general "order of operations" to be used consistently throughout the entirety of the piece: whenever the melody is performed, it is done so as a combination of harmonics and upper register notes—all of which are paired with a drone note that is typically played on either an open string, or a lower octave harmonic. This compositional perspective provides a full, ethereal, beautiful sound that is further augmented by use of piccolo bass strings, chorus reverb, and delay effects.

Now, on to the actual playing:

Mike Hall embellishes the arrangement with an array of techniques that help the ebb and flow of the song tremendously. One technique in particular that he incorporates quite often is muted percussion via ghost note triplets. This provides the piece with some much needed spacing between melody progressions, which directly combats instances of the song sounding stale or monotonous. These ghost notes also help accentuate specific harmonics and upper register notes all throughout the piece.

> *"The bass can go as far as your imagination is willing."*

Another technique that's utilized almost constantly is two handed tapping, which is used to not only perform the traditional bass and guitar parts simultaneously, but to also properly emulate certain segments of the melody. More traditional tapping methods are used as well in conjunction with an open string or lower harmonic drone note, which allows for unique variations of the melody to be played.

Slapping, popping, and flamenco strumming are also implemented, notably throughout the pre-chorus sections of the arrangement. Though these techniques are often seen in a variety of genres on their own, they can all be used together as tools to help manipulate the dynamics of any given song. For this piece in particular, Hall uses these techniques to aid in building crescendos, creating a stark contrast between the aggressive pre-chorus progressions and the calming chorus sections that are filled with higher octave harmonics.

The last aspect of Hall's playing worth mentioning are two mid-song tuning adjustments, incorporated right before and after the bridge. The reasoning is to adjust for key changes that are consistent with the original version of the song, temporarily requiring a different set of harmonics and notes relative to the tuning on the other strings.

To get around this, Hall quickly tunes his low B string up to D, which allows him to proceed with the aforementioned creative methodology. At the conclusion of the bridge, he lets two higher octave harmonics ring out while quickly tuning his low D string back to B, which circumvents potential pacing issues that could arise from needing to abruptly stop to retune.

The bass can go as far as your imagination is willing; and whether you're a seasoned professional or you just picked up an instrument for the first time, this breakdown should help get you started in being able to create arrangements of your own. Although there's plenty to take away from Mike Hall's creativity, what may be most important of all is to understand that the purpose of any instrument is always up to you.



MIKE HALL is a critically acclaimed bassist from New Jersey, sharing the stage with the likes of MGMT, Blondie, Blues Traveler, Third Eye Blind, Joan Jett & The Blackhearts, Sugar Ray, Lifehouse, Gin Blossoms, The Plain White T's, 3 Doors Down, Smash Mouth, The Wallflowers, and Creedence Clearwater Revisited. His virtuoso playing has earned him features in The Aquarian Weekly, Bass Magazine, Music Mecca, and Bass Musician Magazine. Hall is also one of Skjold Design Guitars' recently featured endorsees, and has released a debut solo EP titled *The Next Step*, which is available for streaming and download on all major platforms. You can follow his journey at mikehallbass.com.










Audio-Technica joins the professional audio and recording industry
in mourning the loss of our dear friend and colleague Lisa Roy.

The light and energy that brought us all together,
Lisa was a cherished member of the A-T family
and will be dearly missed.

audio-technica

In Praise of Crossover

Crossover can get a bad rap. Some of it is deserved. It's easy to think of profit-motivated crossover albums that ended up trivializing both of the traditions involved. But as a classical musician, I've found collaborative projects with people who are not in my field to be hugely energizing, to the point where I think all artists should consider them.

Crossover can be great because it helps with the hardest aspect of being an artist—keeping the well of your own originality fed. The demands of genre and tradition can be deadening, and while that may be particularly true of classical music (an art form excessively interested in its heritage), it's not untrue of most art forms. The dead hand of the past can weigh on all of us. What is a genre if not a tradition?

If you escape your own sound world, you discover that other artists are doing really interesting things. When you really pay attention to other creative people—the kind of attention that you pay when you embark on a treacherous voyage with someone else, unsure of the destination—you can't help but notice wonderful things. You discover that they have an aesthetic that illuminates the world in unexpected ways.

I first discovered this when I collaborated with singer songwriter Tift Merritt on a project that ended up as the album *Night*. So many discoveries! She played in what she called the pocket of the beat, not quite on the back of the beat, as you might in jazz, but making the beat feel rounder so that you could inflect it while barely departing from it. As a pianist I was used to having so many notes, but she wanted exactly enough music to frame the words. She has an ability to make small harmonic changes sound large. Looking back, I realize that I learned to play Philip Glass' work partly through working with Tift. There were wonderful practical discoveries too. Who would have thought that you don't need to bow when you first walk onstage for the reason that you haven't done anything yet? I hadn't thought of the stage as a set, but Tift made her stage visually appealing with textiles and lamps.

Pamelia Stickney, another musician I've worked with, is a real bohemian, an expatriate living in Vienna and a master of the theremin, an instrument that is almost unplayable. Associated with ghost noises in mid-century horror films, the theremin has a wide range of sounds and a real *Flash Gordon* verve. Pamelia has created a whole repertoire on the theremin, channeling boundless creativity into the instrument. She uses looping pedals to layer and press it into sonic contortions that are completely fascinating. We made a fabulous recording of "Winter" from Vivaldi's *Four Seasons* and I will now never hear the Ravel piano concerto without hearing clear theremin effects in the piano part (yes—Ravel must have heard the theremin!).

The creative world is wider than music. When I play Bach's *Goldberg Variations* I hear dance. Choreographer extraordinaire Pam Tanowitz created a dance piece with me which gave me a privileged insight into another artist's process. She is deeply interested in and informed about the history and culture of dance, but her work stands apart from that knowledge. She seemed to learn dance history in order to forget it in the moment of creation. There is no narrative in her work, no romance of men lifting women or dancers chasing each other. It's the closest thing I've seen to an abstract art form. Her manner of working, too, is remarkable: unhurried, collaborative but deeply confident that the ideas will come. Our collaboration did not use dance to illustrate the music, but to work out of sync with it, creating two worlds of complementary abstraction. Today's artistic world, for better or worse, is dominated by the power of story, so it is inspiring to see an art form that does not need to hold that familiar structure as a support.

All of these collaborations have broadened my own vision, made me more open to what other artists see. I have brought these visions into my own practice. My experience has been that, by making sure that you are regularly provoked and unsettled by other people's work, you begin to introduce the right kind of artistic uncertainty into your own life. I recently created what I can only call a devised theater piece, *The Eye is the First Circle*, collaborating with video artist Laurie Olinder and lighting designer Davison Scandrett. Twenty years ago, I would never have dreamed of doing anything like it. Most of my artistic life is still classical piano, a repertoire that I continue to find deeply satisfying. When I sit down at the piano, though, I now see and hear more because I have made myself open to other artists. It's changed my playing, but more importantly it's changed my own sensitivities. That's an experience I recommend. ▪



"Collaborations have broadened my own vision, made me more open to what other artists see."

GRAMMY-nominated American pianist **SIMONE DINNERSTEIN** first came to wider public attention in 2007 through her recording of Bach's Goldberg Variations. Since that recording, she has had a busy performing career. She has played with orchestras ranging from the New York Philharmonic to the Melbourne Symphony and has performed in venues from Carnegie Hall to the Seoul Arts Center. Her twelve albums have all topped the Billboard classical charts. She lives in Brooklyn with her husband, son and her dog, Daisy. See simonedinnerstein.com ▪ facebook.com/simonedinnerstein ▪ instagram.com/simonedinnerstein



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Eddie Berman

Broken English

Nettwerk Records / FUGA

Producer: Eddie Berman

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Broken English, speaks to the challenges in America and the effects of social isolation as it brings issues to the surface while we do our best to navigate the human condition. The 11-track album highlights Berman's trademark gravel-edged vocals with introspective writing, over a comforting lilting underlay. Banjo picking, acoustic guitar strumming, and restrained drumming—along with occasional organ parts and intermittent backing vocals—create a hauntingly beautiful platform of delicious sound. **– *Andrea Beenham***

Joell Ortiz

Autograph

Mello Music Group

Producers: Various

8



Autograph is Joell Ortiz's 8th studio album, and it makes clear that the Brooklyn emcee is still hungry as ever. Ortiz takes listeners on a journey. For example, "1 Day" reflects on when the artist was just an ordinary kid, dreaming of the position that he's currently in today; while "OG" is dedicated to those who are older than him, who he highly respects. What's made absolutely clear by *Autograph* is this: Ortiz continues to grow as an artist, demonstrating more vulnerability as he progresses, musically—and his fans absolutely appreciate that. **– *Adam Seyum***

Bastille

Give Me The Future

Virgin Records

Producers: Various

8



Transporting us to a dystopian dancefloor, English pop-rock band Bastille delights with their fourth studio album. These 13 tracks, their most ambitious and cohesive album to date, dives into the timely theme of tech and the dark side of lives lived online. With electronic-heavy tracks like "Distorted Light Beam" and "Plug In...," the band isn't afraid to experiment with new euphoric sounds. At the same time, Bastille stays true to their signature fun songwriting style with tracks like "Thelma + Louise." **– *Jacqueline Naranjo***

Stella Emmett

In Case Of Loss

Double Denim

Producers: Stella Emmett, Mike Dvorscak

7



Emmett's latest plays like a collection of journal entries, recalling hurts and moments of nostalgia while grappling with existential questions. What appears to be the kitchen sink of programmed sounds is tailored to reflect the mood of each track. In "Can You," Emmett longs to return to a place of safety and freedom from worry, while "Mean Streak" struggles with the repetitive cycle of toxic relationships. The production is crisp, clean, and vocally intimate, which pairs well with her confessional, introspective style. **– *Ellen Woloshin***

Earl Sweatshirt

SICK!

Tan Cressida/Warner

Producers: Various

7



Earl Sweatshirt shares "some more rap songs" from his dark corner of abstract hip-hop on this 20-some-odd minutes project full of stream-of-conscious diary entries and dissertations, and a team of guest emcees and producers (including Armand Hammer, Navy Blue, Zeelooperz). The production's psychedelic synthpop sounds challenge the subject matter and the J Dilla-esque distorted jazz samples are even mixed behind cleaner-sounding vocals, signifying a more confident and contented artist. **– *Joseph Maltese***

Cameron Graves

Seven

Mack Avenue Music Group

Producers: Gary Lux & Cameron Graves

9



Combining speed-metal precision and intricate voicings, and adding flavorful nods to progressive greats, *Seven* is anything but standard jazz. "Sacred Spheres" delivers an intense drive, ethereal moments, and divergent melodic transitions. "Sons of Creation" echoes Graves' affinity for heavier rock and Indian tabla. And Graves makes his vocal debut on "Eternal Paradise." This artist's masterful piano—alongside harmonic polyrhythms and intricate melodies–breathes new life into fusion legacies of the 1970's. **– *Andrea Beenham***

The Wombats

Fix Yourself, Not the World

AWAL

Producers: Gabe Simon, Jacknife Lee, Mark Crew, Paul Meaney

9



It's a blessing that the pandemic forced The Wombats to collaborate remotely, since a constrained approach clearly invigorated them. Burbling with paranoia, bitterness and vitriol without being hardcore or emo, *Fix Yourself, Not the World* is a dead-on reaction to the myopic zeitgeist of cancel culture. That said, what impresses most is the trio's omnivorous approach. Let their Frankenstein style bleed into your subconscious and light the way forward. **– *Andy Kaufmann***

Sarah Perotta

Blue to Gold

Third Star Records/7 D Media

Producer: Jerry Marotta

9



"Transforming struggle into something of value and beauty" is how the accomplished singer-songwriter/pianist describes her fourth studio album, a superb slice of dreamy pop and art rock that features dense arrangements and lush sound design. Singles that stand out are the tuneful and multi-layered "Heartbeat," the cool and rhythmic "Spectrum of Color" and the new age chamber-like "Circles." Sarah McLachlan, Joni Mitchell, Tori Amos, and Annette Peacock come to mind, but her vivid stories, lyrical detail and gossamer phrasing are all her own. **– *Ellen Woloshin***

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

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Symbolism

Contact: symbolismband@gmail.com
Web: symbolism.band
Seeking: Label, Booking, Distribution
Style: Deathrock

With a serious punk-rock pedigree (Adolescents, Christian Death, Samhain, 45 Grave) Symbolism mounts a pounding, punishing, hard-rock attack featuring throaty, sneering lead vocals that are totally committed. Production delivers a live-sounding vibe, capturing the lead singer loud and clear and keeping things down and dirty. Lyric messages are, as expected, dark and pessimistic ("Iced Out"). The lead vocal brings a lighter demeanor on "Figurative Theatre," including a high-pitch scream that is super-effective.That squall/scream ability is on full display in "Rile On," which hits home with grim intensity, with the warning, "Machines are coming back to your door!"

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.4



Reign of the Hated

Contact: reignofthehatedofficial@gmail.com
Web: youtube.com
Seeking: Label, Booking
Style: Hard Rock/Metal

NJ-based duo Reign of the Hated have catchy songs (like the mournful, '90s fueled "Manic Psychosis") that angsty junior-high kids might enjoy. But that song and the others are undermined by poor bedroom-recording sound quality. Next, "There For You" is musically more accessible, but is brought down by the vocals: the singer seems scared to hear his own voice. If that's the case, why not just continue the whisper/scream method? The call-and-response from angsty singer to screamer moment has some musicianship to it, but it's so damn flat. "Obsessive" has a nice theme at its core, but is brought down by the worst production of the three. We urge this act to raise their production skills or find a producer.

Production	6
Lyrics	7
Music	7
Vocals	6
Musicianship	7

SCORE: 6.6



Ebony Moore

Contact: info@iamebonymoore.com
Web: iamebonymoore.com
Seeking: Label, Booking, Film/TV
Style: R&B/Soul, Pop

North Carolina-based Ebony Moore is an artist whose songs are built to convey deep sadness and loss. The music is solid, typical of '90s/early 2000s R&B, and despite expert backup players it is a bit predictable. Moore is hurting and she conveys that state in "Fragile" where she intones "I can't find my heartbeat." The loss of a loved one is the subject of "Cope" where the artist shows a deep connection to her material. The best song of the bunch is "Detox," and she delivers it with a gentle breathiness that is effective. Overall, however, this artist's voice, lacking exceptional range and falling flat too often, is not up to the task of elevating her material. We urge Moore to look into some professional vocal coaching.

Production	7
Lyrics	6
Music	6
Vocals	6
Musicianship	8

SCORE: 6.6



Miss Leo

Contact: missleomusic@gmail.com
Web: missleomusic.com
Seeking: PR, Exposure, Label
Style: Folk, Americana, Bluegrass

Hailing from Calfornia's Central Coast, the Miss Leo trio shows how to maximize the less-is-more approach to good, homespun, acoustic country-folk music. With just their voices, guitar and fiddle (no drums whatsoever) singer Miss Leo shows why she's referred to as a "soulgrass songstress." "All I need is for you to believe in me" she sings in "All I Need" with a voice that not only has a mellow huskiness, but can also reach high when it needs to. The male backup harmonies are equally affecting, as well. And let's not overlook the fiddle (as in the song "Sparrow"), which contributes a great spirit time and again. And each song is so nicely recorded, somehow nailing the warm, "front porch" glow in which this music thrives.

Production	8
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.2



Genecist

Contact: nigestaid@gmail.com
Web: genecist.bandcamp.com
Seeking: Booking, Film/TV, Promotion
Style: Hip-hop

A higher-conscious artist from Buffalo, NY, Genecist shows competence as a rapper, singer and observer. "1 Percent" is a great slow-burner with a '90s hip-hop vibe. Over a female soul singer's chopped and edited vocal run serving as the main instrumental, Genecist reminds listeners "100% of us breathe the same air... and die." "Wrath" also features interesting musical themes, sampling Asian strings and a huge deep bass. The emcee references kung fu fighting in an impressive rapid-flow, including a hero's declaration, "I'm on a quest..." "One and All" continues the Kill Bill/Wu Tang Clan allusions, singing in a sultry style with a trap-meets-old-country-western flavor.

Production	7
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.6



No Signal

Contact: mgowen@milestonepublicity.com
Web: nosignal.com
Seeking: Booking, Label, Management
Style: Alternative Rock

Colorado-based Riley Schmelter knows how to put together an eclectic, polished piece of work. Each recording is remarkably miked and balanced, despite his use of disparate sounds and instruments. "Tantrum" integrates plenty of electro noise and feedback elements as well as the artist's fx'd vocals that deliver a heavy, screaming bridge. "Kope" brings a pop-punk vibe, but it is experimental and unpredictable, with beeps, bells and (synth) whistles, and vocals delivered via megaphone. His 11-minute "Venus" has great guitar noodling and a heavy metal section. From what we hear, this 19-year-old artist is well worth watching as he develops his identity.

Production	9
Lyrics	7
Music	7
Vocals	8
Musicianship	8

SCORE: 7.8

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 6 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.



Angela Predhomme

Contact: info@angelapredhomme.com
Web: angelapredhomme.com
Seeking: Film/TV, Label, Booking
Style: Singer-Songwriter

It's clear why music supes are well aware of this artist, whose songs have been placed with Hallmark and Lifetime shows. Her work is humanistic, intimate and polished. Predhomme demonstrates her restrained yet sophisticated piano touch on "Stay With Me" and the jazz-inflected "Changeless." Rather than reach for a dramatic gust of emotion on "Stay With Me" (as Sam Smith did) she opts for a low-key, heartfelt approach, using her voice and vocal blends to imbue each song with a sweet simplicity. She gets feel-good with her bouncy acoustic-guitar fueled tune "So Good to Be Free," proclaiming unbridled optimism and unabashed self-worth. (We urge this talented artist to show even more of her vocal range.)

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	7

SCORE: 7.8



Sluka

Contact: david@powderfingerpromo.com
Web: sluka.com
Seeking: Booking, Distribution, Label
Style: Enigmatic Rock

NYC-based duo Sluka (Christopher Sluka and Ana Eppink) have a collection of songs (such as "Isn't It Strange") whose melodic drama and grand flourishes make them ideal for some sort of theatrical presentation. Keyboards spearhead the band's sound, especially the piano, and Sluka's vocals (sometimes almost shouting) are at times very effective, especially when they are sung in an emotive way. But his "whispery" tone, however, (as in "Figure It Out") is far less effective. The mood shifts to sadness when a mournful piano begins a huge Bowie-esque ballad entitled "Happy In Your World." As we said, all of these songs have a theatrical flourish in their foundations that cries out for some kind of theatrical treatment.

Production	7
Lyrics	7
Music	8
Vocals	7
Musicianship	8

SCORE: 7.4



Seedmusic

Contact: dk@dkit.no
Web: youtube.com
Seeking: Visibility
Style: A.I.-Generated Procedural

Recordings from this Norway-based music-maker demonstrate his observation "Music is math and algorithm," and to prove it he generates lengthy themes conjured by a software he calls MuGen––The Music Generator. The instrumental themes that result are, as you might expect, quite cold, crafty, and mechanical. "Carbon Bass" has a trance-like vibe and builds drama by adding layers of sound. The 13-minute "Bass Lifeforms" is softer, more introspective, a calming composition. The super-speedy "Trans" is almost comical in its quickness, though it possesses a dark undercurrent. All in all, we're not sure if leaving the creative initiative to an algorithm is the best route for a composer to take. Watch out, human artists!

Production	7
Lyrics	X
Music	7
Vocals	X
Musicianship	7

SCORE: 7.0



David Brookings

Contact: davidbrookingsmusic@yahoo.com
Web: davidbrookings.net
Seeking: Film/TV, Label, Distribution
Style: Pop, Rock

From top to bottom, these recordings by David Brookings and friends are radio-ready tunes that, like "Hard Times," are catchy as a Covid virus and instantly likeable. Brookings' (Billy Corgan-like) vocals, in particular, are rendered with a plush, soothing flavor that transports you. In fact, all of the elements in these recordings are excellently delivered, right down to the rich, soggy snare drum. "Driving to Ojai" gives off a bit of an Americana vibe with its mandolin and strings. And the bright, uptempo, pop-rocking "Keep It Real" is a delight as its mandolin and ukelele is joined by big drum & bass tones. Brookings has a knack for small elements that make a large statement. Check 'em out.

Production	9
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.2



Alexis Seas

Contact: prianglexx@gmail.com
Web: youtube.com
Seeking: Label, Booking, Film/TV
Style: Pop, Hip-Hop

Young Florida native Alexis Seas enlists a great team on her EP We Coming. "Bringing it Back" opens with a horns-heavy instrumental, and guest rapper King Israell psyching us up for a fight night. Unfortunately, when Alexis steps on the mic, the mixing is hard to hear. Background vocals and adlibs are all heard at different levels and keys, and the added auto-tune does not help. "Get Down" has similar inconsistencies with mixing, but, again, the samples are exciting and her lyrics are clever. Seas' voice is unique, in a pretty upper-register, and she can hold her own as a rapper. Title track "We Coming" features guests (like female emcee Justice) who seem to outshine Alexis, and they help to elevate Seas' overall "Vocals" score.

Production	7
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.2



The Bootstrap Boys

Contact: lilmama@thebootstrapboys.com
Web: thebootstrapboys.com
Seeking: Booking, Film/TV
Style: Country

This Michigan band conjure an authentic brand of country music, polished and well recorded. The lilting, waltz-time cadence of "Magic Answer," with its deep guitar tone and ideal amount of twang, sets the stage for lead singer Big Jake ("Ain't no magic answer written in the stars") whose delivery shows he's a natural. The band really gels on "Wildcat Mountain, a catchy, upbeat country-rocker with strong lyrics that shows heritage and tradition. The engineers give Jake a deep pool of reverb on the sad, lilting "Broadway Blues"("Lonely is a dyin' fire's last dyin' spark.") As good as these guys are already, there's still room to maybe add a female background vocal or a fiddle break here and there.

Production	8
Lyrics	8
Music	8
Vocals	8
Musicianship	8

SCORE: 8.0

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



SUNNY BLEAU & THE MOONS

Livestream *Detroit, MI*

Contact: info@sunnybleau.com
Web: sunnybleau.com
Players: Sunny Bleau, lead vocals; Nicholas Cocco, guitar and vocals; Alex Karasinski, bass and vocals; Paul Kastick, drums

Material: Much of the material performed here is a series of singles and tracks from their recent album release *Breakfast Served Cold*. Many of the band's songs reflect the trials and tribulations of love and relationships from a female perspective. "Let it Slide" is a groovy mid-tempo number, with some jazzy guitar flourishes. "He's My Peach" leans on the soulful Memphis-tinged side of romance, while "Winning" is dedicated to "all the girls who ever had a broken heart." The vintage R&B classic "Merry Christmas Baby" and Bruce Springsteen's "Fire" blended nicely with their original fare.

Musicianship: Ms. Bleau has an unabashed vocal style that is clean and distinct, with just a hint of rasp. She really envelopes a lyric and gets inside it. Her dynamic voice is highlighted by Cocco's Steve Cropper meets Robert Cray guitar accompaniment. His instrumental approach is less about flash and more about laying the proper chord or lick in the right place. Karasinski's mix of walking lines and counterpoint offers support and a continuous groove. Kastick completes the ensemble, with a steady pocket, a great touch and tasteful fills.

Performance: Their tight five-song showcase revealed a band that's not afraid to ease their audience into the set. The smooth textures and pensive thoughts of "Let it Slide" wraps the listener in a warm embrace. They keep that mid-tempo momentum going on "Fire." Ms. Bleau interacted well with her fellow band mates as well as acknowledged those in the chat room. "He's My Peach" had a real Muscle Shoals/Stax feel. It offered some ripping guitar in the mid-section, in addition to a surprising key modulation towards the finale. "Winning" displayed an effective use of dynamics that concisely drove home Ms. Bleau's message of personal survival. The aforementioned "Merry Christmas Baby" topped off this special Holiday broadcast on a rousing and bawdy note.

Summary: Sunny Bleau and The Moons is a seasoned blues rock outfit that has great visual presence and strong original material. They can compete with anyone on the national or international stage and hold their own. Additional kudos are extended to the audio and video staff at Detroit area-based 148 South Street Studios. They truly put the band in a great light. **– *Eric Harabadian***



JEFFREY RIVERA

STRICTLY ELIZABETH

The Mint *Los Angeles, CA*

Contact: Mike Gormley, lapdev4@gmail.com
Web: strictlyelizabeth.com
Players: Jessica Elizabeth, lead vocals, acoustic guitar; Shane Soloski, bass; Michael Martinsson, electric guitar, backing vocals; Marc Slutsky, drums

Material: With an indie-rock, post-punk vibe, Strictly Elizbeth performed a 30-minute set at The Mint, sharing music from their 2020 album, *Shelter In Place*, and 2021's *Contemporary Construction*. The band gave hints of alternative rock edges and pop layering over poignant lyrics around life, love and longing. From the retro hipster opener of "Seduction Trash" to the more mellow sounds of "Wake Up Happy" and "Watch the Clockwork," the group delivered a solid, cohesive performance.

Musicianship: The four band members unveiled a unified blend of music, demonstrating a solid balance of sound and strong musicianship. This was especially true of drummer, Marc Slutsky's fabulous timing, passionate stylings, and smooth transition work in "Seduction Trash" and "Western Soul"—the latter offering a tasty drum and electric guitar psychedelic rock moment. "You and Free" had comfortable, "feel-good" harmonies with great backing vocals from guitarist, Michael Martinsson. Frontperson, Jessica Elizabeth shared steady vocal lines and riffs and closing track, "Baby C'Mon," was an upbeat pop-rock number that helped to highlight Elizabeth's tremendous breath control.

Performance: Playing to a bubbly, jovial crowd, the room produced a friendly, positive spirit. While there were some intermittent pitch issues vocally, "Wake Up Happy" had some beautiful vocal harmonies and a cool laidback rock vibe, and new single, "Coretta," revealed more group vocal and guitar line combinations. "Dogs and Traps" had a fun guitar and bass line unison intro and "You and Free" was the best vocally overall. Elizabeth was good at interacting with the crowd and had a comfortable presence on stage.

Summary: With their mix of sound from post-punk to rock, elements of alternative sound and beautiful, vulnerable lyricism in Elizabeth's songwriting, Strictly Elizabeth create a unified blend of musical expression. The eclectic rock quartet mold a warm, easy atmosphere with their comfortable, steady rock sound and share layers of insightful instrospection in their lyrics—wrapped in a unique, dynamic package. Strictly Elizabeth creates an honest space for a relaxed and upbeat evening out with friends. **– *Andrea Beenham***

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HOT CLUB LOS ANGELES

MIGUEL COSTA

Cinema Club *Culver City, CA*

Contact: carlbyron@aol.com
Web: hotclubofla.com
Players: Carl Byron, vocals, accordion, piano; Jake Bluenote, vocals, guitar, banjo; Jim Doyle, vocals, drums; Paul Eckman, upright bass

Material: Ten years ago, five musicians from the Los Angeles area answered a call to action on Facebook regarding a jam session based on the music of a legendary gypsy jazz musician, Django Reinhardt. What came next was a brotherhood of a lifetime, two albums, a headlining spot at DjangoVegas back in the Summer of 2021, and a decade-long residency at the Cinema Bar in Culver City. Where their brand of Italian pop, bal musette, Romani music, and Jazz have made them a mainstay amongst the locals. In fact, their live performance of cover songs like "Tchavolo Swing" often prompts many of their attendees to sing-a-long and accommodate the band with gleeful shouts "opa" for the duration of the composition.

Musicianship: Music by Hot Club Los Angeles primarily consist of instrumental sections, with occasional lead vocals by Jake Bluenote, Carl Byron, and Jim Doyle. In addition to singing songs like "Swing 48" in English, the trio of vocalists often engages their audience members with lyrics in French, Russian, and Roma languages. It's a notion that engaged the crowd during their first live performance of the new year. The band members communicate constantly before and after each song, which allows them to take a fluid approach to the setlist and change the direction of their live presentation at any given time from gypsy jazz to swing.

Performance: Hot Club Los Angeles performed a combination of original compositions and cover songs during their show. Although the five-piece band improvised a large portion of their setlist, they didn't veer off from the framework from their most recent LP when it came to the performance of songs like the title track and "Black Eyes" a gypsy jazz song with Italian classic guitar chords from Josh Workman and standout bass tabs from Paul Eckman. After a brief discussion about what song to play next, the drummer's voice would emerge from the murmur by counting in his bandmates. Among many things, this made Jim Doyle crucial to the band's timing and structure throughout the duration of their hour and a half show.

Summary: The ensemble managed to successfully pack a plethora of their musical influences into one night of entertainment. Carl Byron embodied that notion by playing multiple instruments, providing lead vocals from time to time, and speaking to the audience members in French. His standout performance on the accordion meshed quite well with the rhythmic section as the band played a jazz standard called "Avalon." Overall, this performance was a tribute to the jazz musicians who pioneered the sub-genres that brought them together as friends, nearly a decade ago. ***– Miguel Costa***



JASON MANNS

Livestream *StageIt*

Contact: P.O. Box 14, Bowling Green, VA 22427
Web: jasonmannsmusic.com

Material: Jason Manns isn't a name you're bound to recognize. Nevertheless, his music has reached listeners far and wide. His songs have been featured on shows such as *Supernatural* and *Parks and Recreation.* His most recent album debuted at No. 14 on Billboard's Folk/Americana charts. And he's produced a number of artists for his homebrew label, Caroline County Record Company. Those recordings have also charted and been featured on TV. For this livestream, his last of 2021, Manns seduced listeners with no more than an acoustic guitar and his mellow-toned voice. A honeysuckle version of "Stand By Me" was one of the set's gleaming standouts.

Musicianship: Manns plucks his instrument with such ability that every chord structure he tosses forth seems elementary. A brilliant songwriter and composer, the shapes of his wistful tunes are enough to hold any audience's attention. Delectable lyrics only sweeten the deal. His singing voice oozes with masculine sensitivity. It's the type of feel pioneered by Bob Seger and Joe Cocker, reimagined for a new generation.

Performance: Naturally comfortable before the camera, Manns has no trouble peeling off notes for an adoring virtual crowd. Oddly, he never mentioned the names of any songs, leaving listeners wondering whether the tune they'd heard was one of his written gems. One moment was devoted to wondering aloud whether he should scroll back through the comments section. Others featured the possibility of an upcoming United Kingdom tour and an announcement that donations of 1,000 notes or more (StageIt's tipping currency) would earn the opportunity for a Skype chat. While engaging, none of these topics significantly boosted his showmanship score.

Summary: A performer can only go so far without accompaniment. Even still, singing solo while strumming an acoustic axe is an ideal setup for an intimate livestream, and Mann pulls this off with skill and verve. His obviously devoted fanbase no doubt finds his presentation enthralling. Unfortunately, digital busking can only spellbind so many listeners. Perhaps his band, The Station Breaks, offers more novelty than his troubadour-oriented side. ***– Andy Kaufmann***



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Once Upon a Time in L.A. Fest, Exposition Park *Los Angeles, CA*

Contact: TStoute@entonegroup.com
Web: Instagram.com/coyoteforhire
Players: Guapo Cortés and Ricky Blanco (vocals)

Material: It would be impossible to talk about the 2021 Once Upon a Time in L.A. festival in any context without talking about the tragedy that brought it to a close. In the evening, as soul legend Al Green wrapped up his set and Snoop Dogg was about to begin, L.A. rapper Drakeo the Ruler was stabbed and killed in an altercation backstage. As a result, the organizers closed down the event (correctly), and attendees drifted out in a daze. It was a horrifying conclusion to a festival that, up to that point, had seen a ton of amazing talent, young and old, dazzle on three stages. The early part of the day naturally saw plenty of up and comers and, at that point, the evening's horrors were a long way away. Siblings Guapo and Blanco (as they generally go by) of Coyote spit out stories that, as is the tradition with the rap genre, tell of their everyday lives. Their struggles, their successes, and everything in-between. They pull no punches but, simultaneously, the 'Yotes are super funny.

Musicianship: These guys know what they're doing. Their rapid-fire, multi-lingual (English and Spanish) hip-hop approach alternates in vibe between chill and aggressive. Both are gifted MCs, and they have a DJ behind them supplying perfectly timed and structured beats. It all clicks together perfectly.

Performance: They also know how to put on a show, and play to their crowd. In the early part of the day at the festival, the numbers were still growing but a healthy audience gathered at the G-Funk Stage to see Coyote, and they bounced all over that stage. It was hard-hitting, fresh and exciting—as the best hip-hop always is.

Summary: Again, the evening's tragedy means that it's difficult to look back on the earlier performers with any pleasure. But it's also true that, at that time in the day, Coyote shone. They are a hip-hop outfit that everyone should be keeping their eyes on, and they were not the only bright spot. Day Sulan, D3, Tayf3rd, Mr. Capone-E, Young Drummer Boy, King Lil G and Snow Tha Product were further highlights of a festival that started so brightly and ended in darkness. At the end of it all, we're left mourning a young talent at the dawn of a promising career. RIP Drakeo the Ruler. **– *Brett Callwood***



Rockwood Music Hall *New York, NY*

Contact: dan@dannavarro.com, laurel@silverleafbooking.com (bookings)
Web: dannavarro.com

Material: His multi-city tour would not have been complete without a stop in New York City. Grammy nominated songwriter, Dan Navarro, is pressing on despite the latest Covid variant that is once again upending live entertainment.

Showcasing a variety of songs from his catalogue, Navarro proved that writing across several genres comes naturally. "Bullet Proof Heart," a hauntingly beautiful ode to a past lover, describes the emotional unavailability of that partner: One perfect kiss blew the shackles apart/ that keep you locked inside your bullet proof heart... So where are the fault lines/ how deep are the ties/can I ever touch the fire I see in your eyes...and all the king's horses and all the king's men/can't put the genie back in the bottle again. "The Devil's in The Details," an up-tempo rocker, portrays someone caught in the grasp of love's manipulation: Love is a living thing/makes you high and makes you sing/ underneath she hides her sting/the devil's in the details/love is a southern wind/blows you down and sucks you in/whips you and it's gone again/the devil's in the details.

Musicianship: Navarro's voice is rich in tone; a little raspy along the edges, but authentic and unadorned. His expression reads genuine, as does his guitar work which features more gentle guitar licks on the acoustic side and spirited strumming on rock numbers.

Performance: Navarro has quite the well of artistic stories to draw from which he shared throughout the show. He recently released an album of Led Zeppelin songs re-imagined, treating the audience to a bit of "Stairway to Heaven." He took a few requests before returning to his planned setlist, creating an overall intimate listening experience "The Devil's in The Details," whet your appetite for more up-tempo numbers which would have further rounded out the setlist, but that was of minor consequence. Saving the biggest song for last, "We Belong," recorded by Pat Benatar and nominated for a Grammy that year, was truly a thrill hearing it sung by the songwriter himself. Navarro also recounted the backstory of how the song evolved, from bare bones to mega hit, and why it was almost the song that wasn't.

Summary: This show is highly recommended for any up-and-coming songwriter (or even a seasoned one), for a window into the journey of a veteran songwriter and the fortitude required to stick with it. Navarro is currently at work on a new album. **– *Ellen Woloshin***

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Bryson Tiller, Linkin Park, U2, Ryan Tedder, Skrillex,
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Lukas Graham, Erykah Badu, Jenny Lewis, Pink



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MUSIC CONNECTION

Directory of Producers & Engineers

Looking for the right producer or engineer? Here is Music Connection's 2022 exclusive, national list of professionals to help connect you to record producers, sound engineers, mixers and vocal production specialists. All information supplied by the listees.

AGENCIES

AAM
Advanced Alternative Media
270 Lafayette St., Ste. 605
New York, NY 10012
212-924-2929
Email: info@aaminc.com
Web: aaminc.com

Additional locations:

5979 W. 3rd St., Ste. 204
Los Angeles, CA 90036
310-271-9350

1600 17th Ave. S.
Nashville, TN 37212
615-742-1234

CANADIAN RECORDING SERVICES
1867 Draycott Rd.
North Vancouver, BC
V7J 1W5, Canada
604-985-0679, (cell) 604-803-7400, 866-888-6464
Contact: Mimi Northcott
Email: mimicanadianrecordingservices.com
Web: canadianrecordingservices.com

JOE D'AMBROSIO MANAGEMENT, INC.
875 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543 914-777-7677
Email: info@jdmanagement.com
Web: jdmanagement.com

Isaiah Aboln
Jay Dufour
Frank Filipetti
Larry Gold
Scott Jacoby
Phiil Joly
Kevin Killen
Hill Kourkoutis
Lawrence Manchester
Mario J. McNulty
Bill Lefler
Rob Mounsey
Jay Newland
Alex Psaroudakis
Hugh Padgham
Elliot Scheiner
Tony Visconti
Joe Zook

GPS/GLOBAL POSITIONING SERVICES
1540 6th St., Ste. 100
Santa Monica, CA 90401 310-656-1350
Email: info@globalpositioningservices.net
Web: globalpositioningservices.net
Contact: Jerimaya Grabher, JW Johnson, Colin Ramsay

Michael Brauer
(mixer, engineer)
Notable Projects: Coldplay, John Mayer, Luther Vandross, Aretha Franklin, Elle King

Billy Bush
(producer, engineer, mixer)
Notable Projects: Fink, the Naked & Famous, Garbage, Foster the People, Jake Bugg, Against Mel, NO, Boxer Rebellion

Joe Chiccarelli
(producer, engineer, mixer)
Notable Projects: The Strokes, Beck, The White Stripes, Morrissey, Charly Bliss, Young The Giant, NeedToBreathe, Spoon, U2, The Killers, My Morning Jacket, Alanis Morissette, Jason Mraz, Cherry Glazerr, The Shelters, Half Moon Run, Raconteurs

Phil Ek
(producer, engineer, mixer)
Notable Projects: Modest Mouse, Grouplove, Band of Horses, Bear's Den, Fleet Foxes, The Shins, Built to Spill, J. Roddy Walston & The Business and The Walkman, Jake Troth, Smoke Fairies

Greg Fidelman
(producer, engineer, mixer)
Notable Projects: Metallica, Johnny Cash, Kid Rock, Reamonn, Gossip, Slayer, Marilyn Manson

Ryan Freeland
(mixer, engineer)
Notable Projects: Bonnie Raitt, Ray LaMontagne, Hugh Laurie, Aimee Mann, Joe Henry, Grant-Lee Phillips, Ingrid Michaelson, Loudon Wainwright III, Rodney Crowell, Alana Davis, Morrissey, Jonathan Brooke

Noah Georgeson
(composer, producer, mixer)
Notable Projects: the Strokes, the Dead Trees, Devendra Banhart, Mason Jennings, Joanna Newsom, Bert Jansch, Noah Georgeson, Little Joy

Quentin "Q" Gilkey
(mixer, engineer)
Notable Projects: Eminem, Anderson Paak, The Game, Dr. Dre, Earl Sweatshirt, Kendrick Lamar, Kreayshawn and original soundtrack for 12 Years A Slave

Matty Green
(mixer, engineer)
Notable Projects: Dua Lipa, The Glorious Sons, Dermot Kennedy, Hailee Steinfeld, Alessia Cara, The Neighborhood, U2, Grouplove, Yeasayer, Weezer, Ed Sheeran

Ryan Hewitt
(engineer, mixer, producer)
Notable Projects: the Red Hot Chili Peppers, the Avett Brothers, Blink-182, the Dixie Chicks, needtobreathe, Flogging Molly, Jamie Cullum

Mark Howard
(producer, mixer, engineer)
Notable Projects: Neil Young, Rickie Lee Jones, Tom Waits, U2, Bob Dylan, Emmylou Harris, Eddie Vedder

Ethan Johns
(producer, mixer, songwriter)
Notable Projects: Whip Poor Wil, the Boxer Rebellion, the Vaccines, Kaiser Chiefs, Tom Jones, Laura Marling, Paolo Nutini, Crowded House, Turin Brakes, Joe Cocker, Ray LaMontagne

Christian "Leggy" Langdon
(producer, mixer, songwriter) Notable Projects: Meg Myers, Banks, Amos Lee, Jamie N Commons, Ed Sheeran, Ben Platt, The Pierces, Fletcher and Caitlyn Smith

Su Lee
(singer-songwriter, producer, visual artist)
Notable Projects: Slice of Life, The Rough, I'll Just Dance

Lera Lynn
(producer, artist, songwriter)
Notable Projects: HBO seriesTrue Dectective, Plays Well With Others, (duets with John Paul White, Shovels and Rope, Dylan LeBlanc)

Tucker Martine
(producer, engineer, mixer)
Notable Projects: Neko Case, First Aid Kit, She & Him, The Decemberists, Modest Mouse, Sufjan Stevens, Edward Sharpe & The Magnetic Zeros, Mavis Staples

Dave O'Donnell
(engineer, mixer, producer)
Notable Projects: James Taylor, Keith Richards, John Mayer, Keith Urban, Eric Clapton, Keb' Mo,' Lyle Lovett, Smokey Robinson, Ray Charles

Lincoln Parish
(producer, mixer, songwriter) Notable Projects: Bassh, Hillary Williams, Rivers & Rust, Run River North, Cage The Elephant

Vance Powell
(producer, engineer, mixer)
Notable Projects: the Whigs, Secret Machines, Tinariwen, Seasick Steve, Jack White, David Arnold, Bobby Bare, Jr.

Joey Raia
(mixer, engineer)
Notable Projects: Tuka, Run the Jewels, Various, Hail Mary Malion, Mac Miller, Nick Hook

Benjamin Rice
(Producer, Vocal Producer, Mixer, Engineer, Songwriter)
Notable Projects: Lady Gaga, Selena Gomez, Julia Michaels, Britney Spears, John Legend

Carmen Rizzo
(Producer, Mixer, Remixer, Composer)
Notable Projects: Seal, Coldplay, Paul Oakenfold, Sakamoto, Pete Townsend.

Thom Russo
(producer, mixer, songwriter)
Notable Projects: Juanes, Jay-Z, Michael Jackson, Macy Gray

Dave Sitek
(producer, mixer, songwriter, remixer)
Notable Projects: Solange, Preservation Hall Jazz, TV On The Radio, Bat For Lashes, Kelis, Spoon

Damian Taylor
(mixer, producer, remixer, songwriter)
Notable Projects: the Prodigy, Bjork, Arcade Fire, the Killers, Temper Trap, UNKLE, Austria, Trust, Braids, Adam Freehand

HITMIXERS MANAGEMENT
P.O. Box 280010
Northridge, CA 91328 818-300-0400
Email: skipsaylor@gmail.com
Web: skipsaylor.com
*Call for more information

Skip Saylor
Notable Projects:
Production: Bobby Brown, Ronnie Hudson, Too Short, E40, Candyman 187, Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex-Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May
Mixing/Engineering: Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard), Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Producer Jared Lee Gosselin, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Lukas Rossi, Emm, Whispers and many more.

Lester Mendoza
Notable Projects: Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahlil Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

Ian Blanch
Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

David Young
Notable Projects: Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Jamie Lynn, Gap Band, Rick James. Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green lantern, Ronnie Laws, Michael Jackson (Catrina project)

Enrico De Paoli
Notable Projects: Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

Keston Wright
Notable Projects: Snoop Dogg, Tupac, Westside Connection

ADAM KATZ
Next Wave Management 3191 Casitas, Ste. 145C Los Angeles, CA, 90039
323-522-4567
Web: nextwavemanagement.com

Drew Brown
(producer, engineer, mixer)
Notable Projects: Beck, Radiohead, Blonde Redhead, Lower Dens

Ali Chant
(producer, engineer, mixer)
Notable Projects: Perfume, Aldous Harding, Widowspeak, Soccer Mommy, Youth Lagoon

John Congleton
(producer, writer, engineer, mixer)
Notable Projects: St. Vincent, Explosions in the Sky, St. Vincent Sharon Van Etten, Wallows

Joel Ford
(producer, engineer)
Jacques Greene, How To Dress Well, Oneohtrix Point Cadence of Hyrule

Chris Funk
(producer, engineer)
Stephen Malkmus, The Decemberists, Langhorne Slim

Brian Deck
(producer, writer, engineer, mixer)
Notable Projects: Iron & Wine, Modest Mouse, Fenne Lily, Nathaniel Rateliff

Gareth Jones
(producer, writer, engineer, mixer)
Notable Projects: Depeche Mode, Erasure,

COMPILED BY DENISE COSO

Interpol, Clinic, Liars, Mogwai, Grizzly Bear, Merchandise

Danny Kalb
Notable Projects: Ben Harper, Beck, Hire, The Elovaters

Alex Newport
(music producer, mixer, engineer, arranger)
Notable Projects: City & Colour, At The Drive-in, Bloc Party, etc

Marcus Paquin
Notable Projects: National, Local Natives, Arcade Fire

Howard Redekopp
(producer, writer, engineer, mixer)
Notable Projects: Tegan and Sara, the New Pornographers, An Horse

Eric Rutan
(producer, engineer, mixer)
Notable Projects: Cannibal Corpse, Goatwhore, Agnostic Front, Madball

Gus Seyffert
(producer, writer, engineer, mixer)
Notable Projects: Michael Kiwanuka, Beck

Chris Shaw
Notable Projects: Bob Dylan, Public Enemy, Ween, etc.

Chris Walla
(producer, writer, engineer, mixer)
Notable Projects:, Death Cab for Cutie, the Postal Service, Tegan and Sara, the Decemberists

Joey Waronker
(producer, writer, engineer, mixer)
Notable Projects: Atoms for Peace, Yeasayer, Other Lives

LINEAR MANAGEMENT
Email: kelle@linearmanagement.com
Web: linearmagement.com

Aaron Steele
Notable Projects: Portugal The Man, Madi Diaz, Hayley Williams

Beatriz Artola
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/beatrize-artola
Notable Projects: Fleet Foxes, Sharon Van Etton, Ryan Adams, Adele, A$AP Rocky

Bob Clearmountain
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/bob-clearmountain
Notable Projects: Bruce Springsteen, Kelly Clarkson, David Bowie, Demi Lovato, Lenny Kravitz, The Rolling Stones

Colin Brittain
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/colin-brittain
Notable Projects: Sueco, 5 Seconds of Summer, All Time Low, A Day To Remember, Aviici, Dreamers, Papa Roach

Dominique Sanders
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/dominique-sanders
Notable Projects: Jidenna, Boys 2 Men, Tech n9ne, Sk8, Jay Prince, Logan Richardson

Chris Coady
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/chris-coady
Notable Projects: Beachhouse, Surf-Curse, Slowdive, Local natives, Amen Dunes, Yeah Yeah Yeah's

Davey Badiuk
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/davey-badiuk
Notable Projects: Liam Gallagher, Harrison Brome, Wethan, Dragonette, Sebell, REN

Tom Lord-Alge
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/tom-lord-alge
Notable Projects: Blink 182, The Band Camino, Weezer, Pink, Faith Hill, Korn, All Time Low

Dave Schiffman
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/dave-schiffman
Notable Projects: System of a Down, PUP, Strumbella's, Vampire Weekend, Haim, Adele, Vance Joy

John Velasquez
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/john-velasquez
Notable Projects: Zella Day, Ella Vos, Lindsay Black, Max and The Moon

Sean Oakley
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/sean-oakley-2
Notable Projects: Zach De La Rocha, Georgia, The Last Shadow Puppets, Frank Ocean, Elly Laroux

Jordan Stilwell
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/jordan-stilwell
Notable Projects: The Chain Smokers, Lana Del Rey, Beyonce, Charm LaDonna, Bebe Rexha, Jay Z

Mitch Marlow
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/mitchell-marlow
Notable Projects: Starset, In This Moment, All That Remains, He Is Legend, New Years Day, P.O.D.

Mike Pepe
Email: Tadia@linearmanagement.com
Web: linearmanagement.com/index.php/mike-pepe
Notable Projects: Taking Back Sunday, Sundressed, Bayside, Sick Puppies, Anarbor

Rick Carson
Email: kelle@linearmanagement.com
Web: linearmanagement.com/index.php/Rick-Carson
Notable Projects: Jay Prince, A Day To Remember, Terrace Martin, 9th Wonder, Sidewalk Chalk

LIPPMAN ENTERTAINMENT
23586 Calabasas Rd., Ste. 208 Calabasas, CA 91302 805-686-1163
Email: music@lippmanent.com
Web: lippmanent.com
Contact: Michael Lippman, Nick Lippman

James "Jimbo" Barton
Notable Projects: Metallica, Smashing Pumpkins, Eric Clapton, LL Cool J, Alicia Keys, George Michael, Santana

Nellee Hooper
Notable Projects: U2, No Doubt, Gwen Stefani, Smashing Pumpkins, Madonna

Ron Nevison
Notable Projects: Led Zeppelin, Heart, Meatloaf, UFO, Ozzy Osbourne, Bad Company

Steve Rinkoff
Notable Projects: Meatloaf, Celine Dion, Eric Clapton, Paul McCartney, the Bangles

Clinton Sparks
Notable Projects: DJ Snake

MARIE MUSIC GROUP, LLC
5199 Lakeview Canyon Rd. Westlake Village, CA 91362 805-777-7260
Email: lisa@mariemusicgroup.com
Web: mariemusicgroup.com
Contact: Lisa Marie
*No unsolicited material
**Please call for complete roster & credits

McDONOUGH MANAGEMENT LLC
468 Pennsfield Place, Ste. 202 Thousand Oaks, CA 91360 805-446-3370 Fax 805-446-3371
Email: frank@mcdman.com
Web: mcdman.com
Contact: Frank McDonough

Joe Barresi
(producer, engineer, mixer)
Notable Projects: Tool, Queens of the Stone Age, Bad Religion, Chevelle, Parkway Drive, ETID

Matt Beckley
(producer, engineer, mixer)
Notable Projects: Selena Gomez, Britney Spears, Avril Livigne, Major Lazer, Ke$ha, One Republic, Camila Cabello

Mike Clink
(producer, engineer, mixer)
Notable Projects: Guns N' Roses, Pure Rubbish, I Mother Earth, Megadeth, the Glitterati

Nick Didia
(producer, engineer, mixer)
Notable Projects: Powderfinger, Pearl Jam, Stone Temple Pilots, Rage Against the Machine, Bruce Springsteen

John Fields
(writer, producer, engineer, mixer)
Notable Projects: Jonas Brothers, Switchfoot, Andrew W.K., Bleu, Pink, Mandy Moore, Delta Goodrem, Backstreet Boys

Paul David Hager
(producer, engineer, mixer)
Notable Projects: Doobie Brothers, Bonnie Tyler, SickPuppies, John Mellencamp, Edgar Winter, Ziggy Marley

Matt Hyde
(producer, engineer, mixer)
Notable Projects: Slayer, Monster Magnet, Hatebreed, Porno for Pyros, Pride Tiger, Fu Manchu, Hotwire, Sum 41

Alain Johannes
(writer, producer, engineer, mixer)
Notable Projects: Chris Cornell, Queens of the Stone Age, Eleven, Live, No Doubt, Eagles of Death Metal

Pierre Marchand
(writer, producer, engineer, mixer)
Notable Projects: Sarah McLachlan, Rufus Wainwright, Stevie Nicks, the Devlins, Blue Rodeo

Nick Raskulinecz
(producer, engineer, mixer)
Notable Projects: Rush, Foo Fighters, Alice in Chains, Stone Sour, Ash, Velvet Revolver, Superdrag

Garth Richardson
(producer, engineer, mixer)
Notable Projects: Shihad, Young Artists for Haiti, Bloodsimple

Andrew Scheps
(producer, engineer, mixer)
Notable Projects: Red Hot Chili Peppers, Johnny Cash, Jay Z, Metallica, the Duke Spirit, Adele

Rob Schnapf
(producer, engineer, mixer)
Notable Projects: The Bronx, Cass McCombs, St. Tropez, Kurt Vile, The Garden

Philip Steir
(producer, remixer)
Notable Projects: Lillix, Athenaeum, Los Amigos Invisibles, Magnified and remixes by Korn, No Doubt, etc.

Daniel Tashian
(producer, songwriter)
Notable Projects: Tenille James, Lee Ann Womack, Tim McGraw, Logan Mize, Jesse James Decker, Josh Turner, Kacey Musgraves, Lily & Madeleine, Lucy Silvas, Josh Rouse, Sixpence None The Richer, Jessie Baylin

Matt Wallace
(writer, producer, engineer, mixer)
Notable Projects: Maroon 5, OAR, Ludo, Michael Franti/Spearhead, Sugarcult, Faith No More, the Replacements, Train

MUSIC PRODUCER USA
Beverly Hills, CA 90211
786-908-4136
Email: musicproducerusa@icloud.com
Web: musicproducerusa.com
Contact: Gen (Producer,Composer,Sound Designer)
Format: Analog & Digital, Protools, Logic
Styles: Any style of music
Services: Complete Audio & Video Production, Sound Design, Mix & Master, Composer, Arrangement, Artist Development, Marketing
Notable Projects: Quincy Jones, Sting, Dave Koz, John Secada, Jorge Pardo, Igor Nikolaev, Guru Rendezvous Films, HMMA Awards

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(See also Ameraycan Recording, Encore Studios & Track Record Studios)
Hollywood/Burbank/North Hollywood
323-465-4000, 818-842-8300, 818-760-8733
Email: info@paramountrecording.com
Web: paramountrecording.com
Styles: all
*No Unsolicited Material

Matt Anthony
(engineer)
Notable Projects: Bizzy Bone, Busta Rhymes, DJ Mustard, Drumma Boi, Kid Ink, Kirk Franklin

Baruch Membhard
(mixer)
Notable Projects: Puff Daddy, French Montana, Scott Storch, Hit Mafia, Teyana Taylor

Adam Catania
(engineer)
Notable Projects: B.o.B, Kid Ink, DJ Mustard, Cee Lo, Dr. Dru

Randy Urbanski
(engineer)
Notable Projects: Beyonce, Katy Perry, Jamie Foxx, Mariah Carey, Justin Bieber, Chritine Aguilera, Miley Cyrus, Usher

Matt Jacobson
(engineer)
Notable Projects: T-Pain, Fetty Wap, Keyshia Cole

Steve Olmon
(engineer)
Notable Projects: Deftones, Motorhead, Metallica, Scarface, Busta Rhymes, LL Cool J, Mary J. Blige

Richard Segal Huredia
(engineer, mixer)
Notable Projects: Mally Mall, Slim Shady lp, Jay Z Renagade, Snoop dogg Blue Carpet Album. Xzibit 40 Days 40 Nights Album

Tyler "Tylee" Unland
(engineer)
Notable Projects: Usher, Jeremih, Toni Braxton, A Tribe Called Quest, Future, Meek Mill

William "CJ" Gaston
(engineer)
Notable Projects: Rich the Kid, Polo G, Souja Boy, Nipsey Hussle, YG, Kevin Gates

Yang Tan
(engineer)
Notable Projects: Kanye West, Kid Cudi, J. Cole, Brody Brown, YG, Nipsey Hussle

SELF TITLED MANAGEMENT
Chicago, IL
813-468-1718
Email: johnny@selftitledmgmt.com
Web: selftitledmgmt.com
Contact: Johnny Minardi
Producers: Marc McClusky (NYC), Sean O'Keefe (Chicago, IL), Ace Enders (NJ/NYC), Rob Freeman (NJ/NYC), Seth Henderson (Crown Point, IN), Nick Sampson (Detroit, MI), Brandon Paddock (LA), Adam "Nolly" Getgood (Bath, UK), Misha "Bulb" Mansoor (Washington DC), Chris Athens (Austin, TX), Will Putney (Belleville, NJ), Kris Crumpet (Portland, Or), James Paul Wisner, (Saint Cloud, FL), Mike Watts (Port Jefferson, NY), Rian Dawson (Los Angeles/Nashville), Arun Ball (Nashville), Matt McClellan (Atlanta, GA), Nik Bruzzese (Williamson, NJ), Randy LeBoeuf (Belleville, NJ), Steve Seid (Belleville, NJ)

Adam "Nolly" Getgood
(producer, engineer, mixer, songwriter)
Notable Projects: Periphery, Animals As Leaders, Bleed From Within

Chris Athens
(mastering engineer, mixer, sound designer)
Notable Projects: Rick Ross, Beastie Boys, Flo Rida, Wiz Khalifa, Pet Shop Boys

Will Putney
(producer, mixer, engineer)
Notable Projects: Every Time I Die, Like Moths To Flames, the Amity Affliction

Steve Evetts
(producer, mixer, engineer)
Notable Projects: Senses Fail, Saves the Day, The Wonder Years, Every Time I Die

James Paul Wisner
(producer, mixer, engineer)
Notable Projects: Luna, the Need To Feel Alive, West, Glasseater, In Your Arms, 3-D

Courtney Ballard
(producer, mixer, engineer, writer)
Notable Projects: Emarosa, Waterparks, All Time Low, Good Charlotte

Nic Rad
(producer, mixer, engineer)
Notable Projects: Mister/Wives, Toby Mac, Loose Talk, Tasha Layton

TRUNKBASS ENTERTAINMENT
Email: info@trunkbassent.com
Web: trunkbassent.com
Recent Projects: MYCity (video content), Grown and Sexy (Ongoing – Multiple Cities, The Rodriguez Show (Sponsor), Unlocking Your Naked Truth (Sponsor)

TUNEDLY
888-684-8064
Email: info@tunedly.com
Web: tunedly.com
Contact: Chris (C.E.O.)
Analog, Digital, Pro Tools, Logic.
Styles: Pop, Rock, Country, R&B, Soul, Gospel, and more.
Services: Music Production, Session Musicians, Session Singers, Session Engineers, Song Plugging.
Notable Projects: Our session musicians' roster includes multiple Grammy award winners, some of whom have worked with the likes of Pharrell Williams, Beyoncé, and Barry Manilow. Tunedly clients have so far recorded chart-topping singles, placed songs with music publishing companies, and won songwriting contests.

WORLDS END (AMERICA) INC.
183 N. Martel Ave., Ste. 270
Los Angeles, CA 90036
323-965-1540
Email: info@worldsend.com
Web: worldsend.com
Contact: Sandy Roberton, Colin Chambers, Paul Tao, Niki Roberton

Producers, Mixers, Engineers:
AZTX
Tom Biller
Max Dingel
Jack Endino
Isabel Gracefield
Adam "Atom" Greenspan
Stephen Hague
Ted Hutt
Peter Katis
Larry Klein
Peter Labberton
Stephen Lipson
MTHR
Paul Northfield
PH4T SCR4N
August Ogren
Tim Palmer
Rick Parker
Michael Patterson
Chris "Frenchie" Smith
Brad Wood

INDEPENDENT PRODUCERS

ARIES PRODUCTIONS OF NOHO
P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.net
Contact: Shelby (Producer & Engineer)
Format: Analog & Digital, Pro Tools, Tascam, Fostex
Styles: R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.
Services: Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.
Notable Projects: Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness).

MICHAEL ABIUSO
(engineer, mixer, producer, musician)
347-699-4429
Email: mike@behindthecurtainsmedia.com
Web: mikeabiuso.com/about
Notable Projects: Eric Nally (Foxy Shazam and Macklemore's "Downtown"), Nathan Lithgow (Feat: Liz Ryan of Big Data), Jim Gaffigan, Patrick Adams, Jennifer Holliday

WILLIAM ACKERMAN
207-929-5777
Email: will@williamackerman.com
Web: williamackerman.com
Notable Projects: George Winston and Michael Hedges, Founder of Windham Hill Records, Grammy Winner, recipient of multiple Platinum and Gold records.

ROBERT SCOTT ADAMS
Director of Job Placement & Student Services
Omega Studios' School of Applied Recording Arts & Sciences
12712 Rock Creek Mill Road, Ste. 14A
Rockville, MD 20852
301-230-9100
Email: shannon@OmegaStudios.com
Web: Omegastudios.com
Notable Engineers: Jim Curtis, Scotty OToole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni,

MATT ANTHONY
Parklane Production
Hollywood, CA
(323) 540 9830
Email: matt@parklaneproduction.com
Website: parklaneproduction.com
Genre: Pop, Rock & R'n'B
Notable Projects: Joji, Kendrick Lamar, Alessia Cara, Bekon, Shawn Mendes, Timbaland, Nick Jonas.

BEN ARRINDELL
Sound Clash Recordings
NYC
347-827-0763
Web: soundclash.wixsite.com/soundclash-nyc-140905/ben-arrindell
Notable Projects: Gerald Levert, K-Ci & JoJo, Aretha Franklin, Busta Rhymes, the Temptations and Janet Jackson.
*Call for mixing rates

JOEY AYOUB/THE SOUND SALON
Hollywood, CA 90028
323-962-2411
Email: joemxr@sbcglobal.net
Web: thesoundsalon.com
Contact: Joe Ayoub
Styles: all, rock, metal, pop, R&B, film
Notable Projects: Cab 2, Nina Shaw, Seven Foot Wave, Down From Hollow, Dream Vampires, Czarina, Annie Calder, the Mac, George Lacava

BEATOLOGY MUSIC
909-843-5673
Email: beatology@mac.com
Web: multiplatinumproducers.com
Contact: Gordon "DJ Stealth" McGinnis
Styles: urban music
Notable Projects: Dr. Dre, Notorious B.I.G., Xzibit, N.W.A, Above the Law, 2Pac, George Clinton, Ice Cube, Redman, Digital Underground, Stanley Clarke, George Duke, Kid Frost, Jayo Felony, Kam, W. C., Kurupt, K Dee, Mack 10, Luniz, Mac Mall, Kausion, H. W. A., Kokane, Mad Lion, Domino, Gospel Ganstaz, Heather Hunter, Martin Johnson, E-40, Will Downing, Sir Nose, Najee, Ken Navarro, Greg Adams, Jeffrey Osbourne, Wayman Tisdale, Bob Baldwin, Everette Harp, Patti Austin, Paul Jackson Jr., Michael Lington, Michael Henderson, Jean Carne, Norman Conner, Phil Perry, Pieces of a Dream, Club 1600, Dave Mann, Eazy-E, Tray Deee, Outlawz, Volume 10, Caffeine, Badd Azz, Hostyle, Brian Bromberg and many more
*Unsolicited material accepted

SEAN BEAVAN
SOS Management
323-806-2459
Email: sos@sosmanagement.com
Web: facebook.com/ SeanBeavanProducer
Notable Projects: NIN, 3teeth, No Doubt, Marilyn Manson, Unwritten Law, 8mm, Guns N' Roses, Shining

LANCE BENDIKSEN
Bendiksen Productions
720-234-1234
Email: lance@bendiksenproductions.com
Web: bendiksenproductions.com
Notable Projects: Grayson Erhard, Caleb Grose, Back Porch

LENISE BENT
(producer, engineer)
Los Angeles, CA
Email: soundflo@aol.com
Web: lenisebent.com
Styles: americana, blues, world, rock, pop, jazz
Notable Projects: The Band, Cher, Neil Diamond, Leonard Cohen, Kansas, Art Garfunkel, Frank Zappa, Robert Palmer, Dan Fogelberg

BIG SCARY TREE
Los Angeles, CA
213-680-8733
Email: bigscarytree@gmail.com
Web: bigscarytree.com
Contact: Jeb Lipton
Styles: Specializing in recording live humans on great gear in a great room!
Notable Projects: call for current client roster

JOHN BOYLAN
5900 Wilshire Blvd., Ste. 2300
Los Angeles, CA 90036-5050
Email: info@greateasternmusic.com
Web: greateasternmusic.com
Notable Projects: Linda Ronstadt, Boston, Little River Band, Charlie Daniels

CLIFF BRADLEY
(Producer/Programmer)
Bradley Entertainment, LLC
Email: cliffbradley1973@icloud.com
Web: cliffbrodsky-entertainment.com
Styles: Rock

ANDY CAHAN / THE DEMO DOCTOR
Cathedral City, CA 818-489-4490
Email: andycahan@gmail.com
Web: allentertainment.net
Contact: Andy Cahan
Notable Projects: Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, Little Richard, Chuck Berry
*Unsolicited materials accepted

JOHN CARLTON
614 Center St.
Bangor, PA 18013
610-588-4968
Email: mail@hilltopstudios.com
Web: hilltopstudios.com
Contact: Dave Mosca
Styles: country
Notable Projects: A Tennessee Tradition, Country State of Mind, Tom Kozic

CAZADOR RECORDING
(Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Double Platinum Songwriter) Owner of Cazador Recording (ProTools10 HD6)
Hollywood, CA
323-655-0615
Email: cazador.jimmy@gmail.com
Web: jimmyhunter.com
Music: jimbojamz.com
Styles: rock, pop, R&B, most styles, live drumming or programming, Hunter has produced over 5000 songs since 1986
Notable Projects: JIMBOJAMZ (my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias (over 100 songs), the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Tom Powers R.I.P., Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

DAVID CHAMBERLIN
DBW Productions
Woodland Hills, CA
818-884-0808
Email: dbw@dbwproductions.com
Web: dbwproductions.com
Styles: rock, indie, blues, hard rock, pop, country, adult contemporary, folk, celtic, new age, hip-hop
Notable Projects: Zach Galifianakis, Paul Jackson, Jr.
Have produced over 80 indie CDs, most of which are singer-songwriters. Check website for details and sound samples.

ROB CHIARELLI
(mix engineer, producer, musician) Final Mix Inc.
2219 W. Olive Ave., #102
Burbank, CA 91506
Email: rob@finalmix.com
Web: finalmix.com
Notable Projects: Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angelique Kidjo, Tamela Mann, Stokley, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

STEVE CHURCHYARD
(Record Producer, Recording Engineer, Mixer)
Churchyard Real Audio Productions.
Email: steve@stevechurchyard.com
Web: stevechurchyard.com



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HARBOR STUDIOS

for booking information, visit harbormusic.com

Notable Projects: Elton John, Ariana Grande, Adele, INXS, The Eagles, Billy Joel, The Sex Pistols, Juanes, Meat Loaf, Yoshiki, XJapan, Train, Jason Mraz, Five for Fighting, Taylor Swift, Keith Urban, Shakira, George Michael, Hanson, Faith Hill, The Darkness, The Scorpions, Avril Lavigne, Kelly Clarkson, Joni Mitchell, Herbie Hancock, Blinker the Star, Barbra Streisand, Pink, Kelly Clarkson, Andra Day, Three Doors Down, Disturbed, Tim McGraw, Biffy Clyro, Siouxsie and the Banshees, Dalis Car, The Pretenders and The Stranglers

ARIEL CHOBAZ
Mixing and Mastering Engineer
Email: hollywoodmix@icloud.com
Web: arielchobaz.com, facebook.com/arielchobaz
Notable Projects: Nicki Minaj, Drake, Keyshia Cole, Lil Wayne, Rihanna

CLEAR LAKE AND FEVER RECORDING STUDIOS
North Hollywood, CA 91601
818-762-0707
Email: contact@clearlakerecording.com
Web: clearlakerecording.com, feverrecording.com
Contact: Eric Milos, Owner
Notable Projects: Alina Barez, Wiz Khalifa, Demi Lovato, X Ambassadors, YBN Cordae, Terrace Martin, No Doubt, Jimmy Eat World, Bone Thugs- n-Harmony, Steel Panther, Chaka Khan, among hundreds of others.
*Call for roster and credits

STEVEN BARRY COHEN
c/o Lake Transfer Artist & Tour Management
12400 Ventura Blvd. Suite 346
Studio City, CA 91605
(818)-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Recent Projects: Sheree Brown (Expansion Records UK), James Holvay (Conqueroo / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP)), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/Sheree Brown), Evelyn Champagne King (RCA Legacy /Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

JOSE CONDE
SobeSound Studio Miami (Producer, Singer, Synthesist, Arranger, Guitarist, Percussionist, Writer, Performer)
Email: pipikirecords@gmail.com, J@Joseconde.com
Web: joseconde.com
Styles: Pop, Latin, Funk, World, Electronic
*Client Inquiries Only. No Submissions

ERIC CORNE
(engineer, producer, mixer, composer)
Los Angeles, CA
Email: eric@fortybelowrecords.com
Web: ericcornemusic.com
Styles: rock/indie rock, Americana/country, blues/jazz, folk/singer- songwriter
Notable Projects: Glen Campbell, Michelle Shocked, DeVotchKa, Instant Karma Darfur, Anne McCue, Lucinda Williams, Nancy Wilson, John Doe, Tsar, Walter Trout/John Mayall, Joanna Wang, PF Sloan, Tim Easton

JIM D.
Pyram-Axis Digital
Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Styles: All styles and mediums - Platinum Mix & Mastering Specialist, Remote
Notable Projects: Mix and Mastering - Indie, Universal, Grammy
*Call before submitting

JOSQUIN DES PRES
Track Star Studios
La Mesa, CA 91941
Email: Josquin@JoNaMusicGroup.com
Web: jonamusicgroup.com
Clients: Bernie Taupin, Jason Mraz, Gipsy Kings, Jax, Makayla Phillips, Rayvon Owen.

MARC DESISTO
Recording Engineer, Mixing & Mastering
Grammy Nominated for Melissa Etheridge
Los Angeles, CA
818-259-4235
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Notable Projects: U2, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel, Melissa Etheridge,

DON DIXON / ENTOURAGE TALENT ASSOCIATES, INC.
c/o 24 West 55th Street
Suite 3B
New York, NY 10019
212-633-2600
Email: info@entouragetalent.com
Web: entouragetalent.com, entouragetalent.com/artist/marti- jones-don-dixon
Styles: rock, pop, blues, alternative
Notable Projects: 10CC, the Church, Joan Armatrading, Joe Satriani, Procol Harum

DJ ETERNAL LOVE aka E. LOVE
Pure Heat Entertainment
White Plains, NY 10603
917-547-9886
Email: PureHeatBiz@gmail.com
Web: pureheatentertainment.com
Styles: urban pop, R&B, EDM, rap Credits: 4 Billboard Top 100's. Published songwriter (Member SESAC, AES, NARAS, National Mentoring Partnership)
Notable Projects: Sex And The City, Waist Deep Soundtrack, Messiah, Roy DK, J Bless, Kenny Smoove (Spoiled Rotten Global Music), Joint venture with LA Reid & Russell Simmons, La Tha Darkman & Shotti Hefner (Wu-Tang Clan), Lee Carr (Def Jam\Jive), Big Mike, Horace Brown, DJ Jay Faire, Fonda Rae, Ahmad Belvin (Clive Davis)

SAMUEL DRESS
Sherman Oaks, CA
818-995-4642
Email: info@fridayentertainment.com
Web: Fridayentertainment.com
Styles: jazz, folk, film scores
Notable Projects: Ron Anthony, Jim Hughart, Howlett Smith, Dolores Petersen, Richard Simon, Nancy Osborne, Dave McKay, Josh Nelson, Kurt Festinger
*Call before submitting material

SHAUN DREW
(producer, composer, engineer) Sotto Voice Productions
North Hollywood, CA 91606 818-694-3052
Web: sottovocestudio.com
Styles: producer, composer, engineer. Specializing in rock, ambient, orchestral, world, progressive, soundtrack
Notable Projects: Single track recordings to full record production, feature film scoring. Clients include major advertising agencies, TV networks and A-list filmmakers.
*Call before submitting material

CASEY DUNMORE
plus4dBu
323-207-5411
Email: info@plus4dbu.com
Web: plus4dbu.com, schpilkas.com
plus4dBu is a full-service music production entity created by Casey "Schpilkas" Dunmore, offering original music for TV, film, video games and other multimedia outlets where quality and fresh production music is needed.
Notable Projects: Production credits include theme songs for reality TV show Tia & Tamera (E!/Style Network) and the NBA Toronto Raptors. Featured placements include ESPN's First Take, NIKE's Vapen Sessions and Jimmy Kimmel Live (ABC). As a composer for Hi-Finesse Music & Sound, Casey has placed original music & sound design in trailers for Tyler Perry's Acrimony (Lionsgate), Glass (Universal Pictures), Get Out (Universal Pictures), Call of Duty 'Advanced Warfare' (Activision), and Kubo and the Two Strings (Laika/Focus Features)

JEFF ELLIS
Email: kirk@ourbadhabit.com
Web: jeffellisworldwide.com
Contact: Scott Marcus
Styles: acoustic, hip-hop, pop, R&B, rock
Notable Projects: 2013 Grammy Award winner, Frank Ocean, Doja Cat, The Neighbourhood, Snoh Aalegra, Omar Apollo

ES AUDIO
Donny Baker – Chief Engineer/Owner
1746 Victory Blvd.
Glendale, CA 91201
818-505-1007, 800-880-9112
Email: studio@esaudio.com
Web: esaudio.com
Notable Projects: Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.
*We accept all types of music submissions
**Please call for a studio tour and to meet with the producers

JIM ERVIN
L.A. Entertainment, Inc.
7095 Hollywood Blvd.,
Ste. 826
Hollywood, CA 90028
800-579-9157 Ext. 707
Fax 323-924-1095
Email: jervin@laeg.net
Web: warriorrecords.com/LA
Styles: All
*No unsolicited material

BARRY "THE FOZ" FASMAN
7053 Rubio Ave.
Van Nuys, CA 91406
818-989-9997
Email: foz@barryfasman.com
Web: barryfasman.com
Styles: All pop and orchestral styles
Notable Projects: produced and arranged for Johnny Mathis, 6 albums for the hit TV series Fame, classic rock band Bluebeard, arranged for Melissa Manchester, Air Supply, Diana Ross. Wrote and produced Showtime at the Apollo NBC-TV "theme," music for video games by Sony, Microsoft & Nintendo including: Roboteck/ Battlecry, Spongebob Squarepants, Spy vs. Spy, Debbie Allen Specials, Eddie Murphy, Opening act for the Doors, Jefferson Airplane

FRANK FILIPETTI
(6x Grammy Winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
West Nyack, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/frankfilipetti
Styles: rock, pop, adult contemporary, classical
Notable Projects: Elton John, Paul McCartney, Madonna, Billy Joel, Andrea Bocelli, KISS, James Taylor, Barbra Streisand, Ray Charles, Rod Stewart, Carly Simon, the Bangles, 10,000 Maniacs, Book of Mormon, Aida, Spamalot, Motown

OC RECORDING COMPANY, THE
ASAF FULKS
3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com, hiphopbeatz.com
Contact: Asaf Fulks (Owner, Audio Engineer and Music Producer)
Format: High End Analog/Digital Recording, Mixing, Mastering and Music Production
Styles: All Music Genres, ADR & Voice Overs
Basic Rate: Please Visit Website

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
Email: info@mauricegainen.com
Web: mauricegainen.com
Styles: Any/all musical styles, film, TV, etc.
Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Wilie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Dale Fielder

ARNIE GEHER
(producer, mixer, engineer)
Port Hueneme, CA
818-763-7225
Email: arniegeher@gmail.com
Web: reverbnation.com/arniegeher

DAVID GIELAN
Recording Academy Member
453 S. Spring St.
Los Angeles, CA 90013
213-283-7485
Web: gielan.com
Styles: all, pop, rock, alt, hip-hop, electro, film/TV/video game composer, singer-songwriter, audio post- production, studio owner.
Notable Projects: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films
*Email for more information at website

JON GILLESPIE
1419 Baywood Drive
New Haven, IN 46774
260-804-0040
Email: Jon_Gillespie@sweetwater.com
Web: dreamrodeo.com, dreamrodeomarket.com, fishinwithdynamite.net, fishinwithdynamitestore.com
Styles: All
Notable Projects: Kenny Aronoff, Aaron Comess (Spin Doctors), Mz Menneh (Liberian Pop singer) Tajci Cameron (Croatian Pop Singer), Phil Keaggy, Randy Stonehill, Randy Jackson (Zebra), Gucci Mane, "Zone Six," Amanda Perez, "Candy Kisses," Joyce Lawson, Phat Sound Records, Ernie Johnson (Soul Singer), Frank-o Johnson (Motown Writer, Phat Sound Artist), Roy Kasika (Ugandan Drummer), Okinawa Americana, and many more

JUSTIN GLASCO
Los Angeles, CA
615-414-3233
Email: justinglasco@mac.com
Web: facebook.com/ justinglascomusic, justinglasco.com
Styles: rock, pop, country, singer-songwriter
Notable Projects: Andrew Bird, Cary Brothers, Christina Perri, Garrison Star

BRYCE GOGGIN
Trout Studios
Prospect Heights
Brooklyn, NY
718-222-0946, 917-324-3856

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4TH STREET RECORDING

SANTA MONICA

1211 4th Street, Santa Monica, CA 90401

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

Email: troutrecording@gmail.com
Web: troutrecording.com
Styles: rock, alt., jazz
Notable Projects: Spacehog, the dig, Chess Smith and These Arches, Valley Young, So Brown, Black Host, Frank Bango, Pete Galub

LARRY GOLD
Joe D'Ambrosio Management, Inc.
914-777-7677
Philadelphia, PA
Email: info@jdmanagement.com
Web: jdmanagement.com/larrygold
Styles: Rock, Pop, Classical, Urban, R&B
Notable Projects: Kanye West, Jay Z, the Roots, the Roots with John Legend, Lana Del Rey, Justin Timberlake, Rihanna, Mary J. Blige, Kid Cudi, T.I., Ne-Yo, N.E.R.D., Musiq Soulchild, Michael Jackson, Mariah Carey

BILLY GRAZIADEI
(producer, engineer) Fire Water Studios
Co-Founder of Biohazard.com
310-354-5901
Email: firewaterstudiosinfo@gmail.com
Web: firewaterstudios.com
Notable Projects: Cypress Hill, Onyx, Hatebreed, Life of Agony, Pantera, Sick of it All, Slipknot, Type O Negative, Agnostic Front

CARMEN GRILLO
Big Surprise Music
16161 Ventura Blvd., Ste. 522
Encino, CA 91436
818-613-3984
Email: info@carmengrillo.com
Web: carmengrillo.com
Styles: R&B, pop, rock, jazz, blues, voice over
Notable Projects: Gloria Loring, Footloose, David Anderson

RYAN HADLOCK
Bear Creek Studio
6313 Maltby Rd.
Woodinville, WA 98072
425-481-4100
Email: bearcreek@seanet.com
Web: bearcreekstudio.com
Styles: folk, indie rock, art rock Notable Projects: Ra Ra Riot, Soko, Johnny Flynn, Blonde Redhead, the Black Heart Procession, the Gossip, Islands

NIC HARD
Joe D'Ambrosio Management, Inc. 914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: nichard.com
Styles: electronic, pop, rock, indie, singer-songwriter
Notable Projects: Taylor Swift, Lucy Woodward, Ghost Beach, The Kin, Joey Ramone, Jack Bruce, Tito Puente, Eagle Eye Cherry, Flava Flav and Jesse Malin

COL. DARRYL HARRELSON
M.L.E. STUDIOS
P.O. Box 1014
Woodland Hills, CA 91365
866-246-8846
Email: mail@majorlabelmusic.com
Web: facebook.com/mlestudios
Styles: All but specializing in country, alt country, blues, R&B, voice over, A.D.R., SFX.
Notable Projects: Bobie Covell (MI), Mike Davis (TN), The Tola Crusades "the light of day" (Video Game Character Voices), BLUE (CA), The Company Rep "Rosenstrasse" (8-part lead vocals), Studio and Producer credits in film: Asian Stories, Book III for "Shake That Thing."
*Prefer Flat Rate Billing per song/ album instead of hourly.
*Artist Development and Promotion.
*Comfortable Multiple Room Studio.

ROSS HOGARTH
Hoax Productions
Web: hoaxproductions.com
Contact: Ross Hogarth
Styles: all
Notable Projects: Van Halen, Keb' Mo', Ziggy Marley , The Doobie Brothers, Gov't Mule, Roger Waters, John Mellencamp, R.E.M., Jewel

DANIELL HOLCOMB/ADVENTURES IN MODERN RECORDING
West Hills, CA 91307
310-709-9645
Email: amrdaniell@gmail.com
Web: adventuresinmodernrecording. com
Contact: Daniell Holcomb
Styles: hard rock-pop
Notable Projects: Howard Stern Show, Sony Music Group, Bleeding Deacons

HEATHER HOLLEY
(producer, songwriter, artist development)
Email: info#heatherholleymusic.com
Web: dreamartistproductions.com/heather-holley, heatherholleymusic. com/
Styles: Pop, Dance, Indie, All
Notable Projects: Christina Aguilera, Katie Costello, Caitlin Moe, Richie Rich, Commercials for Mercedes, Pepsi, songs in Grey's Anatomy, The Office, 90210, The Hills, Ugly Betty

GAYLORD KALANI HOLOMALIA
Honolulu, HI 96825
808-927-7923
Email: gifts@manamaoli.org
Web: manamele.org/gaylord-kalani-holomalia
Notable Projects: Worked with all of Hawaii's top artists. Kalapana member

THOMAS HORNIG
(freelance mixer, producer)
Tomcat On The Prowl Productions
Canaoga Park, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Styles: singer-songwriter, pop, americana, country/folk, rock
Notable Projects: Jamila Ford – The Deep End (Engineer/Mixer, Matt Doherty – Dignity (Mastering),
Red Bull Media – Blood Road (Post)

CHRIS HORVATH
Jamnation Music
818-646-0005
Email: info@jamnation.com
Web: chrishorvath.com, jamnation. com
Styles: pop, rock, R&B
Notable Projects: Grey's Anatomy, August Empire, Coolio, Jonas Bros., Venice, Billy Idol, Michael McDonald, Jackson Browne, David Crosby, Trevor Hall, Gigolo Aunts, America's Got Talent, FOX Sports, Rock Of Ages, A.N.T. Farm, Digimon (Theme), Alias, Scrubs, Erin Brockovich
*No unsolicited material

DAVID HENSZEY
Henszey Sound
Los Angeles CA
424-230-4563
Email: henszeysoundllc@gmail.com
Web: henszeysoundllc.com
Contact: David Henszey
Styles: all, Rock, Pop, Hip Hop, R&B, Film, and TV
Notable Projects: Eighty8, Boys World, Sting, Cheap Trick, Tommy Lee, George Clinton, Jerry Harrison, The Temptations, Ice Cube, Brandy.

JIMMY HUNTER
(producer, audio engineer, studio drummer, studio vocalist, vocal coach, composer, songwriter)
See Cazador Recording

INSPIRED AMATEUR PRODUCTIONS STUDIO IMIRAGE SOUND LAB
3760 Vancouver Dr.
Reno, NV 89502
775-358-7484
Email: g283589503@gmail.com
Web: inspired-amateur.com

ERIK ISAACS
West Hills, CA
818-497-0105
Email: music.erik@yahoo.com
Web: erikisaacsmusic.com/contact
Styles: rock, pop, dance, AC, R&B, country, all
Notable Projects: Warner/Reprise, MCA, Hollywood Records, Disney Records, Global Records, various TV/film work including Paramount Pictures, NBC, CBS, ABC, TBS, BET, Disney Channel, etc. Worked with several Grammy winning/ nominated No. 1 hit producers/songwriters. Services include songwriting, production and artist development.

JO-MUSIK
Sunnyvale, TX 75182
972-226-1265
Email: info@jomusik.com
Web: jo-musik.com
Contact: Joe Milton
Notable Projects: see website for roster

QUINCY JONES PRODUCTIONS
Web: quincyjones.com
Styles: all
Notable Projects: Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Sarah Vaughan, Brian McKnight, Alfred Rodriguez, Andreas Varady, Jacob Collier, Jon Batiste, Justin Kauflin, Lee England, Jr. Mervyn Warren, Parker Ighile
*No phone calls. No unsolicited material.

CHRIS JULIAN
145 Corte Madera Town Center
Corte Madera, CA 94925 Ste 311
310-924-7849
Email: chris@chrisjulian.com
Web: chrisjulian.com, ImaginePost.com
Styles: rock,pop , AAA, alt., R&B.
Artist development, allbudgets.
*unsolicited material accepted

TIM DAVID KELLY
Los Angeles, CA
Web: timdavidkelly.com
Styles: alternative, metal, americana, rock, acoustic pop
Notable Projects: Kicking Harold, Shiny Toy Guns, Dokken

DAVID KERSHENBAUM
Web: davidkershenbaum.com
Notable Projects: Signed or worked with Janet Jackson, Bryan Adams, Joe Jackson, Tracy Chapman, Duran Duran, Supertramp, Cat Stevens, Tori Amos

SAMUR KHOUJA
Seahorse Sound Studios
1336 S. Grand Ave.
Los Angeles, CA
909-210-2317
Email: ahorsesoundstudios@yahoo.com
Web: facebook.com/samurkhouja, seahorsesoundstudios.com
Contact: Samur Khouja

KEVIN KILLEN
(5x Grammy Winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/kevinkillen
Styles: rock, pop, country, singer- songwriter
Notable Projects: U2, Shakira, Sugarland, Elvis Costello, Peter Gabriel, Kate Bush, Jewel, Duncan Sheik, Suzanne Vega.

GREG KRAMER
(producer, composer, vocal specialist, engineer)
Sofa Songs





Glendora, CA 91741
626-914-2245
Email: greg@sofasongs.com, chris@sofasongs.com
Web: sofasongs.com
Styles: rock, pop, blues, country, bluegrass, contemporary christian and others
Notable Associates: James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin

STEVE KRAVAC
Hollywood, CA
Email: info@stevekravac.com
Web: stevekravac.com, facebook.com/hellshalfacrestudio, twitter.com/stvn_bradley
Styles: rock, pop punk, indie rock, power pop, Americana, roots rock
Notable Projects: RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink 182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail.
*Contact through website

KEVIN LACY
Valley Cottage, NY
845-623-0252
Email: studio@freudiansliprecording.com
Web: freudiansliprecording.com Styles: indie/rock, folk, pop, country, jazz
Notable Projects: Johnny Bravo, Jackie Tohn, Meghan Cary, Jewtopia, Say Goodnight, Gracie

LEW LAING
c/o Jordan/Balter Music
P.O. Box 27673
Los Angeles, CA 90027-0673
Email: jobamusic@gmail.com
Contact: Van Jordan, 213-605-1300, Robert Balter, 323-804-7071
Styles: Hip-Hop, R&B, Urban Jazz, Pop, Rap, Gospel
Notable Projects: Norman Brown, Raheem DeVaughn, MISSION, Althea Rene, Co-Writer and Producer for Grammy Award-Winning Guitarist and Producer Paul Brown, Concord Music Artist Richard Elliot, Peter White, Title track for Sax Artist Jessy J, Melina, Gabriel Mark Hasselbach, Al Gomez, Eloway White, DW3, Najee, Blake Aaron, Debra Laws, Pastor Chuck Singleton, B2K (Pandemonium! and B2k, SONY), 4th Element, AJ, 4MULA1 (SoBe/Warner Bros.), Jackiem Joyner (ARTizen Music Group), Jeanette Harris, Loyiso (South Africa), Galatia (South Africa), IMx, TG4, Neeta-S, Gospel Gangstaz, Coolio, Epicenter, Jesse Powell, Chante Moore, Lariland, Pro2Call (jazz), Sekou Bunch, Carmichael Musiclover, Dee Lucas, Judith Nicholas, Soulcrush and EMG, Raheem Devaughn, Julian Vaughn, Vandell Andrew, Wendy Moten

GEORGE LANDRESS
Emily's Basement Recordings
213-509-3678
Email: george@emilysbasement.com
Web: emilysbasement.com
Styles: alt, acoustic, retro, contemporary
Notable Projects: No Doubt, Gary Wright, Jon B, Laura Nyro, Jimmy Cliff, Art Garfunkel

SCOTT LEADER
Brick Road Studios
7944 E. Beck Ln., Ste. 160
Scottsdale, AZ 85260
480-788-3573
Email: scott@brickroadstudio.com
Web: brickroadstudio.com
Notable Projects: Taylor Jane, Ross M. Levy, Peter and Ellen Allard, Abby Gostein, Todd Herzog, Bryan Zive, Emily Aronoff

BZ LEWIS
(Producer, Engineer, Composer, multi-instrumentalist, Dolby Atmos approved engineer)
Oakland, CA 94611
510-338-1240
Email: info@studio132.com
Website: studio132.com
Notable Projects: Blame Sally, Roberta Flack, Justin Ouellet, Chlsy, 6 Emmy Awards

BOB LUNA
(Composer, Arranger, Conductor, Producer, Keyboardist)
Los Angeles, CA
310-508-1356
Email: bobluna1356@gmail.com
Web: boblunamusic.net
Styles: all styles, Film/TV, and New Media, last minute emergencies. Specialties: singer-songwriter demos, including composition, arrangement, production, evaluation

LAWRENCE MANCHESTER
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/lawrencemanchester
Styles: Rock, Pop, Hip-Hop, Soundtracks, Broadway Cast Albums.
Notable Projects: The Tonight Show with Jimmy Fallon, the Roots, John Fogerty, Jennifer Hudson. Across The Universe, Red Violin, The Departed, S.W.A.T.

MARIO J. McNULTY
Grammy Winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/ mariojmcnulty
Styles: rock, pop, alternative, indie, singer-songwriter, R&B
Notable Projects: David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

NATE MIDDLEMAN
(Mixing & Mastering Engineer)
RIAA Certified Multi Platinum Above Ground Studios
3200 Annetta Ave
Baltimore, MD 21213
443-255-5016
Email: abovegroundstudios@gmail.com
Web: abovegroundstudios.com
Styles: Rap/Hip Hop Pop/R&B
Notable Projects: Shordie Shordie, Lil Baby, Tate Kobang, Moneybagg Yo, Nipsey Hustle, Usher, Busy Bee, Lil Mo, Alicia Keys, Wiz Khalifa, Aboogie, Creator of Game Time.

HOWIE MOSCOVITCH/Radio Intimate Productions
(writer, producer, remixer)
615-828-9323
Email: howiemoscovitch@gmail.com
Web: howiemoscovitch.com
Notable Projects: Ginny Vee, Stefanie Black

MELROSE MUSIC STUDIOS
5254 Melrose Blvd., Ste. 108
Hollywood, CA 90038
On the Raleigh Pictures Lot
818-216-5409, 323-333-8946
Email: melrosemusic@mac.com
Web: facebook.com/melrosemusicstudios, Melrosemusicstudios.com
Styles: All styles
Notable Projects: George Clinton, Taylor



Dane, MTV and American Idol Artists, Pointer Sisters, Vivian Campbell (Def Leppard), Barry Goldberg, Brian Holland, Carmine Appice, Carla Olson, Howard Leese (Heart)

MIKE MILCHNER
818-269-7087
Email: mike@sonicvisionmastering.com
Web: sonicvisionmastering.com
Styles: all

THOM MONAHAN
Global Positioning Services
3435 Ocean Park Blvd.
Santa Monica, CA 90401
310-656-1350
Email: info@globalpositioningservices.net
Web: globalpositioningservices.net/ client/thom-monahan
Styles: rock, pop, folk, electronic, produce/engineer/mix
Notable Projects: Vetiver, Devendra Banhart, the Donkeys, Peter Bjorn and John, Nina Persson, Mary Epworth, Horse Thief, EDJ, Beachwood Sparks

BRIAN MONCARZ
306-262-6971
Toronto, Canada
Email: soundandvisionmgmt@gmail.com
Web: brianmoncarz.com
Styles: rock, alternative, country, pop
Notable Projects: Bleeker Ridge, Moneen, Yukon Blonde, Circa Survive, Hot Hot Heat, Neverending White Lights.

BRUCE MONICAL
Email: brucemoni@yahoo.com
Web: facebook.com/bruce.monical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Please call for credits

GILLI MOON
Warrior Girl Music
818-448-6277
Email: info@warriorgirlmusic.com
Web: warriorgirlmusic.com
Notable Projects: International recording artists - Gilli Moon, Paulina Logan, Holly Light, Dina Gathe, Rhonda Stisi, Ari Inkilainen, Jessica Christ, Deborah Bishop, Shamballa, Nocy, J. Walker, 100 male and female artists across 15 complilations for Songsalive! and Females On Fire. Songs in Films, TV shows, advertising, games and artist cuts. Vocal production, full music production, and session players available.

BILL LEFLER
(producer, songwriter, mixer)
Joe D'Ambrosio Management, Inc.
875 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543
914-777-7677, (cell) 914-522-1174
Email: info@jdmanagement.com
Web: jdmanagement.com/bill-lefler
Notable Projects: Cary Brothers,' Sweet Talk Radio, Sidney Bowen

MASTER GROOVE STUDIOS
Nashville, TN
615-562-5329, 818-830-3822
Email: davejavumorse@msn.com
Web: mastergroovestudios.com
Styles: rock, pop, country and R&B
Notable Projects: R.E.M., Commodores, Warrant, Incubus, LA Guns, Bowie, Rose Royce, Earth, Wind & Fire, Quiet Riot, Motley Crue, YES, Badfinger, Alice In Chains, Gene Loves Jezebel
*32-year veteran of mixing and mastering

ADAM MOSELEY
(producer, engineer, mixer) Artists, Music and Film, Licensing/Sync
Los Angeles, CA
(cell) 323-316-4932
Email: adammoseley@mac.com
Web: accidentalentertainment.com
Styles: rock, alternative, eclectic, acoustic, Latin, film, documentary and soundtrack mixing: "The Americans", "The Son"
Notable Projects: Christen Lien, Nathan Pacheco, Otm Shank, Bill Godfrey, Braves, John Cale, Inc., Wolfmother, Nikka Costa/ Lenny Kravitz/Prince, Abandoned Pools, AJ Croce, Lucybell, The Cure, KISS, Rush, Roxette, Maxi Priest, Nathan Barr, Spike Jonze

ROB MOUNSEY
Joe D'Ambrosio Management, Inc.
914-777-7677
Brooklyn, NY
Email: info@jdmanagement.com
Web: jdmanagement.com/ robmounsey
Styles: pop, rock, folk, R&B, classical
Notable Projects: Idina Menzel, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, James Taylor

RONAN CHRIS MURPHY
Veneto West
PO Box 6363
Pine Mountain Club, CA 93222
310-200-9010
Email: rcm@venetowest.com, liz@lizredwing.com
Web: venetowest.com
Contact: Redwing Management
Notable Projects: Gwar, King Crimson, Steve Morse, Chucho Valdes, Terry Bozzio, Steve Stevens, Martin Sexton, Jamie Walters, Ulver, Pete Teo, Assassin's Creed Brotherhood, Mafia III
*Call before submitting material

TRE NAGELLA
(engineer, producer)
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: facebook.com/pages/Luminous-Sound/118076174889761
Notable Projects: Ed Sheeran, Travis Scott, A$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera,Tamela Mann, Chance the Rapper, Young Buck

AERON NERSOYA
Arcadia, CA 91006
Email: info@AbetPublishing.com
Web: abetmusic.com
Contact: Aeron K. Nersoya
Styles: producing, recording, mastering, arranging, concept and packaging
Notable Projects: effusion, 5th Element,Chanson du Soir, Pirates of New Providence, Cherly D. Barnes

JAY NEWLAND
(9x Grammy winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
Norwalk, CT
Email: info@jdmanagement.com
Web: jdmanagement.com/jaynewland
Styles: rock, pop, soul, standards, singer-songwriter, jazz
Notable Projects: Norah Jones, Ayo, Gregory Porter, Missy Higgins, Esperanza Spaulding, Melody Gardot, Etta James, Lizz Wright, Richie Havens, Charlie Haden, Linda Thompson

RICHARD NILES
(producer, songwriter, arranger)
Email: richard@richardniles.com
Web: richardniles.com
Notable Projects: Paul McCartney, Cher, Ray Charles, Pet Shop Boys, Pat Metheny, Bob James, Michael McDonald, Tears for Fears, James Brown, Kylie Minogue, BANDZILLA
*No speculative projects

TOM PARHAM
Audio Haven
8260 Haven
Las Vegas, NV 89123
702-481-1663
Email: tomparham@mac.com
Web: audiohaven.net

JOHN ANDREW PARKS
512-591-8130
Email: bryanlloyd@planettexasentertainment.com
Web: johnandrewparks.com
Styles: pop, rock, country
Contact: Bryan Lloyd
Notable Projects: call for current roster

DAVE "HARD DRIVE" PENSADO
Email: info@pensadosplace.tv
Web: pensadosplace.tv, facebook.com/pensadosplace
Notable Projects: Mary J. Blige ("Be Without You"), P!nk ("Get The Party Started"), Brian McKnight, Destiny's Child ("Emotion"), K-Ci & Jo Jo ("All My Life"), Christina Aguilera ("Beautiful," "Car Wash" and "Lady Marmalade"), Keyshia Cole (The Way It Is), Ice Cube, Kelly Rowland ("Simply Deep"), Beyonce Knowles, Michelle Williams, Will Smith, the Pussycat Dolls, Mya ("My Love Is Like...Wo"), Coolio, Esthero, Black Eyed Peas, Sisqo, Mystic, Sticky Fingaz, Kelly Clarkson ("Ms. Independent"), Dru Hill & Warren G

PLATINUM STUDIOS
818-994-5368
Email: paulhilton123@sbcglobal.net
Web: paulhiltonmusic.com
Contact: Paul Hilton
Styles: Country, Pedal Steel, rock, blues, All Spanish Language Style, jazz
Notable Projects: Society 1, Los Neighbors, Kanary, Bob Moss, the Dogs, Janet Klein, 'Lectric Chairs, Marshall O Boy, Brian Hogan
*Call for approval before sending material

PAUL RISER
c/o IMC Entertainment Group Inc.
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: imcentertainment.com, sylvesterrivers.com
Contact: Sylvester Rivers
Notable Projects: Motown Records, Dennis Edwards (the Temptations)
*No unsolicited material

DAVID Z RIVKIN
David Z Company
651-755-7944
Email: davidz@davidzproducer.com
Web: davidzproducer.com
Clients: Prince, Buddy Guy, Etta James, Jonny Lang, Collective Soul

RICHARD P. ROBINSON
1628 Morton Ave.
Echo Park, CA 90026
323-839-7293
Email: Rich@richmixmusic.com
Web: soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/richmix
Styles: rock, blues, reggae, jazz
Notable Projects: 4 Grammy- Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/ Weezer, Jenny Lewis, Nelsen Adelard, Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimington, Big Bill Bissonette, Alex Chilton , the cramps

SYLVESTER RIVERS
c/o IMC Entertainment Group, Inc.
19360 Rinaldi St., Ste. 217
Porter Ranch, CA 91326
818-700-9655
Email: sr@imcentertainment.com
Web: sylvesterrivers.com
Contact: Sylvester Rivers
Notable Projects: Notable Projects: Motown Records, The Temptations, Diana Ross, Dennis Edwards
*No unsolicited material

ROBO RECORDS & FONOGENIC STUDIOS
7710 Haskell Ave.
Van Nuys, CA 91406
818-305-4434
Email: rob@roborecords.net
Web: fonogenic.com
Producers: Rami Jaffee & Ran Pink
Notable Projects: Micky Dolenz, Orlanthi, Sass Jordan & S.U.N., the Bangles, the Beach Boys, John Waite, Shella E & The E Family, Snoop Doog, Charlie Sheen & Rob Paterson, Brian Ray

ROCKZION RECORDS
673 Valley Dr.
Hermosa Beach, CA 90254
310-379-6477
Email: rockzionrecords@rockzion.com
Web: rockzion.com/productionco.html
Contact: Dennis

GLEN ROBINSON
(producer, mixer, engineer)
New York
917-698-6298
Email: glenrobinson1@mac.com
Web: glenrobinson.tumblr.com
Notable Projects: Voivod, the Ramones, the Steve Miller Band, David Bowie, ACDC, Keith Richards

DAVID ROSENBLAD
DRM Sir Reel Sound/Thirteenth Moon Studio
Austin, TX
469-360-1443
Email: drmuzik@mac.com
Web: drm-sirreelsound.com
Notable Projects: Equally at home as a sound designer/composer for film, music producer, guitarist/keyboardist,singer-songwriter recording/mix engineer.
Clients: PBS, HBO, MTV, sAXS-TV, History Channel and wide variety of music artists such as Herbie Mann, Chrysta Bell, Bad Company, Freddy Fender, Sara Hickman, Everclear, Stevie Ray Vaughan, Allan Holdsworth, Cheap Trick, the Flaming Lips, Maynard Ferguson, and Brave Combo.

BARRY RUDOLPH
TONES 4 $ STUDIOS
c/o Music Connection
3441 Ocean View Blvd.
Glendale, CA 91208
Email: barry@barryrudolph.com
Notable Projects: Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart
*No unsolicited material. Email only.

MARK SAUNDERS
United Kingdom
Email: ms@marksaunders.com
Web: marksaunders.com
Styles: electronic, rock
Notable Projects: the Cure, Tricky, Depeche Mode, Erasure, Marilyn Manson, David Byrne, Shiny Toy Guns, Neneh Cherry, Siouxsie & the Banshees, the Human League, Gravity Kills, Femi Kuti, the Mission, Yaz, Madness, Robert Plant, Lisa Stansfield, the Sugarcubes

HITMIXERS MANAGEMENT
P.O. Box 280010
Northridge, CA 91328 818-300-0400
Email: skipsaylor@gmail.com
Web: skipsaylor.com
*Call for more information

Skip Saylor
Notable Projects: Bobby Brown, Ronnie Hudson w/ Snoop, Too Short and E40, Candyman 187 w/ Snoop Dogg, Bootstraps, Ceasefire, California Dreamers, End of Ever, the Ex- Hang-Ups, TJ Gibson, Oh My Stars, Spacifix, Brandon James, Lynn Carey Saylor w/ Brian May Mixing/Engineering: Jacob Banks In The Name of Love (From the motion picture The Equalizer2), Healthy Chill feat. Gucci Mane HeathyLyfe, Amber Diamond Erby & Marques Anthony (Love and HipHop) Bad Energy, Julian Lennon, Alan Frew (Glass Tiger), Producer John Jones, Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Malik Yusef, Jamie Lynn, Chris Coleman, Alex Ligertwood & Emily Richards, Jonathan Butler (No. 1 Contemporary Jazz Album, No. 9 Gospel on Billboard),

Producer Kevin Teasley, Booker T. Jones, Vintage Trouble, Bobby Brown, Egyptian Lover, Dale Fiola, Novel, Brainpower feat. W.C. Ralph Tresvant, Jonathan Lashever, Mohammad Molaei, Will Smith, Notorious, Iron Man 2, Michael Jackson, Diana Ross, Nashville Film Festival Award-Top Music, Parenthood, Cherie & Marie Currie, Layla Hathaway, Twentieth Century Fox Films, HBO Film/TV, The Day the Earth Stood Still, X-Men, Obama Documentary, Mumtaz Morris, Phoebe Snow, Gospel Artist Karima Kibble, The Reddings, Gary Taylor, Vesta Williams, Linda Clifford, Con Funk Shun, Damion Hall, Whispers and many more.

David Young
Notable Projects: Jacob Banks "In The Name of Love" (From the motion picture The Equalizer 2), Amber Diamond Erby & Marques Anthony (Love and HipHop) "Bad Energy," Travis Kr8ts, BlessOne featuring Tamar Braxton, Master P, Healthy Chill feat. Gucci Mane "HeathyLyfe," Ideal "Wildlife" EP, Jamie Lynn, Gap Band, Rick James. Kool and the Gang, will.i.am, Akon, Jodeci, Dru Hill, Troop, Mad Lion, DJ Green lantern, Ronnie Laws, Michael Jackson (Catrina project)

Ian Blanch
Notable Projects: Mary J. Blige, Missy Elliot, Nappy Roots, KRS-One

Lester Mendoza
Notable Projects: Beyonce, Glasses Malone with Kendrick Lamar, Jenny Rivera, Hit-Boy, Jahlil Beats, King Lil G, DJ Journey, Egyptian Lover, Jared Lee Gosselin, Novel, Juan Rivera, Jackie Rivera, Ervin Pope, David Rolas, Malik Yusef

Enrico De Paoli
Notable Projects: Ray Charles, Elton John, Marcus Miller, Aaron Neville, Alexander O'Neal, Stanley Jordan, Djavan, Jorge Vercillo, Brazilian Carnival engineering, Smirnoff Worldwide commercial mixing

Keston Wright
Notable Projects: Snoop Dogg, Tupac, Westside Connection

RAFA SARDINA
(engineer, mixer, producer, musician, 10-time Grammy winner)
Email: info@rafasardina.com
Web: rafasardina.com/bio-1
Notable Projects: Stevie Wonder, Elvis Costello, Lady Gaga, Michael Jackson, Rodrigo Y Gabriela, Placido Domingo

ELLIOT SCHEINER
(7x Grammy Winner)
Joe D'Ambrosio Management, Inc.
914-777-7677
Weston, CT
Email: info@jdmanagement.com
Web: jdmanagement.com/ elliotscheiner
Styles: rock, pop, adult contemporary, singer-songwriter
Notable Projects: O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

ANDY R. SEAGLE
Phoenix, AZ 85020
602-371-8992
Email: cca@amug.org
Web: andyseagle.com
Notable Projects: Paul McCartney, Lyle Lovett, Placido Domingo, Yo Yo Ma, Hall and Oates, George Strait, Phil Ramone, HBO

SIMONE SELLO
RedRum Productions
Los Angeles, CA
310-428-6209
Email: simone@redrumproductions.net
Web: redrumproductions.net
Styles: rock, pop, electronica
Notable Projects: Hannah Montana-Hits Remixed, Billy Sheehan, Warren Cuccurullo, Vasco Rossi

F. REID SHIPPEN
310-876-2689
P.O. Box 23108
Nashville, TN 37202
Email: reid@robotlemon.com
Web: robotlemon.com/#about
Contact: Robot Lemon
Notable Projects: Accident Experiment, A Fine Frenzy, Aron Wright, Atticus Fault, Danyew, Death Cab For Cutie, Eric Benet, Eric Church, Flyleaf, India Arie, Jonas Brothers, Jonny Lang, Low Millions; Marc Broussard, Mat Kearney, Matt Wertz, Mercyme, Plumb, Robert Randolph, Steven Curtis Chapman, the Afters, Toby Mac, Trent Dabbs, Mickey Guyton, Dierks Bentley, Kenny Chesney, Lainey Wilson, Carrie Underwood, Jelly Roll, Avenue Beat, Lanco

SKYWALKER SOUND
Leslie Ann Jones
(engineer, mixer, producer)
Northern California and the world
415-662-1000, 415-407-1477
Email: info@skysound.com
Web: skywalkersound.com
Styles: Acoustic music: classical, folk, jazz, blues.
Notable Projects: 4 Grammy Awards including 2 for Best Engineered Album-Classical, Rosemary Clooney, Kronos Quartet, Chanticleer, Cris Williamson, Mason Bates, C.F. Kip Winger

KEVIN R. SMITH
(producer, engineer, writer)
Cary, NC
919-274-2486
Email: bosmith@gmail.com
Web: soundbetter.com/profiles/117759-kevin-w-smith
Styles: Singer/Songwriter, Indie, Pop, Jazz

DAVID SNOW
Little Hipster Music
Van Nuys, CA
818-570-3499
Email: davidsnow.littlehipstermusic@yahoo.com
Web: HipKatmusic.com
Styles: All styles. Truly versatile, multi-instrumentalist.
Notable Projects: Faith Hill, Arista, EMI, Sony, BMG, singer-songwriters/indie artists

JOE SOLO MUSIC+ENTERTAINMENT, INC.
Joe Solo - Record Producer+CEO
818-267-7656
Email: info@joesolo.com
Web: joesolo.com
Styles: Pop, EDM, Hip-Hop, Rock, Cinematic/Score, Hybrids, New Style Invention & Signature Sound Development.
Client Roster includes: Michael Jackson, Macy Gray, Fergie, Sony, Universal, Atlantic, Apple, many others.

STUDIOPROS
Studio City, CA
310-928-7776
Web: studiopros.com
Contact: Katy O'Toole
Services: Music Production

CHRIS STAMEY
Modern Recording
Chapel Hill, NC
919-929-5008
Email: mrstamey@gmail.com
Web: chrisstamey.com
Styles: rock, singer-songwriter
Notable Projects: Alejandro Escovedo, Patrick Park, Jeremy Larson, Chatham County Line, Holsapple & Stamey, Sarah Dessen

STARK RAVING RECORDS
P.O. Box 1451
Beverly Hills, CA 90213 805-701-4890
Email: jeffw@starkravinggroup.com
Contact: Michael Clark, 323-485-4722
Styles: R&B, jazz, pop, latin, rock
*Unsolicited material accepted

SHELDON STEIGER
Major Who Media
440 W. 41st St., B-2
New York, NY 10036
917-312-9574
Email: sheldon@majorwho.com
Web: majorwho.com
Styles: indie, rock, pop, contemp. classical
Notable Projects: Joe Jackson, David Sanborn, Diane Birch, Care Bears On Fire, Paula Valstein, Eric Hutchinson, Kathleen Supove

DEVON STEELMAN
818-465-3357
Email: devon@steelmanstudios.net
Web: steelmanstudios.net
Clients: steelmanstudios.net/clients

STUDIO 5109
1110 N. Western Ave., Rm. 206
Hollywood, CA 90029
323-462-1250
Contact: Mike Wolf
Styles: hip-hop, R&B, rock, pop, all

STUDIO DMI
6839 Ponderosa Way
Las Vegas, NV 89128
702-508-0085
Email: service@studiodmi.com
Web: studiodmi.com
Contact: Ronnie Lee (CEO), Jacob Mork (Service Coordinator)

LUCA PRETOLESI
(Mixing/Mastering engineer)
Notable Projects: Major Lazer/Diplo, SIDEPIECE, Dillon Francis, Carnage, Steve Aoki, J Balvin, Becky G, Ozuna, Prince Royce, Snoop Lion, BigBang, BlackPink, Jolin Tsai

RIKKI SWIN
ECLECTIC LADY LAND RECORDING
Producer
Email: info@EclecticLadyLandRecording.com
Web: EclecticLadyLandRecording.com, grikki.com
Notable Projects: "Blind Leading Blind," "Earth Ship," "You," "The Air You Breathe"

Keith Sykes
Ardent Producer Management 2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Contact: Jody Stephens
Styles: All styles

TEAMMFN (Ace Wonder, Hannibal the Beat Animal, Johnny Brasco, Cold Love) (Producers, Engineers, Songwriters)
Atlanta/New Orleans
504-702-3054/504-415-0212
Contact: Hannibal/Johnny
Email: theproducers@teammfn.com
Web: teammfn.com
Styles: R&B, Hip Hop, Pop, Country, EDM
Notable Projects: Nivea (Virginia – Producers & Songwriters), Ultra Beast United (Put'Cha Teeth On It), Chainz (Half Reckless), Sammie (COA – Additional Production & Mixing), Ricco Barrino (Pray For Me), 5ive Mics (Try Hard ft Saucelord Rich, The Bity ft Darling Nikki, Forever Love), Max Minelli (Action ft Malachi.X & Coppertop, Epic, City is Min ft Que)

RANDALL MICHAEL TOBIN
Theta Sound Studio
2219 W. Olive Ave., Ste. 226
Burbank, CA 91506
818-955-5888
Web: thetasound.com
Styles: solo and group vocals, pop, rock,



R&B, jazz, alternative and country
Notable Projects: "The Heart & Soul of Mel Carter" - Mel Carter; "A Magical Time of Year" - Bettie Ross; "Across the Waters" - Isla St. Clair, Cabar Feidh Pipe Band; "BARK! - the musical" - Original Cast Album; "My Favorite Gentlemen" - Susan Kohler; "Rain on the Roof" - Margaret MacDonald, "Vocalessence" by Amy, "At the Corner of God and Broadway" - Katheryne Levin; "The Snow Queen - ballet redefined" - RM Tobin

DAVE TOUGH
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

ALEXANDER TRACK
(producer, engineer)
Track Entertainment Studios
Sherman Oaks, CA
818-259-7244
Email: trackentertainment@yahoo.com
Web: facebook.com/ trackentertainment-studios
Contact: Alexander Track
Styles: all, Pro Tools recording, mixing, mastering, music videos, post production sound, scoring for film/ television/radio. Grammy-winning producer-engineer
*Please see web for more info

TRIPOPS MUSIC PRODUCTION
Las Vegas, NV 89104
702-985-2278
Email: tripops@poppermost.com
Web: tripops.com
Contact: Alex Oliver, Roy Rendahl Styles: indie, singer-songwriter, folk, pop rock, rock, vocal, and instrumental music

TTAM TROLL
55 Pebble Beach Ln.
Pottstown, PA 19464-7200
Email: info@floatingfish.com
Web: floatingfish.com
Styles: electronic
Notable Projects: Any Questions?, Punch Drunk, Obomatic, Imbued Vagary

CHRISTOPHER TROY
TRAHAN MUSIC
P.O. Box 451762
Los Angeles, CA 90045
818-694-9057 Fax 818-782-1499
Email: troy_trio@yahoo.com
Web: facebook.com/christophertroy.producer
Styles: Pop, Dance, Trap, R&B, Blues, Rock, Jazz & Zydeco
Notable Projects: Gold and Platinum credits: K-Ci & JoJo, Teena Marie, Charlie Wilson, Troop, Kevon, Nona Gaye, Alexander Oneal & Cherelle, Rhonda Clark, Karyn White, Zac Harmon (blues), Freddie Jackson, Three Style, Munyungo Jackson, Karen Briggs, Jazz In Pink (smooth jazz), BLU (R&B/Hip-Hop), Gail Jhonson (Jazz), Salena, Techeeta Lopez (Latin), Black Uhuru (Grammy Nomination), Whispers, Ojays, Comedian Kevin Hart/Blockwood, Ronnie & Debra Laws, Gap Band, Parliament Funkadelic Alumni.
Seeks: Singer-Songwriter and Self Contained Bands with styles from Lawrence, Snarky Puppy, Mint Condition, Earth, Wind & Fire to Maroon 5.
Complete Studio Tracking and Mixing Facility, Analog Tape Restoration: STUDER 2" 24 track, STUDER 1/2" Master recorder, ProTools, Yamaha Grand, Hammond & Leslie, Moogs, ARP, Wurlitzer 200, Clavinets, AKG, Neuman, Sure, Electro-Voice, Audio-Technica.

TONY VISCONTI
Grammy Winner
Joe D'Ambrosio Management, Inc.
875 Mamaroneck Ave., Ste. 403
Mamaroneck, NY 10543
914-777-7677
Web: jdmanagement.com/ tonyvisconti
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

BIL VORNDICK
Email: bilinstudio@comcast.net
Web: bilvorndick.com, facebook.com/bilinstudio
Styles: acoustic music
Notable Projects: Alison Krauss, Rhonda Vincent, Jerry Douglas, Bela Fleck, T Bone Burnett , Ralph Stanley, Lynn Anderson, Jesse Winchester, Charlie Hayden, Pat Metheny, Bob Dylan, John Oates, Mark O'Connor

DUSTY WAKEMAN
Mojave Audio
1118 Chestnut St.
Burbank, CA 91506
818-847-0222
Email: dusty@mojaveaudio.com
Web: mojaveaudio.com, mojaveaudio.com/about-us/dustys-corner
Styles: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JAMES WALSH
Threshold Recording Studios NYC
517 West 45th Street
New York, NY 10036
212-244-1871
Email: Thresholdstudiosnyc@gmail.com
Web: majorwho.com
Styles: rock, singer-songwriter, blues, Broadway, Musical Theatre
Notable Projects: Paul Simon, Ricky Martin, Todd Alsup, Paula Valstein, Wes Hutchinson, Shayna Zaid, Alec Gross

CHRIS WASH
(producer, composer, head engineer)
Sofa Songs
Glendora, CA 91741
626-914-2245
Email: greg@sofasongs.com, chris@sofasongs.com
Web: sofasongs.com
Styles: rock, pop, blues, country, bluegrass, contemporary christian and others
Notable Associates: James Guthrie, Barry Rudolph, Daniel Moore, Al Blasek and Chuck Plotkin, Asylum Records, Warner Bros. Publishing, Bass Player Rick, Pages

TOM WEIR
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368
Email: bookings@studiocitysound.com
Web: studiocitysound.com
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke, Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert, Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

VOX FOX STUDIOS
Becky Willard
801-874-5112
Email: becky@voxfoxproductions.com
Web: voxfoxstudios.com, facebook. com/voxfoxstudios
Contact: Becky Willard
Styles: covers, pop, rock, indie, singer/songwriter, folk, rap, vocal
Notable Projects: Madilyn Paige, Timyra-Joi, Maddie Wilson, Shadow Mountain Records, BYU A Cappella Club, Colby Ferrin, Monica Moore Smith

MICHAEL WOODRUM
818-848-3393
Email: michael@woodrumproductions.com
Web: woodrumproductions.com, facebook.com/michael.woodrum
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

WOODY
Allied Post Audio
310-392-8280
Email: info@alliedpost.com
Web: alliedpost.com
Styles: rock, jazz, remixes, hip through trip-hop, sample friendly
*No unsolicited material

INDEPENDENT ENGINEERS

ROBERT SCOTT ADAMS
Director of Job Placement & Student Services
Omega Studios' School of Applied Recording Arts & Sciences
12712 Rock Creek Mill Road, Ste. 14A
Rockville, MD 20852
301-230-9100
Email: shannon@OmegaStudios.com
Web: Omegastudios.com
Notable Engineers: Jim Curtis, Scotty OToole, Phillip DiMercurio, Malcolm Jackson, Bill Mueller, Neal Keller, John Melvin, Isaac Breslau, Andrew Mastroni,

ARIES OF NOHO PROMOTIONS
P.O. Box 16741
North Hollywood, CA 91615
747-256-8911, 818-220-3423
Email: Shelby@ariesofnoho.com
Web: ariesofnoho.com/home
Contact: Shelby (producer, engineer)
Format: Analog & Digital, Pro Tools, Tascam, Fostex
Styles: R&B, Soul, Funk, Old School, Gospel, Jazz, World Beat.
Services: Studio & Video Productions, Voice Overs, Sound Design, Foley, Audio Transfers, Tape Repair.
Notable Projects: Bill Sheffield (Texas Tornados), Tarsha Rodgers (Rev. James Cleveland), Karen Meeks (Marshal Tucker Band), Patty Lacey (Luther Vandross), Dot Shelby (The Sounds of Blackness)

ARDENT STUDIOS
Keith Sykes
2000 Madison Ave.
Memphis, TN 38104
901-725-0855
Email: info@ardentstudios.com
Web: ardentstudios.com
Contact: Jody Stephens

KIM ARMSTRONG
KC's Independent Sound
5318 E. 2nd Street #747
Long Beach, CA 90803
562-438-9699
Email: kimdar@verizon.net

ES AUDIO
Donny Baker – Chief Engineer/Owner
1746 Victory Blvd.
Glendale, CA 91201
818-505-1007, 800-880-9112
Email: studio@esaudio.com
Web: esaudio.com
Notable Projects: Crazy Town, Taylor Dayne (My Heart Can't Change - Dance and Club Remixes), Shifty, Tino Coury, Sky Felix (producer), Alex Cantrall (producer), Rhona Bennett, Brandy, 40Gloc, Dina Rae.
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LENISE BENT
(producer, engineer)
Los Angeles, CA
Email: soundflo@aol.com
Web: linkedin.com/in/lenisebent
Styles: Americana, Blues, World, Rock, Pop, Jazz
Notable Projects: Blondie, the Knack, Suzi Quatro, Robert Fleischman, the





Barrelhouse Kings, Rich DelGrosso, Gary Allegretto, Lance Baker Fent, Steely Dan, Supertramp, Janiva Magness

CLIFF BRADLEY
(Producer/Programmer)
Bradley Entertainment, LLC
Email: cliffbradley1973@icloud.com
Web: cliffbrodsky-entertainment.com
Styles: Rock

ANDREW BUSH
Grandma's Warehouse
355 Glendale Blvd.
Los Angeles, CA 90026
213-484-8844
Email: andrew@grandmaswarehouse.com
Web: grandmaswarehouse.com
Styles: all

ROB CHIARELLI
(mix engineer, producer, musician)
Final Mix Inc.
2219 W. Olive Ave., #102
Burbank, CA 91506
Email: rob@finalmix.com
Web: finalmix.com
Notable Projects: Kirk Franklin, Will Smith, P!nk, Sting, Stevie Wonder, Christina Aguilera, Angelique Kidjo, Tamela Mann, Stokley, Andra Day, Mary Mary, Charlie Wilson, Jonathan McReynolds, Lalah Hathaway, Charles Jenkins, Musiq Soulchild, Madonna, The Jacksons, LeAnn Rimes, Janet Jackson, Ray Charles, Ice Cube, Luther Vandross, Keiko Matsui, Dave Hollister, Luther Vandross, Johnny Gill

STEVEN BARRY COHEN
c/o Lake Transfer Artist & Tour Management
12400 Ventura Blvd. Suite 346
Studio City, CA 91605
(818)-508-7158
Email: info@laketransfer.com
Web: laketransfer.com
Recent Projects: Sheree Brown (Expansion Records UK), James Holvay (Conqueroo / Mob Town Records), King SK (Big Money Records, L.A.), Candyboy f/ Mari Y. (Lake Transfer Music ASCAP)), Trina McGee-Davis (Boy Meets World ABC/Disney), Jacky Cheung (Hong Kong / Univ Music Grp), Sylvia St. James (House of Blues), UNIV/NBC ("Let It Grow" film), "13" (The Band - Rock), Taylor Dayne (Arista/BMG), Friends of Distinction (RCA Legacy/ BMG), El Chicano Project (The Brown Sound / SOLA Label), "Fair Game" (Film score Michael Whaley), Shanice Wilson (Motown/UMG), Patrice Rushen (w/Sheree Brown), Evelyn Champagne King (RCA Legacy /Sony), Sam Salter (LaFace/Sony) Evelyn Champagne King (RCA/BMG), Tattoo Ink (Notorious Enemy Records)

ERIC CROSBY
Chao Pack Entertainment
Atlanta, GA
404-465-4413
Email: chaopack@gmail.com
Web: chaopack.com
Styles: Rap, Hip-Hop, R&B, Soundtrack, TV/Film/video game composer, Mixing

JIM D.
Pyram-Axis Music
Redondo Beach, CA 90278
310-869-8650
Email: music@pyramaxis.com
Web: pyramaxis.com
Styles: pop, rock, hip-hop, electronic, contemporary Christian, Films
Notable Projects: Platinum Production, Mix and Mastering - Indie, Universal, Grammy
*Call before submitting

JULIAN DAVID
(engineer, mixer, producer)
Germany/Europe
Email: jd@juliandavid.org
Web: juliandavid.org
Notable Projects: aVid*, Andy Gillmann, Any of Both, Biohazard, Bud Shank, Fraunhofer IIS, Larry Goldings Trio, Pacific Symphony, Patrick K, the Spyderz, Trenchtown, UCLA Bruins Band, Walter Trout

CHRISTIAN DAVIS
Sly Doggie Productions
Nashville, TN
Email: christian@slydoggie.com
Web: slydoggie.com
Contact: Christian Davis Stalnecker
Styles: All

HANS DEKLINE
Culver City, CA
310-621-1896
Email: hdekline@gmail.com
Web: hansdekline.com
Styles: Mastering for all genres
Notable Projects: U2, Burna Boy, Pixies, mewithoutYou, Veruca Salt, Lisa Loeb, etc.

MARC DESISTO
Los Angeles, CA
818-259-4235
Email: marcdesistoaudio@gmail.com
Web: marcdesistoaudio.com
Notable Projects: U2, Stevie Nicks, Dwight Yoakam, Tommy Emmanuel, Melissa Etheridge
*Solid years of professional recording mixing/producing and mastering music. Website has info.

JAMES DUNKLEY
169-B Belle Forest Circle
Nashville, TN 37221
615-662-1616
Email: pr@clynemedia.com, Robert@clynemedia.com
Web: clynemedia.com
Notable Projects: Anthrax, Fun Lovin' Criminals, Amon Amarth

LUCAS FACKLER
Email: lucasfackler@me.com
Web: linkedin.com/in/lucasfackler
Styles: rock, indie, folk, jazz, hip-hop

JOHN FALZARANO
Los Angeles, Nashville, Atlanta
818-419-0323
Email: recordingtruck@aol.com
Web: recordingtruck.com
Styles: All
Notable Projects: call for details

NICOLAS FOURNIER
(Engineer, Mixer, Producer)
Email: nickjfour@gmail.com
Web: nicolasfournier.com
Styles: rock, alternative. Indie, pop, R&B, hip-hop
Notable Projects: Death Cab for Cutie, The Vaccines, Of Monsters and Men, At The Drive-in, Biffy Clyro

MAURICE GAINEN PRODUCTIONS
4470 Sunset Blvd., Ste. 177
Hollywood, CA 90027
323-662-3642
Email: info@mauricegainen.com
Web: mauricegainen.com
Styles: Any/all musical styles, film, TV, etc.
Notable Projects: Starbucks (Mastered 185 CDs), Spoon, Rita Coolidge, Rafael Moreira, Alex Skolnick, Andy McKee, Darek Oles w/ Brad Mehldau, Jim Hershman w/ Lee Konitz, Patty Austin (Sound Design), the Hues Corporation, Angela Carole Brown, Little Wilie G, Joe Bataan, Orchestre Surreal, Mighty Mo Rodgers, Paul Fried, Disney, KCRW, Ron Powell, Mark San Filippo, Tim Fenton, Ari Giancaterino, Dale Fielder, Nori Tani, Doug MacDonald, Mike Clifford

ARNIE GEHER
(producer, mixer, engineer)
Port Hueneme, CA
818-763-7225
Email: arniegeher@gmail.com
Web: reverbnation.com/arniegeher

DAVID GIELAN
Recording Academy Member
Web: gielan.com/producerengineer
Styles: all, pop, rock, alt, hip-hop, electro, Film/TV/video game composer, singer-songwriter, audio post-production, studio owner.
Notable Projects/Clients: Joey Lawrence, Universal Music, EMI, Animal Planet, Poor Yorick, Wayne Stylez, Arturo G. Alvarez, Lorelei Carlson, Caviar Content, iQimedia, Vox Pop Films *Email for more information

BILLY GRAZIADEI
(producer, engineer)
Fire Water Studios
Co-Founder of Biohazard.com
310-354-5901
Email: info@firewaterstudios.com
Web: firewaterstudios.com
Notable Projects: 9 Biohazard Records, Cypress Hill, Onyx, Hate Breed, Life of Agony, Pantera, Sick of it All, SlipKnot, Sid # 9, Type O Negative, Agnostic Front

ROSS HOGARTH
Hoax Productions
Web: hoaxproductions.com
Contact: Ross Hogarth
Styles: all
Notable Projects: Van Halen, Keb' Mo', Ziggy Marley , The Doobie Brothers, Gov't Mule, Roger Waters, John Mellencamp, R.E.M., Jewel

CAZADOR RECORDING
(Top L.A. Producer, Audio Engineer, Studio LIVE Drummer/Programmer, Studio Vocalist, In-Studio Vocal Coach, Composer, Songwriter) Owner of Cazador Recording (ProTools10 HD6)
Hollywood, CA
323-655-0615
Email: cazador.jimmy@gmail.com
Web: jimmyhunter.com, jimbojamz. com
Styles: rock, pop, R&B, most styles, live drumming or programming,
Hunter has produced over 5000 songs since 1986

Notable Projects: JIMBOJAMZ
(my solo projects), Todd Stanford (4 Country CDs), Ivy Lite Rocway (85 songs), Savannah Phillips (many songs), Tim Fleming's Selective Amnesia, Mark R. Kent (3 CDs), Dr. Alias, the West Hollywood Cheerleaders, Dre Charles, Lisa Gold (1 CD), Thorn/Aerial School, Tom Powers, Carl Summers (Cix Bits), the Della Reese (UP church UFBL weekly Ministry)

THOMAS HORNIG
(freelance mixer, producer)
Tomcat On The Prowl Productions
Canaoga Park, CA
818-533-8669
Email: studio@tomcatontheprowl.com
Web: tomcatontheprowl.com
Styles: singer-songwriter, pop, americana, country/folk, rock
Notable Projects: Jamila Ford – The Deep End (Engineer/Mixer), Matt Doherty – Dignity (Mastering), Red Bull Media – Blood Road (Post)

Web: tomcatontheprowl.com
Styles: singer-songwriter, pop, americana, country/folk, rock
Notable Projects: Jamila Ford–The Deep End (Engineer/Mixer, Matt Doherty–Dignity (Mastering), Red Bull Media–Blood Road (Post)

CHRIS JULIAN
145 Corte Madera Town Center
Corte Madera, CA 94925 Ste 311
310-924-7849
Email: chris@chrisjulian.com
Web: chrisjulian.com, ImaginePost.com
Styles: rock,pop , AAA, alt., R&B.
Artist development, allbudgets.
*unsolicited material accepted

KEVIN KILLEN
Joe D'Ambrosio Management, Inc.



914-777-7677, (cell) 914-522-1174
Email: info@jdmanagement.com
Web: jdmanagement.com/kevinkillen
Styles: rock, pop, alternative
Notable Projects: U2's The Unforgettable Fire and Wide Awake In America, Peter Gabriel's So, Bryan Ferry's Bete Noir, Patti Smith Dream of Life, Kate Bush's The Sensual World, Elvis Costello's Mighty Like A Rose, The Juliet Letters and Kojak Variety, Burt Bacharach and Elvis Costello's Painted From Memory and Duncan Sheik's Phantom Moon

STEVE KRAVAC
Hollywood, CA
Email: info@stevekravac.com
Web: stevekravac.com, facebook.com/hellshalfacrestudio
twitter.com/stvn_bradley
Styles: rock, pop punk, indie rock, power pop, Americana, roots rock
Notable Projects: RIAA Gold Accredited Producer, Engineer, Mixer, Composer. Blink-182, M.X.P.X., Less Than Jake, Pepper, Bad Religion Tommy Stinson. Label Credits Include: Epitaph, Capitol, Atlantic, Side OneDummy, Fat Wreck Chords, A&M, Tooth & Nail
*Contact through website

HOWARD (HOWIE) LINDEMAN
131 Quail Hollow
Sanford, NC 27332
239-269-3277
Email: howardlindeman@gmail.com
Notable Projects: Mixing and Production: Sybil Thomas, Breathe (CD), Live mixing 2019, Michael Bolton, Elvis Presely and the Royal Symphony Orchestra 2019 UK Tour hosted by Priscilla Presley, Rocktopia 2019-2020 , The Drummer Loves Ballads (TDLB) John Armato, Johnny Lee Long "The Walk" produced and mixed
*Accepts demo tapes.

MARIO J. McNULTY
Grammy Winner
Joe D'Ambrosio Management, Inc. 914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com
Styles: rock, pop, alternative, indie, singer/songwriter R&B
Notable Projects: David Bowie, Angelique Kidjo, Lou Reed, Laurie Anderson, Anti Flag, Semi-Precious Weapons

BILL METOYER
(engineer, producer)
16045 Sherman Way, Unit H #132
Van Nuys, CA 91406
Lake Balboa, CA 91406
818-780-5394
Email: bill@skullseven.com
Web: billmetoyer.com, skullseven.com, facebook.com/bill.metoyer
Notable Projects: Slayer, WASP, Fates Warning, Armored Saint, D.R.I., C.O.C.
Company: Skull Seven Productions

MIKE MILCHNER
818-269-7087
Email: info@sonicvisionmastering. com, mike@sonicvisionmastering.com
Web: sonicvisionmastering.com
Styles: all

ERIC MILOS
Owner/Engineer Clear Lake and Fever Recording Studios
North Hollywood
Email: Eric@clearlakerecording.com
Web: clearlakerecording.com, feverrecording.com
Styles: Singer-Songwriter, Film Scores, Rock, Metal, Jazz, Big Band
Services: Engineering, Mixing, Production, co-writing
Notable Projects and Clients: Chaka Khan, many major motion pictures, Van Hunt, Colin Devlin, Jerry Lee Lewis, Blue Elan Records, Warner Music Group, Sony Music Group, Metal Blade Records, and many many more.

BRUCE MONICAL
Email: brucemoni@yahoo.com
Web: facebook.com/bruce.monical
Styles: rock, funk, pop, R&B, soul, country, jazz, classical, scoring, etc.
Notable Projects: Call for credits

ROB MOUNSEY
(producer, engineer, mix, arranger, composer, musician and film composer)
Grammy Nominated
Joe D'Ambrosio Management, Inc.
914-777-7677
Email: joe@jdmanagement.com
Web: jdmanagement.com/ robmounsey
Styles: All genres
Notable Projects: Produced Jackie Evancho's 2011 Christmas album, arranged Celtic Woman's 2011 Christmas show, MD\ Arranger for Idina Menzel live shows, Steely Dan, Madonna, Elton John, Rihanna, Usher, Billy Joel, Tony Bennett, George Michael, Aaron Neville, Deborah Cox, k.d. lang, Michael jackson, Mary J. Blige, Trisha Yearwood, Toni Braxton, James Taylor and scores of others

JAY NEWLAND
(producer, engineer, mixer)
9-time Grammy winner
Joe D'Ambrosio Management, Inc.
914-777-7677
Email: joe@jdmanagement.com/ jaynewland
Web: jdmanagement.com
Styles: Rock, Pop, Soul, Standards
Notable Projects: produce, engineer and mix Norah Jones first two albums (32 million sales), Ayo two No. 1 debut releases, Missy Higgins smash debut release, recorded Esperanza Spaulding's Grammy-winning debut release, Rob Thomas, Etta James, Lizz Wright, Richie Havens, Charlie Haden, the Little Willies, Linda Thompson, Herbie Hancock/Michael Brecker/Roy Hargrove, Clarence "Gatemouth" Bowen

TRE NAGELLA
(engineer, producer)
17120 Dallas Pkwy., Ste. 100
Dallas, TX 75248
972-331-7040
Email: info@luminoussound.com
Web: facebook.com/pages/Luminous-Sound/118076174889761
Notable Projects: Ed Sheeran, Travis Scott, A$AP Rocky, Lil Wayne, Vanilla Ice, Jonas Brothers, Camila Cabello, DOC Kirk Franklin, Blake Shelton, Lady Gaga, Monica, Pimp C, Christina Aguilera,Tamela Mann, Chance the Rapper, Young Buck

CHRISTOPHER J. ROBERTS
Dba Signal Flow Productions
818-915-4557
Email: cjreq@earthlink.net
Styles: Everything but polka
*Studio and live sound production and engineering

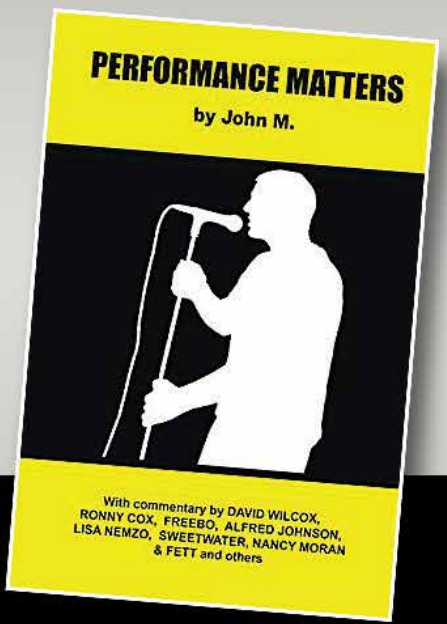
RICHARD P. ROBINSON
1628 Morton Ave.
Echo Park, CA 90026
323-839-7293
Email: Rich@richmixmusic.com
Web: soundcloud.com/richmixmusic, richmixmusic.com, linkedin.com/in/ richmix
Styles: rock, blues, reggae, jazz
Notable Projects: 4 Grammy- Nominated CD's including Pinetop Perkins & Eddie Kirkland. Also, Sandollar Sound, Aggrolites, Dee Dee O' Malley, Fleetwood Mac, Izzy Chait, Ryan Eglash, Rivers Cuomo/ Weezer, Jenny Lewis, Nelsen Adelard,

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Andrew Loog Oldham, Mackshow, Kozzy Iwakawa, Ana Victoria, Diego Verdauger, Amanda Miguel, John O'Kennedy, Michael Oosten, John M., Sammy Rimington, Big Bill Bissonette, Alex Chilton, the cramps

BARRY RUDOLPH
TONES 4 $ STUDIOS
c/o Music Connection
3441 Ocean View Blvd.
Glendale, CA 91208
Email: barry@barryrudolph.com
Notable Projects: Pat Benatar, Hall and Oates, Lynyrd Skynyrd, Rod Stewart
*No unsolicited material. Email only.

KIMBERLY SAMUELS
k.i.m.s. Productions
(Tracking Engineer, Pre-Mix Engineer, Producer, Musician)
ATLHD Studio
Atlanta, GA
404-594-1255 or 678-587-8207 (Booking)
Email: kims@kimsproductions.com
Web: kimsproductions.com
Notable Projects: Nivea (Upcoming 2022 Project), Foevakt (Feat: Young Dro "11pm"), Doxie Irene (Feat. Omeretta the Great "In Real Life"), Doxie Irene ("Austin Powers"), Krystal Parker (Getitman Polo's - "Louisiana Dreaming"), Bryttain ("Speakin Facts" & "So Tempted"), Rixhydagoat (Album - War Volume 2 & Single "Red Light"), BrooklynBito ("Floods", "Soul", & "Work It Out"), Indigo Phoenyx ("Queen's Gambit")

SKIP SAYLOR
P.O. Box 280010
Northridge, CA 91328 818-300-0400
Email: skipsaylor@gmail.com
Web: skipsaylor.com
*See HITMIXERS MANAGEMENT

ELLIOT SCHEINER
(7x Grammy Winner)
Joe D'Ambrosio Management, Inc. 875 Mamaroneck Ave., Ste. 403 Mamaroneck, NY 10543
914-777-7677, (cell) 914-522-1174
Web: jdmanagement.com
Styles: rock, pop, adult contemporary, singer-songwriter
Notable Projects: O.A.R., Beck, Foo Fighters, Steely Dan, Donald Fagan, the Eagles, Fleetwood Mac, Paul Simon, Van Morrison, Sting, Queen, James Brown, Eric Clapton, Jimmy Buffett, Dan Fogelberg

SKIE MUSIC GROUP
Dana Point, CA
714-313-0589
Email: scott@skiemusic.com
Web: skiemusic.com
Contact: Scott Ragotskie (producer-engineer)
Styles: alt rock, singer-songwriter, hip-hop, pop, hard rock

DEVON STEELMAN
818-465-3357
Email: devon@steelmanstudios.net
Web: steelmanstudios.net
Clients: steelmanstudios.net/clients
Styles: Pop, Pop Rock, Metal, Jazz

DAVE TOUGH
5801 Tee Pee Tr.
Nashville,TN 37013
615-554-6693
Email: dave@davetough.com
Web: davetough.com
Styles: country, pop
Notable Projects: Come & Go, Cindy Alter, Matt Heinecke, Craig Winquist

DUSTY WAKEMAN
Mojave Audio
1118 Chestnut St.
Unit 104
Burbank, CA 91504
818-847-0222
Email: dusty@mojaveaudio.com
Web: mojaveaudio.com
Styles: americana, rock, country, world, jazz
Notable Projects: Dwight Yoakam, Lucinda Williams, Jim Lauderdale, Anne McCue, Buck Owens

JEFF VAUGHN
Sonic Fuel Studios
El Segundo, CA
310-499-9274
Email: team@sonicfuelstudios.com
Web: sonicfuelstudios.com/jeff- vaughn-head-engineer
Styles: scoring mixer, recording engineer, Film/Television/Games. *Call for current roster

TONY VISCONTI
Grammy winner
Joe D'Ambrosio Management, Inc.
914-777-7677
New York, NY
Email: info@jdmanagement.com
Web: jdmanagement.com
Styles: rock, pop
Notable Projects: David Bowie, Morrissey, Kaiser Chiefs, Razorlight, Dashboard Confessional, Fall Out Boy, Angelique Kidjo, Alejandro Escovedo, T. Rex, the Moody Blues, Thin Lizzy, Strawbs, Gentle Giant, Sparks

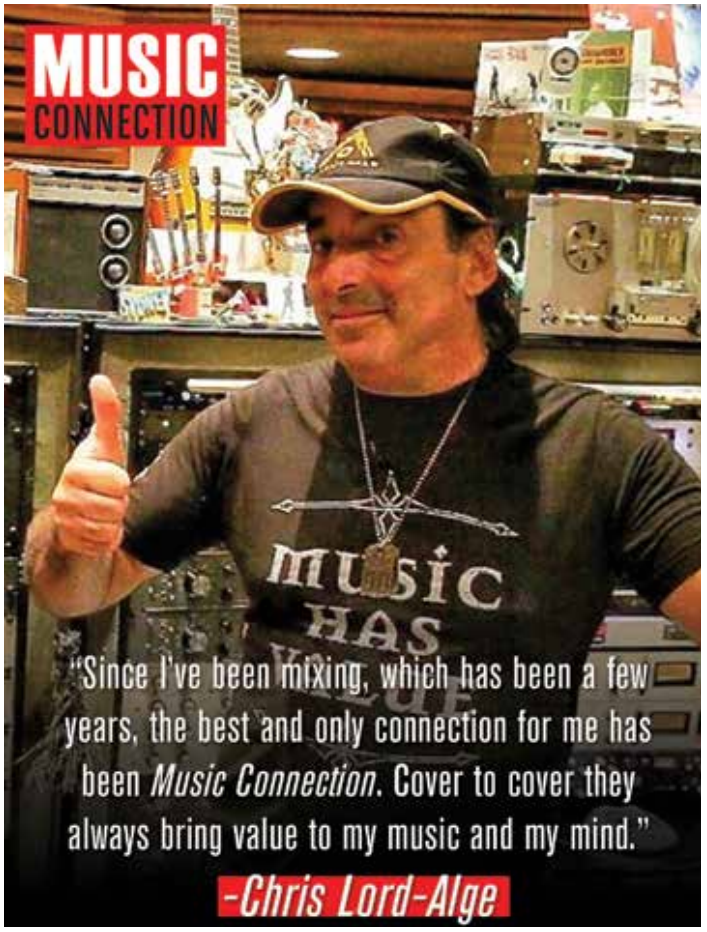
TOM WEIR
4412 Whitsett Ave.
Studio City, CA 91604
818-505-9368
Email: bookings@studiocitysound.com
Web: studiocitysound.com
Styles: all
Notable Projects: Rod Stewart, Scott Weiland, Heather Youmans, Josh Freese, Phantom Planet, Michael Damian, Eric Clapton, PBS World Cafe, Nightmare & the Cat, Juke Kartel, Shaggy, Light: Celebrate Hanukkah Live In Concert (PBS), Brian O'Neal, Warren G, Biffy Clyro, Vertical Horizon, Weezer, Tom Morello, Runner Runner, Chris Cornell, No Doubt, Neil Peart, Chuck Negron

MICHAEL WOODRUM
818-848-3393
Email: michael@woodrumproductions.com
Web: woodrumproductions.com
Styles: all
Notable Projects: Prince, Eric Clapton, Joss Stone, Snoop Dogg, Wayne Kramer, the Neptunes

TOBY WRIGHT
Web: tobywrightmusic.com
Styles: Rock, Metal, Pop, Reggae, Jazz
Notable Projects: Alice In Chains, 3 Doors Down, The Wallfowers, Metallica, Korn, Chris Whitley, Primus

JOE ZOOK
Joe D'Ambrosio Management, Inc. 914-777-7677
Studio City, CA
Email: joe@jdmanagement.com
Web: jdmanagement.com, joezook.net
Styles: rock, pop, R&B, indie, alternative
Notable Projects: One Direction, Katy Perry, OneRepublic, P!nk, Dashboard Confessional, Modest Mouse, Plain White T's, Kelly Clarkson, Serena Ryder, Brooke Fraser, Mary J. Blige.

For hundreds more contacts from current directories (producers, engineers, managers, agents, vocal coaches, major and independent record labels, publicists, college/indie radio, recording/rehearsal studios, mastering studios, publishers, film/TV and more), visit our website: musicconnection.com.





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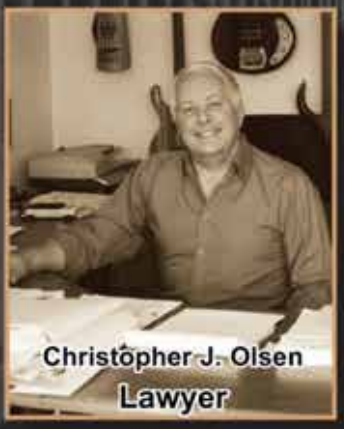
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As a full-time professional singer for decades, there are lots of things that go into having a successful and enduring career. If you are a singer, you are a vocal athlete! Just like an athlete of any kind, singers must maintain a healthy physical condition to be a shining star.

I am currently out with my band performing my popular new single "Hug A Million Times" and loving the accolades we are getting for it, but for years I sang Top 40 cover songs at the top of my lungs! In my early years as a singer, I sang four- to five-hour club gigs, six nights a week. That's 24 to 30 solid hours of hard singing. I did not take my vocal health seriously, and as a result I injured my voice more than once. What, I'm not indestructible? As I got older and realized that you only get one body in life, I started to take better care of it and thankfully my voice is now stronger than ever! If you are a young singer, or a singer of any age, here are some things that help me.

Listed in order of before the gig to after the gig:

1. If I am eating a meal before a show, I make sure to eat at least an hour before I sing. Even though I wish I had a bowl of buttered popcorn on stage with me, I know that if I eat a lot and then sing right away, my diaphragmatic breathing muscles that are used to support singing can generate acid reflux to spill onto my vocal cords. This is not good and will cause hoarseness and can eventually cause more damage. No popcorn until after the gig!

The same thing with throat drops before a gig. I only use the kind that do not have menthol in them, which can also cause acid reflux.

One thing that is actually beneficial to eat before a gig is watermelon, my favorite!

2. Before any show, I do a vocal warm up of at least five to 10 minutes. Longer if needed. I learned these warmup exercises from studying voice and from a professional vocal therapist. How many times can you say "unique New York unique New York unique New York"? Also try Googling the vocal straw exercise. Very helpful!

3. Singing on stage, I am always mindful of my vocal placement. I don't sing beyond my range because I know I will end up hurting myself. I have learned to use both registers of my voice and how to combine them smoothly. "Aaaaaaooooooh!"

4. During a gig, I make sure that I have a vocal monitor. If I can't hear myself coming out of the main speakers, I will push my voice more than I should since I can't hear it over the music and drums behind me. When I used to play club gigs, I made sure to have a monitor in front of me on stage and also access to the mixing board to turn up my voice if needed as the band got louder.

On my current shows at larger venues where I have someone else running sound, I make sure we have a good view of each other, or a stage manager, so I can cue the sound engineer to make adjustments if I need them.

A sound check before the gig is of course helpful, but that will all change when the noise of the audience comes in!



"That 'vocal fry' you try to use when flirting might sound sexy, but it's causing your vocal cords to literally scrape together and that is not good in the long run."

5. When I am playing piano and singing on stage, I make sure my boom mic stand is set in a comfortable position so that I am sitting with good posture and the mic is right at the level of my mouth. That way I can get good breath for vocal support and I am not straining my neck to reach up to the microphone.

6. I keep hydrated with room temperature water during a gig. You might want a nice cold rum & coke, but ice in a drink constricts vocal cords, alcohol dries out the mouth and carbonated drinks may cause you to burp in the middle of a song. Believe me, I learned this the hard way, with a loud belch over the microphone right on stage!

7. This one is difficult and often overlooked: When I used to play club gigs, and we took a band break, I had to avoid talking to people in a noisy room to save my voice. Trying to project my voice over the noise of a crowd or loud music is impossible and tires out my vocal cords quickly. I would say a quick "Hello and thanks for coming!" and then take off to a quiet place to rest my voice for a few minutes. Now when I am playing a concert venue and I am talking to people after the show at the merch table, I am also mindful of how I am speaking.

8. After a gig on my way home, I do vocal cool-down exercises. An easy one is saying the word "sing" starting on a low pitch then up to a high pitch and dropping lower again as I elongate the "ng" at the end of the word "sing." "Sinnnnnnnng!"

9. Another major thing that I overlooked for years is how to be mindful of my vocal placement while I am talking in my everyday life. I keep the same vocal placement when talking that I use when I am singing. That "vocal fry" you try to use when flirting might sound sexy, but it's causing your vocal cords to literally scrape together and that is not good in the long run. And you wanna be in this for the long run!

10. This last one could be an entire article in itself but, if you are singer, you are a musician! I used to hear my band members talking in terms I didn't understand. "Go to the V-chord," or "tag the ending," and I realized that if I wanted to be able to lead my band, I had to speak their language. The fact that I play piano is helpful and I recommend all singers to learn an instrument. I learned music theory, song structure, how to write out lead sheets, understanding chord progressions, adding dynamic notation and how to ultimately speak the same language of music. I now have respect from all of the musicians I work with and am a highly regarded leader of my band.

Hopefully you'll have a long and successful career ahead of you, so take care of your voice and learn the language of music!

For more information on Krisanthi Pappas, visit krisanthi.com

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